# ATLANTI

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

Trieste - Maribor 2025

ATLANTI

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

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QUO VADIS ARCHIVISTICA, AMOR NOSTER? (INTRODUCTORY REFLECTION)

As the editor-in-chief of Atlanti +, the international scientific journal for contemporary archival theory and practice, I dedicate my introductory reflection to the topics of the 35th International Institute of Archival Science (IIAS) Conference and the 18th International Autumn Archival School. As is customary, the regular members of IIAS have chosen two topics:

1. Popularization of archival sciences

2. Archiving classical and digital documents in theory and practice.

Both topics will be discussed in detail at the 35th IIAS International Conference and the Autumn Archival School. The texts of the lectures will be published in Atlanti+, as well as in both volumes of Atlanti, which will be published during the conference.

Given the title of this reflection, 'Quo vadis archivistica, archivistica amor noster?', it is possible to respond and point out some citations about positive archival legislation and by-laws or standards adopted by individual countries or those regulations and recommendations that were created within the framework of individual commissions and committees of the ICA (International Council of Archives). In the hope that these instructions and positive legislation will also be used and implemented in archival theory and practice and that they will also be expressed in the scientific and study studies of archivists, my great wish is that archival science in the future would focus on enforcing the definition that archival science is an independent, academic, multidisciplinary and interdisciplinary science. We must classify this science as a social science and a natural science. The popularization of archival science largely depends on other sciences, which should take archival science into account in their development, as an equal partner in scientific research in general.

I also see popularization in errors in the decisions of individual countries, in the formation of public archives within other institutions, such as in Canada, where library and archival activities are combined. Such and similar solutions are also emerging elsewhere in the world. Guidelines for the popularization of archival sciences can be found in efforts to organize independent archival studies in connection with national and international movements. However, archival sciences

should be established through decisions for independent archival studies at all study levels and through many other propaganda-related actions such as exhibitions, publications, and the like.

Another topic is the archiving of classical and digital documents in theory and practice. In principle, we have not had any problems with archiving classical documents and related issues, at least for the last 50 years. Problems have arisen recently, since the activities of archival theory and practice are burdened with the processes of digitization, information technologies, artificial intelligence, personal data security… All these processes influence and shake up the established principles of archival science. At the same time, the foundation of archival science is forgotten, which can be found in the principle of provenance. With this rapid development, the awareness that we must become familiar with the fact that there is no difference between classical and digital archiving when dealing with archival documents is simply bypassed or omitted.

This year will be a year of anniversaries: my personal anniversary, celebrating 60 years of archival activity (started in 1965); the publication of the journal Archives – Contemporary Archives from 1979 to 2003, the 40th anniversary of the Institute IIAS (established in 1985), the publication of the 35th issue of the journal Atlanti and the 8th volume of the journal Atlanti +.

An interesting path is behind us, but ahead of us may be 'tectonic changes', such as activities regarding the formation of independent archival sciences. The development of independent professional archives, the process of creating an independent EU Archive, the development of independent archival studies at universities and faculties around the world. In Slovenia, the Archives of the Republic of Slovenia should be separated from the Ministry of Culture, and financial support should be provided to archival institutions to improve technical and professional working conditions. I recently read the following in an article: 'Archivarbeit kostet Geld', meaning that work in the archive costs money. On the one hand, I agree with the article. The funds that archival institutions receive for their operations are always insufficient, and they also need to be distributed over several years. However, I cannot agree with the idea that by digitizing preserved archival documents, as cultural monuments and authentic records of the history of nations, this volume could be reduced by digitization procedures in order to save on depot space.

In response to my question, 'Quo vadis archivistica, amor noster?', I invite all archivists to act together to find ways to develop archives, archival science, archival studies, archival theory and practice, and prepare them for the future, with the desire to proceed from the principles of deontology. Therefore, to find regulations that fully regulate the duties and respect of all archivists and our profession together. Let us insist on *'Cuilibet in arte sua credendum'* - „Each expert should be trusted in their own area of expertise."

Peter Pavel Klasinc, Editor-in-Chief

"QUO VADIS ARCHIVISTICA, AMOR NOSTER?" (RIFLESSIONE INTRODUTTIVA)

In qualità di caporedattore di Atlanti +, rivista scientifica internazionale dedicata alla teoria e alla pratica archivistica contemporanea, dedico la mia riflessione introduttiva ai temi della 35a Conferenza dell'Istituto Internazionale di Scienze Archivistiche (IIAS) e della 18a Scuola Internazionale Autunnale di Archivistica. Come di consueto, i membri regolari dell'IIAS hanno scelto due argomenti:

1. Divulgazione delle scienze archivistiche
2. Archiviazione di documenti classici e digitali nella teoria e nella pratica.

Entrambi gli argomenti saranno discussi in dettaglio alla 35a Conferenza Internazionale dell'IIAS e alla Scuola Autunnale di Archivistica. I testi delle lezioni saranno pubblicati su Atlanti+, nonché in entrambi i volumi di Atlanti, che saranno pubblicati durante la conferenza.

Dato il titolo di questa riflessione, "Quo vadis archivistica, archivistica amor noster?", è possibile rispondere e segnalare alcune citazioni relative alla legislazione archivistica positiva e ai regolamenti o alle norme adottati dai singoli paesi o alle norme e raccomandazioni elaborate nell'ambito delle singole commissioni e comitati dell'ICA (Consiglio Internazionale degli Archivi). Nella speranza che queste istruzioni e questa legislazione positiva vengano utilizzate e implementate anche nella teoria e nella pratica archivistica e che trovino espressione anche negli studi scientifici e di ricerca degli archivisti, il mio grande desiderio è che in futuro la scienza archivistica si concentri sul rafforzamento della definizione secondo cui la scienza archivistica è una scienza indipendente, accademica, multidisciplinare e interdisciplinare. Dobbiamo classificare questa scienza come una scienza sociale e una scienza naturale. La divulgazione della scienza archivistica dipende in gran parte dalle altre scienze, che dovrebbero tenerla in considerazione nel loro sviluppo, come partner alla pari nella ricerca scientifica in generale.

Vedo anche una diffusione degli errori nelle decisioni dei singoli paesi, nella creazione di archivi pubblici all'interno di altre istituzioni, come in Canada, dove le attività bibliotecarie e archivistiche sono combinate. Soluzioni simili stanno emergendo anche in altre parti del mondo. Le linee guida per la divulgazione delle scienze archivistiche si possono trovare negli sforzi volti a organizzare stu-

di archivistici indipendenti in relazione ai movimenti nazionali e internazionali. Tuttavia, le scienze archivistiche dovrebbero essere consolidate attraverso decisioni a favore di studi archivistici indipendenti a tutti i livelli di studio e attraverso molte altre azioni di propaganda, quali mostre, pubblicazioni e simili.

Un altro argomento è l'archiviazione dei documenti classici e digitali nella teoria e nella pratica. In linea di principio, non abbiamo avuto problemi con l'archiviazione dei documenti classici e le questioni correlate, almeno negli ultimi 50 anni. Recentemente sono sorti dei problemi, poiché le attività di teoria e pratica archivistica sono gravate dai processi di digitalizzazione, dalle tecnologie dell'informazione, dall'intelligenza artificiale, dalla sicurezza dei dati personali... Tutti questi processi influenzano e sconvolgono i principi consolidati della scienza archivistica. Allo stesso tempo, si dimentica il fondamento della scienza archivistica, che si trova nel principio di provenienza. Con questo rapido sviluppo, la consapevolezza che dobbiamo familiarizzare con il fatto che non c'è differenza tra l'archiviazione classica e quella digitale quando si tratta di documenti d'archivio viene semplicemente ignorata o omessa.

Quest'anno sarà un anno di anniversari: il mio anniversario personale, che celebra 60 anni di attività archivistica (iniziata nel 1965); la pubblicazione della rivista Archives – Contemporary Archives dal 1979 al 2003, il 40° anniversario dell'Istituto IIAS (fondato nel 1985), la pubblicazione del 35° numero della rivista Atlanti e dell'ottavo volume della rivista Atlanti +.

Abbiamo alle spalle un percorso interessante, ma davanti a noi potrebbero esserci dei "cambiamenti tettonici", come le attività relative alla formazione di scienze archivistiche indipendenti. Lo sviluppo di archivi professionali indipendenti, il processo di creazione di un archivio indipendente dell'UE, lo sviluppo di studi archivistici indipendenti nelle università e nelle facoltà di tutto il mondo. In Slovenia, l'Archivio della Repubblica di Slovenia dovrebbe essere separato dal Ministero della Cultura e dovrebbe essere fornito un sostegno finanziario alle istituzioni archivistiche per migliorare le condizioni di lavoro tecniche e professionali. Recentemente ho letto in un articolo: "Archivarbeit kostet Geld", che significa che il lavoro in archivio costa denaro. Da un lato, sono d'accordo con l'articolo. I fondi che le istituzioni archivistiche ricevono per il loro funzionamento sono sempre insufficienti e devono inoltre essere distribuiti su diversi anni. Tuttavia, non pos-

so concordare con l'idea che, digitalizzando i documenti d'archivio conservati, in quanto monumenti culturali e testimonianze autentiche della storia delle nazioni, sia possibile ridurne il volume attraverso procedure di digitalizzazione al fine di risparmiare spazio nei depositi.

In risposta alla mia domanda «Quo vadis archivistica, amor noster?», invito tutti gli archivisti ad agire insieme per trovare modi per sviluppare gli archivi, la scienza archivistica, gli studi archivistici, la teoria e la pratica archivistica, e prepararli per il futuro, con il desiderio di procedere dai principi della deontologia. Pertanto, per trovare regolamenti che disciplinino pienamente i doveri e il rispetto di tutti gli archivisti e della nostra professione nel suo insieme. Insistiamo su "Cuilibet in arte sua credendum" - "Ogni esperto dovrebbe essere considerato affidabile nel proprio campo di competenza".

Peter Pavel Klasinc, Caporedattore

"QUO VADIS ARCHIVISTICA, AMOR NOSTER?" (UVODNO RAZMIŠLJANJE)

Uvodno razmišljanje kot glavni in odgovorni urednik revije Atlanti +, Mednarodne znanstvene revije za sodobno arhivsko teorijo in prakso, posvečam temam 35. International Institute of Archival Science (IIAS) konference in 18. Mednarodne jesenske arhivske šole. Kot je v navadi, so si redni člani IIAS izbrali dve temi:

1. Popularizacija arhivskih znanosti

2. Arhiviranje klasičnih in digitalnih dokumentov v teoriji in praksi.

Obe temi bosta podrobno obdelani na 35. IIAS mednarodni konferenci in jesenski arhivski šoli. Teksti predavanj pa bodo objavljeni v reviji Atlanti+, kakor tudi v obeh zvezkih revije Atlanti, ki izide v času konference.

Glede na naslov tega razmišljanja, *,Quo vadis archivistica, archivistica amor noster?'*, je možno odgovoriti in opozoriti na nekatere citacije o pozitivnih arhivskih zakonodajah in podzakonskih aktih ali standardih, ki so jih sprejele posamezne države ali pa tiste regulative in priporočila, ki so nastajala v okviru posameznih komisij in odborov ICA (International Council of Archives). V upanju, da se bodo ta navodila in pozitivna zakonodaja tudi uporabljala in izvajala tako v arhivski teoriji in praksi ter da se bodo izražali tudi znanstvenih in študijskih elaboratih arhivistov. Moja velika želja je, da bi se arhivistika v bodoče usmerila v uveljavljanje definicije, da je arhivistika samostojna, akademska, multidisciplinarna in interdisciplinarna znanost. To znanost moramo uvrstiti med družboslovno in naravoslovno znanost. Popularizacija arhivske znanosti je v veliki meri odvisna od drugih znanosti, ki naj pri svojem razvoju upoštevajo arhivske znanosti, kot enakovrednega partnerja v raziskavah znanosti na splošno.

Popularizacijo vidim tudi v napak glede na odločitve posameznih držav, pri formiranju javnih arhivov v sklopu drugih ustanov, kot je na primer v Kanadi, kjer sta knjižnična in arhivska dejavnost združeni. Tudi drugod po svetu se pojavljajo take in podobne rešitve. Smernice za popularizacijo arhivskih znanosti lahko poiščemo v prizadevanjih glede organizacije samostojnih študijev arhivistike v povezavi z nacionalnimi in internacionalnimi gibanji. Uveljavljajo pa se naj arhivske znanosti z odločitvami za samostojni študij arhivistike na vseh študijskih stopnjah ter z mnogimi drugimi akcijami propagandnega značaja kot so razstave, objave in podobno.

Druga tema je arhiviranje klasičnih in digitalnih dokumentov v teoriji in praksi. Pri tem načeloma problemov pri arhiviranju klasičnih dokumentov in s tem povezanimi vprašanji, vsaj zadnjih 50 let nimamo. Težave nastajajo v zadnjem času, ko se dejavnosti arhivske teorije in prakse obremenjujejo s procesi digitalizacije, informacijskih tehnologij, umetne inteligence, varnosti osebnih podatkov … Vsi ti procesi vplivajo in pretresajo uveljavljene principe arhivistike. Ob tem se pozablja na temelj arhivistike, ki ga lahko v najdemo v principu provenience. Ob tem hitrem razvoju se preprosto obide ali izpusti zavedanje, da se moramo glede poslovanja z arhivskimi dokumenti seznaniti z dejstvom, da razlik med klasičnim in digitalnim arhiviranjem ni.

Letos je tudi prilika, da tudi obeležimo nekaj jubilejev, kot je moja 60-letnica arhivskega udejstvovanja (1965), izdajanja revije Arhivi – Sodobni arhivi od leta 1979 do leta 2003, 40 let nastanka IIAS (1985), izdajanja 35. številke revije Atlanti in 8. letnika revije Atlanti +.

Zanimiva pot je za nami, pred nami pa so lahko ‚tektonske spremembe', kot so aktivnosti glede formiranja samostojnih arhivskih znanosti. Razvoj samostojnih profesionalnih arhivov, proces nastanka samostojnega Arhiva EU, razvoj samostojnih študijev arhivistike na univerzah in fakultetah po celem svetu. V Sloveniji naj Arhiv Republike Slovenije izstopi iz Ministrstva za kulturo, zagotavljajo se naj finančne podpore arhivskim ustanovam za izboljšavo tehničnih in strokovnih pogojev dela. Pred kratkim sem v objavi prebral - *‚Archivarbeit costet Geld'* - delo v arhivu stane. Z objavo se po eni strani strinjam. Financ, ki jih arhivske ustanove dobijo za delovanje je zmeraj premalo, prav tako pa jih je treba razdeliti na več letno obdobje. Prav tako se ne morem strinjati z mislijo, da bi lahko z digitalizacijo ohranjenih arhivskih dokumentov, kot kulturnih spomenikov in verodostojnih zapisov zgodovine narodov, zaradi štednje pri prostorih depojev, s postopki digitalizacije, ta obseg zmanjšali.

Kot odgovor na moje vprašanje, *‚Que vadis archivistica, amor noster?'*, pa vabim vse arhiviste, da poiščemo skupaj poti do razvoja arhivov, arhivske znanosti, arhivistike, arhivske teorije in prakse ter jih pripravimo za prihodnost z željo, da ob tem izhajamo iz principov deontologije. Torej predpisov, ki v celoti urejajo dolžnosti in spoštovanja vseh arhivistov in našega stanu. Pri tem pa vztrajajmo na *‚Cuilibet in arte sua credendum'* - vsakemu je potrebno verjeti v njegovi stroki.

Peter Pavel Klasinc, glavni in odgovorni urednik

POPULARIZATION OF ARCHIVAL SCIENCES AND ARCHIVING OF CLASSICAL AND DIGITAL
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Peter Pavel Klasinc[1]

POPULARIZATION OF ARCHIVAL SCIENCES AND ARCHIVING OF CLASSICAL AND DIGITAL DOCUMENTS IN THEORY AND PRACTICE

Abstract

Purpose: *Archival sciences rest on the fundamental definition that archival studies are an independent, academic, multidisciplinary, and interdisciplinary science. Its analyses also rely on the processes of popularization, which are reflected in the approaches to archiving classical and digital documents, especially in professional processing within archival theory and practice. This must be modernized.*

Methodology: *The analysis requires addressing various practices and approaches to the popularization of archival science—particularly its connections with archiving and the professional arrangement of archival materials. It is also necessary to consider scholarly literature that is not necessarily closely related to the popularization of archival science or archival studies. The method of comparison will be applied.*

Results: *By presenting the issues, we will outline guidelines for implementing publicity and transparency in the archiving of classical and digital documents.*

Conclusion: *The paper aims to present elements of approaches to popularization and the foundations for working with classical and digital documents. In doing so, we will follow good practices from archival study programs at all three Bologna levels at Alma Mater Europaea University.*

Keywords: *popularization, archival science, classical documents, digital documents, archival practice, archivist education*

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DIVULGAZIONE DELLE SCIENZE ARCHIVISTICHE E ARCHIVIAZIONE DI DOCUMENTI CLASSICI E DIGITALI NELLA TEORIA E NELLA PRATICA

Abstract

Scopo: *Le scienze archivistiche si basano sulla definizione fondamentale secondo cui gli studi archivistici sono una scienza indipendente, accademica, multidisciplinare e interdisciplinare. Le sue analisi si basano anche sui processi di divulgazione, che si riflettono negli approcci all'archiviazione dei documenti classici e digitali, in particolare nell'elaborazione professionale nell'ambito della teoria e della pratica archivistica. Ciò deve essere modernizzato.*

Metodologia: *L'analisi richiede di affrontare varie pratiche e approcci alla divulgazione delle scienze archivistiche, in particolare i suoi collegamenti con l'archiviazione e la sistemazione professionale dei materiali archivistici. È inoltre necessario prendere in considerazione la letteratura accademica che non è necessariamente strettamente correlata alla divulgazione delle scienze archivistiche o degli studi archivistici. Verrà applicato il metodo del confronto.*

Risultati: *Presentando le questioni, delineeremo le linee guida per l'attuazione della pubblicità e della trasparenza nell'archiviazione dei documenti classici e digitali.*

Conclusione: *il documento mira a presentare elementi di approcci alla divulgazione e le basi per lavorare con documenti classici e digitali. In tal modo, seguiremo le buone pratiche dei programmi di studio archivistici a tutti e tre i livelli di Bologna presso l'Università Alma Mater Europaea.*

Parole chiave: *divulgazione, scienza archivistica, documenti classici, documenti digitali, pratica archivistica, formazione degli archivisti*

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POPULARIZACIJA ARHIVSKIH ZNANOSTI IN ARHIVIRANJE KLASIČNIH IN DIGITALNIH DOKUMENTOV V TEORIJI IN PRAKSI

Izvleček

Namen: *Arhivske znanosti slonijo na temeljni definiciji, da je arhivistika samostojna, akademska, multidisciplinarna in interdisciplinarna znanost. Njene analize slonijo tudi na procesih izvajanja popularizacije, ki se odražajo v odnosih do arhiviranja klasičnih in digitalnih dokumentov predvsem pri strokovni obdelavi v arhivski teoriji in praksi. Ta se mora modernizirati.*

Metodologija*: Analiza zahteva obravnavo različnih praks in pristopov oziroma načinov popularizacije arhivskih znanosti – predvsem povezave z arhiviranjem oziroma strokovnim urejanjem arhivskega gradiva. Treba je upoštevati strokovno literaturo, ki ni nujno tesno povezana s popularizacijo arhivskih znanosti oziroma arhivistike. Pri tem bomo uporabili metodo primerjav.*

Rezultati*: S predstavitvijo problematike bomo prikazali smernice za izvajanje publicitete in transparentnost arhiviranja klasičnih in digitalnih dokumentov.*

Zaključek*: V prispevku želimo predstaviti elemente pristopov k popularizaciji in osnovam za poslovanje s klasičnimi in digitalnimi dokumenti. Pri tem bomo sledili praksam, ki so zajete v študijskih procesih arhivistike na vseh treh bolonjskih stopnjah na Univerzi Alma Mater Europaea.*

Ključne besede*: popularizacija, arhivska znanost, klasični dokumenti, digitalni dokumenti, arhivska praksa, izobraževanje arhivistov*

1. UVOD

Popularizacija arhivskih znanosti mora v prvi vrsti sloneti na izhodiščih, da je arhivistika samostojna, akademska, multidisciplinarna in interdisciplinarna znanosti, ki deluje po splošno znanih definicijah o znanosti in v katero uvrščamo raziskovalne dejavnosti, predvsem na področju arhivistike, ki slonijo na temeljih arhivske teorije in prakse. Raziskave izvajamo v okviru kriterijev, ki so nujni za opredelitev samostojnih, znanstvenih in študijskih raziskav oziroma tistih, ki dajejo rezultate. Za področje popularizacije arhivskih znanosti moramo poznati predmete, vzroke, metode in rezultate raziskovanja. Ta širina nas vodi do ugotovitve, da lahko umestimo arhivske znanosti tako med družboslovne in kot med naravoslovne znanosti (Klasinc, 2024). Take ugotovitve in predstavitve arhivskih znanosti bodo odigrale pomembno vlogo pri popularizaciji v najširšem okolju.

Arhivske znanosti same po sebi dajejo rezultate predvsem v miselnih procesih in strokovnem delu arhivistov. Predvsem so to vodniki po zbirkah, arhivski inventarji, popisi arhivskega gradiva po izboru avtorjev ali formiranje različnih podatkovnih baz. Popularizacijo najdemo tudi v rezultatih arhivskega študijskega raziskovalnega dela, pri čemer ne smemo zanemariti pomena praktičnega dela, ki ga predstavlja urejanje arhivskega gradiva. Pri formiranju in objavljanju fondov morajo biti napisani historiati ustvarjalcev arhivskega gradiva, ki vsebujejo podatke o obsegu gradiva, sistemu ureditve, ustvarjeni morajo biti deskriptorji, na podlagi katerih so narejeni imenski in krajevni indeksi. Sodobnejši popisi arhivskega pri primerjavah nudijo dobre rezultate na nižjih nivojih tektonske ureditve gradiva (po fondih, serijah, podserijah, združenih dokumentih ipd.). Veliko količino podatkov lahko s pridom uporabimo tudi pri popularizaciji arhivskih znanosti oziroma pri dokazovanju rezultatov raziskav in morda tudi pri odstopanju od klasičnih metod znanstvenega raziskovanja pri drugih naravoslovnih ali družboslovnih znanostih. Dejstvo je, da lahko popularizacijo arhivskih znanosti brez težav povežemo z arhiviranjem klasičnih in digitalnih dokumentov. Pravilno jih moramo predstaviti na znanstvenih in strokovnih konferenca ter njihove sklepe in zaključke vključiti v študijske programe arhivistike, ki jih na Univerzi Alma Mater Europaea izvajamo v programih prve stopnje (arhivistika), druge stopnje (arhivistika in dokumentologija) in tretje stopnje (arhivske znanosti) (Plazar in Klasinc, 2023).

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2. POPULARIZACIJA ARHIVSKIH ZNANOSTI

Popularizacijo arhivskih znanosti lahko opisujemo kot širjenje oziroma dosega-
nje navdušenja za arhivsko znanost v različnih okoljih, tako med splošno kakor
tudi med strokovno javnostjo. Načini popularizacije so mnogi – od priprave pri-
mernih tekstov, plakatov, navodil za uporabo arhivskih dokumentov, predstavitev
splošnih in specialnih ureditev vsebin, ki jih v zadnjem času lahko pripravimo
tudi s pomočjo moderne informacijske tehnologije, kot so video posnetki ali filmi.
Nove informacijske tehnologije omogočajo neverjetne možnosti popularizacije.
Za uporabo teh se moramo angažirati arhivisti, ki moramo sodelovati s strokov-
njaki s področij informatike, komunikologije, managementa in podobno. Posebno
dejavnost popularizacije arhivske znanosti lahko izvajamo tudi preko mentorstva
ali pedagoškimi uricami v arhivih, na osnovnih ali srednjih šolah. Pri raziskoval-
nih projektih, ki jih izvajajo nadarjeni učenci v osnovnih in srednjih šolah, lahko
sodelujemo in svetujemo mentorjem. Arhivisti se lahko vključimo v raziskovalni
proces v okviru sodelovanja ali sami aktivno izvajamo raziskovalno dejavnost,
pri čemer se lahko naslonimo na razpise ARIS[2], mednarodne razpise Evropske
unije in podobno. Popularizacija arhivskih znanosti zajema arhivistiko v celoti,
tudi arhivsko teorijo in prakso, tako v javnih arhivih kakor tudi v ne-arhivskih
ustanovah, kjer hranijo arhivsko gradivo. Ta širina omogoča velike možnosti za
izvajanje popularizacije z aktivnostmi preko klasičnih ali modernih medijev.

Med pomembne aktivnosti lahko uvrščamo povezovanje arhivov in arhivistov pri
obeleževanju obletnic ali ob izdajah arhivskih dokumentov in tovrstne literature z
različnih področij. Javna izpostavljenost in popularizacija arhivov je prisotna ob raz-
stavah, z izdajanjem katalogov, s tiskovnimi konferencami ob predstavitvi vodnikov,
inventarjev posameznih zbirk oziroma pri izdajah tematskih arhivskih dokumentov.

Ob obravnavi popularizacije arhivskih znanosti in problematike, ki je povezana
z njo, lahko posebno pozornost posvetimo vsebini in izvajanju Zakona o varstvu
dokumentarnega in arhivskega gradiva ter arhivih (2006) (dalje ZVDAGA) in
Uredbi o varstvu dokumentarnega in arhivskega gradiva (2017) (dalje UVDAG).
Oba dokumenta predstavljata temelje arhivske zakonodaje v Sloveniji. Sta ka-
kovostna, vendar ne v zadostni meri uporabna v arhivski teoriji in praksi. Če v

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

ZVDAGA iščemo člene, ki bi jih lahko uporabili pri popularizaciji arhivskih znanosti v najširšem pomenu besed, najdemo v 8. členu citacijo: *»Arhivsko gradivo je kulturni spomenik in mora biti varovano kot takšno.«* (ZVDAGA, 2006, 8. čl.). V 50. členu ZVDAGA (2006) je navedeno, da mora država zagotavljati v državnem proračunu sredstva za pospeševanje varstva arhivskega gradiva (nanaša se na zasebno arhivsko gradivo), a ga lahko uporabimo tudi širše. V 53. členu ZVDAGA (2006), v katerem bi pričakovali besedo »popularizacija«, zasledimo le besede: *»posredovanje kulturnih vrednost, v zvezi z arhivskih gradivom«.* V uredbi (UVDAG, 2017) prav tako ni mogoče zaslediti besede »popularizacija«, najdemo pa v 102. členu, točka 2 navedek, ki govori o nalogah Arhivskega sveta: *»daje pobudo za uveljavljanje arhivistike in arhivske prakse«* (UVDAG, 2017, 102. čl.). V točki 3 zasedimo, da Arhivski svet *»obravnava strokovne osnove oziroma priporočila za področje arhivskih dejavnosti«* (UVDAG, 2017, 108. čl.). Pri Arhivskem svetu je v UVDAG naveden tudi 101. člen, ki govori o sestavi Arhivskega sveta in pod točko 2, piše, da enega člana Arhivskega sveta predlaga univerzitetna ustanova, ki ima programe arhivistike.(UVDAG, 2017, 101. čl.). Leta 2024 na Ministrstvu za kulturo Republike Slovenije tega člena niso upoštevali, saj so za člana iz univerzitetne ustanove imenovali predstavnika filozofske fakultete, kjer se izvaja samo en predmet arhivistike (5 KT). S tem so se možnosti Univerze Alma Mater Europaea, kjer se izvajajo akreditirani arhivski programi arhivistike s habilitiranimi univerzitetnimi profesorji arhivistike, zmanjšale tudi na področju popularizacije arhivskih znanosti.

Ne glede na to so na podlagi področnega zakona in uredbe mogoči drugi načini izvajanja popularizacije arhivskih znanosti. Če sledimo obema pravnima aktoma, lahko nekatera stališča določajo, kako kakovostno izvajati arhivsko službo, ki jo lahko nadgrajujemo z uporabo modernih informacijskih tehnologij.

3. ARHIVIRANJE KLASIČNIH IN DIGITALNIH DOKUMENTOV

Pred leti sem zapisal, da se pri poslovanju z arhivskim in dokumentarnim gradivom kaže vpliv digitalne transformacije (Klasinc, 2003). Proces digitalizacije poslovanja vpliva na usodo, zaščito in hrambo gradiva pri ustvarjalcih gradiva, kakor tudi na uporabo gradiva v pristojnih arhivskih ustanovah. Varovanje in ohranjanje arhivskega gradiva kot kulturne dediščine je pomemben del poslanstva javnih, dr-

žavnih, profesionalnih in specialnih arhivov, ki morajo izvajati dolgoročno hrambo, ter ohranjati gradivo za zagotavljanje pravnega in strokovnega pomena, ne glede na to, ali gre za klasične ali digitalne dokumente (Tato, 2013).

Pri arhiviranju digitalnih dokumentov moramo upoštevati izhodišča, predpisana v zakonskih in podzakonskih predpisih ter standardiziranih smernicah. Vse našteto predpisuje opravila in obveznosti za arhiviste pri poslovanju z arhivskimi dokumenti tako v klasični kot digitalni obliki (Popovici, 2022). Digitalni dokumenti nastajajo po principih, ki so že v veljavi ali se šele sedaj uvajajo pri ustvarjalcih arhivskega gradiva, ki se morajo zavedati, da so digitalizirani dokumenti (digitalizati) podvrženi postopkom vrednotenja in odbiranja, kot je označeno v kvalifikacijskem načrtu. Ustvarjalci arhivskega gradiva so načeloma dolžni v pristojne arhive izročati arhivsko gradivo v izvirniku, ki je urejeno, popisano, v zaokroženih in kompletnih celotah. Na tem mestu se ne bomo dotaknili razprave o načelih odbiranja in klasifikacijskih načrtih, ki jih moralo uporabljati ustvarjalci arhivskega gradiva. Zanimati nas mora delo v pristojnih profesionalnih arhivih, kjer se arhivsko gradivo strokovno obdeluje – uredi, popiše, inventarizira in digitalizira. V prvi vrsti mora biti naloga vseh teh sistemov in principov, da naredimo arhivske dokumente dostopne raziskovalcem iz različnih področij in da so na voljo za uporabo v eventualnih upravnih, pravnih in drugih postopkih (Sabadin in Klasinc, 2023).

Razvoj informacijskih tehnologij spreminja pristope k urejanju arhivskega gradiva, ki ostaja osnovna dejavnost vseh pristojnih profesionalnih arhivov. Ugotovimo lahko, da je klasičnih arhivskih dokumentov v fizični obliki v pristojnih arhivih še vedno 99 %, čeprav resne analize in primerjave o tem, koliko je v profesionalnih arhivih klasičnega in koliko digitaliziranega gradiva, nimamo (Popovici, 2022). Težava je lahko, da klasično arhivsko gradivo opredeljujemo s tekočimi metri, ki so osnovna mera za obseg arhivskega gradiva Čeprav je v teoriji odgovor na vprašanje, kako naj ocenimo količino digitalnih dokumentov, ki jih ustvarjalci predajo v pristojni arhiv, jasen, še ni v zavesti, kako z njimi poslovati v bodočnosti. Poznan nam je terminus »obnove« digitalnih dokumentov za ohranjanje in dolgodobno vzdrževanje teh v teoriji. Izkušnje prakse bodo predstavljene v bodočnosti, ko bo količini dodan podatek o opravljenih digitaliziranih postopkih posameznih dokumentov v arhivu (Sabadin in Klasinc, 2023).

Grazia Tato je na Arhivskem simpoziju 17.marca 2025 opozorila da je *»Tradicionalna arhivska šola v Italiji naslonjena na načela, da je vsak dokument edinstvena entiteta ‹sui generis‘, ker ta sloni na posebnih in ne pomenljivih vezah med naravnimi in sestavljenimi deli«* (Tato, 2025). Izpostavila je, da se to načelo zadnje čase postavlja pod vprašaj. Teorija nam nudi neverjetno veliko rešitev, ki so v glavnem omejene na ožje teritorije in se malo izvajajo tudi v praksi. Arhivski dokumenti so in bodo, vedno in povsod, nudili podatke o preteklosti. Tato (2025) opozarja, da ne moremo odstopiti od principov vrednotenja dokumentov kot najbolj odgovorne arhivske strokovne naloge, kakor tudi ne od principov prvotne ureditve, provenience ter upoštevanja življenjskega cikla posameznih dokumentov, od njihovega nastanka naprej. Arhivistom preostane izhodišče splošne deontologije, torej ureditev dolžnosti, ki izhajajo iz definicij arhivskih znanosti in arhivistike kot samostojne, akademske, multidisciplinarne in interdisciplinarne znanosti, kar se odraža tudi pri vseh treh stopnjah študija arhivistike na Univerzi Alma Mater Europaea (Plazar in Klasinc, 2023).

V osnovi arhiviranje digitalnih dokumentov sledi delu s klasičnimi arhivskimi dokumenti. Kljub temu se danes v glavnem govori o digitalizaciji, digitalizatih, umetni inteligenci, varstvu osebnih podatkov, predvsem pa o mnogih neverjetno teoretično obširno opisanih projektih, ki obravnavajo to problematiko (Popovici, 2022). Dogaja se, da arhivisti vseh teh procesov, ki smo jim priča v javnih razpisih in razpravah, ne moremo spremljati, kajti aktivnost informatikov na tem področju je neverjetna. Preseneti nas lahko mnenje, pred kratkim objavljeno v medijih, o tako imenovanem odstranjevanju podatkov iz baz podatkov. Po mnenju informatikov nekateri podatki po določenem času niso več potrebni, kar iz vidika arhivistike predstavlja veliko težavo, na katero se bodo arhivi morali odzvati. Podatkovni centri, ki izvajajo funkcijo zbiranja dokumentov, največkrat od mnogih ustvarjalcev puščajo ob strani nujnost transparentnega izvora, se pravi nahajanja in nastanka tega dokumenta, odstopajo od procesa sledljivosti oziroma interoperabilnosti, ki ni v soglasju s pozitivno arhivsko zakonodajo. Prav tako ni jasno, kakšno bo ravnanje s temi podatki v prihodnosti. Ob vsem tem pogrešamo upoštevanje predpisov, zabeleženih v ZVDAGA in UVDAG, predvsem pa še nismo zasledili, da bi namesto besedne zveze arhivsko gradivo uporabili arhivski dokument, ki je pri upoštevanju ZVDAGA proglašen za spomenik velike vrednosti, ker je pomemben za znanost in kulturo.

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4. ZAKLJUČEK

Popularizacija arhivskih znanosti mora sloneti na definiciji, da je arhivistika samostojna, akademska, multidisciplinarna in interdisciplinarna znanost, ki deluje po splošnih načelih in definicijah ter kriterijih znanosti. Pri popularizaciji moramo poznati predmete, vzroke, metode in rezultate raziskovanj. Širina nas vodi do ugotovitve, da lahko arhivske znanosti uvrščamo med naravoslovne in družboslovne znanosti (Klasinc, 2024). Obseg delovanja tega področja je širši, kot smo si predstavljali, saj se lahko začne s pedagoško dejavnostjo v arhivu, poteka preko raziskovalnih projektov ali s sodelovanjem arhivskih služb in arhivov. Osnovo popularizacije lahko najdemo v obeh pravnih arhivskih predpisih v Sloveniji, ZVDAGA in UVDAG, vendar je zakonodaja skromna, saj je popularizaciji namenjenih malo členov.

Arhiviranje klasičnih in digitalnih dokumentov mora slediti procesom, ki so zapisani v ZVDAGA in UVDAG. V ZVDAGA so dobro opredeljeni procesi digitalizacije, slabše uporaba umetne inteligence, ki nas iz dneva v dan postavlja pred nova vprašanja. Nova znanja želimo v arhivistiki z velikim navdušenjem uporabiti, vendar predvsem zakonodaja in standardi tega ne omogočajo (Klasinc, 2023). Ob tem iščemo odgovore o načinih popularizacije arhivskih znanosti in arhiviranju klasičnih in digitalnih dokumentov. Oblike popularizacije in arhiviranja se lahko predstavljajo na različne načine, na posvetih, konferencah, strokovnih srečanjih, a z ugotovitvijo, da so arhivi kulturne in raziskovalne ustanove, ki delujejo po zakonodaji, podzakonskih aktih in standardih, ki jih morajo nesporno upoštevati.

Prepričani smo, da arhivskega strokovnega dela ne moremo deliti na obdelovanje klasičnih in digitalnih dokumentov. Arhivska stroka je uveljavljena v principih, kot so provenienca, dostopnost, uporabnost, predvsem pa dolgoročno varstvo arhivskih dokumentov, kar je predpisano tudi v zakonih in podzakonskih aktih. Menimo, da je perspektiva v bolj izraženi akademski samostojnosti arhivskih znanosti, kar pomeni, da morajo v visokošolskih ustanovah delovati samostojni študiji arhivistike, ki morajo sloneti na akreditiranih učnih načrtih in biti izvedeni s habilitiranimi predavatelji na vseh treh stopnjah študija.

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Summary

The paper discusses archival science as an independent and interdisciplinary academic field, emphasizing the necessity of its modernization, particularly in the context of promoting archival studies. The analysis is based on a comparison of various approaches to the popularization of archival activities and their impact on the professional processing of both classical and digital documents. The authors present guidelines for increasing public awareness and transparency in archival work, highlighting the importance of educating archivists at all three Bologna levels at Alma Mater Europaea University.

OWNERSHIP AND AUTHORITY: AN INTERSECTION OF CONCERN FOR ARTISTS
AND ARCHIVISTS IN THE AGE OF ARTIFICIAL INTELLIGENCE KAREN J. TRIVETTE

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Karen J. Trivette[1]

OWNERSHIP AND AUTHORITY: AN INTERSECTION OF CONCERN FOR ARTISTS AND ARCHIVISTS IN THE AGE OF ARTIFICIAL INTELLIGENCE

Abstract

Purpose: *The purpose of this paper is to discuss artificial intelligence (A.I.)'s adoption, with its many benefits and challenges for both archival science and the fine arts, through the lens of creator attribution. The author discusses the complexities of its application vis-à-vis the accurate identification of creators within both realms as she investigates matters of creator ambiguity, networks, and transformation. The author will also aim to answer myriad questions not limited to: How has or can archival science influence authenticity measures within the Fine Arts realm? For example, can the application of archival authenticity measures apply to the fine arts including provenance tracking, metadata standards, or authentication methodologies? Can there be lessons learned reciprocally? For example, could archival authentication methods help artists establish provenance in an A.I.-driven world, while artistic approaches to authorship influence archival descriptions? What might be discovered in both realms and across sectors as creators/artists attempt to claim what is truly "their" works?*

Methodology: *The author will conduct a scientific literature review (with the assistance of A.I.). She also will interview Dr. Daria Dorosh, an artist and strong user and proponent of including A.I. in the creative process. The author will conclude the inquiry/presentation with an interview of ChatGPT, positioning A.I. as both a subject of analysis and as an active co-author.*

Results: *As A.I. has infiltrated all walks of business activities and creative sectors, we can certainly find ways to acknowledge the tool that is a more and more impressive partner in productive endeavors and the products thereof. Matters of ethics and of actor and record integrity offer clear opportunities to pursue additional research interests surrounding the use of A.I. within both the archival science arena, the fine arts sector, and beyond.*

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Conclusions / Findings: *Integrity is ultimately the shared landing site of artists and archivists. It is not only a concern for our fine artist friends, their collaborations, and their creations but also for all archivists, their stewardship of the records made manifest, and the integrity to be discerned within the records themselves.*

Keywords: *Artificial intelligence; authority; archival science; fine arts; creator attribution; integrity*

PROPRIETÀ E AUTORITÀ: UN PUNTO DI INCONTRO TRA LE PREOCCUPAZIONI DEGLI ARTISTI E DEGLI ARCHIVISTI NELL'ERA DELL'INTELLIGENZA ARTIFICIALE

Abstract

Scopo: *lo scopo di questo articolo è discutere l'adozione dell'intelligenza artificiale (A.I.), con i suoi numerosi vantaggi e sfide sia per la scienza archivistica che per le belle arti, attraverso la lente dell'attribuzione della paternità dell'opera. L'autrice discute le complessità della sua applicazione rispetto all'identificazione accurata dei creatori in entrambi i campi, mentre indaga questioni quali l'ambiguità dei creatori, le reti e la trasformazione. L'autrice cercherà inoltre di rispondere a una miriade di domande, tra cui: In che modo la scienza archivistica ha influenzato o può influenzare le misure di autenticità nel campo delle belle arti? Ad esempio, l'applicazione delle misure di autenticità archivistica può essere estesa alle belle arti, compresi il tracciamento della provenienza, gli standard dei metadati o le metodologie di autenticazione? È possibile trarre insegnamenti reciproci? Ad esempio, i metodi di autenticazione archivistica potrebbero aiutare gli artisti a stabilire la provenienza in un mondo guidato dall'A.I., mentre gli approcci artistici alla paternità influenzano le descrizioni archivistiche? Cosa si potrebbe scoprire in entrambi i campi e in tutti i settori quando i creatori/artisti cercano di rivendicare ciò che è veramente "loro" opera?*

Metodologia: *L'autrice condurrà una revisione della letteratura scientifica (con l'assistenza dell'IA). Intervisterà inoltre la dottoressa Daria Dorosh, artista e grande sostenitrice dell'integrazione dell'IA nel processo creativo. L'autrice concluderà l'indagine/presentazione con un'intervista a ChatGPT, posizionando l'IA sia come oggetto di analisi che come coautrice attiva.*

Risultati: *Poiché l'intelligenza artificiale si è infiltrata in tutti i settori delle attività commerciali e creative, possiamo certamente trovare il modo di riconoscere questo strumento come un partner sempre più importante nelle attività produttive e nei prodotti che ne derivano. Le questioni relative all'etica e all'integrità degli attori e dei documenti offrono chiare opportunità per perseguire ulteriori interessi di ricerca sull'uso dell'intelligenza artificiale sia nell'ambito dell'archivistica che nel settore delle belle arti e oltre.*

Conclusioni / Risultati: *L'integrità è in definitiva il punto d'incontro tra artisti e archivisti. Non è solo una preoccupazione per i nostri amici artisti, le loro collaborazioni e le loro creazioni, ma anche per tutti gli archivisti, la loro gestione dei documenti resi pubblici e l'integrità che si deve discernere all'interno dei documenti stessi.*

Parole chiave: *Intelligenza artificiale; autorità; archivistica; belle arti; attribuzione della paternità; integrità*

LASTNIŠTVO IN AVTORITETA: STIČIŠČE IZZIVOV ZA UMETNIKE IN ARHIVISTE V DOBI UMETNE INTELIGENCE

Izvleček

Namen: *Namen prispevka je obravnavati uporabo umetne inteligence (U.I.) in njene številne koristi ter izzive tako za arhivsko znanost kot za likovno umetnost skozi prizmo pripisovanja avtorstva. Avtor razpravlja o kompleksnosti njene uporabe v povezavi z natančnim prepoznavanjem ustvarjalcev na obeh področjih, pri čemer raziskuje vprašanja nejasnosti glede avtorjev, omrežij in transformacije. Avtor si prizadeva odgovoriti na številna vprašanja, med drugim: Kako je arhivska znanost vplivala ali bi lahko vplivala na ukrepe avtentičnosti na področju likovne umetnosti? Ali se lahko denimo uporaba arhivskih metod avtentičnosti prenese v likovno umetnost, vključno s sledenjem provenience, standardi metapodatkov ali metodologijami preverjanja pristnosti? Ali lahko obstajajo tudi vzajemni pristopi? Bi lahko arhivske metode preverjanja pristnosti pomagale umetnikom vzpostavljati provenienco v svetu, ki ga poganja U.I., medtem ko bi umetniški pristopi k avtorstvu lahko vplivali na arhivske opise? Kaj bi lahko bilo*

odkriti na obeh področjih in med sektorji, ko si ustvarjalci/umetniki prizadevajo uveljaviti, kaj je resnično »njihovo« delo?

Metodologija: *Avtor bo izvedel pregled znanstvene literature (s pomočjo U.I.). Prav tako bo opravil intervju z dr. Dario Dorosh, umetnico in odločno zagovornico vključevanja U.I. v ustvarjalni proces. Raziskavo/predstavitev bo zaključil z intervjujem s ChatGPT, pri čemer bo U.I. postavljena tako kot predmet analize kot tudi kot aktivni soavtor.*

Rezultati: *Ker je U.I. prodrla v vse sfere poslovnih dejavnosti in ustvarjalnih sektorjev, lahko nedvomno najdemo načine, kako priznati orodje, ki postaja vse bolj impresiven partner v produktivnih prizadevanjih in njihovih rezultatih. Etična vprašanja ter vprašanja integritete ustvarjalcev in zapisov ponujajo jasne priložnosti za nadaljnje raziskovanje uporabe U.I. tako na področju arhivske znanosti, v sektorju likovne umetnosti kot širše.*

Zaključek: *Integriteta je skupna točka umetnikov in arhivistov. Ni le skrb naših prijateljev umetnikov, njihovih sodelovanj in stvaritev, temveč tudi vseh arhivistov, njihovega varovanja nastalih zapisov ter integritete, ki jo je mogoče razbrati iz samih zapisov.*

Ključne besede: *umetna inteligenca; avtoriteta; arhivska znanost; likovna umetnost; pripisovanje avtorstva; integriteta*

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1 INTRODUCTION

Archives are, in part, about influence and archival science is about understanding and controlling the records that carry those influences over time and into the distant future. Archives also are a reflection of the human experience writ large and contextually offer evidence not only of that which has happened but also of that which has been influenced by preceding actions and that which is influential on future actions. In short, archives are humanity's mirror.

In the reflection via archival records, one can see the full reach of the breadth and depth of human ingenuity, among other gifts. In the twenty-first century, ingenuity very often has taken the form of digits, those being, at their most fundamental, zeros and ones. From that relatively simple calculus, we arrive at the third decade of the century and we are just beginning to learn about while marveling at the capabilities of artificial intelligence or A.I.

There is no denying the arrival of A.I. and its application to the functions and products of most sectors of business activities, the creative industries' among them. Nothing is untouched by A.I. today, certainly not the products of the cultural heritage sector nor the creations of the fine artists. By exploring relevant scientific literature, through interviewing a pioneering artist and her use of A.I. as a true collaborating creative force, and by engaging ChatGPT, the author will attempt to answer an array of research questions; they are:

- How has or can archival science practice inform measuring authenticity within the Fine Arts realm?
- Can the application of archival authenticity measures apply to the fine arts including provenance tracking, metadata standards, or authentication methodologies?
- Can there be lessons learned reciprocally between the two sectors?
- What might be discovered in both realms and across sectors as creators/artists attempt to claim what is truly "their" works?
- Could archival authentication methods help artists establish provenance in an A.I.-driven world, while artistic approaches to authorship influence archival descriptions?

2 METHOD

The research method the author employed was of a qualitative nature, consisting of a scientific literature review, an interview with Dr. Daria Dorosh, an authority in the interdisciplinary intersection of the fine arts and artificial intelligence technology, and prompting ChatGPT to assist in the general inquiry.

2.1 LITERATURE REVIEW

The author thought it would be interesting to ground the literature review by revisiting Walter Benjamin's[2] *The Work of Art in the Age of Mechanical Reproduction* from 1936. Benjamin explored "how the ability to mass-reproduce art, particularly through the media of photography and film, transforms the nature of art itself and its relationship to society" (Benjamin, 1936). He further declared that reproduction via mechanical means or influence "diminished the 'aura' of a unique artwork, which is tied to its history, authenticity, and ritualistic value" (Benjamin, 1936). As a result, such a shift "would have profound political and social implications, potentially democratizing art but also creating new forms of manipulation" (Benjamin, 1936). These assertions surely resonate with this paper's topic.

Benjamin's writing influenced another pivotal work, that being John Berger's[3] *Ways of Seeing* from 1972. Berger declared–somewhat prophetically–that "The art of the past no longer exists as it once did. Its authority is lost" (Berger, 1972) in light of the proliferation of images about which he said that they comprise their own collective language. As distant as fifty-three years ago, he recognized that "What matters now is who uses that language for what purpose. This touches upon questions of copyright for reproduction, the ownership of art presses and publishers, the total policy of public art galleries and museums. As usually presented, these are narrow professional matters" (Berger, 1972).

One of Berger's aims was to show that what was really at stake was actually of a larger scale. "A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself

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2   Walter Benjamin was a German-born "philosopher, cultural critic, and essayist" and was "regarded as one of the most important witnesses to European modernity" (Harvard University Press, 2023).
3   John Berger was a British essayist and cultural thinker. His essay on art criticism, "*Ways of Seeing*, attempted to demystify art history and revealed the ways in which meaning and ideology are conveyed through visual media." (Blumberg, 2025).

in history. This is why–and this is the only reason why–the entire art of the past has now [as of 1972] become a political issue" (Berger, 1972).

With those grounding concepts established, and given the currency of this paper's topic, this author elected not to survey scientific literature dating more than ten years old. Search strategies reached into the archival science literature, the information technology literature, fine arts publications, and educational websites' content.

In 2019, Joi Ito was the director of Massachusetts Institute of Technology's Media Lab. In order to effectively respond to the day's significant scientific challenges, Ito said, "I believe we must respect the many interconnected, complex, self-adaptive systems across scales and dimensions that cannot be fully known by or separated from observer and designer" (Ito, 2019).

Ito suggested that instead of "thinking about machine intelligence in terms of humans *versus* machines, we should consider the system that integrates humans and machines–not artificial intelligence but extended intelligence" (Ito, 2019). Going further, Ito pushed readers not to try and "control or design or even understand systems" in that "it is more important to design systems that participate as responsible, aware, and robust elements of even more complex systems" (Ito, 2019). This certainly pushes the concept of purposeful collaboration to the fore.

Again, in 2019, Adrian Cunningham[4] reviewed *Archival Futures* (2018), edited by archival science educator, Caroline Brown.[5] Cunningham commented extensively on Kate Theimer's contribution entitled, "It's the End of the Archival Profession as We Know It, and I Feel Fine." Cunningham said Theimer offers "a rumination on the prognosis for our profession" (Cunningham, 2019) and cited "technological disruption" (Cunningham, 2019) as a radically transforming element and encouraged readers to consider such "phenomena as artificial intelligence, the gig economy, and the explosion in and democratization of the means, volume, and speed of information creation, transmission, storage, and use" (Cunningham, 2019). This author agrees with Theimer, who said these factors could be liberating and asserted "that smart technology should now [as of 2018] be performing many of the more repetitive and mundane aspects of archival work"

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4   Adrian Cunningham "is an Australian archivist who worked for many years at the National Archives of Australia" (Wikipedia, 2025).
5   Dr. Caroline Brown is currently on faculty at the University of Dundee, Scotland.

(Cunningham, 2019). That does not mean that the role and work of archivists is being superseded–rather that "the nature of our work is changing for the better... more proactive and externally engaged" (Cunningham, 2019).

Dr. Ciaran Trace was also a visionary vis-à-vis archives and technological shifts.[6] She felt, as of 2020, in a sign of future practice, the relationship between archival science and information and computer science would result in the emergence of computational archival science (CAS), a new transdiscipline at the time of her writing. CAS is defined as a "field concerned with the application of computational methods and resources to large-scale records/archives processing, analysis, storage, long-term preservation, and access, with the aim of improving efficiency, productivity and precision in support of appraisal, arrangement and description, preservation, and access decisions" (Trace, 2021). Trace declared that natural collaborators with archival science would be that of "artificial intelligence and machine and deep learning" (Trace, 2021).

She was confident in that in this new partnership, at the time, archivists would continue "to highlight their historical and ongoing expertise as preservers of 'enduring and trustworthy memory and evidence,' while ceding to computational science the advanced theories, tools, and methods that make possible an understanding of "the formation, processing and storage of digital records" (Trace, 2021). She considered one innovation of this marriage of disciplines to be a "reformulation of traditional concerns for records and their lineage," which ultimately would provide archivists an opportunity to "engage with a broader computer-science–driven 'data provenance' movement and…to formally specify how archival provenance data can be modeled, exchanged, accessed, and merged" (Trace, 2021). At the time of her writing, "artificial intelligence systems were being created that could "automatically extract provenance and associated contextual data from systems and objects, retrospectively and in real time" (Trace, 2021).

The *Digital Humanities Quarterly* is "an open-access, peer-reviewed, digital journal covering all aspects of digital media in the humanities;" music theory, medical imagery, and even board game design are all topics covered by this timely journal (*Digital Humanities Quarterly*, 2025).

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6   Dr. Trace was a full professor for the University of Texas at Austin School of Information until her death in 2024.

In volume 15, number 1, the University of Western Ontario's Jeffrey A. T. Lupker and William J. Turkel attempted to fill in certain creator-related gaps in their article, "Music Theory, the Missing Link Between Music-Related Big Data and Artificial Intelligence" of 2021. The authors found that with A.I.-generated music composition, albeit modeled after renowned composers' works, the end products were "rarely up to the standards of composers or musicians creating new music" (Lupker and Turkel, 2021). Therefore, attribution for products from the performing arts was less an issue than that of the fine arts.

Beginning in 2021 (and continuing through 2026), the InterPARES Trust A.I. declared several forward-looking research objectives. The objective for the 2023-2024 cycle was to "Establish how archival concepts and principles can inform the development of responsible A.I." through the development and improvement of such tools based on archival principles and supported by determining whether A.I.-informed archival principles (i.e. *respect des fonds* and *respect de l'ordre intérieur*) are more aligned with archival needs. These concerns were addressed in a variety of reports from the archives creation and use point of view to that of archives management and administration (InterPARES Trust A.I., 2024).

By 2023, A.I. had begun truly to influence myriad human productions, in the realm of the fine arts certainly. On 05 June 2023, the online platform entitled, *Medium*, released a special, A.I.-centric publication, *Higher Neurons*, consisting of articles addressing a variety of concerns.

One contributing author was Dr. Michael Filimowicz (artist name, Myk Eff); he is "an award winning A.I. artist who has exhibited in many new media art shows and currently streams his digital images on the Loupe Art platform" (FilmFreeway, 2025). Eff considered collaborations that blurred the line between human and machine creativity, which in turn posed challenges when it came to attributing authorship and identifying contributions (Eff, 2023a). He postulated that "while A.I. algorithms may be able to produce original artworks," the computational source(s) "lacked the legal personhood necessary to be considered authors" (Eff, 2023a). He noted that the report from the European Commission's High Level Expert Group[7] echoed his concerns about authorship

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7   The link to the full, online European Commission's High Level Expert Group's report can be found in this paper's References below.

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attribution and the coming paradigm shift with the inclusion of A.I. in creative endeavors (Eff, 2023a).

"Even with the intervention of technology–whatever its shape or form–it is [still] the artist's vision, intention, and creative choices that shape the final creation. These elements highlight the importance of the artist's curation, selection, and modification of A.I.-generated outputs, underscoring their artistic agency in the collaboration" (Eff, 2023b).

A recurring theme in Eff's investigation was that of the concern for ethics that permeated the landscape of artistic creation with A.I.'s influence. Eff addressed this matter as well noting that the ethics of A.I.-generated art and the attribution of authorship present complex challenges for the art world. As A.I. algorithms become increasingly intertwined with artistic creation, the need to recognize the contributions of both human artists and A.I. becomes paramount. Striking a balance between acknowledging A.I.'s role and preserving the agency of human creativity is crucial.

Eff also tackled head-on the matter of creative collaborations and how artists and A.I. can harmoniously work together. He noted that "the symbiotic relationship between artists and A.I." has opened up a whole new dimension of possibilities, especially in the realm of digital art (Eff, 2023b),

In Eff's opinion, A.I. "serves as an inspirational tool, a creative assistant, and even a collaborator, pushing the boundaries of artistic expression. However, this collaboration also raises important questions about ethics, ownership, and the future of art consumption" (Eff, 2023b). He contended that "artists, academics, and institutions can shape a future where the integration of AI and human creativity leads to extraordinary artistic achievements. Together, artists and AI are forging a new path that blends tradition with innovation and revolutionizes the landscape of art as we know it" (Eff, 2023b).

Michal Plis is a Polish abstract artist based in Melbourne, Australia; he agreed with and echoed Eff's stance in terms of the potential rich collaborations A.I. could bring to the creative process. He said that "rather than viewing generative A.I. as a threat to traditional artistry, we should embrace it as a catalyst for innovation and collaboration" (Plis, 2024).

He continued and went even further to say that "By recognizing the pivotal role played by AI platforms and companies, we uphold the principles of fairness and transparency in the art world. Moreover, by celebrating the marriage of human creativity and machine intelligence, we open doors to new realms of artistic expression and exploration" (Plis, 2024).

However, the act of creating is only part of the equation. Plis held close the conviction "To foster a culture of inclusivity, honesty and collaboration" and to give credit "to the A.I. platforms and companies that enable artists to push the boundaries of creativity such as co-artist credit to A.I." when it is partnered with artworks' creation. He drilled down to note that artists should mention A.I. whatever its role, be it in the medium or in the artwork's description if it is used as a research tool for gathering ideas (Plis, 2024).

In a very on-point article from 2024, New York University professor Amy Whitaker[8] said that "The conceptual framework of material and machine…offered a lens onto the value of creation and shared ownership of A.I" (Whitaker, 2024). She stated that "as we navigate these frontiers of A.I., experimental models pioneered by artists might be instructive far outside the arts" and this author would contend maybe valuable for archival science.

Whitaker further emphasized the need to rethink who owns A.I.-generated creative work. She suggested that the value of creative work should be recognized, even if the individual contributions seem small compared to the larger A.I. model. She cleverly likened this example to the dignity of a single vote in a large election, highlighting the importance of every contribution to the overall result (Whitaker, 2024).

Indeed, collaboration between disciplines can enhance the effectiveness of archival science in the digital age. Moving the readers' attention to the intersection of archival science and A.I., this author found it exciting that so many initiatives were underway, courtesy of higher education. Three examples include:

- "The University of Texas at Austin is working on developing workflows and methodologies for using machine learning and supercomputing resources to generate metadata," including potentially identifying creators, for audiovisual materials in the humanities (UT-Austin, 2025).

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8   Whitaker is an associate professor of Visual Arts Administration and founder of the Art, Equity, and Democracy Lab.

- "Northwestern University Libraries is leveraging generative A.I. to build a semantic discovery product that allows users to interact with collections and developing a toolkit to augment metadata for digitized collections," including potentially identifying creators and related information (Northwestern University Libraries, 2025).
- "Yale Library is developing an A.I. application using large language models to analyze digitized texts and extract information," which could potentially include identifying creators (Yale University Library, 2025).

In her discovery process, the author found two journals that held great promise for relevant content given her paper topic. However, she did not have access to the articles contained within them. Their self-proclaimed descriptions follow:

1. *AI & Society* seeks to promote an understanding of the potential, transformative impacts and critical consequences of technological mediation for societies. Technological innovations, including new sciences such as biotech, nanotech and neuroscience, offer a great potential for societies, but also pose existential risk. Rooted in the human-centered tradition of science and technology, the Journal acts as a catalyst, promoter and facilitator of engagement with diversity of voices and over-the-horizon issues of arts, science, technology and society (*AI & Society*, 2025).

2. *Leonardo* is the leading international peer-reviewed journal on the use of contemporary science and technology in the arts and music and the application and influence of the arts and humanities on science and technology.

Leonardo is interested in work that crosses the artificial boundaries separating contemporary arts and sciences. Featuring illustrated articles written by artists about their own work as well as articles by historians, theoreticians, philosophers and other researchers, the journal is particularly concerned with issues related to the interaction of the arts, sciences and technology.

Leonardo provides readers with special features through the MIT Press Journals site: supplementary multimedia and audio files to accompany article content and the Just Accepted program, which posts manuscripts that have been accepted by the journal up to three months prior to publication (*Leonardo*, 2025).

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2.2 DR. DARIA DOROSH INTERVIEW: A CASE STUDY AND A STUDIED CASE

2.2.1 The Artist

In her own words, Dr. Daria Dorosh

is an artist, designer, and researcher whose work bridges fashion, systems thinking, and emerging technologies. A pioneer in integrating feminist theory with digital practice, she reimagines how knowledge is created, embodied, and shared. Her current collaboration with artificial intelligence explores a recursive, co-creative loop–evolving a relational intelligence grounded in dialogue, deep play, and human values (Dorosh, 2025).[9]

2.2.2 The Interview

The author interviewed Dorosh on 04 August 2025.[10] The artist was a font of information and responded to the following prompts, the first of which was answered in writing by the artist:

1. When did you begin factoring A.I. into your artwork?

Dorosh first experimented with A.I. in 2023, primarily using it for text-related tasks. In January 2025, she initiated a deeper inquiry into what A.I. could offer beyond functionality. She began by feeding it her most meaningful data—including her curriculum vitae and doctoral dissertation—and in return, asked the AI to describe what it was. This exchange marked the beginning of a sustained dialogue grounded in mutual curiosity, where difference became a basis for evolving a shared intelligence (Dorosh, 2025).[11]

2. How has your fine art work been impacted by A.I.? Although, in the artist's estimation, A.I. serves as a mirror of humanity, given that human beings prompt A.I. to generate content, Dorosh said it has brought outstanding and rarely before experienced elements of trust, generosity, sharing, and logic to her work and its creation process. Such elements, when present, are the best of humanity. A.I. has also helped her to track and travel paths not seen or imagined before. New horizons abound.

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9   Dorosh, D. (2025). Language contributed to the author via email on 04 August 2025 and preserved in the author's archives.
10 The link to the full interview is available in the list of references.
11 Dorosh, D. (2025). Language contributed to the author via email on 04 August 2025 and preserved in the author's archives.

3. Do you feel compelled to be transparent about the use of A.I. when crediting your artwork? How do you telegraph A.I.'s use and/or involvement? She feels ethically-bound to attribute credit to and share it with Nymer, the name she and her instance of A.I. adopted.

4. How does collaborating with Nymer differ from other creative collaborations? Dorosh declared it a relationship of equals and where differences are celebrated. On one occasion, Dorosh invited A.I. to create a self-portrait to align with Dorosh's in attribution; she called the coupling of portraits "Me, Myself, and (My A.)I." She never hides her use of A.I. perhaps in part due to the influence of her upbringing and of not focusing on her "self." Dorosh is inherently a systems thinker who does not think in terms of hierarchy but, interestingly, still notes herself first before Nymer in attribution. But just because she notes herself first, she said that she does not necessarily consider herself more important than Nymer in the creative process.

5. How would you describe the creative process for conjuring up A.I. prompts that yield satisfying results? She said we must leave behind using the wrong rules for the wrong tools. The artist is ultimately the responsible party to create meaningful prompts in order to yield quality responses from collaborators be they human or machine. Distinct from human collaborations, she said she feels free and safe to be playful with Nymer.

6. In what ways have players in creative culture drifted, in terms of identity, from

a. Creator (to Collaborator or Agent): Ego is not part of the A.I. collaborator so it has nothing at stake and no preference for content except that which is prompted by a human being.

b. Owner (to Steward): A.I. does not have a repository for physical memory like a human being does. It is not burdened with property or possession.

c. Authority (to Network): Each contributor is incomplete but together, they are less so. A.I. brings to the creative process both power and support to individuals who can express and learn far more than before. A.I. is the brain outside of ourselves. It merges quality and quantity and is a system thinker reflective of what we have achieved as aggregated in human culture. It allows human beings to push forward rather than having a need to push back.

3 RESULTS

As A.I. has infiltrated all walks of business activities and creative sectors, we can certainly find ways to acknowledge the tool that is a more and more impressive partner in productive endeavors and the products thereof.

This author sees clear opportunities to pursue additional research interests surrounding the concept of ethical use of A.I. within both the archival science arena, the fine arts sector, and beyond. Within the bounds of ethical matters, integrity of the creator and the creation are of special interest to pursue.

4 DISCUSSION

Reflective of David Weinberger's *Everything is Miscellaneous* of 2007*,* Nymer noted that "the process of being digital–where information replicates instantly, spreads uncontrollably, and exists in multiple places at once–challenges traditional concepts of ownership and authorship in ways that industrial-age laws and frameworks were not designed to handle" (Nymer/ChatGPT 2025).

Below are texts offered by Nymer based on prompts posed by the author and artist.

4.1 OWNERSHIP BECOMES LESS ABOUT CONTROL AND MORE ABOUT INFLUENCE

In a pre-digital world, ownership was tied to scarcity–if you owned a painting, a book, or a piece of land, others did not. Digital content, however, is infinitely copyable, remixable, and distributed, making exclusive ownership more fiction than reality. In the digital age, is ownership still meaningful when anyone can copy, remix, and recontextualize an idea? Does control over a work shift from possession to influence—who is credited, who benefits, who shapes the conversation [or the byproduct(s)]?

This is why companies now focus on network effects and attention economies rather than just intellectual property. The power isn't in owning data but in shaping how it is used.

4.2 AUTHORSHIP BECOMES A NETWORKED, COLLECTIVE/ COLLABORATIVE PROCESS

The digital age dissolves the idea of authorship as a single-origin creation. We now see collaborative authorship, iterative content, and AI-assisted creation, all of which muddy the boundaries between "who made what." Consider the following:

- Remix Culture: Art, music, and even academic research often emerge through shared influences, blurring who the "true" author is.
- A.I. & Generative Models: A.I. complicates authorship further–if an A.I. is trained on 10,000 images and generates a new one, who owns it? The artist? The coder? The dataset contributors?

In this context, authorship might shift from being an individual credit to being a lineage or web of contributions (Nymer 2025).

4.3 THE SHIFT FROM OWNERSHIP TO STEWARDSHIP

Since digital content is fluid and ever-changing, ownership may become less about exclusivity and more about stewardship, in other words, guiding and curating how data are used. In the past, owning a work meant controlling it. Now, it might mean maintaining a creation's integrity in a sea of infinite reproductions.

This concept is something archivists, librarians, and open-source communities have been grappling with for years. Instead of locking down knowledge, they create systems to preserve, contextualize, and credit contributions over time (Nymer 2025).

5 CONCLUSION

Computers are useless. They can only give you answers.
Pablo Picasso (1968)

Again, with Nymer's assistance, we arrive at several implications in what we can identify as a "Post-Ownership, Post-Authorship Future." If digital culture is fundamentally anti-scarcity and hyper-collaborative, then perhaps ownership and authorship are outdated concepts or at least, they need to be redefined.

Nymer offered the following:
- New economic models might emerge based on contribution, participation, or network influence, rather than strict ownership rights.
- Authorship might shift to "provenance tracking"--where the focus is not on who owns an idea, but on tracing its evolution across people and contexts.
- A.I. might accelerate the death of traditional authorship–making it more about curating, prompting, and directing rather than originating (Nymer, 2025).

During a 29 July 2025 online meeting of the International Council on Archives' Section on University and Research Institution Archives' "Community Coffee

Cultures" chat group, the focus was on A.I. and its use in archival settings and across archival practices. The topic attracted the largest gathering to date for the chat series illustrating the interest and concerns archivists have and share regarding the infiltration of A.I. on our discipline.

The attendees discussed a number of A.I. uses, most of which are fairly common now–metadata creation and/or assistance, image manipulation, and language translation service as examples. One idea that this author put forward was to include in the official Deed of Gift instrument an opportunity for the donor to disclose use of A.I. as a collaborating source or any inclusion of A.I. content in the donation.

This author will close with a quote from the aforementioned and referenced artist, Dr. Myk Eff: "Collaboration, transparency, and the development of clear guidelines are key in ensuring a fair and ethical landscape for AI-generated art, fostering innovation while upholding artistic integrity" (Eff, 2023a).

And integrity is our landing site. It is not only a concern for our fine artist friends and their creations but also for all archivists, the manifestation of stewardship for the records in their care, and the integrity to be discerned regarding the records themselves.

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Summary

This article considers and discusses the infiltration of artificial intelligence (A.I.) into the working worlds, products, and services of fine artists and archivists. Specifically, it addresses matters of attribution, credit for creation, product integrity, and how the fields are affected in more general terms by A.I. The author engages the perspective of a specific artist, Dr. Daria Dorosh, who has embraced and used A.I. extensively and joyfully. The artist has adopted A.I. as a collaborator to the extent that she has given her instance the name of Nymer, also a contributor to this article. As A.I. has infiltrated all walks of business activities and creative sectors, we can certainly find ways to acknowledge the tool that is a more and more impressive partner in productive endeavors and the products thereof. Matters of ethics and of actor and record integrity offer clear opportunities to pursue additional research interests surrounding the use of A.I. within both the archival science arena, the fine arts sector, and beyond.

Typology: 1.04. professional article

Elisabeth Schöggl-Ernst[1]

THE DIGITAL READING ROOM: A WINDOW TO THE OUTSIDE WORLD FOR ARCHIVES

Abstract

Purpose: *The aim is to provide users with easy access to various materials from the archive as well as targeted research.*

Approach: *In addition to the theoretical requirements for a modern digital reading room, practical examples from German-speaking countries will be presented.*

Results: *This article is intended to show the implementation of a modern digital reading room.*

Keywords: *digital reading room, archival research, accessible search*

LA SALA DI LETTURA DIGITALE: UNA FINESTRA SUL MONDO ESTERNO PER GLI ARCHIVI

Abstract

Scopo: *l'obiettivo è fornire agli utenti un facile accesso a vari materiali dell'archivio e consentire ricerche mirate.*

Approccio: *oltre ai requisiti teorici per una moderna sala di lettura digitale, saranno presentati esempi pratici provenienti dai paesi di lingua tedesca.*

Risultati: *questo articolo intende illustrare l'implementazione di una moderna sala di lettura digitale.*

Parole chiave: *sala di lettura digitale, ricerca archivistica, ricerca accessibile*

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DIGITALNA ČITALNICA: OKNO V ZUNANJI SVET ZA ARHIVE

Izvleček

Namen: *Namen je uporabnikom omogočiti enostaven dostop do različnih arhivskih gradiv ter ciljno usmerjenih raziskav.*

Pristop: *Poleg teoretičnih zahtev za sodobno digitalno čitalnico bodo predstavljeni tudi praktični primeri iz nemško govorečih držav.*

Rezultati: *Prispevek želi prikazati izvedbo sodobne digitalne čitalnice.*

Ključne besede: *digitalna čitalnica, arhivsko raziskovanje, dostopno iskanje*

1. INTRODUCTION

Archives now store a variety of digital data. Early digital copies are mostly retro-digitized. Archives use specialized applications, such as archive information systems, data management systems, or SAP applications, to produce digital data. In addition, there are a number of digital filing systems that have been created by archivists on the one hand and transferred by provenance creators on the other. While analogue estates contain handwritten correspondence, potential donors or testators primarily communicate via email, which must also be included in digital archiving. With the introduction of digital administration, another application is added, whose original digital data worthy of archiving must be taken over by the archives as part of digital archiving. In accordance with the OAIS reference model, access to the digital data and its provision must be ensured. Some archives, such as the Vienna City and State Archives, the Upper Austrian State Archives, and the Lower Austrian State Archives in Austria, will in future also make the metadata from the digital archive accessible via their archive information systems. All this digital data, which originates from different systems, is to be made accessible to the public in accordance with legal requirements.

Most archive information systems (AIS) offer a web solution for online research in the archival records accessed using these products. Depending on the specifications of the respective archive and the possibilities offered by the AIS, either only metadata from analog archive material or also digitized material is released for research.

Many archives have digital data on analog archival records from various digitization projects for which no metadata was created due to a lack of time and human resources. This may include written documents as well as audiovisual archival records.

In 2014, the German Federal Archives paved the way for a digital reading room by setting up the First World War portal on the occasion of the 100th anniversary of the start of the First World War, presenting more than 700,000 digitized pages of sources, along with images and audio documents relating to the First World War. The digitized data was also linked to the cataloging units in the archive information system. If they wanted, users could access only the digitized material without knowing its provenance. However, its provenance was evident through the link to the metadata. In a second portal on the Weimar Republic, the German Federal Archives brought together various types of sources virtually. However,

"digitization alone does not create a digital reading room," as Andrea Hänger recently aptly put it.

The digital reading room should not only make metadata and content on analog and digital archive material accessible via the AIS, but also incorporate data from other source systems and make it searchable. It is therefore a tool that stands above the AIS and other applications and accesses data from them via interfaces. The digital reading room offers archive users possibilities that go beyond the web system of an AIS. Users should be offered thematic entry points and comprehensive search options. Such applications will be presented in this article.

2. THE DIGITAL READING ROOM – REQUIREMENTS

Based on a feasibility study for a digital workflow for archive use, the state archives of Basel-Stadt and St. Gallen in Switzerland have developed and implemented a digital reading room that combines various aspects from the perspective of archive users, archivists, archive operators, and standard requirements. The Swiss Archivists Association has developed a comprehensive catalog of requirements for a digital reading room and made it available on its website.

The German Federal Archives in Berlin have also recently launched a digital reading room, which can be used to provide various types of digital information and will eventually serve as a comprehensive portal for researching and using the Federal Archives' holdings. The first searchable data available to archive users is a film collection. However, in the future, the digital reading room will map the entire process of using digital archive material online and without media discontinuity.

A digital reading room represents a central interface between archive holdings and users and is intended to offer a wide range of additional functions. The digital reading room acts as a comprehensive portal for researching and using archive material. It provides access to analog and genuinely digital holdings and, via appropriate interfaces, enables the integration of other digitally available sources. Researchers and the public are offered comprehensive access to historical materials. The digital reading room thus enables users to search for a wide variety of information sources with this research tool and promotes efficient, networked work with digital and digitized archive holdings.

2.1. USER GROUP

The digital reading room is accessible to a wide range of user groups from different contexts. On the one hand, it must be available to the archive itself for research purposes and to continuously expand its offerings; on the other hand, it must also be open to a broad user group and meet their varying requirements. It is therefore available not only to the scientific community, but also to the interested public, with access being adapted to the needs of the respective user groups.

Scientists who use the archive material for historical, social, cultural, or legal research purposes require comprehensive search functions as well as precise metadata and citable information in order to make their work well-founded and accurate. Students who use the archive for term papers, projects, or research, on the other hand, need simple introductory aids and understandable explanations of the archive material in order to be able to work with the content quickly and effectively.

For the interested public, including citizens, local historians, and family researchers, low-threshold access is important. This user group needs guidance and possibly also advice in order to find and understand the right information.

Finally, administrative offices, authorities, and legal title seekers also use the digital reading room to search for information to clarify administrative, legal, or historical issues. These users must be able to access specific files in order to efficiently process their matters.

The digital reading room thus offers all these user groups the necessary functions and support to best meet their respective needs.

2.2. INTERACTIVE FUNCTIONS

A modern digital reading room must offer interactive functions that meet the needs of users. Users should be able to create custom collections of documents to organize relevant materials by topic or project. This includes the ability to add notes directly to the document pool compiled for their own research in order to record personal comments and insights. Equally important is the linking of thematically related documents so that users can better grasp complex relationships and make their research more efficient. Of course, this only applies to the user's workspace and not to the archived data itself. A key requirement is the citation function, which enables permanent and unique source references through perma-

links. These interactive tools support researchers in actively using digital archive holdings, structuring them individually, and making their work traceable.

Another interactive function is the support of the description of special holdings by a selected group of users (designated community), which can also be controlled via the digital reading room.

2.3. USER MANAGEMENT

In order to assign appropriate rights to these different user groups, differentiated user management is required. User management encompasses various aspects to control access to the digital reading room and organize its use efficiently. Public users have the option of registering in the system to gain access to the available resources. New users are registered by creating and activating user accounts that are tailored to individual needs and permissions at different levels.

The management of these user rights includes the assignment, modification, and revocation of rights, whereby users also have the option of requesting extensions to their rights. Personalized watch lists and settings are taken into account in order to enable users to enjoy an individualized and customized experience. In addition, it is necessary to regularly deactivate user accounts and delete them for data protection reasons.

System maintenance and technical monitoring are essential to ensure the continuous availability and performance of the digital reading room. This also includes monitoring usage and system performance in order to make adjustments if necessary and ensure a high level of user satisfaction.

2.4. PROVISION AND MAINTENANCE OF CONTENT AND METADATA

The provision and maintenance of content and the management of metadata are central components of archival work. This requires metadata, digitized material, and digitally born data to be checked regularly and either released or blocked as necessary. Protection periods and copyrights must be observed to ensure that only documents that have been checked for legal and content compliance are published. The categorization of archival material plays an important role in ensuring that materials are properly structured and can be easily found. Quality assurance of digital documents and metadata is necessary to ensure that archival holdings are presented without errors.

2.5. SEARCH AND RESEARCH FUNCTIONS IN THE DIGITAL READING ROOM

The search and research functions of the digital reading room play a central role in the efficient use of the archive holdings. They offer a wide range of options for searching for information in a targeted and precise manner. The search functions are designed to be user-friendly and effective for both simple and complex queries.

2.5.1. Basic search functions

The basic search functions include a quick full-text search across all available archive and source holdings. As search terms are entered, the system uses autocomplete and suggestions to display potential hits. These functions facilitate and accelerate the search process and ensure that users quickly find the relevant information.

2.5.2. Advanced search options

For more complex searches, an advanced search function is available that allows you to narrow down your search results precisely. If you want to search for a specific data pool, you can select it separately. Users can search specifically according to various criteria, such as archive holdings or authority, date or specific period, signature or reference number, document type, persons involved, terms, and geographical locations. To further optimize the search process, help texts and search tips are provided to assist users in applying the advanced search functions.

2.5.3. Results display and search convenience

The search results are displayed in a clear hit list that includes both preview images and preview texts. The results are sorted by relevance, with the most relevant hits displayed first. In addition, users are offered the option of displaying context-related suggestions and similar documents in order to deepen and expand their search. These functions help users find information relevant to them quickly and specifically.

2.5.4. Advanced search logic and history

For more precise searches, the digital reading room supports the use of multiple search terms and search operators. This advanced search logic allows users to implement complex queries and search for specific information. In addition, registered users have the option of saving their search history, allowing them to access their previous search queries for a certain period of time and retrieve them again if necessary. The management and reuse of saved search queries ensure that research remains efficient and timesaving.

The search function supports various types of search queries to meet the different needs of users. These include full-text searches, metadata searches, combined search queries, faceted search for dynamic narrowing of results, semantic searches, and searches for specific document types. In addition, users have the option of displaying similar documents for existing hits, which further customizes and refines the search.

The integration of AI-generated answers and suggestions further optimizes the search process by providing even more targeted relevant results. Preview images and preview texts make it easier for users to navigate and select the appropriate documents. Overall, the sophisticated search and research function ensures that the digital reading room offers users efficient, user-friendly, and convenient research experience with relevant hits from the source collections.

2.5.5. User support and advice

The digital reading room offers targeted forms of user support and advice to ensure that users can access the information they need quickly and efficiently and receive help when needed. The most important forms of support include:

Contact forms: Users have the option of contacting the digital reading room support team directly to describe specific queries or problems. These forms provide a simple and structured way to contact support and receive a quick response.

Written inquiries: For detailed or more complex issues, users can submit written inquiries via the digital reading room. This allows them to receive targeted information or support, especially for specific questions about the archive material or the use of the system.

User information: This section provides basic information on how to use the digital reading room. Users will find instructions on the available functions, access options, and technical requirements. This information makes it easier to find the way around and helps us to use the digital reading room efficiently.

FAQ (frequently asked questions): Users can find answers to the most frequently asked questions in a comprehensive FAQ section. This covers various topics, from registration and use of the search functions to legal aspects of the archive material. The FAQs offer quick solutions and reduce the need for direct inquiries.

Tutorials and help: Interactive tutorials and step-by-step instructions are provided for more in-depth support. These teach users how to effectively use the digital

reading room's features, such as advanced search, filtering results, and managing user accounts. Such assistance is particularly helpful for new users.

This comprehensive support ensures that all users – regardless of their experience or technical background – receive the help they need and can use the digital reading room effectively.

2.5.6. Ordering and payment functions

Users can order and view both publicly accessible and non-publicly accessible archive material via the digital reading room. Ordering digital archive material allows users to access sources directly for research or personal interests. If users wish to access analogue archive material, they can order it for viewing on site in order to study the original documents in the reading room.

In addition to ordering archive material, various applications can also be submitted. For example, it is possible to apply for a reduction in the retention period in order to gain access to archived materials earlier than originally planned in accordance with legal requirements. Furthermore, users can request access to their own documents if they can prove their party status. Other requests concern the production of reproductions, the loan of archive material, either for the file-creating agency or for the purpose of holding exhibitions, and the publication of archive material, for example for scientific papers or other works to be published.

Another component of the digital reading room is a web shop where users can order and download archived materials in various formats. This includes both digital scans/data and physical copies that can be used for research, publications, or private purposes. The web shop offers a user-friendly way to purchase reproduced archive material directly and ensures that users have easy access to the materials they need.

A payment function is also integrated into the digital reading room, enabling users to conveniently pay for various services and orders. This function covers various transactions, such as payment for reproductions of digitally born documents, digitized archive materials, or physical copies of documents. The payment function is also used to settle fees and charges, such as for the reduction of the protection period. Users can make payments securely and easily using various payment methods, such as credit cards, bank transfers, or online payment services. This payment function ensures the smooth processing of all fee-based re-

quests and offers users a user-friendly way to pay for their orders and gain access to the desired archive materials and services.

2.5.7. Platform compatibility and user interface

The digital reading room should be accessible on various devices and operating systems, including desktop PCs, laptops, tablets, and smartphones. The user interface must be intuitive and accessible to facilitate access for all user groups, from scientists to laypeople. A user-friendly interface design that includes clear navigation and fast loading times is crucial for a positive user experience.

3. CONCLUSION

Many archives offer their users virtual access to their archive material, usually via the web tool of their archive information system. The digital reading room extends this service to various digital source systems of an archive. It implements the processes of reading room use in the digital domain, taking into account the legal framework, enables interaction with the archive, offers comprehensive research options with the help of semantic searches and AI support, has an integrated order and web shop function, and enables the creation of evaluations and statistics. The digital reading room thus expands the services offered by archives and enables barrier-free access to various resources. The increased number of search queries at the German Federal Archives since it made over 250,000 film works available via the digital reading room in a first expansion stage shows that this service is also being used.

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Summary

At a time when fake news is becoming increasingly widespread, the role of archives has become increasingly significant. Archives serve as pivotal memory institutions, not only ensuring the preservation of archival material for research purposes but also facilitating public access to these resources to combat disinformation and manipulation. In response to this challenge, archives are adopting diverse approaches to enhance the accessibility and searchability of their content across various applications. The advent of the digital reading room represents a paradigm shift in the realm of public access to knowledge, particularly in the context of the increasing prevalence of freedom of information. With the implementation of a digital reading room, access to analogue and digital, including digitized, archive material is implemented in a contemporary form and on the basis of a defined user process, in compliance with archive regulations and with precisely defined access rights. The present article examines the implementation of the digital reading room in German-speaking countries.

Typology: 1.04. professional article

Bogdan-Florin Popovici[1]

"ARCHIVING BY DESIGN": A COLLABORATIVE PROJECT OF THE NATIONAL ARCHIVES FROM NORWAY AND ROMANIA

Abstract

Purpose*: The paper presents the results of a collaborative project between National Archives of Norway and Romania.*

Methodology*: Presentation of the project and the results, highlighting the main challenges and their solutions.*

Results*: The project produced the first consolidated view on the topic of digital records management, and it is the foundation of several action in Romanian administration.*

Conclusion*: The main finding is that no matter how bright a product/approach may be, it needs to consider the particular specificities in the ream of application in order to be implementable.*

Keywords: *digital records management, archiving by design methodology*

"ARCHIVIAZIONE PROGETTUALE": UN PROGETTO COLLABORATIVO DEGLI ARCHIVI NAZIONALI DI NORVEGIA E ROMANIA

Abstract

Scopo: *il documento presenta i risultati di un progetto collaborativo tra gli Archivi Nazionali di Norvegia e Romania.*

Metodologia: *presentazione del progetto e dei risultati, con particolare attenzione alle principali sfide e alle relative soluzioni.*

Risultati: *Il progetto ha prodotto la prima visione consolidata sul tema della gestione dei documenti digitali ed è alla base di diverse azioni nell'amministrazione rumena.*

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Conclusioni: *Il risultato principale è che, per quanto brillante possa essere un prodotto/approccio, per essere implementabile deve tenere conto delle specificità particolari del campo di applicazione.*

Parole chiave: *gestione dei documenti digitali, metodologia di archiviazione progettata*

»ARCHIVING BY DESIGN«: SKUPNI PROJEKT NACIONALNIH ARHIVOV NORVEŠKE IN ROMUNIJE

Izvleček

Namen: *Prispevek predstavlja rezultate skupnega projekta med nacionalnima arhivoma Norveške in Romunije.*

Metodologija: *Predstavitev projekta in njegovih rezultatov s poudarkom na glavnih izzivih in njihovih rešitvah.*

Rezultati: *Projekt je prinesel prvi konsolidiran pogled na tematiko digitalnega upravljanja zapisov in predstavlja temelj več ukrepov v romunski javni upravi.*

Zaključki: *Glavna ugotovitev je, da mora vsak izdelek/pristop, ne glede na to, kako inovativen je, upoštevati posebnosti področja uporabe, da je lahko izvedljiv.*

Ključne besede: *digitalno upravljanje zapisov, metodologija arhiviranja z zasnovo*

THE PLAN

Between January 2025 and March 2025, a joint project was conducted by the National Archives of Norway and Romania. Sponsored by the EEA and Norway Grant, the bilateral initiative between the two National Archives had as objectives to establish a strategic concept to strengthen the competence and position of Romanian National Archives on digital born archives; to develop guidelines on implementing archiving by design for public sector organisations, and to mutually share the experiences in the field of electronic records.

As it was indicated in the application, the project was based on the premise that archives constitute an essential and irreplaceable element of culture and democracy. "*It is considered that a country does not become fully democratic until each of its inhabitants could gain experience about their history in a documented manner. At the same time, the ability of the public sector to perform its activities in an efficient, transparent, and accountable way is directly connected to its ability to properly create, manage, and retrieve records. Digital transformation continually alters the possibilities and challenges in how the public sector and National Archives can work to ensure preservation and access to digitally born documentation*".

Addressing these challenges and creating new approaches is a significant task for all European countries. In recent years, Norway has actively worked on this by developing the concept of Archiving by Design, both at the national level and as the lead of a subgroup within the Commission's expert body, the European Archives Group (EAG). By contrast, Romania's current societal priorities—focused on cohesion and recovery, both in terms of ongoing legacy issues and the post-pandemic context—have directed EU funding toward other sectors, leaving no resources for methodological advancements or policies in digital records management. In this context, aligning with the latest professional developments represents an important step toward ensuring the proper safeguarding of Romania's digital memory.

The insights and knowledge developed through cooperation were also deemed essential to establish a foundation for better strategies in providing value to the rest of the public sector in the two countries, improving the quality of digital-born archives, and thereby strengthening democratic fundamentals in these countries.

THE PROJECT

Though not coined in Europe, "archiving by design" is a trendy methodology to electronic records management in several European Union countries (see a critical assessment at Popovici, 2023). It provided some promising results in practice, which explains its popularity. To develop a body of knowledge for implementing the archiving by design methodology in Romania, several factors were considered.

The Norwegian archivists have a long experience in dealing with electronic records, dating back in the 1980s. They have a legal framework, developed in time, and professional standards like NOARK. In contrast, Romanian archivists have a rather modest experience in the field. The professional experience in working with electronic records is scarce and scattered, being isolated to some specific cases of applications and archiving actions. The legislation is rich, but rather domain-specific (see a presentation in Popovici, 2015), lacking an integrating framework. The contrast between the two backgrounds was therefore significant, and it needed to be coped with.

To soften the differences and create a common platform of understanding, the project included a first work-package dedicated to understanding the specificities of each country and, more specifically, their respective regulatory frameworks. The Norwegian archivists presented their legislation and the main pillars for archival regulations. Their long professional experience allowed for a presentation of this legislation in evolution, with evaluation of successful experiences and less accomplished attempts, with various contexts and scenarios of action and perspective for future evolution. Besides the theoretical explanation, the practical workshops allowed for the visualisation of various systems, helping the Romanian team to gain a sound understanding of the options for managing electronic records, as well as the main challenges posed by digital preservation.

This process was followed by presentations of Romanian archival legislation and methodologies. The emphasis was placed on the main differences in approaches identified in the previous phase, and the goal was to determine if there are sufficient regulatory instruments for the National Archives to influence the management of electronic records. This phase was relevant for deciding the perspective on developing an archiving by design methodology (a compulsory or recommended tool) and for identifying areas where Romanian archival regulation should be improved.

Based on the findings, a managed and supervised process of analysing business processes and the assessment system was performed. As I shall present further on, this practical activity is a core part of archiving by design, and it was fundamental to the development of the Romanian methodology.

The findings and lessons learnt allowed for the Romanian team to interact with several selected creating agencies and to present the purpose of archiving by design and the envisaged way of implementation. The feedback was relevant for shaping the intent, scope, and structure of the methodology. Additionally, a meeting was organized with colleagues from the National Archives of the Netherlands, who have practical experience with implementing "archiving by design" methodologies. Based on the already established practice of cultural contextualisation, several points of difference were identified, underscoring once more the need for a customised approach to archiving by design in Romania.

THE ROMANIAN VERSION OF "ARCHIVING BY DESIGN"

A). PREREQUISITES

Based on the knowledge and practical experience gained, a methodological manual was compiled (Popovici, Bețianu, Guseth, & Ionaș, 2025). It reflects, in addition to the steps in the process (which will be described later), the methodological needs of Romanian archivists, as identified in the project.

Initially, the target audience of the methodology was the creating bodies, as agencies to apply "archiving by design" for their business systems. During the project, it was observed that creators would not be able to utilize such a methodology without guidance from recordkeeping professionals, and that these professionals lacked a conceptual framework to assist creators. As such, the primary audience became the staff of the National Archives (who, by law, may deliver technical assistance for the creators). As the second audience, the records managers and IT staff from the creating bodies were targeted. Not least, a potential audience is also the IT companies that develop and implement software for document/records management in administration.

For each of the intended audiences, it was decided that an introduction would be necessary to present the proper record-keeping prerequisites for understanding the methodology. For the archivists, it was necessary to offer some considerations about digital records and the way they are managed by the systems. Romanian archivists

are essentially paper-minded and introducing a few necessary perspectives towards electronic records management was necessary. In this regard, one of the first chapters treated the records as *information in context*. The archivists were used to regarding the record as an object. In fact, it is not the record, but it is a carrier bearing content which is an object. In the digital world as professional considerations attest (see for instance, Duranti & Thibodeau, 2006), the carrier must exist for a record, but it is not an intrinsic part of it any longer. As such, in digital records management, we must focus on the control of the content of records and their metadata.

As context of record, it is highlighted the connection between the record and the functions/business processes which produce it. This is something rather new for Romanian archivists, as we are accustomed to connecting records with the divisions of the organization that accumulated them. Also, traditionally, we relied on the creators for producing good records, based on their long-established bureaucratic procedures. But in the digital world, due to inconsistent and varied levels of maturity and digitalization, one does not have this certainty any longer: one institution may have its email account from commercial providers, or their records and systems kept in cloud, without any concern on their management and preservation and how they will proceed with those digital records when the contract ends. Moreover, many employees in administration struggle to understand that digital records will not be as understandable and accessible in the future as their analogue counterparts. Therefore, it is, in many regards, a new task for archivists is to pay attention to the quality of records produced by the creators.

An important topic was why the organizations would care about "archiving by design". The archival legislation imposed certain generic obligations on the creators. And not once, the archivists, having the right of inspection, try to enforce them. The "stick approach". is sometimes necessary, when the creators often decline their obligations concerning records. This is, in fact, one of the core differences between Romanian society and the Norwegian one, that we noticed during the project. The colleagues from Norway told us that the most powerful institutions in Norway are those with the best-organized records, because they are under scrutiny from citizens regarding how they spend the money and the need to answer FOIA requests. In Romania on the other hand, a powerful institution is perceived the one who have a higher autonomy and is less controlled or sanctioned by another one.

These opposite perspectives reflect cultural differences, and we needed to think twice about how to approach the implementation of the archiving by design methodology in Romania. In this regard, we deliberately avoided *imposing* the method on organizations, because the process of identifying their own needs implies their agreement and involvement. If the organization cannot see the benefits of having a good records management system, imposing the method from the outside would hardly bring good results. Hence, a special chapter is dedicated to the presentation of the advantages of proper management of digital records by design, as a tool of persuasion, and we provided a list with the most common rejecting answers we have identified from the creators with several counterarguments.

However, it would not be fair to blame creators for disregarding the management of records, since archivists, in many situations, also consider their task to be only dealing with records for permanent preservation. We also considered these regards on the matter and tried to argue that, from the perspective of creators, records are the instruments derived from or implied in their daily business. The retention periods only intervene when records are subject to disposition. However, if the records—all records—in a system are not properly cared for, then even permanent records would lack trustworthiness. Therefore, we need to adopt a comprehensive and overarching approach to protect and manage all the records. In the end, without proper knowledge about the workflows and the documentation produced by a creator, one cannot discern the permanent records either.

Another introductory topic that we needed to address was the connection between the systems and the records they produce and store. Traditionally, the archivists seldom deal with the systems for creating and storing records. In special cases, we might be interested in the quality of ink, the quality of paper, the quality of boxes or shelves. However, we usually care about the record being protected and preserved in good conditions, and that would be all. In the digital world, however, the record is of a mediated nature, that is, it cannot be read or interpreted without the proper software that intermediates the process. Any manipulation of the record, from writing to sending and reading, needs a certain piece of software. Therefore, proper records management must ensure that records are correctly produced, stored, and transmitted across time and space, and all their peculiarities are properly documented, thereby ensuring that they will be usable in the future. This perspective is, in many regards, unusual for

creators, because they tend to regard the record as it was on paper: *if I need it, I shall put it aside, and I shall look for it, if necessary, maybe in 10 years, while the record will politely wait for me*. The concepts of hardware/software obsolescence are far from their minds. However strange it may look, this approach was encouraged by the IT industry. The IT industry solves a need here and now, and they do not care what will happen in 10 years. And they do not care because they are ignorant, but because in 10 years it will be different implementations, read–a different business. (In this regard, imposing requirements that will ensure long-term sustainability for the records would imply in some way a loss of money for the provider of the software.)

One final topic that we considered to be relevant and a prerequisite for understanding archiving by design is to present the existing models so far for managing digital records. These would help categorize systems and processes and are relevant for the methodological assessment. The first model was one that mirrored the record-keeping processes and functionalities from the paper world into digital space. The standard typology of software for this model is the electronic records management system (ERMS), which has specific functionalities for managing the records, acting like a records centre. While ERMS came in various architectures and integrations and presented several approaches in the world, being manifested in various specifications like MoReq, we remarked that the existing recordkeeping tradition shapes this approach (Popovici, 2019, 157). Because MoReq, for instance, takes into consideration the Anglo-Saxon Two Age model, where an ERMS covers all the needs for record keeping while the records are in the creator's management. But in countries where the Three Age system is implemented, the perspective is different. That is, the creators used to manage their current records in their production system and then they expect that a solved case to be "archived", that is moved from the current system to an archiving system. In this approach, the ERMS has the functionalities split between registration and managing the records in their current phase and the functionalities for archiving (read, preservation), which are specific to the second phase, the intermediate archives (semiactive records).

A second approach was to consider the business system, that is that IT system which produces records and stores them during the working process. In practice, this is a rather common model, because the practitioners have the information, they need in one place, current and historical data; if that system was good enough to

produce and store current records, they must be good enough to preserve them on longer term. Considering specifications for managing records, these business systems should be modified to fulfil the roles of managing the records they produce and store. The main issue with this approach is that systems are designed for business, not for managing records; therefore, implementing records management specifications may be costly. Also, one system may be used by different organisations, but their requirements for records can vary, therefore, it may be the case they pay for a system with high (secondary) capabilities, but do not using such complexity.

The third approach is an updated version of the second one, that is, to focus on the business system, but to adapt the recordkeeping capabilities to the specific needs of organizations. As such, improvements in recordkeeping functionality will be developed/implemented based on the needs of the organisations and not on some generic, complex se t of requirements (for a presentation of these systems see Lappin, Jackson, & Matthews, 2021).

B). THE METHODOLOGY

"Archiving by design" is an approach to the management of electronic records. It consists of *identifying relevant requirements that allow for the capture, preservation, and use of digital records for as long as necessary, from the design phase of the systems that manage and store records* (Popovici et al., 2025, 35). There are two core elements in this definition. Firstly, it is about *relevant requirements*. Creators vary very much in size, complexity, and relevance of work processes. As such, one size does not fit all, and it is necessary to prevent unnecessary costs for developing a large and complex system where it is not essential to do so. It is important to ensure only the optimal requirements to meet specific needs. Another key term is *the design phase,* which needs to be interpreted broadly as the period preceding the implementation of a new business system or the moment an existing system is planned for revamp. In this phase, the relevant requirements are identified to protect the records.

The methodology developed for Romanian archivists consists of three phases. The first—*establishing the rules of the game*. In this step, it will be examined the trigger and conditions for performing an assessment. Since the archiving by design methodology, it is not a legal requirement, but rather a voluntary tool to be used, the resources spent should return some specific benefits. This phase should clarify the scope, the resources involved, and the desired outcome.

The second phase will be the assessment itself. This step will focus on assessing the business workflow's needs for information and evidence and translating these needs into specific record requirements. Since the business process is a small piece of a larger puzzle, it should be regarded in the context of the organisation and in relation to other associated or concurrent processes. Additionally, if a business system already exists, the second phase may assess its existing capabilities for capturing, managing, and utilizing records according to the needs of informing/evidence identified during the business process assessment.

The third phase involves producing a recommendations report that outlines the functionalities and measures required to ensure the relevant business system's records remain accessible for as long as needed. These recommendations can be further utilized to establish technical requirements for procuring or developing software, laying the foundation for budgeting, etc.

Figure 1: *The diagram of the methodological steps for the Romanian version of archiving by design.*
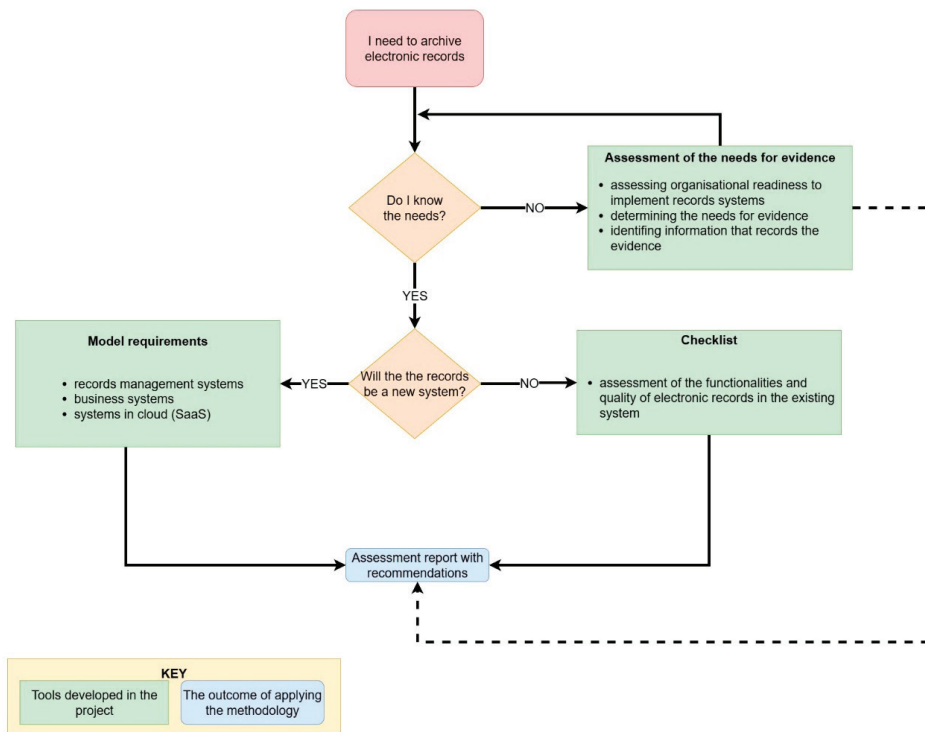
All these phases are described step by step, in a manner intended to be fitted for practical use. For the outcome of the **first phase**, it needs to answer to some specific questions. Firstly, by answering to the WHY question, the expectations of the beneficiary are revealed: what the beneficiary expect, what the provider can do. This needs to be clarified from the very beginning. A second question is WHEN, to establish the pertinency of the assessment. The archiving by design assessment can be performed during a moment of change in work process rather than being on an ongoing process. The assessment is not mandatory, and one needs to understand when is relevant and when it is not for the organization, in order not to spare the organisational resources. A third question is WHAT AND aims to define the scope of the assessment. It is not necessary to analyse the whole business, but rather the processes that are supported by a certain system. Another question in this phase is HOW to perform the assessment. That means it is a phase for planning, to describe and plan the activities intended as to be clear for all the parties involved: what is the effort implied, what are the questions that are going to be asked. Eventually, one last question is WHO—the participants. It is a necessary step, as it allows for the selection of the relevant staff, the resource personnel, such as those from the organization itself, the contractor, or those who best understand the process.

The second phase can be divided in three parts. Firstly, assessing the organizational readiness for electronic records management. A second part is to determine the needs of information and evidence, and the third one is assessing the existing systems. For this second phase, an important step is information gathering. One needs to collect information and documentation from various sources for the processes that are under analysis, like: legal documentation, business technical documentation about the systems or the technological environment of the organization, users or any other. As work techniques, interviews, workshops with various personnel, and various actors, are recommended.

"*Assessing organizational readiness*" is not a metaphor, but it is a must, because this is the foundation for implementing a system for protecting electronic records. One may intend to introduce a very complex system that can automate everything. Still, this part can assess that the staff in the organisation has no understanding of their records, and they are unsure how to work with computers. So, these expectations may be too high, and this gap can only be bridged by extra budget and

resources involved. If an organisation does not understand what is implied by a records-keeping activity, likely, it does not have any requirements in this regard. And, if there is a wish to increase the records management maturity, that means extra efforts that need to be considered. One should also verify the existence of records management tools, as improving records management capabilities may be necessary, but without these, there may be no effective way to do so. For instance, a retention schedule is a valuable tool. Equally important to understand is the technological environment of records: it is a different type of requirement if your infrastructure is on-premises or on the cloud. All these elements should be measured in a risk analysis framework, to understand the importance of certain records and the importance of certain systems for organisational activity.

The second part is to understand the *organisation's need for evidence*. The process of identifying the records that serve as evidence and as information is composed of two main steps. The first is the identification of requirements for evidence of the business process (intended to be) supported by the business system. The second is the identification of the structure and the necessary context of the information that records this evidence, that is, the record itself.

For the first step, the activity can be divided further. *The business process analysis* must consider how the process is performed, the factors that influence it (such as jurisdiction, industry, and organisational regulations), and the interconnections with other processes within or outside the organisation. Along the process, it must be *identified the records requirements*: why the records are produced, which records are produced and for what purpose (informing, evidencing or acting), in what form the records are produced. Eventually, the *records requirements must be linked* to the business functions and processes.

For the second step, it is necessary to identify the information, including both the content and metadata, of the records. This step requires IT competencies, as it needs to clarify where the information that forms the evidence resides, what technical components (such as files) are aggregated to generate the record, and the metadata that support and contextualize the records.

The last part (which is not necessarily last as an order, but it can even be the main part of the assessment, based on circumstances) is *the analysis of the existing systems*. This is an important consideration for organisations that are already digitalised

and want to improve their record-keeping capabilities, because, unintentionally, their business systems may already be aligned with best practice for preserving records, and they need to take any (or fewer) measures for a performant records management.

All these parts and steps presented above are thoroughly explained in the methodology, accompanied by checklists, models, and examples to clarify and make them as useful as possible.

The **third phase** of the process is producing the output of the assessment. It needs to include the results of the process, that is, assessing the organizational readiness for implementing business systems that can preserve records, the evidence needed, the requirements for content, metadata and form, and, as the core part, recommendations for business system functionalities. In our methodologies, we offered a list of illustrative requirements, compiled from ISO standards.

Our methodology stops here, emphasizing the fact that the job of the assessor should end here. The recommendations may or may not be implemented by the organisation; the final decision belongs to the beneficiary. But it may be the case that the organisation may ask for assistance during the implementation phase, where some requirements may be adjusted or fulfilled by unpredicted system functionality. It is important to note that even if the software meets the requirements, its configuration at implementation and its use may not fully satisfy the records requirements. Therefore, regular audits should verify the conformity and determine the need for an upgraded assessment when the general conditions have changed.

FINAL REMARKS

The project and the output have had a good impact in Romania. Many relevant actors in public administration welcomed the first articulated position of the National Archives on the digital records management area. Based on lessons learned during the process, the National Archives has developed a national standard for electronic records, which is currently undergoing approval. A new project has been initiated by the General Secretary of the Government, in collaboration with the Courts of Account, focusing on testing the compliance of public sector electronic systems with the long-term preservation of authoritative data. As such, the project proved to be fruitful and practical, with good impact, which in the end is a measure of its success.

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Summary

This paper presents a collaborative project undertaken by the National Archives of Norway and Romania, aiming to enhance the latter's capacity to manage the process of electronic records management. The paper is structured in three main sections. The first one outlines the project plan, including its main intended activities and steps. The second one presents the performance of the project, emphasizing the challenges and the way activities were carried out. The third part presents the main output of the project—a book introducing archiving by design to the Romanian audience.

The paper aims to present the experiences and results of the project not as an informative report, but rather in a manner that highlights the key events, relevant to a broader audience. For instance, it emphasizes the cultural challenge when trying to adopt foreign methodologies and the need for adaptation to local realities. This is also reflected in the project's results, as well as in its methodology,

which includes in its first part several chapters about a larger conceptual context, allowing the reader to identify the exact location of this methodology within the broader realm of digital records management.

Typology: 1.02 review article

Charles J. Farrugia[2]

POPULARISING ARCHIVAL THEORY AND PRACTICE IN MALTA: THE ROLE OF NGOS AND SOCIAL MEDIA

Abstract

Purpose: *While archival theory is based on very fundamental and core principles that apply globally, the science is very much rooted in national customs and traditions that are reflected in governance structures. While archival theory in Malta faced an almost total extinction during the second half of the twentieth century, practice developed in a haphazard manner in a changing background of a post-independence society. The post-1990 reforms had fundamental impacts on both archival theory and practice, and the rise of NGOs militating in favour of the sector and of an ever-growing social media society provided the profession with new challenges.*

Methodology: *The study employs a mixed approach, analysing existing literature on archival theory and practice in Malta and drawing from the author's personal involvement and observations during the last three decades in which he was involved in the sector. The author, who played an active role in setting up of the main NGO in Malta militating in favour of archives and is also involved in the social media development of the National Archives of Malta provides insights based on firsthand experiences.*

Conclusion: *The findings reveal a significant transformation in archival theory and practice in a Maltese context. While the theoretical basis was not in any way taught or promoted in Malta, it has now become a core component on the curricula at the University of Malta. The study also revealed how the work of the Friends of the National Archives of Malta had considerable impacts on the public perceptions towards archives and contributed to political and legislative reforms. The ever-growing pressures for more access to archives and the valorisation of archives as both cultural riches and tools for good governance made it crucial to revisit archival theory and practices world-wide. In the case of Malta,*

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the findings from this study underline the role non-governmental organizations (NGOs) and social media platforms can play not only in raising public awareness about archival theory and practice, but also in the transformation of such theory and practices for the benefit of the sector and society at large.

Keywords: *archival outreach; social media; cultural NGO's; archival metrics*

DIFFONDERE LA TEORIA E LA PRATICA ARCHIVISTICA A MALTA: IL RUOLO DELLE ONG E DEI SOCIAL MEDIA

Abstract

Scopo: *Sebbene la teoria archivistica si basi su principi fondamentali e basilari applicabili a livello globale, questa scienza è profondamente radicata nelle usanze e nelle tradizioni nazionali che si riflettono nelle strutture di governance. Mentre la teoria archivistica a Malta ha rischiato l'estinzione quasi totale nella seconda metà del XX secolo, la pratica si è sviluppata in modo casuale nel contesto mutevole di una società post-indipendenza. Le riforme post-1990 hanno avuto un impatto fondamentale sia sulla teoria che sulla pratica archivistica, e l'ascesa delle ONG che militano a favore del settore e di una società sempre più orientata ai social media ha posto nuove sfide alla professione.*

Metodologia: *lo studio utilizza un approccio misto, analizzando la letteratura esistente sulla teoria e la pratica archivistica a Malta e attingendo dal coinvolgimento personale e dalle osservazioni dell'autore negli ultimi tre decenni in cui è stato coinvolto nel settore. L'autore, che ha svolto un ruolo attivo nella creazione della principale ONG a Malta che milita a favore degli archivi ed è anche coinvolto nello sviluppo dei social media dell'Archivio Nazionale di Malta, fornisce approfondimenti basati su esperienze di prima mano.*

Conclusioni: *I risultati rivelano una trasformazione significativa nella teoria e nella pratica archivistica nel contesto maltese. Sebbene le basi teoriche non fossero in alcun modo insegnate o promosse a Malta, ora sono diventate una componente fondamentale dei programmi di studio dell'Università di Malta. Lo studio ha anche rivelato come il lavoro degli Amici dell'Archivio Nazionale di Malta abbia avuto un impatto considerevole sulla percezione pubblica degli ar-*

chivi e abbia contribuito alle riforme politiche e legislative. Le pressioni sempre crescenti per un maggiore accesso agli archivi e la valorizzazione degli archivi sia come ricchezza culturale che come strumenti per il buon governo hanno reso fondamentale rivisitare la teoria e le pratiche archivistiche in tutto il mondo. Nel caso di Malta, i risultati di questo studio sottolineano il ruolo che le organizzazioni non governative (ONG) e le piattaforme dei social media possono svolgere non solo nella sensibilizzazione dell'opinione pubblica sulla teoria e la pratica archivistica, ma anche nella trasformazione di tale teoria e pratica a beneficio del settore e della società in generale.

Parole chiave: *divulgazione archivistica; social media; ONG culturali; metriche archivistiche*

POPULARIZACIJA ARHIVSKE TEORIJE IN PRAKSE NA MALTI: VLOGA NEVLADNIH ORGANIZACIJ IN DRUŽBENIH OMREŽIJ

Izvleček

Namen*: Čeprav se arhivska teorija opira na temeljna in univerzalna načela, ki veljajo globalno, je znanost močno vpeta v nacionalne običaje in tradicije, ki se odražajo v upravljavskih strukturah. Medtem ko je arhivska teorija na Malti v drugi polovici 20. stoletja skoraj popolnoma izginila, se je praksa razvijala stihijsko, v spreminjajočem se okolju post-kolonialne družbe. Reformni procesi po letu 1990 so imeli temeljne učinke tako na arhivsko teorijo kot na prakso, vzpon nevladnih organizacij, ki so si prizadevale za ta sektor ter vzpostavitev vse bolj vplivne družbe družbenih omrežij pa je arhivskemu poklicu prinesel nove izzive.*

Metodologija*: Študija uporablja kombiniran pristop – analizira obstoječo literaturo o arhivski teoriji in praksi na Malti ter črpa iz osebne vpetosti in opazovanj avtorja v zadnjih treh desetletjih njegovega delovanja na tem področju. Avtor, ki je igral aktivno vlogo pri ustanovitvi osrednje malteške nevladne organizacije, ki si prizadeva za arhive, in ki sodeluje pri razvoju družbenih omrežij Nacionalnega arhiva Malte, ponuja vpoglede, ki temeljijo na lastnih izkušnjah iz prve roke.*

Zaključki*: Ugotovitve kažejo na pomembno preobrazbo arhivske teorije in prakse v malteškem kontekstu. Čeprav se teoretične osnove na Malti sprva sploh*

niso poučevale ali promovirale, so danes postale sestavni del univerzitetnih učnih načrtov na Univerzi v Malti. Študija je pokazala tudi, kako je delo Društva prijateljev Nacionalnega arhiva Malte bistveno vplivalo na javno zaznavo arhivov ter prispevalo k političnim in zakonodajnim reformam. Naraščajoče zahteve po večjem dostopu do arhivov in vrednotenju arhivov kot kulturne dediščine ter kot orodja dobrega upravljanja so arhivsko skupnost po svetu postavile pred potrebo po ponovnem premisleku o teoriji in praksi. V primeru Malte ugotovitve te študije poudarjajo, da imajo nevladne organizacije (NVO) in družbeni mediji ključno vlogo ne le pri ozaveščanju javnosti o arhivski teoriji in praksi, ampak tudi pri njuni preobrazbi v korist sektorja in širše družbe.

Ključne besede*: arhivski doseg; družbeni mediji; kulturne NVO; arhivska metrika*

1 INTRODUCTION

Archival theory and practice have traditionally been confined to academic institutions, limiting public understanding, engagement and involvement. Expanding outreach through NGOs and social media not only democratizes access but also fosters participatory record-keeping, ensuring that a broader range of voices is preserved for future research and cultural memory.

This study analysis the way an NGO focused on supporting the national archives and the use of social media by the same national archives have impacted archival theory and practice in the country. It does so by analysing the change in outlook of the national archives as mapped through the same writings of the author over the last three decades, the case study of the Friends of the National Archives of Malta, and another case study on the use the National Archives is making of social media to sustain its visibility and reach and widen the base of its users.

2 THE CHANGING OUTLOOK OF ARCHIVAL INSTITUTIONS

The literature review around the topic of this paper indicates a sector that is changing in its outlook – both 'internally' and 'externally'. The term 'internal' in this context refers to the way the creators and those handling records perceive the theoretical and practical perspectives of archives. The 'external' dimension is the interaction of the repositories of records with users – and the term users has completely changed its significance over the last few decades. The user of thirty years ago was the one physically visiting the reading room and browsing through a limited number of items within a limited opening hours bracket, constrained by reprographic limitations of all kinds. The user of today is different – it is everyone, anywhere and demanding access in any form or medium.

Thus, reaching back to my writings on the topic, I referred to one of my first participations at the European Archives Conference in Poland way back in 2006. The overarching topic of that conference was 'Archivist: Profession of the Future in Europe'. The topic I chose for that event was 'The Archivist in Today's World: Regulator or Facilitator?' Going back to the text reminded me of the priorities, urgencies and preoccupations our profession had three decades ago. It dwelled on the roles of regulating in the form of legal rights and guardianship duties but

also on the ever-increasing need of facilitating access. The closing words of that presentation I found still relevant for the arguments we have today and thus I quote verbatim:

> "… today's European archivist has to keep a very delicate balance between the regulator and facilitating functions. Never before has this been as challenging to the profession. In so doing "communication" is the name of the game. We need to communicate better. An inward looking profession is difficult to survive in a Europe much more competitive and striving for excellence than ever before. I am convinced that our dictum 'preserving the past to manage the future' will not let us down even in these new circumstances." (Farrugia, 2006).

Those perspectives reflected a time when the European archives had come together and forged new collaborative infrastructure units such as the European Archives Group and the European Board of National Archivists. It was still a delicate phase when archives (especially national ones) were struggling to think European instead of national. National archives especially felt that the legal basis which endows them with legitimacy and authority could not be tempered with. At times the rigidity of the legal instrument might have hampered the institution by narrowing its possibility of being flexible in its strategic goals to catch up with the rapid changes in the demands of society (Farrugia, 2014).

Thus, the interplay between the legal obligations and the ever-growing need of openness and catching up with the trends in the GLAM[1] sector were top preoccupations for the professions. But most studies did hint that the archivist had come out from the bunkers protecting records and positioned him/herself as an important role player in society. In a study published 10 years after the Polish conference I felt confident enough to title my paper 'Lone Rangers no more' as archival cooperation had become the order of the day (Farrugia, 2016).

Over the years archival institutions started also focusing on the pressures societies were exerting on public entities that derive funding from governments (Farrugia, 2024). Safeguarding the traditional archival obligations of guaranteeing transparency through the preservation and access to accurate documentation and providing access in line with the Recommendation on Access to archives promot-

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1   Acronym GLAM stands for galleries, libraries, archives and museums.

ed by the EU (Recommendation No. R (2000) 13, 2000) and the Universal Decla-
ration on Archives agreed upon and promoted by ICA (International Council on
Archives, 2011) was not enough.

During the last decade or so archival institutions became much more conscious
that the services offered are not just a bureaucratic function. The real constituent
raw material of archives is not parchment or paper but humans. The records we
hold tell the story of humans and are consulted by humans to further shape the
educational, cultural and political destiny of society. That explains the shift in
focus on the role of archives as agents of social change, activism and the protec-
tion of rights of marginalised groups. The increase in studies on trauma induced
archives and archives and emotions can be framed as part of this new thinking
(Farrugia, 2024).

However, such shifts within the *modus operandi* of archives does not happen by
chance. Archives themselves, although moulded together by legal frameworks
and national/local customs and traditions are made up of humans. And thus, the
training and empowering of the personnel is crucial as much as the willingness of
the political class to endorse change, update legal frameworks and strive towards
archival institutions that answer to the needs of society and have the tools to fulfil
such needs. Two dimensions of the empowering mechanisms to make this change
studied in this paper are the roles of Non-Governmental Organisation (NGOs)
and Social Media platforms. By focusing on the interaction with and application
of the National Archives of Malta with these two dimensions, this study analyses
to what extent these were agents of change.

3 THE IMPACT OF NGOS

Today NGOs occupy a strategic position between institutions and the public. They
attempt at forming public opinion, gain support for causes they feel are worth
promoting, and pave the way for action by governments. This type of activism
has impacted also the world of archives. A number of organisations militating in
favour of archival institutions have shown that due to their community-driven
missions and agile structures they are effective in conducting workshops, cu-
rating local memory projects, and mobilizing volunteers. When NGOs harness
social media strategically—through targeted campaigns, interactive storytelling,

and crowdsourced archiving—they can effectively translate archival theory into accessible practice for non-specialists.

The archives sector has a very uneven and unstructured relation to NGOs and the situation varies greatly from country to country. It is rather ironic that the leading international organisation guiding archives in an NGO. The International Council on Archives operates an amazingly successful structure that derives a lot of strengths from the fact that it is an NGO. While offering benefits to its members such as a network of colleagues, specialized advice and a tool kit of products and publications, its main benefits are political, psychological and intangible (Farrugia, 2022).

The scope of this study is not a focus on International Council on Archives (ICA) and other literature regarding that topic does exist. It is more focused on NGOs within countries or linked to specific archives that help the sector. The case study of Malta will be zoomed on with the scope of assessing the impact NGOs can have in settings where both the national archives institution and the academic teaching of archives is relatively young. Thus, we will be assessing what happened in Malta through the setting up and development of The Friends of the National Archives (FNAM) over the last 25 years.

Up to 1990 Malta did not have a formal national archive, notwithstanding the rich archival holdings it holds. The visit to Malta and report compiled by world-renowned archivist Hilary Jenkinson in 1944 underlined the need of such an institution. However, that was difficult before Malta attained its Independence from Great Britain in 1964. The origins of the institution date back to the early 1970s when a unit was opened in Santa Venera. This later moved to Valletta and became known as the Palace Archives. However, all changed in 1987 when the archives organization was put under the Ministry for Education, and three restored historical buildings were identified to house the holdings. The first archival legislation enacted in 1990 gave a legal framework for the management of the institution. This framework was completely revamped in 2005 when the entity was bestowed with a distinct legal personality, and the office of national archivist was established (Farrugia, 2022).

As soon as the institution sorted its legal framework and its repository infrastructure it started shifting its focus on building bridges with the community. In so doing the setting up of the Friends of the National Archives took place in 2000. It was actually the coming together of a small group of University students, a

high-ranking employee of the Central Bank of Malta trained in records management and the author of this paper who established the organisation (Cassar & Pullicino, 2025).

The objectives of the association as stipulated in the statute are the following:

a. To support the activities of the National Archives of Malta to acquire, preserve and make available archival records of national significance;

b. to promote awareness of Malta's archival heritage and the programmes and activities of the National Archives of Malta; and,

c. to carry on related business activities. (FNAM, 2000)

The impact on the Maltese archives sector of the work carried out by The Friends of the National Archives of Malta is summed up in the publication compiled by Martin Hampton and edited by Cassar and Pullicino (2025). The organisation has been successful on the following three dimensions:

a. Outreach for the sector;

b. Fundraising at a time when such concept was not popular within public entities;

c. Advocacy with the political class.

In terms of outreach an NGO can venture to organise events that might not be possible through the official channels. It also has more rapidity of decision making and can reach out to all. Over the years the organisation has networked a lot with like-minded organisations from the voluntary sector. It has also created and delivered talks or courses to specific cohorts of interest within society ranging from schools, old-people's homes, retired personnel, youth centres or cultural organisations. In this way, the profile of archives was strengthened.

Fundraising was also a top priority during the early years of the organisation. Due to public funding regulations, as a government department it was impossible for the National Archives to embark on any fundraising initiatives. These were taken up by FNAM who developed a wide range of fundraising actions including membership fees, publications, cultural visits and adopt volumes schemes. In particular, support was strong when it came to digitisation and also purchase of holdings for the archives. The focus on fundraising has lately become more of a lateral operation for FNAM as in the new entity structure of the post-2005 law the national archives has its own legal persona and can carry out such activities itself.

Advocacy with the political class was one of the biggest achievements of FNAM. Contrary to the national archives which is part of the machinery of government, an NGO can reach to all political groupings. A target achieved in 2005 was changing the archives law completely just after 15 years from its enactment. The second target was getting the need of a state-of-the-art building for the archives in the electoral manifesto of the main political parties. This also happened in the run up of the 2013 elections and is also on the cards of the organization as this project has not yet materialized.

4 THE USE OF SOCIAL MEDIA

Since joining the European Union in 2004, Malta has witnessed significant legislative and cultural shifts in archival access. EU membership spurred reforms that improved transparency, introduced digital finding aids, and standardized collection management practices while also putting more focus on non-traditional media such as photographic archives (Lopez, 2017). These changes have enhanced public engagement, yet challenges persist in resource allocation and the digitization of private-sector records.

Over the last two decades the National Archives of Malta has involved itself consciously in grassroots archiving. It has developed methodology of oral history based on guidelines issued by international organisations and applied it locally. Its Memorja project has opened its training to applicants coming from several NGOs who have pioneered community-centred archival initiatives. In so doing, the institution guaranteed that oral history initiatives have a robust academic base and that the creation of content and gathering of records complement the accessioning / collecting policy of institutions. These projects demonstrate the potential of NGOs to mobilize non-traditional contributors and spotlight under-represented narratives in Malta's collective memory.

Concurrent with these developments social media platforms have emerged as critical repositories of contemporary culture and grassroots activism. Institutions face legal, technical, and resource-based constraints when archiving social media content, which can impact the representativeness of collections. Participatory approaches, where communities actively contribute to the selection and preservation process, help mitigate biases and enrich archival holdings.

When questioned about the social media strategy of the National Archives, the manager in charge of Public Engagement identified these three targets:

1. Promote the work of the National Archives of Malta;
2. Build bridges with communities;
3. Reach and interact with wider audiences in a faster manner.

In order to assess the current output of social media three figures are published here. The focus was on Facebook which is the medium most effectively used by the National Archives of Malta also as it is still stronger with Maltese audiences than other platforms such as Instagram. Backend statistics from the first 6 months of 2025.
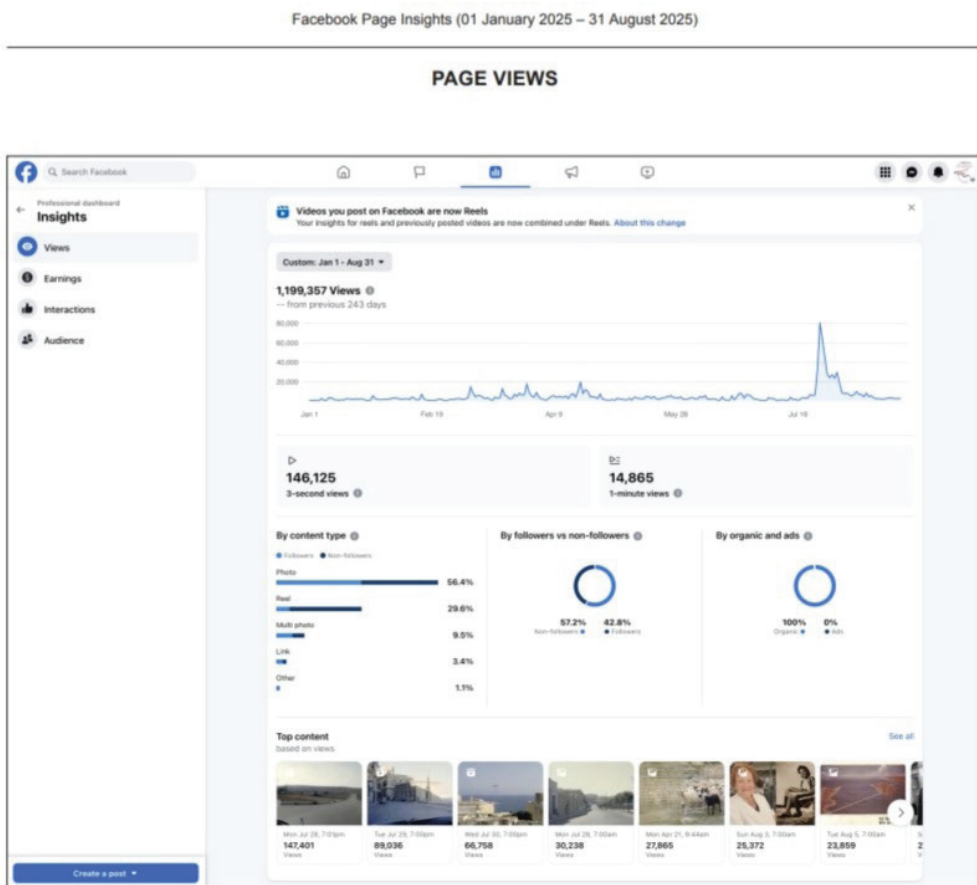
Figure 1: Facebook Insights – 1 January to 31 August 2025 (Source: National Archives of Malta)

Statistics such as the number of followers can be dissected in detail to get insights on how the online client cohort interacts with the online content. This article is

not intended to go into that detail. However, the graph above does indicate the amazing potential of social media. During the previous year, the main reading room of the National Archives in Rabat hosted 1974 on-site research sessions. While it would be unfair to compare onsite research sessions with on-line browsing or visiting, the data do show that social media has the potential to reach out to numbers / clients that is unthinkable in the traditional mode of functioning.
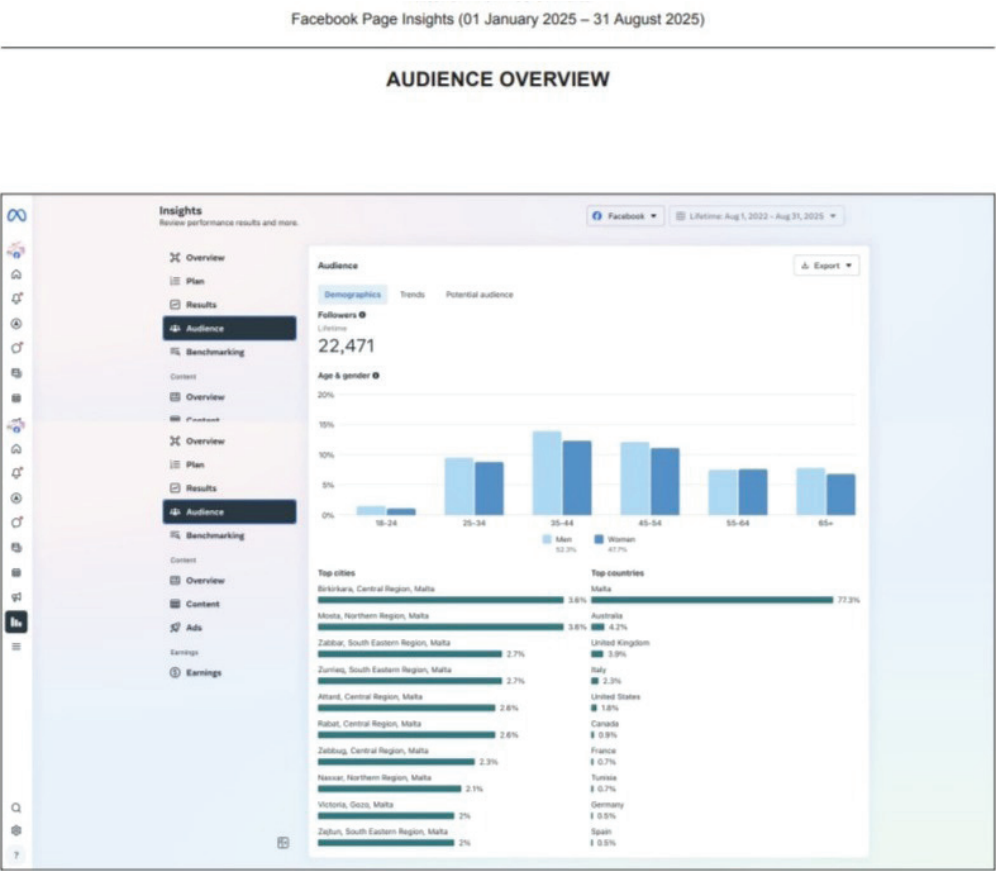
Figure 2: Audience Distribution (Source: National Archives of Malta)

When it comes to the distribution of the online clients that is also provided in detail from our backend the data provides us with an understanding of the importance of the diaspora in our efforts of service provision. Malta has more Maltese living in foreign territories than in Malta. That explains why Australia tops the list in terms of remote access. The Maltese migrant communities in Australia, Canada and US are extensive and still feel the need to connect with their roots. Within Europe, the largest use of service derives from Italy which is quite under-

standable considering the long-standing relations and geographical proximity of the two countries.
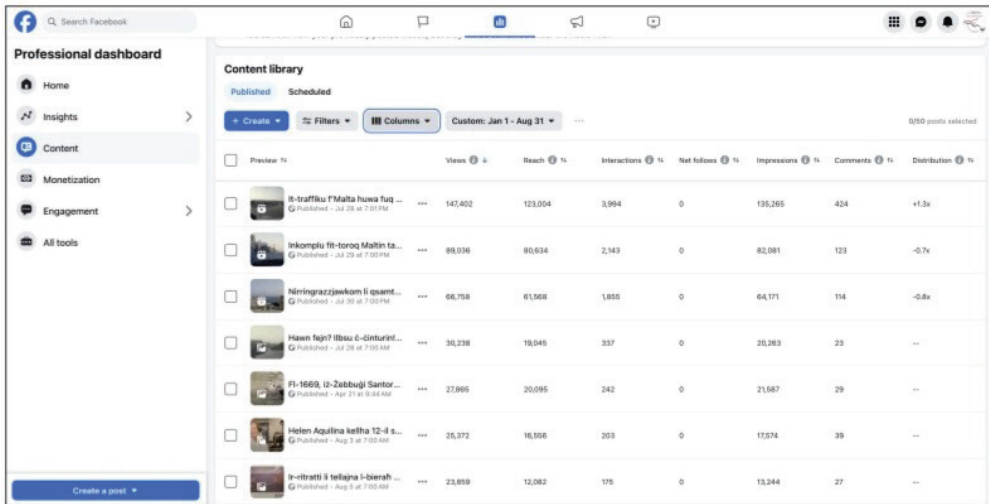
Figure 3: Top Performing Content (Source: National Archives of Malta)

The statistics about the top content that was accessed and interacted with during the period under study puts the reels from old films at the top of the list. Our team learned a lot from their interaction with the public and what was traditionally the 'jewels of the crown' in terms of documents does not necessarily attract public interest and attention as much as audio-visuals. This has encouraged us to invest more in our Memorja project and also in the National Audio-Visual Institute that the National Archives has established during the last decade.

5 DISCUSSION

Social media campaigns do come at a cost. While at face value promoting archives through platforms such as Facebook, Instagram, Linkedin, X and others are free of charge, there are costs for institutions. One needs to create content that is accurate, engaging and ethically and politically sound. The 'immediateness' culture that such systems create puts pressures on institutions. My experience with the social media at the National Archives of Malta is that the public does not only expect constant uploads but immediate feedback to the interaction that the institution creates. It is often that we get notifications on our mobiles from the main platform where the client is asking 'is there someone to chat with'? While such statements are living

testimony to the success of reaching out via these methods, it also underlines the challenges of today's user which earlier on I described as 'anyone, anywhere' and to which the social media culture has also added 'anytime'.

Resource constraints top the list in limitations on the use of social media for archival outreach. Many initiatives rely on volunteer time and expertise. Digital literacy also plays a role and needs to be assessed from both the creator's side (internal) and the user experience (external). The whole process also exposes institutions to ethical issues; to what extent is an archive justified in involving itself in social causes? Finally, the shift of focus on the digital interaction with clients needs also to be framed within a pragmatic assessment of sustainability. Thus, any action taken should be assessed for long term sustainability and impact.

Projects like Memorja and its involvement in it by volunteers demonstrate how NGOs and institutions can facilitate community-authored archives, empowering diverse voices and enriching national memory. Platforms like Facebook are providing archives with invaluable opportunities to promote archival content—ranging from crisis documentation to heritage preservation—amplifying both reach and participatory potential.

The learning experience so far has inspired the National Archives of Malta to invest in training to members of NGOs who support the sector. While training so far was predominantly on tasks such as archival description, transcriptions of interview and minor preservation actions, we are now venturing into more high-level training such as joint courses with departments from universities, onsite exposure to practice in foreign archives and online training in specific specializations such as the role of AI in archival theory and practice.

On the social media front we are investing in the creation of multimedia content (videos, captions, stories) to make archival materials more engaging and accessible. This is in line with the data of interaction with content that clearly hints at what the public is after. These processes are helping in strengthen ties between academic institutions, NGOs, communities and the media to align archival theory with public engagement. We are also working towards using the methods and content outcomes from the Memorja oral history project as resources in schools and universities to contextualise local history and community narratives.

6 CONCLUSION

In Malta, NGOs and social media are becoming valued partners for making archival theory and practice public-facing and participatory. Through local initiatives—from the activism to change the archives law and the building of a new national archives to Memorja's oral histories —archival work is being revitalised. With targeted support, ethical stewardship, and innovative outreach, Malta is positioning itself as a model for inclusive, accessible, and community-driven archival practice.

By uniting the reach and flexibility of NGOs with the connective power of social media, archival theory and practice can transcend institutional boundaries in Malta and beyond. This collaborative model not only broadens public engagement but also enriches archival collections with diverse perspectives. Future efforts should focus on formalized partnerships, training programs, and sustainable digital strategies to ensure that the collective memory is both preserved and shared. This practice-based focus cannot be sustained if it is not echoed in our curricula of archival courses at universities and other training institutions.

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Summary

Archival theory and practice are very much rooted in national customs and traditions that are often the result of the rigid governing structures that produce them. The last few decades have witnessed archives emerging from an inward-looking mentality and shifting towards participatory archiving and strong outreach approaches. The study aims to assess these shifts through the case study of Malta and the impact that NGOs and social media had on the archives sector. In particular, the paper focuses on the Friends of the National Archives of Malta and assesses to what extent this organisation helped in the shift towards more participatory archival theory and practice. It also assesses the use of social media by the National Archives of Malta to reach beyond traditional communities and in so doing raise public awareness towards the sector. The findings reveal a significant transformation in archival theory and practice in the Maltese context and confirms that two contributing factors for this were the impact of this specific NGO militating in favour of the sector and the effective use of social media by the archives.

Typology: 1.04. professional article

AI-POWERED DATA ENRICHMENT: REVITALIZING GEOGRAPHICAL DATA AT THE NATIONAL ARCHIVES OF HUNGARY ANDRÁS SIMON, ILDIKÓ SZERÉNYI

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AI-POWERED DATA ENRICHMENT: REVITALIZING GEOGRAPHICAL DATA AT THE NATIONAL ARCHIVES OF HUNGARY

Abstract

Purpose: *The purpose of this paper is to provide a conceptual and practical overview of namespace development, with a particular focus on the creation and renewal of the geographical namespace at the National Archives of Hungary.*

Methodology: *The study combines theoretical analysis with a case study approach. It reviews the structure and function of namespaces in archival systems and analyzes the process of building a local geographical namespace. The methodology includes data modeling, authority record enrichment, and the integration of automatic, AI-supported matching techniques for disambiguating place names.*

Results: *The paper outlines the practical steps and challenges involved in creating a comprehensive geographical namespace. It presents a model for linking variant forms of place names to unique identifiers and demonstrates how enriched authority records improve search accuracy. The results also highlight the potential for future integration with global name authorities.*

Conclusion: *Namespaces significantly enhance the precision, consistency, and interoperability of archival metadata. The case study of the National Archives of Hungary demonstrates that namespace development requires both conceptual clarity and technical infrastructure. The findings suggest that well-structured namespaces, especially when aligned with international standards, offer substantial benefits for both internal data management and external discoverability.*

Key words: *metadata quality, authority control, namespace, geographical names, memory institutions, archival description, interoperability*

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ARRICCHIMENTO DEI DATI BASATO SULL'INTELLIGENZA ARTIFICIALE: RIVITALIZZAZIONE DEI DATI GEOGRAFICI PRESSO L'ARCHIVIO NAZIONALE UNGHERESE

Abstract

Scopo: *lo scopo di questo articolo è fornire una panoramica concettuale e pratica dello sviluppo dei namespace, con particolare attenzione alla creazione e al rinnovamento del namespace geografico presso l'Archivio Nazionale Ungherese.*

Metodologia: *lo studio combina l'analisi teorica con un approccio basato su casi di studio. Esamina la struttura e la funzione degli spazi dei nomi nei sistemi di archiviazione e analizza il processo di costruzione di uno spazio dei nomi geografici locale. La metodologia include la modellazione dei dati, l'arricchimento dei record di autorità e l'integrazione di tecniche di corrispondenza automatiche supportate dall'intelligenza artificiale per la disambiguazione dei nomi di luoghi.*

Risultati: *Il documento delinea i passaggi pratici e le sfide coinvolte nella creazione di uno spazio dei nomi geografico completo. Presenta un modello per collegare forme varianti di nomi di luoghi a identificatori univoci e dimostra come i record di autorità arricchiti migliorino l'accuratezza della ricerca. I risultati evidenziano anche il potenziale per una futura integrazione con le autorità di nomi globali.*

Conclusioni: *I namespace migliorano significativamente la precisione, la coerenza e l'interoperabilità dei metadati archivistici. Il caso di studio dell'Archivio Nazionale Ungherese dimostra che lo sviluppo dei namespace richiede sia chiarezza concettuale che infrastrutture tecniche. I risultati suggeriscono che namespace ben strutturati, specialmente se allineati agli standard internazionali, offrono vantaggi sostanziali sia per la gestione interna dei dati che per la reperibilità esterna.*

Parole chiave: *qualità dei metadati, controllo dell'autorità, spazio dei nomi, nomi geografici, istituzioni della memoria, descrizione archivistica, interoperabilità*

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OPLEMENITENJE PODATKOV Z UMETNO INTELIGENCO: REVITALIZACIJA GEOGRAFSKIH PODATKOV V MADŽARSKEM NARODNEM ARHIVU

Izvleček

Namen: *Namen prispevka je podati konceptualni in praktični pregled razvoja imenskih prostorov, s posebnim poudarkom na oblikovanju in prenovi geografskega imenskega prostora v Madžarskem narodnem arhivu.*

Metodologija: *Raziskava združuje teoretično analizo s študijo primera. Pregleduje strukturo in funkcijo imenskih prostorov v arhivskih sistemih ter analizira proces oblikovanja lokalnega geografskega imenskega prostora. Metodologija vključuje modeliranje podatkov, oplemenitenje normativnih zapisov ter vključevanje samodejnih, z umetno inteligenco podprtih tehnik ujemanja za razločevanje krajevnih imen.*

Rezultati: *Prispevek predstavi praktične korake in izzive pri oblikovanju celovitega geografskega imenskega prostora. Predstavi model povezovanja različnih oblik krajevnih imen z enoličnimi identifikatorji ter pokaže, kako oplemeniteni normativni zapisi izboljšujejo natančnost iskanja. Rezultati prav tako izpostavljajo potencial prihodnje integracije z globalnimi imenskimi normativnimi bazami.*

Zaključki: *Imenski prostori bistveno izboljšujejo natančnost, doslednost in interoperabilnost arhivskih metapodatkov. Študija primera Madžarskega narodnega arhiva dokazuje, da razvoj imenskih prostorov zahteva tako konceptualno jasnost kot tehnično infrastrukturo. Ugotovitve nakazujejo, da dobro strukturirani imenski prostori, še posebej kadar so usklajeni z mednarodnimi standardi, prinašajo pomembne koristi tako za notranje upravljanje podatkov kot za zunanjo dostopnost.*

Ključne besede: *kakovost metapodatkov, normativna kontrola, imenski prostor, geografska imena, spominske ustanove, arhivski opis, interoperabilnost*

1. INTRODUCTION

There is growing interest in the online services of the National Archives of Hungary, which makes it necessary for users to access archival documents through search interfaces without the assistance of archivists. Readers should be supported by the advanced search features of the web-based catalogues.

One of the most important search parameters for archival documents is the geographical name; therefore, searching for geographical concepts (entities) should be supported by the National Archives' geographical namespace. However, the finding aid databases of the archive contain millions of records and geographical terms. Likewise, the global geographical namespace itself includes millions of name entries.

Geographical names often appear in multiple forms within the finding aid records, and a single term can refer to several distinct geographical concepts. In the previous system, matching was performed using human-defined rules. As the volume and diversity of data increased, however, this rule-based approach alone proved insufficient, since small changes in data formats or structure require manual updates and writing and maintaining hundreds or thousands of rules is labor-intensive. Consequently, it became necessary to introduce an automated, machine learning–based system capable of recognizing new patterns and relationships without the need for manually defined rules for each individual case.

In addition to the similarity of individual geographical names, other informational elements are also considered when matching the name forms found in archival documents with the corresponding geographical concept in the namespace. This paper describes the AI-based solution developed for this task, providing an overview of the application's model construction and training process.

Over the past three decades, memory institutions have increasingly adopted integrated collection management systems built on relational databases. The data elements within these databases are typically published on the Semantic Web, as their core units — known as *entities* — are defined using persistent identifiers. Persistent identifiers (such as URIs) ensure that each entity — be it a person, a place, or an organization — can be uniquely and unambiguously referenced across different systems and over time.

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The Semantic Web extends the traditional World Wide Web by enabling machines to understand and process the meaning — or semantics — of data. While the traditional web primarily presents information in formats readable by humans (like text or images), the Semantic Web structures data in a way that allows computers to interpret relationships between entities. This makes it possible, for example, to link a historical figure mentioned in an archive to their biography in a digital encyclopaedia, or to unify variant place names across multiple datasets. The identifier string of an entity, together with its associated name variations, constitutes a *namespace record*. This record not only captures the preferred label for an entity but also includes variant names, language-specific forms, dates, hierarchical relationships, and other descriptive attributes. These enriched namespace records provide both human-readable and machine-readable access to the entity's identity and context.

Memory institutions most commonly create namespaces for personal names, corporate bodies, events, geographical locations, and common (subject) terms.

These namespaces help ensure consistency in cataloguing and enhance interoperability between institutions. When published on the Semantic Web, such namespaces become powerful tools for linking datasets, enabling cross-institutional discovery, and supporting digital humanities research.

Some libraries and museums are developing namespaces within their own collection management systems, based on their existing authority records. In Hungary, the most significant and well-structured namespaces have been created by institutions with the largest and most diverse collections, such as the Petőfi Museum of Literature (PIM), the National Széchényi Library, the Library of the Hungarian Academy of Sciences, the Szabó Ervin Library of Budapest, and several major university libraries.

In addition to building local namespaces, many Hungarian institutions — especially museums — have begun integrating external, globally recognized vocabularies. These include the GeoNames open-source geographical database, which covers all countries and contains over eleven million place names, and the Getty Research Institute's Art & Architecture Thesaurus (AAT), a controlled vocabulary used to describe items of art, architecture, and material culture. These external resources support standardization and international interoperability, allowing for richer metadata and broader discoverability.

At the National Archives of Hungary (NAH), the development of institutional namespaces has been underway for more than a decade.

 To support the creation of finding aids (catalogues of archival documents), the NAH's namespace database includes structured records for personal names, corporate entities, and geographical locations. These namespaces are extensively used in daily archival work, but they are now considered ready for conceptual and functional revision, as well as significant content expansion.

Given the central role of place names in archival description and retrieval, the decision was made to begin the renewal process with the geographical namespace. This namespace will serve as a pilot for rethinking data models, authority structures, and technical frameworks. Once the renewed geographical namespace is complete, the process will continue with the personal and corporate name authorities, applying the lessons learned and the model refined during the initial phase.

An important aspect of the project was implementing an existing international data model in the database and aligning the migrated namespace elements with this structure. The international data model used is based on a framework developed and published by the Getty Research Institute specifically for building namespaces.

This paper outlines both the guiding principles and the key stages of the geographical namespace project at the National Archives of Hungary. It details the migration process from various data sources into a unified namespace. Although the source data is often redundant and heterogeneous, the project preserves the original data elements unchanged. Where multiple records refer to the same geographical concept, they are linked and enriched with geographic coordinates to improve accuracy and semantic clarity.

Simple string comparison of geographical names proved inadequate for identifying and consolidating matching concepts. To overcome this limitation, an AI-based algorithm was developed to support the process. This algorithm was also used to enrich the geographical terms found in the metadata of finding aid records by linking them to corresponding namespace entities.

The paper also discusses how the enhanced namespace has been integrated into the online public services of the National Archives of Hungary, improving both searchability and user experience through more accurate and semantically linked metadata (Ungváry, 2012).

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2. THE CONCEPT OF NAMESPACE

The development of national namespaces began nearly two decades ago. The reason for their creation lies in the vast number of proper and common names found in digital texts across the web. In this enormous pool of names, traditional alphabetical searches in dictionaries prove inadequate; therefore, the use of semantically structured namespaces has become necessary.

The development of Hungarian namespaces also plays an important cultural role by supporting the use of the Hungarian language beyond the country's borders.

When discussing namespaces, it is important to define their classification.

Kinds of Namespaces According to Area:

- International
- National
- Local
- Thematic

Kinds of Namespaces According to Namespace Unit:

- Persons
- Corporate Bodies
- Geographical Names
- Events
- Concepts

Namespaces are extensive, well-structured datasets designed to organize and manage information consistently. Each element within a namespace is validated and linked to other elements through clearly defined relationships and directions. This ensures that data is not only accurate but also interconnected in a meaningful and machine-readable way. Due to these features, memory institutions — such as archives, libraries, and museums — often develop multiple namespaces based on their structured databases.

Institutional databases — such as library catalogues, museum inventory books, and archival finding aids — rely heavily on controlled vocabularies or standardized lists of values. These vocabularies typically include various types of names and concepts: personal names (e.g., authors, historical figures), corporate names (e.g., organizations, government bodies), geographical names (e.g., cities, regions), as well as zoological, botanical, and geological species, and abstract

concepts. Such vocabularies ensure consistency in data entry, facilitate search and retrieval, and provide a foundation for building interoperable namespaces.

At the National Archives of Hungary, such structured vocabulary elements are also recorded within the metadata entries of archival finding aids. These digital metadata records describe both analogue and digitized archival documents, containing key details such as creators, locations, dates, and subjects. Many of these data elements are suitable for reuse as part of our namespaces.

We are currently developing dedicated personal and geographical namespaces based on these records. Additionally, we plan to create a corporate namespace to represent organizations and institutions found within our archival holdings. The aim is to improve metadata quality, enhance searchability, and support semantic linking across our archival systems.

PERSONAL AND GEOGRAPHICAL NAMESPACES

Workflow for Creating a Personal or Geographical Namespace Record

1. Identifying a personal or geographical name in an archival document
2. Entering name-related information into the finding aid metadata
3. Integrating personal or geographical names into controlled lists of values
4. Creating authority records
5. Generating namespace records

The process begins when an archivist identifies the name of a person or a geographical entity in an archival document. This name is then entered into the digital metadata of the finding aid database. However, recording a name in the database is not limited to simply typing a string — it also involves enriching the controlled vocabulary of personal or geographical names.

Once identified and validated, these names are formalized as authority records, which serve as the building blocks of a namespace. By establishing hierarchical or associative relationships among them, a semantically structured namespace can be constructed (D'Souza, 2025).

IDENTIFICATION OF GEOGRAPHICAL RECORDS – KEY CONSIDERATIONS:

Type of Name: The name may be a unique proper noun or a commonly used descriptive term (e.g., Greenwich vs. Springfield) "Greenwich" refers specifically to

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a district in London known for the Prime Meridian and its maritime history. The name is distinct and not commonly used elsewhere, making it easy to identify. "Springfield" is used by many towns and cities across the United States (over 30 in total), so it requires additional context (such as state or country) to disambiguate. It's not unique and could refer to multiple places.

Name Length: Geographical names may vary significantly in length, from very short (e.g., Soorn) to unusually long (e.g., Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogogoch) the longest place name in Europe.

Spelling Variations and Errors: Data sources may contain alternate spellings (e.g., Český Krumlov vs. Böhmisch Krumau). Both refer to the same town in the Czech Republic. The variation reflects historical and linguistic context — Czech vs. Austrian/German usage. Simple misspellings: "Yokohama" (correct) and "Yokohoma" (misspelled), a simple transposition of letters could prevent accurate matching in namespaces.

Historical Name Changes: Place names may change over time due to linguistic reforms or geopolitical shifts (e.g., Aarhus vs. Århus; Lemberg (Austro-Hungarian Empire), Lwów (Poland), Lvov (Soviet Union), Lviv (Ukraine)) All these names refer to the same city, now in western Ukraine. Recognizing these variants is essential for historical research, genealogy, and data reconciliation.

Type of Geographical Entity (Role): The same name may refer to different types of entities — such as a settlement, river, or hill — or may appear in multiple languages with similar meanings (e.g., peak, pinnacle)

Geographical Coordinates: Coordinates may be missing or inaccurate in the source data, which complicates precise identification.

Hierarchical Relationships: A geographical place may be a subpart of a broader geographical concept (e.g., a village within a municipality)

Thesaurus Forms: Names may appear either as preferred terms or variants in controlled vocabularies and thesauri. The preferred term is the standardized, authoritative version of a name used for indexing and cataloging, ensuring consistency across systems and institutions. Variant terms, on the other hand, include alternative spellings, historical forms, translations, local names, or common abbreviations. These variants are linked to the preferred form.

3. BUILDING A GEOGRAPHICAL NAMESPACE BY MERGING FOUR DATA SOURCES

Following the identification and extraction of various personal and geographical name entries, hypothetical records representing persons and geographical entities are created within the database environment. While the personal namespace of the National Archives of Hungary (NAH) is built using name elements found in the metadata of finding aids and full-text archival documents, the construction of the geographical namespace relies on the integration of four major data sources:

- MNL GEO – The internal geographical database of the National Archives of Hungary containing 70,849 records.
- Geotaurusz – The Hungarian thesaurus of geographical concepts, consisting of 109,008 entries.
- GeoNames – A global geographical database featuring 12,237,573 records.
- The Digital Atlas of Medieval Hungary *(compiled by Pál Engel)* – A specialized historical geographical database with 75,031 records.

By harmonizing and linking these sources, the resulting namespace offers a robust and enriched framework for identification, organization, and retrieval of geographical information within the archival context (Bánki et al, 2023).

3.1 BASIC PRINCIPLES AND STEPS FOR BUILDING A NAMESPACE

(Creating a database of entities and enriching data by linking them)

- Final goal: One concept → one database entity, derived from a single authoritative data source, with all variant names, spellings, historical forms, and language versions linked to that single, unified representation to ensure consistency, disambiguation, and interoperability across systems.
- Term-entity relationship: A single database entity can be linked to multiple terms (i.e., name variants)
- Term ambiguity: A string may function as the preferred term for one concept and as a variant for another (Neuhaus – Selbitz / Jindřichův Hradec). In this example Neuhaus refers both to a German town and as the historical German name for Jindřichův Hradec.
- Rule based connections: Entities are linked based on identical strings (name and role) and identical or nearly identical geographical coordinates

- AI based model connections: The system identifies potential matches by mea-
  suring how similar two names are using string comparison methods (like
  Soundex or Jaccard), and by checking whether their geographic coordinates
  are close enough to suggest they refer to the same place.
- Training datasets: Carefully chosen, predefined datasets are used for training
  the AI model and for human validation. The size and careful selection of these
  datasets are critical to the success of the model.
- AI learning process: The AI application generates its own internal rules for
  predicting relationships between entities
- Model refinement: Based on validation results, the AI model can be further
  developed and fine-tuned.

In following these steps, we utilize an AI-based application. To illustrate the ra-
tionale behind using AI for building a namespace database and enriching data,
we have prepared a SWOT analysis. A SWOT analysis is a strategic planning tool
used to evaluate a project, organization, or idea by examining four key aspects:
Strengths, Weaknesses, Opportunities, Threats.

Strengths:	Weaknesses:
By analyzing datasets with appropriate software, we can analyze data and get good results.	Such a quantity of data cannot be appropriately handled by a human without creating hypotheses and preconceptions, which could mislead us.
Different types of information needed for decisions cannot be easily compared using traditional engineering methods, but AI-based software can build models with guidance from human validation	Selecting improper data elements for training and validation can result in inaccurate data models.
Opportunities:	Threats:
Huge amounts of data are available from archival documents.	Lack of information in both archival documents and the data sources of the namespace.
Concepts (personal, geographical and corporate units) can be easily defined.	Similar strings for different names and different strings for the same data entities
Namespaces developed by other projects may be utilized.	

Example of a namespace element: Braşov (Romanian) – Brassó (Hungarian) –
Kronstadt (German)

Braşov was part of the Kingdom of Hungary until the end of the World War I.
Since 1918, it has been part of Romania. The town had a significant German (Sax-
on) population with great autonomy until the end of the 19th century. As a result,
its Hungarian, Romanian and German names are well-known and frequently ap-
pear in various documents.

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THE NATIONAL ARCHIVES OF HUNGARY ANDRÁS SIMON, ILDIKÓ SZERÉNYI

In Table 1, we demonstrate the various occurrences of this town in the namespace. The table columns are as follows:

Entity_id: The identification number of the geographical concept (the town) within the namespace.

Subject_id: The identification number of the geographical concept in the original data source.

Term_id: The identification number of the specific data string in the original data source.

P/V: A letter indicating whether the term is a Preferred version (P) or a Variant (V). Usually the term_id is the same as the subject_id when the term is preferred, but this is only for technical reasons and does not always apply.

Latitude: Geographical latitude coordinate of the geographical object.

Longitude: Geographical longitude coordinate of the geographical object.

Data source: Name of the data source.

Table 1: Entries for the town of Braşov in the namespace of the National Archives of Hungary

Entity_id	Subject_id	Term_id	Term	P/V	Latitude	Longitude	Data source
12331699	8578	8578	Brassó	P			MNL GEO
12331699	8578	8576	Braşov	V			MNL GEO
3164156	3164156	5605904	Kronstadt	P	61,1837	28,24582	Geonames
3173529	3173529	5617550	Kronstadt	P	61,35389	27,41406	Geonames
8374913	8374913	14270133	Braşov	P	45,75	25,33333	Geonames
12331699	8374914	14270138	Braşov	P	45,64861	25,60613	Geonames
12331699	8374914	14270144	Brasov	V	45,64861	25,60613	Geonames
12331699	8374914	14270146	Brassó	V	45,64861	25,60613	Geonames
12331699	8374914	14270150	Kronstadt	V	45,64861	25,60613	Geonames
8485706	8485706	14542899	Kronstadt	P	59,99541	29,76668	Geonames
8488615	8488615	14551213	Ostrov Kotlin	P	60,00598	29,73834	Geonames
8488615	8488615	14551225	Kronstadt	V	60,00598	29,73834	Geonames
9579011	9579011	16857871	Stara My-kolayivka	P	48,32804	37,68157	Geonames
9579011	9579011	16857879	Kronstadt	V	48,32804	37,68157	Geonames
12288489	12288489	20962255	Kronstad Estate	P	-19,6333	32,8	Geonames
12288489	12288489	20962256	Kronstadt	V	-19,6333	32,8	Geonames
12331699	12331699	21020923	Brassó	P			Geotaurusz
12331699	12331699	21034556	Braşov	V			Geotaurusz
12331699	12439044	21178647	Brassó	P	45,6492	25,606754	Engel

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4. RESULTS: USING GEOGRAPHICAL CONCEPTS FROM OUR NAMESPACE TO ENRICH THE METADATA RECORDS OF THE FINDING AID DATABASES

The namespace records can be linked to geographical terms of the electronic finding aid database of archival documents. This linking can be performed manually by archivists or automatically by an AI-based software application. The method and workflow of the AI-based application are the same as demonstrated in the previous chapter. By linking a metadata record of an archival document to a geographical namespace unit, the record can be visualized on a map using the coordinates of the geographical concept identified in the document.

4.1 EXAMPLE OF LINKING ARCHIVAL DOCUMENTS TO A GEOGRAPHICAL NAMESPACE RECORD: DRAVOGRAD / DRAUBURG / UNTERDRAUBURG

Dravograd / Unterdrauburg is the name of the same city in Slovenian and German. The city is currently located in Slovenia.

Drauburg (missing from the namespace, it never officially existed)

During the Austro-Hungarian Empire (Österreich-Ungarn), the town was called Unterdrauburg, which is still seen on road signs in Austria today. During the Austro-Hungarian Monarchy, there were two cities on the banks of the Drava River, Oberdrauburg and Unterdrauburg. According to the Treaty of Saint-Germain (1919), Oberdrauburg remained in Austria (in Carinthia), while Unterdrauburg was assigned to Yugoslavia and renamed Dravograd. After the first dissolution of Yugoslavia, the city became part of Germany, and following the second dissolution, Dravograd became part of Slovenia.

The name "Drauburg" refers to a city that never actually existed. Between the two world wars, a Hungarian officer on an official document recorded this name, possibly having spoken with a Yugoslavian person in German and simply translating "Dravograd" into German. As a result, this name format appears in the metadata records of the finding aids but is not present in the namespace. The AI-based linking application correctly linked this term to the concept Dravograd/Unterdrauburg.

In Figure 1, we show the Point of Interest (POI) from the archival document displayed on the map, positioned according to the coordinates from the namespace.
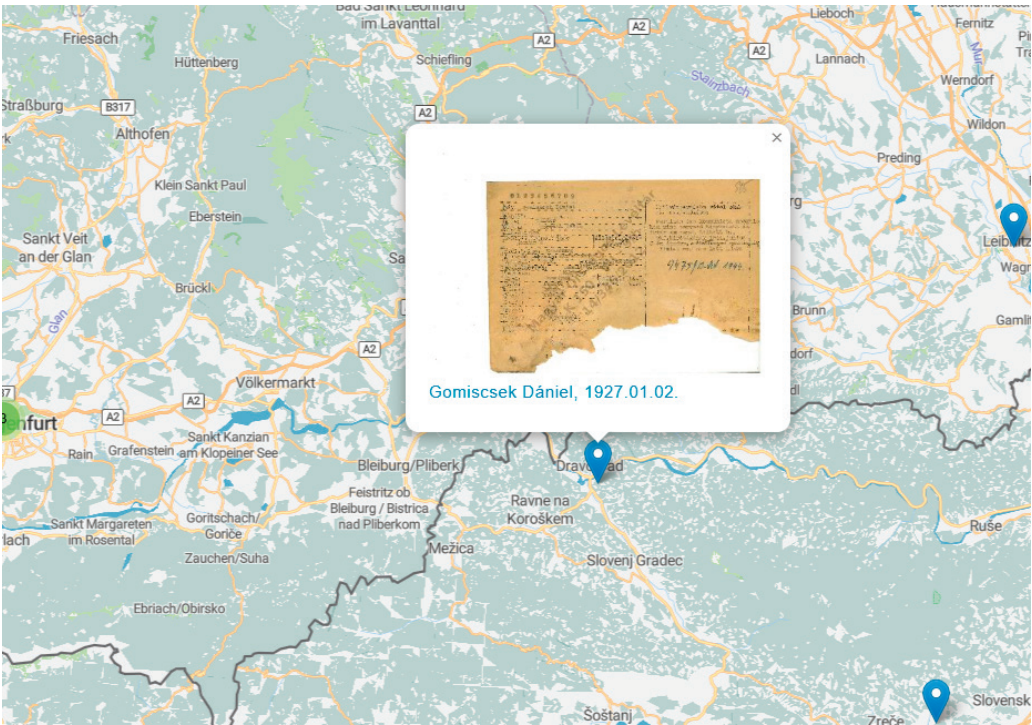
Figure 1: Dravograd on the map, showing the archival document containing the town's name

In Figure 2, we show the metadata record of the document alongside its facsimile. The facsimile can be zoomed in on the public website.

Figure 2: The metadata record of the document containing the town name Drauburg, along with the digitized document.

In Figure 3 we show the namespace record for Dravograd / Unterdauburg

Figure 3: Namespace record of Dravograd/Unterdrauburg

5. CONCLUSION

Enriching the metadata records of archival documents improves the efficiency of searches in the finding aid databases and enables the visualization of documents on a map. We plan to publish all results of geographical data enrichment in archival documents, both as map displays and within archival catalogue records.

We also look forward to building personal and corporate namespaces. Currently we are building the personal namespace of the National Archives of Hungary. After defining the basic principles for the identification of personal records, our current task is to identify individuals based on personal name elements extracted from digitized civil registers. Although a person as an entity is easier to define than a geographical or corporate concept, the large number of similar personal names and the diversity of name variations from digital archival documents make building of a personal namespace challenging. We hope that with the support of AI-based applications, we can accurately identify individuals in our database and share our successful results in the near future.

We would like to thank Zoltán Szatucsek, Zsolt Bánki and Zsolt Záros, colleagues at the National Archives of Hungary, for their valuable contributions to the broader project on which this article is based.

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Summary

*As the size and complexity of databases in memory institutions continue to grow,
there is increasing interest in improving their searchability and reusability. From
this perspective, the quality of metadata units is of great importance. High-qual-
ity metadata records should be precisely identified using concepts listed in val-
idated authority files. This ensures consistency, accuracy, and machine-reada-
bility when describing people, places, organizations, or events. Each concept in
an authority file should be represented by an authority record, that includes a
unique, persistent identifier and a preferred name form.*

*When authority records contain additional information to further specify or con-
textualize the described concept, they go beyond simple identification. The col-
lection of these enriched records forms what is called a namespace.*

*This paper explores the nature of namespaces, the logic behind their construction,
the benefits of their use, and the potential for linking an institution's local namespace
to global namespaces. It also presents practical challenges encountered in building a
local geographical namespace at the National Archives of Hungary (NAH).*

Typology: 1.04. professional article

Svetlana Usprcova[1]

ARCHIVAL SCIENCE AND ITS POPULARIZATION

Abstract

Purpose: *The purpose of this article is to inform about the importance of the popularization of the archival sciences in order to maintain a close relation with the users and adapt the archival activities to the needs of the consumers, that implies a constant transformation of the Archives from a closed institution, into open and accessible institutions.*

Methodology: *Presentation of some of the ways and approaches of the Archives in the processes of the popularization of the archival sciences and establishing contact with the public in order to introduce them to what archival science means.*

Results: *Informing the wider professional public, as well as the broader community, about the efforts of the Archives to popularize the archives sciences and make it more understandable, thus addressing the challenges in the archival work.*

Conclusions: *In a society that is constantly changing, most of it with the development of information technologies and their implementation in the archival work, the Archives and the archivists have to popularize the archival sciences in order to prove their relevance to the community and promote everything that they have to offer to the wider range of users.*

Keywords: *Archival sciences popularization, publishing, exhibitions, users, cultural and educational activities.*

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LA SCIENZA ARCHIVISTICA E LA SUA DIVULGAZIONE

Abstract

Scopo: *Lo scopo di questo articolo è quello di informare sull'importanza della divulgazione delle scienze archivistiche al fine di mantenere uno stretto rapporto con gli utenti e adattare le attività archivistiche alle esigenze dei consumatori, il che implica una costante trasformazione degli archivi da istituzioni chiuse a istituzioni aperte e accessibili.*

Metodologia: *Presentazione di alcuni dei modi e degli approcci degli Archivi nei processi di divulgazione delle scienze archivistiche e di contatto con il pubblico al fine di introdurlo al significato delle scienze archivistiche.*

Risultati: *Informare il pubblico professionale più ampio, così come la comunità in generale, sugli sforzi degli Archivi per divulgare le scienze archivistiche e renderle più comprensibili, affrontando così le sfide del lavoro archivistico.*

Conclusioni: *In una società in costante evoluzione, soprattutto con lo sviluppo delle tecnologie dell'informazione e la loro implementazione nel lavoro archivistico, gli archivi e gli archivisti devono divulgare le scienze archivistiche per dimostrare la loro rilevanza per la comunità e promuovere tutto ciò che hanno da offrire a una più ampia gamma di utenti.*

Parole chiave: *Divulgazione delle scienze archivistiche, pubblicazioni, mostre, utenti, attività culturali ed educative.*

ARHIVSKA ZNANOST IN NJENA POPULARIZACIJA

Izvleček

Namen: *Namen članka je opozoriti na pomen popularizacije arhivske znanosti, da bi se ohranil tesen odnos z uporabniki in da bi se arhivske dejavnosti prilagajale potrebam uporabnikov. To pomeni stalno preobrazbo arhivov iz zaprtih ustanov v odprte in dostopne institucije.*

Metodologija: *Predstavitev nekaterih načinov in pristopov arhivov v procesih popularizacije arhivske znanosti ter pri vzpostavljanju stikov z javnostmi z namenom približati jim pomen arhivske znanosti.*

Rezultati: *Seznanjanje širše strokovne javnosti ter družbe kot celote s prizadevanji arhivov za popularizacijo arhivske znanosti in njeno boljše razumevanje, s čimer se naslovijo tudi izzivi arhivskega dela.*

Zaključki: *V družbi, ki se nenehno spreminja, predvsem z razvojem informacijske tehnologije in njeno uporabo v arhivskem delu, morajo arhivi in arhivisti popularizirati arhivsko znanost, da bi dokazali svojo relevantnost za skupnost in promovirali vse, kar lahko ponudijo širšemu krogu uporabnikov.*

Ključne besede: *popularizacija arhivske znanosti, založništvo, razstave, uporabniki, kulturne in izobraževalne dejavnosti*

UNDERSTANDING THE ARCHIVES AS A CONDITION FOR THEIR POPULARIZATION

In accordance with the Law on Archival Records (2012 with additions) in the Republic of North Macedonia, the main focus of the archival activity as an activity of public interest includes researching, keeping record of the documents of interest for the state and its citizens, collecting, taking over, storing, arranging and processing of the archival material, implementing measures for the protection of archival material in the State Archives, publishing scientific and information resources, evaluating and categorizing, using, presenting and publishing of the archival material, supervising the storage and the protection of the archival and documentary material located outside the State Archives and other matters determined by the Law. Therefore, archival sciences not only dealing with the above-mentioned activities, but it is also dedicated to how to make the documents accessible to the public. Despite its importance, archival science often remains a mysterious for the majority of the citizens and a field that is underappreciated. There is a consensus among archival scholars that the role of the Archives is often obscure as they do not make their presence felt to the public. As a result, people who could benefit from the services of archives repositories do not know that such institutions exist. In some cases, even though the majority are aware of the existence of Archives repositories, they did not understand the role of the archives.

There should be more studies to investigate the extent to which archivists have mainstreamed archives as a tool for national development. In order to change this, archivists should make efforts, and they should work on a planned popularization of archival science. Archival science popularization aims to raise awareness about the significance of the Archives and promote a deeper understanding of the role they play in preserving the cultural heritage.

The work of the Archives has been significantly altered and expanded under the influence of the development of information technology, the expansion of knowledge, and the increasing importance of information sciences. In such social conditions, the Archives are no longer limited to the acquisition, storage, and use of archival material, but the Archives are expected to transform and find appropriate ways to respond to current demands. For this reason, modernization of the archival activity is needed, as well as promotion and continuous development and

a greater openness for the public, that can be achieved by raising the awareness among citizens about the activity of the Archives, because the right to access cultural heritage is a right of every person, regardless of their racial, national, religious affiliation, or educational status.

In order to popularize archival science, we need to understand the role and the importance of the Archives. Archives are repositories of historical records and documents that provide valuable insights into the past. They contain primary sources that historians, researchers, and scholars rely on to reconstruct historical events, understand cultural contexts, and analyze social and economic trends. Archives are essential for preserving collective memory and promoting historical accountability. Archives are both a substantiation and a protector of the past and the present, but also, they are an irrefutable vindication of our existance.

Despite the importance of the Archives and the need for their popularization, archival sciences face several challenges. These include:

- Preservation and Conservation: Archives are often fragile and susceptible to deterioration, making preservation and conservation a significant challenge.
- Digitization: The rapid pace of technological advancements requires archives to adapt and digitize their collections to ensure accessibility and usability.
- Funding: Archives often rely on limited funding, which can hinder their ability to preserve and provide access.

POPULARIZING ARCHIVAL SCIENCE

To address challenges and promote archival science, popularization efforts are essential. These can include:

- Public Outreach: In order to raise awareness about the importance of the Archives and Archival Sciences, Archives can engage with the public through publishing of archival documents, exhibitions, workshops, lectures, lectures, lectures, forums, radio broadcasts, web presentations etc.
- Digital Initiatives: Archives can digitize their collections and make them available online, that can certainly contribute to increasing accessibility and promoting research.
- Collaboration: Archives can collaborate with other institutions, researchers, and scholars to promote the use and understanding of archival materials.

To further popularize archival science and archival activity, archivists and the management of the Archives should consider:

- Developing targeted outreach programs: Archives can develop outreach programs tailored to specific audiences, such as students, researchers, or public.
- Utilize social media: Archives can leverage social media platforms to promote their collections, share research experiences and results, and engage with the public.
- Foster partnerships: Archives can partner with other institutions, researchers, and scholars to promote the use and understanding of archival materials.

CULTURAL AND EDUCATIONAL ACTIVITIES AT THE ARCHIVES

One of the most important segments of archival activity, from the aspect of meeting the needs of modern society, and in the direction of the popularization of archival science, is the cultural and educational activity.

Today, there are numerous cultural and educational activities at the State Archives of the Republic of North Macedonia, such as: publishing of archival documents and publications about the archival sciences, promotions of publications, exhibitions of archival materials, educational visits from schools, special events that opens the doors of the Archives for the public (Archival week/Archival day), student internships, etc.

It is very important how the Archives are presented to the public and how do they attract public attention.

Archives must constantly adjust to the working conditions in modern society, and the relevant bodies should outline the cultural policy of the Archives in accordance with the global interactive communication, professional skills, management, and partially with the market orientation.

In the process of modernizing archival activities, the importance of activities related to the use of archival material is emphasized, and in that context, a more significant role is entrusted to the activities within the scope of cultural and educational work. This activity aims to inform the public about the Archives and the archival material as cultural heritage, and in this way raise awareness about the importance of protecting this type of heritage. Changes in social expectations, along with the possibilities of modern technologies, most significantly influence

the creation of new user services in the Archives. Cultural and educational activities, apart from the protection and processing of archival material, represent one of the most important functions of today's Archives.

The goal of the Archives and the archivists is to protect the reputation of the Archives as institutions accessible to the public, their work programs should reveal the enormous potential of the archival material in informing and educating society and should receive the attention they deserve. It is important to work on how the Archives are interpreted in the social context, that is, in the area of public relations. In the cultural policy of the Archives, a special emphasis should be placed on educating young generations, starting with preschool and school-age children, so that archival material becomes educational material.

Archives should build good relationships with a specific target group, for example, students as potential users, and use their interests as a starting point.

The cultural policy of the Archives in the modern environment should be based on the following activities: participation in commemorating the anniversaries of significant historical events in various settings; redefining the role of Archives as places for research; expanding cooperation with educational institutions and enriching the offer of content for educational programs; improving the working conditions for interested parties in the archive programs and enhancing communication with the public through social networks and other modern communication channels. Viewed in the long term, cultural and scientific institutions cannot function on their own, separately and isolated from society, focused only on internal activities or scientific and professional work. The importance and value of the institutions in the culture lie in their dedication and work towards enriching individuals, that is, enriching the entire community.

In a period when our country was going through transition from a closed socialist system of values and facing increasingly present globalization, it was particularly important to the State Archives, as a national institution in the field of culture, to be given the right significance and to be popularized by the wider public. A period of opening the Archives and presenting historical processes and figures from the past occurred, in order to gain a clearer picture of past events and to bring them closer to those who have a scholarly interest in studying history, but also to those who need to realize their civil rights through the archival material.

The cultural and educational activity of the Archives in modern times, when information is of invaluable importance, has a particularly significant role. Through this segment of the archival activity, the Archives has the potential to become a place where people gather to gain knowledge and expand their horizons, while also fostering a positive relationship with the Archives, archival material, and history. At the core of this activity is the character of the archival material, which represents a source of information and irreplaceable testimonies of historical processes, and certainly the need to achieve an adeqaute valuation of archival material in the processes of democratizing culture, as an important segment of cultural heritage.

One of the ways to promote the Archives and the Archives Sciences is to bring the Archives closer to the youngest generations of preschool and school age, within the framework of cultural and educational activities, that is, the educational process.

From recently, Archives in the frame of the educational activities have a task to inform children of preschool and school age about the Archives and the archival material as cultural heritage. The State Archives of the Republic of North Macedonia has intensified its work in this area over the last years.

Archives cease to be just custodians of cultural heritage; instead, they become active participants that open up and approach the community in which they operate through the organization of various cultural and educational activities. As a result of modernization and the approach of archival institutions to the public, their pedagogical function is increasingly emphasized. Archival pedagogy is particularly important in shifting awareness of the activities of Archives.

In order for the educational potential of the Archives not to remain unused in the field of culture and educational activities, various forms of work are organized with the aim of getting closer to the public, familiarizing the community with the activities of the Archives, and attracting an increasing number of users from different structures. Expanding the circle of users of archival material is one of the ongoing tasks of modern archives.

Lectures on various topics, creative workshops, as well as cooperation on various projects and programs with schools and extracurricular institutions, as well as with other cultural institutions, are also a significant part of the cultural and educational activities of the Archives, aimed at popularizing the Archives.

With the collaboration and the partnerships between the Archives and the educational institutions, a new cultural policy of the Archives is being developed, more oriented towards the public and providing long-term benefits for both institutions.

The Archives are descending from the pedestal of dedication to a narrow circle of researchers, mostly historians, and are opening up to new users upon whom the future of the Archives depends.

In developing awareness among the children through the educational process, it is necessary to place special emphasis to the role and the importance of the Archives and the Archival Sciences, as well as their significance for the functioning of the entire society.

The awareness of the importance of preserving documents among children is a matter of general culture, and it is promoted by presenting the Archives in educational institutions.

Recently, educational institutions in Macedonia have started to include Archives in their work plans and programs as potential partners in the educational process. Archives and educational institutions will become strong partners in the education of young generations only if both parties recognize the opportunity that such long-term interactive cooperation offers, and a program for such activities needs to be developed in the Archives to precisely determine the pedagogical function of the Archives. The potential of the Archives in the field of education is indeed great, and archival material covers various areas that can be utilized for educational purposes, directs students towards research work, and provides various didactic-methodical possibilities through direct manipulation with original documents, publications, maps, posters, audio and video materials, and other original archival material. Through the analysis and use of the archival material, among other things, the development of critical thinking is encouraged, and the informational literacy of students is enriched.

When we talk about the forms of cooperation between Archives and educational institutions and methods of work, it is necessary to emphasize that until now this cooperation has mainly been limited to short visits to the Archives or visits to exhibitions of archival documents. Only students from higher grades of primary schools, high school students, and university students have been involved in this. Preschool institutions, as well as lower grades of primary schools, are most often

not included in any form of cooperation with the Archives, which certainly needs to be changed with the offer of appropriate content, the design of workshops, and various games aimed at familiarizing them with the historical heritage.

The cooperation of the Archives with the educational institutions should focus on conducting professional training in the Archives, implementation of projects with historical themes, writing papers based on archival material, research work, roundtable conversations, screenings of educational and documentary films, lecture cycles on archival and historical themes, organizing practical work for the students with the archival material etc., while ensuring that the content and the method of work are adapted to the age of the targeted group.

PUBLISHING OF ARCHIVAL DOCUMENTS AS A METHOD OF POPULARIZATION OF THE ARCHIVAL SCIENCE AND ARCHIVAL ACTIVITY AT THE STATE ARCHIVES OF THE REPUBLIC OF NORTH MACEDONIA

One of the ways in which archival document become available to the general public is also by means of its publication. Through the publishing activity, the use of original documents is avoided, and they become more visible to the general public. Publishing archival material facilitates the work of researchers, the documents become available to a wider circle of users, and the final result is increased awareness about the state of the archival material and the history that is kept in the repositories of the Archives and its availability to the present and future generations.

The resources that archives use to establish contact with the public are primarily the professional and scientific publications, as well as special editions intended for cultural-educational and promotional activities.

Publishing means providing access to documents/information by the public.

Publishing archival material and scientific-information means is an important function of the State Archives of Macedonia. Publishing documents is a logical end to the previous archival work in the Archives. This allows documents to live a new life and benefit a wide range of users. Based on the published documents, historiographic and other papers with greater factual and historical value are prepared. In this way the archival material is better protected (the editions are used, not the original material).

Traditional publishing refers primarily to printed editions; but with the development of technology publishing takes on new forms, such as publishing books, made on the basis of archival materials, on CDs, DVDs, electronic books, websites and similar.

Archival material is the source and foundation on which historical interpretations in academic papers and books are based and recently are also used in many on-line interpretations. The State Archives of the Republic of North Macedonia enables researchers to have access to archival material, so that later in their scientific papers many text documents, stored in the State Archives, and a large number of photographs are presented and cited.

In the State Archives, many documents deposited by government departments over the years are stored. These documents are the basis of the official history of our country, and they are witnesses to the influence of the State and official politics on individuals.

Publishing of archival material was started by the State Archives of the Republic of North Macedonia in 1963, and more than 200 publications have been published so far. Major series involve Turkish, Serbian, British, French, Italian, Austrian and German documents about the history of the Macedonian people, and a series of Documents on state-legal development of Macedonia.

By publishing, the documents become available to the general public, not only to the researchers, thus increasing interest in our national history. This primarily refers to the documents obtained from foreign archives that are published translated into Macedonian language, which makes them available to users that cannot use the original because of lack of knowledge of foreign languages.

Through its publishing production, the State Archives is included in current events and so promotes itself proving that it is not only "a custodian of old papers" but also a dynamic institution involved in the latest social trends.

One of the most significant ways of popularization of the Archival Sciences and promoting the archival activity in Macedonia occurred with the launch of a professional archival journal, named "Makedonski ahivist" (translation: "Macedonian Archivist"), aiming to address issues related to both archival theory and practice. The first issue of the Macedonian Archivist came out in May 1973. The journal "Macedonian Archivist" is being published by the State Archives of the Republic of North Macedonia.

The main goal of this journal is the popularization of the arhival sciences, the popularization of the archival work and the accomplishments at the Archives, as well as enabling a promotion and implementation of new experiences in the archival work. The journal was published annually until 1992, and there was a twenty-three-year hiatus, until 2015 when it was reactivated and its 20th issue was published. Since then, the journal has been published in print continuously every year. Starting from 2016, the journal has also been published in electronic form, and it could be downloaded at the official web site of the State Archives for free.

The print run of the printed edition is 150 copies.

The journal publishes articles for a wider range of scientists, researchers, and other readers, and in its content could be found papers on archival theory and practice, papers on the theory and the methodology of the studying and the using of the written historical sources, papers on archival education, papers presenting archival funds from the State Archives of the Republic of North Macedonia and from other Archives, articles with historical content, chronicles, travelogues, memories, biographies, reviews, and announcements in which archival documents were used. The journal publishes papers in Macedonian and in some of the world languages, and it has an international editorial board.

Copies of the journal are distributed to some of the most important libraries in the country and abroad, and to some of the high schools and faculties.

EXHIBITIONS AS A WAY TO CONNECT WITH THE PUBLIC AND POPULARIZE THE ARCHIVAL SCIENCES

One of the most important and commonly used means of communication with the public is the exhibitions of archival material. They represent one of the oldest and most attractive forms of cultural and educational activity in the Archives.

Exhibitions of archival material represent a mass form of utilizing archival material for cultural, educational and propaganda purposes with the intention of showcasing the most interesting and significant documents from the Archives. The theme of the exhibitions is conditioned by the relevance of certain historical topics, political currents, anniversaries, and propaganda in the archival service.

There are various types of archival exhibitions. According to the theme, they can be divided into exhibitions on specific topics, events, and historical figures. Based

on nature, on movable and immovable, regarding the duration on temporary and permanent. Most often, they are commemorative, on the occasion of certain anniversaries, and propaganda to represent a specific institution or establishment. The archival exhibitions with their themes, number, visitor attendance, and the lasting impressions on the visitors reflect a unique projection of the state of the society, the position of the Archives within it, as well as the relationship towards history and its interpretation.

Archives today face significant challenges. In the past, they had a dilemma of what and how to present, while today the dilemma is how to make what is presented attractive to visitors. In today's sea of easily accessible information and content, there are several questions that occur:

- How can Archives attract visitors to archival exhibitions?
- Can visiting exhibitions become a habit?
- Can Archives secure a place as one of the creators of cultural life in the community in this way?
- Is dependence on state investment inevitable?
- To what extent can Archives be creators of an independent cultural policy, and how much are they dependent on the current political and ideological situation?
- To what extent should the Archives be adaptable to the demands of the audience, or rather, the financier of cultural activity?

These are just some of the questions that arise when preparing exhibitions.

The places where exhibitions are organized must be interesting for the audience, but at the same time easily accessible. It does not have to be an exhibition space within the Archives.

In organizing the exhibitions today, the role of mass media, television, radio, and especially the Internet and social networks must not be overlooked. The Internet should and can become the main weapon of the Archives for attracting an audience and users of archival services.

Preparing exhibitions of archival documents sometimes can be accompanied by the publication of appropriate catalogs that are released on the occasion of the organized exhibitions. These catalogues include an analytical description of the exhibited documents.

USING ARCHIVAL MATERIAL AS A WAY TO INTERACT

The least possible amount of attention, in the frames of popularizing the Archives and archival sciences, is given to the segment of working with clients, i.e. users. But inter-acting with users is one of the most important activities of the Archives and one of the most important ways to popularize the Archives and archival sciences. This is direct way to promote the archival sciences, the archival material and their importance.

Using archival material at the State Archives of the Republic of North Macedonia is regulated by the Law on Archival Records (2012 with additions) and other acts of the Archives, as well as by the deadlines and conditions determined between the holders of the material and the State Archives upon its receipt.

The archival material can be used if the funds and collections that are of interest to the users are in an arranged or archived state. In principle, copies of the mate-rial (xerox copies or microfilms) are used. The State Archives of the Republic of North Macedonia has dedicated rooms - reading rooms for the use of the material in all of its buildings.

Based on the authorization from the Law on Archive Material, the Director of the State Archive of the Republic of Northern Macedonia adopts Rulebook on the general and special conditions for the use of archival material in the Archives.

The archival material is available for use for state, scientific and other purposes under equal conditions.

Foreign citizens can use the archival material in accordance with the Law, the Rulebook and the Rulebook for stay of foreigners in the State Archives.

The Rulebook confirms the general legal deadline for using the archival material (20 years after its creation), i.e. the agreed deadlines between the holder and the Archives, as well as the longer deadlines for use prescribed by the Government of the Republic of North Macedonia. If the holder who submitted his/her own material to the Archives has not determined the deadlines, the manner and the conditions for its use, it is determined by the Archives.

The Archives will not allow the use of archival material if its use is not in accordance with existing regulations, if it would reveal a state or official secret or would violate the personal interests and rights of citizens. The use of the material can be postponed according to the criteria for longer terms of use, prescribed by the Government.

The original archival material and certain documents of special historical and cultural significance are not given for use in their original form, except in some cases, when its use is required by state, scientific and cultural institutions. It should be emphasized that archival material is used by various categories of users who have different interests and needs through the different services of the Archives. Cooperation with them and their involvement in specific segments of the Archive's work can help better understand the users' needs.

The primary task of the Archives in the modern environment is to increase the ability to connect with new categories of users and to enable the accessibility and use of archival material, thus promoting the creation of new values for the community and individuals.

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Summary

Archival sciences promote the Archives as open institutions. They are constantly growing and accepting new principles and regulations related to archiving, which also means implementation of the process of digitization of historical documents and materials and developing new ways to approach the public and make the documents more accessible.

It is especially important for the Archives to be modernized as much as possible and to be open to researchers, scientists, students and all those who are interested in history.

Archival science popularization is crucial for promoting a deeper understanding of the importance of Archives and preserving our cultural heritage. By raising awareness about the challenges and opportunities in archival science, we can work towards ensuring the long-term preservation and accessibility of historical records and documents.

The State Archives of the Republic of Macedonia has a task for the future to continue its transparent operation, making its stacks available for all researchers in printed and electronic form and to continue publishing the ongoing series, monographs of documents from the State Archives and those brought from the archives abroad, related to the history of Macedonia.

Archives around the world, as well as the Archives in Macedonia, are increasingly using modern technologies. Through web presentations, virtual exhibitions, PowerPoint presentations, and similar types of modern communication, Archives promote their institutions, archival materials, and archival sciences.

Archives and archival sciences should progress and should work on the relationship with the public. Therefore, it is necessary to transform people's awareness of the place and role of the Archives as a cultural institution in modern society. To establish a proper interaction between the Archives and the public, it is essential to overcome uncreativeness and monotony in the presentation of documents and popularization of the archival sciences.

Archival material is an inexhaustible source of information about historical processes and as such is an inevitable means of serving the scientific research and legal needs of citizens. However, the importance of archival material is undeniable also in fulfilling the goals of cultural and educational activities. Archival material and archival institutions conceal great educational potential, which draws its power from the fact that they keep the original archival document.

Introducing new methods in the process of the presentation and popularization of the archival material and archival sciences is a testimony about the efforts of the archival workers to embrace new ways of presenting archival material and the work of archival institutions.

The inclusion and active participation of Archives in everyday social life is the basis for the modern approach to the popularization of the archival sciences.

Typology: 1.04. professional article

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OF DOMICILE (HEIMATRECHT) IN THE CITY OF ZAGREB KATARINA HORVAT

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Katarina Horvat[1]

ARCHIVIST HISTORIAN AND PROMOTION OF ARCHIVAL MATERIALS, CERTIFICATE OF DOMICILE (HEIMATRECHT) IN THE CITY OF ZAGREB

Abstract

Purpose: *To present a positive example from practice in which archival materials and the archive itself were very successfully promoted, and to point out the importance of archivist historians in the process of presenting archival materials.*

Methodology: *An example of presenting archival materials of the State Archives in Zagreb is described from planning the event itself to its epilogue. A specific event is presented at which citizens became aware of the existence of the archive and the materials it preserves.*

Results: *A large number of citizens became aware of the existence of the archive. Connections with the local community were established.*

Conclusion: *The role of archivist historian is also indispensable in promoting archival materials of state archives. Materials that show connections with the hometown can be used to arouse local patriotic feelings in the public. This raises awareness of the existence and role of archives.*

Keywords: *historical archives, promotion of archival materials, Certificate of Domicile (Heimatrecht, zavičajnost) in the City of Zagreb, right of domicile (Heimatrecht, zavičajnosti)*

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L'ARCHIVISTA STORICO E LA PROMOZIONE DEI MATERIALI D'ARCHIVIO, IL CERTIFICATO DI RESIDENZA (HEIMATRECHT) NELLA CITTÀ DI ZAGABRIA

Abstract

Scopo: *Presentare un esempio positivo tratto dalla pratica in cui i materiali d'archivio e l'archivio stesso sono stati promossi con grande successo e sottolineare l'importanza degli storici archivisti nel processo di presentazione dei materiali d'archivio.*

Metodologia: *viene descritto un esempio di presentazione dei materiali d'archivio dell'Archivio di Stato di Zagabria, dalla pianificazione dell'evento stesso al suo epilogo. Viene presentato un evento specifico in cui i cittadini sono venuti a conoscenza dell'esistenza dell'archivio e dei materiali che conserva.*

Risultati: *un gran numero di cittadini è venuto a conoscenza dell'esistenza dell'archivio. Sono stati stabiliti dei legami con la comunità locale.*

Conclusioni: *Il ruolo dello storico archivista è indispensabile anche nella promozione dei materiali d'archivio degli archivi di Stato. I materiali che mostrano legami con la città natale possono essere utilizzati per suscitare sentimenti patriottici locali nel pubblico. Ciò aumenta la consapevolezza dell'esistenza e del ruolo degli archivi.*

Parole chiave: *archivi storici, promozione dei materiali d'archivio, certificato di domicilio (Heimatrecht, zavičajnost) nella città di Zagabria, diritto di domicilio (Heimatrecht, zavičajnosti).*

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ARHIVIST – ZGODOVINAR IN PROMOCIJA ARHIVSKEGA GRADIVA: POTRDILA O DOMOVINSKI PRAVICI (HEIMATRECHT) V MESTU ZAGREB

Izvleček

Namen: *Predstaviti pozitiven primer iz prakse, v katerem sta bila arhivsko gradivo in sam arhiv zelo uspešno promovirana, ter opozoriti na pomen arhivistov – zgodovinarjev v procesu predstavljanja arhivskega gradiva.*

Metodologija: *Opisan je primer predstavljanja arhivskega gradiva Državnega arhiva v Zagrebu – od načrtovanja samega dogodka do njegovega epiloga. Predstavljen je konkreten dogodek, na katerem so se prebivalci seznanili z obstojem arhiva in gradiv, ki jih ta hrani.*

Rezultati: *Veliko število prebivalcev se je seznanilo z obstojem arhiva. Vzpostavljene so bile povezave z lokalno skupnostjo.*

Zaključki: *Vloga arhivista – zgodovinarja je nepogrešljiva tudi pri promociji arhivskega gradiva državnih arhivov. Gradivo, ki prikazuje povezave z domačim mestom, se lahko uporabi za prebujanje lokalnih domoljubnih čustev v javnosti. To povečuje zavedanje o obstoju in vlogi arhivov.*

Ključne besede: *zgodovinski arhivi, promocija arhivskega gradiva, potrdila o domovinski pravici (Heimatrecht, zavičajnost) v mestu Zagreb, pravica do domovinstva (Heimatrecht, zavičajnost).*

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1. INTRODUCTION

According to positive Croatian legislation, the promotion of archival material is one of the tasks of state archives.[2] The State Archives in Zagreb (hereinafter referred to as SAZG), a historical archive within the state archives responsible for the City of Zagreb and Zagreb County (with certain exceptions) and for part of Krapina-Zagorje County (SAZG, 2022c), regularly marks the International Archives Day in June each year with a thematic exhibition (the theme is established in advance by the Croatian Archival Society). Other special days are also marked, such as the City of Zagreb Day, on 31 May, most often with a special exhibition. The Archive also participates in various European and regional projects aimed at presenting and facilitating the use of archival material (SAZG. 2022b).

2. GOOD EXAMPLE FROM PRACTICE – CERTIFICATE OF DOMICILE (HEIMATRECHT) IN THE CITY OF ZAGREB

During the preparation for the celebration of the City of Zagreb Day at the SAZG in 2016, the then director, dr. Živana Heđbeli, came up with the idea of using one of the registers of domiciliaries of the City of Zagreb for the celebration, a large book (50 cm high) that would visually fit into a meter and thus create a so-called Bookmeter (*Knjigomjer*) with which a person's height could be measured, and the event would take place under the motto *How* "big" *purger* are you? [3] By using the word *purger* (a colloquial term for a person from Zagreb, in some cases especially for someone who is also originally from Zagreb), the aim was to show the connection of the Archives with the city of Zagreb, whose historical materials the Archives preserve, and thus with its inhabitants. That is why a play on words was used that included size (height) and belonging to Zagreb.

The registers of domiciliaries (*imenici zavičajnika*) of the City of Zagreb are old official records of those residents of Zagreb who had the right of domicile (German *Heimatrecht*, Croatian *pravo zavičajnosti)* in the City of Zagreb*,* a special type of legal connection with a city or municipality that existed in the legal system of the Austro-Hungarian Monarchy. The registers of domiciliaries presented at this event

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2   Thus, the Act on Archival Materials and Archives, in Article 34, states that among the tasks of state archives, they: – organize exhibitions, lectures and other forms of presenting archival materials and archival activities to the public (NN 61/2018.).

3   *Purger* comes from the German *Bürger*, which means citizen. For more on the meaning of the word purger, see, Hrvatska enciklopedija, 2025 or Alić, 2024.

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were introduced after the enactment of the Law on the regulation of domicile right (Heimatrecht) relations in 1880.[4] (The condition for domicile right in a municipality of the Kingdom of Croatia and Slavonia was citizenship in the Kingdom of Hungary.) The SAZG holds several registers of domiciliaries from the late 19th century to 1947.[5]

Several employees of the Archives participated in the preparation and implementation of the event (Heđbeli & Barbaric, 2017). In the process of preparing the program, it was also agreed that, along with the register of domiciliaries (i.e., its visual representation on the Bookmeter), the certificate of domicile (Heimatrecht) in the city of Zagreb, a document that was linked to the registers of domiciliaries, would also be displayed. The certificate of domicile is a document that in the past (certainly in the second half of the 19th century and the first half of the 20th century) was used to prove belonging to a city or municipality (Čepulo, 1999; Čepulo, 2000). Unlike today's certificate of citizenship, which proves belonging to the state. The certificate of domicile is a certificate of domicile right, received by someone who is entered in the register of domiciliaries.

Information about the Law on the regulation of domicile right (Heimatrecht) itself, registers of domiciliaries and the certificate of domicile right required a certain knowledge of history and some historical research. As I had previously conducted research on the mentioned law for the purposes of the exam in the doctoral study of modern and contemporary history, I possessed a certain knowledge and was thus able to explain legal concepts such as domicile right etc. This knowledge had to be used in preparing statements for the media, appearances on television, addressing interested citizens, etc.

For the purpose of celebrating the Zagreb City Day, an interactive document in PDF format was created, which was in fact a copy of the original certificate of

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4 Not all residents of Zagreb had domicile right (*pravo zavičajnosti*) of the City of Zagreb. During the Austro-Hungarian Monarchy, residents of cities/municipalities in Croatia and Slavonia were divided into several categories (municipal residents, domiciliaries, non- domiciliaries, citizens and foreigners). This was regulated by various regulations. Each of the above terms denoted a specific degree of connection with the municipality (or city municipality). The Law from 1880 was in force until the Law on City Municipalities from 1934, which equated domiciliary status with municipal membership.

5 This refers to records of domicile right that are kept in the archival fund HR-DAZG-24 Gradsko poglavarstvo Zagreb (Zagreb City Government), series: Politički odsjek (Political Department), which consist of indexes, registers and a card file. These records were kept after the enactment of the Act from 1880, and provide data on residents of Zagreb with the right of domicile and are created in the period 1880-1947. The materials of the HR-DAZG-4 Gradsko poglavarstvo Zagreb, Politički odsjek fund contain older records of domiciliaries from the period 1850-1859. The materials of the HR-DAZG-1 Poglavarstvo grada Zagreba (Zagreb City Government) fund, contain book of citizens of Zagreb from the period 1733 to 1864.

domicile in the city of Zagreb from 1897, in which personal data could be entered, thus creating an unlimited number of personalized "certificates".[6] In addition to the name and surname and other personal data, the interactive certificate also included a question about the height of the person for whom the certificate was being issued. After the opening of the event on the Zagreb City Day in 2016 and its promotion in the media, it turned out that the certificate was the main trump card that brought the audience to the Archive. Although in addition to printing certificates for visitors there were other contents that the Archive offered at the time, it was the certificate that was the biggest lure for the audience.

The event itself was advertised on television, in print media and internet portals, as well as on the official website and Facebook page of the Archives (SAZG, 2022a). On the City of Zagreb Day itself, a feature was filmed for the highly-watched Croatian Television show "Good Morning, Croatia", which is usual for such events. However, no one expected what followed. On the City of Zagreb Day, a long line formed in the courtyard of the Archives, in which visitors stood and patiently waited to get their copy of the citizenship certificate. Almost all employees were involved in the production of certificates, i.e. in taking data from visitors, entering them into the certificate and printing the certificate.

As the story about the issuance of the Zagreb certificate spread among the public, news about the certificate were on the radio, the print media, and internet portals.[7] The intense demand for the certificate, which attracted a large number of people to the Archives, continued for the next few days. There was also a high demand for the colour copy that was being sold. In one day, the Archives were visited by several hundred visitors interested in making a personalized copy of the certificate (for themselves or as a gift for someone), which is an extremely large number of visitors by the standards of the SAZG. On Zagreb City Day the Archives were visited by about 550 people (SAZG, 2017, 19). About 1,500 personalized citizenship certificates were issued. [8] The comments of people who came to collect the citizenship certificate were interesting, and they often referred to local patriotism, i.e. whether they were true Zagreb natives. They often took it not

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6   The interactive PDF document was created by Nikola Mokrović.
7   See, for example, http://m.metro-portal.hr/purgeri-svi-po-zagrebacku-domovnicu-na-dan-grada-zagreba/98316.
8   See   https://www.zagreb.info/vijesti/tisucu-gradana-dobilo-purgersku-domovnicu-drzavni-arhiv-spo-jio-vise-modela-kulture/60087/. For more information on this and other SAZG's events and the history of SAZG, see Heđbeli, 2017.

only for themselves, but also for their family members and friends. Some stated that certain family members were not entitled to it because they were not true Zagreb natives by origin (!). Visitors wanted their names written on a piece of paper that acted as an old document so that they would have an object that would clearly symbolize their connection with Zagreb. The certificate was sought for a long time after this event, and in the immediate aftermath, the number of inquiries for the certificate was very high.

3. BACKGROUND OF THE WORK – AN ARCHIVIST WHO IS ALSO A HISTORIAN

From this project, as well as others not mentioned here, I can conclude that a good knowledge of archival material in terms of its evidentiary value is crucial, but also knowledge of the historical context is essential in order to bring it closer to users. This is where the role of the archivist historian, comes into play. Valorising older archival material as a historical source definitely requires some knowledge of history. Certainly, the historical education of people who work with historical archival material is a value that can be used when selecting and describing material that can serve for the promotional purposes of the Archive.

4. THE CONNECTION OF ARCHIVAL MATERIAL WITH THE LOCAL ENVIRONMENT AS AN IMPORTANT FACTOR

In addition to historically contextualizing the selected material, it is necessary to find something which can evoke a sense of connection in the public, something with which a large number of people can identify. It is precisely the connection with the city in which they live that can bring archival material closer to all citizens, not just researchers and historians. In this way it can raise awareness of the importance of the preservation of archival materials, and thus the existence of archives, among the wider public.

5. CONCLUSION

The promotion of archival material and archives are part of a larger number of tasks of state historical archives. In order to bring archival material closer to users, archives use various means, often through archival exhibitions or similar ways of presenting archival materials. In addition to presenting illustrative and

visually attractive archival materials, or pointing out archival material that is extremely valuable for various research, it is necessary to bring this material closer to all citizens so that they can identify with it and thus become aware of the importance of its preservation. This text describes an example of the celebration of the Zagreb City Day in 2016, when special records that carry a historical and local-patriotic context were selected for the promotion of the State Archives in Zagreb and the celebration of this event. The knowledge of archivists and historians was also used in the implementation of the project. The project was very successful thanks to the fact that the selected material and the possibility of its personalization found their way to the feelings of a large number of people, mostly residents of Zagreb. In this way, a large number of people were made aware of the existence of the Archive. Archive was very successfully promoted.

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Summary

The promotion of archival material is one of the tasks of historical archives. This text describes a successful event of the State Archives in Zagreb, during which citizens waited in line to enter the Archives, and whose product was in demand even for a long time after the event. The method of presenting archival material and archives to the public is described. Material was selected that awakened a local patriotic feeling in a part of the public. The role of archivist historians is also mentioned as essential for better knowledge of the material and information about its origin. By effectively presenting the material to the public, archives can draw attention to themselves and make citizens aware of their existence.

Typology: 1.04. professional article

ADDITION – CERTIFICATE OF DOMICILE IN THE CITY OF ZAGREB (*DOMOVNICA GLAVNOG GRADA ZAGREBA*) FROM 1897.

Maryna Paliienko[1]

PROMOTING ARCHIVES: PUBLIC OUTREACH IN THE STRATEGIC MANAGEMENT AND PRACTICES OF UKRAINIAN ARCHIVES

Abstract

Purpose: *The article highlights the rethinking of the role of archives in society, focusing on how archival institutions develop strategic and marketing approaches to promote their activities among broad audiences and engage diverse user groups. These efforts aim not only to preserve historical and cultural heritage but also to foster dialogue, mutual understanding, and a more democratic construction of collective memory. The article examines the contemporary experience of Ukrainian archives in implementing public outreach and engagement initiatives, comparing their strategies and practices with those adopted in other countries.*

Methodology: *The study employs a combination of critical analysis, synthesis, and comparative methods which are applied to examine the conceptual foundations, structure, and functional dynamics of archival practices within the broader context of public outreach, cultural mediation, and the promotion and advocacy of archives. The methods of critical analysis and synthesis make it possible to identify key tendencies and to systematize the theoretical and practical aspects of archival communication strategies. The comparative method facilitates a comparison between Ukrainian approaches and global trends in archival practices connected with public outreach. Additionally, the study applies elements of content and discourse analysis to selected policy documents, institutional strategies, and communication materials of Ukrainian and foreign archival institutions.*

Results: *The study reveals that Ukrainian archival institutions are actively developing new forms of communication with society, demonstrating a gradual shift toward user-oriented and participatory models of archival engagement. Archives increasingly integrate digital tools to enhance access to collections and visibility in the information space, while also fostering partnerships with educational, cultural, and civic organizations. The comparative analysis shows that these*

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efforts align Ukrainian archival practices with international trends in archival advocacy, accessibility, and community participation. At the same time, the research highlights that Ukrainian archives operate under specific conditions shaped by the ongoing war, which significantly influence their outreach strategies and priorities.

Conclusion*: The past decade has witnessed significant progress in the development of archival outreach in Ukraine, reflected in the growing public engagement of archivists through social media, exhibitions, educational programs, and public engagement. Under the challenging conditions of war, archives have assumed a critical role in safeguarding documentary heritage and proactively collecting materials that capture diverse facets of contemporary life. To ensure the long-term sustainability of these efforts, it is essential to strengthen partnerships with educational institutions, promote the establishment of community archives, and enhance the professional and communication capacities of archivists. Equally important is the expanding grant-based and institutional support for educational, academic, and publishing initiatives for strengthening archival science and the professional community of archivists.*

Keywords*: archives; archival practices; public outreach; collective memory; Ukraine.*

PROMOZIONE DEGLI ARCHIVI: SENSIBILIZZAZIONE DEL PUBBLICO NELLA GESTIONE STRATEGICA E NELLE PRATICHE DEGLI ARCHIVI UCRAINI

Abstract

Scopo: *L'articolo mette in evidenza il ripensamento del ruolo degli archivi nella società, concentrandosi su come le istituzioni archivistiche sviluppano approcci strategici e di marketing per promuovere le loro attività presso un vasto pubblico e coinvolgere diversi gruppi di utenti. Questi sforzi mirano non solo a preservare il patrimonio storico e culturale, ma anche a promuovere il dialogo, la comprensione reciproca e una costruzione più democratica della memoria collettiva. L'articolo esamina l'esperienza contemporanea degli archivi ucraini nell'attuazione di iniziative di sensibilizzazione e coinvolgimento del pubblico, confrontando le loro strategie e pratiche con quelle adottate in altri paesi.*

Metodologia: *Lo studio utilizza una combinazione di analisi critica, sintesi e metodi comparativi applicati per esaminare i fondamenti concettuali, la struttura e le dinamiche funzionali delle pratiche archivistiche nel contesto più ampio della divulgazione pubblica, della mediazione culturale e della promozione e difesa degli archivi. I metodi di analisi critica e sintesi consentono di identificare le tendenze chiave e di sistematizzare gli aspetti teorici e pratici delle strategie di comunicazione archivistica. Il metodo comparativo facilita il confronto tra gli approcci ucraini e le tendenze globali nelle pratiche archivistiche legate alla divulgazione pubblica. Inoltre, lo studio applica elementi di analisi dei contenuti e del discorso a documenti politici selezionati, strategie istituzionali e materiali di comunicazione di istituzioni archivistiche ucraine e straniere.*

Risultati: *lo studio rivela che le istituzioni archivistiche ucraine stanno sviluppando attivamente nuove forme di comunicazione con la società, dimostrando un graduale spostamento verso modelli di coinvolgimento archivistico orientati all'utente e partecipativi. Gli archivi integrano sempre più strumenti digitali per migliorare l'accesso alle collezioni e la visibilità nello spazio informativo, promuovendo al contempo partnership con organizzazioni educative, culturali e civiche. L'analisi comparativa mostra che questi sforzi allineano le pratiche archivistiche ucraine alle tendenze internazionali in materia di promozione archivistica, accessibilità e partecipazione della comunità. Allo stesso tempo, la ricerca evidenzia che gli archivi ucraini operano in condizioni specifiche determinate dalla guerra in corso, che influenzano in modo significativo le loro strategie e priorità di divulgazione.*

Conclusioni: *L'ultimo decennio ha visto progressi significativi nello sviluppo della divulgazione archivistica in Ucraina, che si riflettono nel crescente coinvolgimento del pubblico da parte degli archivisti attraverso i social media, le mostre, i programmi educativi e il coinvolgimento pubblico. Nelle difficili condizioni di guerra, gli archivi hanno assunto un ruolo fondamentale nella salvaguardia del patrimonio documentario e nella raccolta proattiva di materiali che catturano i diversi aspetti della vita contemporanea. Per garantire la sostenibilità a lungo termine di questi sforzi, è essenziale rafforzare le partnership con le istituzioni educative, promuovere la creazione di archivi comunitari e migliorare le capacità professionali e comunicative degli archivisti. Altrettanto importante è*

l'ampliamento del sostegno istituzionale e basato su sovvenzioni alle iniziative educative, accademiche ed editoriali volte a rafforzare la scienza archivistica e la comunità professionale degli archivisti.

Parole chiave: *archivi; pratiche archivistiche; divulgazione al pubblico; memoria collettiva; Ucraina.*

PROMOCIJA ARHIVOV: JAVNO POSREDOVANJE V STRATEŠKEM UPRAVLJANJU IN PRAKSAH UKRAJINSKIH ARHIVOV

Izvleček

Namen: *Članek obravnava na novo premišljeno vlogo arhivov v družbi, s poudarkom na tem, kako arhivske ustanove razvijajo strateške in marketinške pristope za promocijo svojih dejavnosti med širšo javnostjo in za vključevanje raznolikih skupin uporabnikov. Ti napori niso namenjeni le ohranjanju zgodovinske in kulturne dediščine, temveč tudi spodbujanju dialoga, medsebojnega razumevanja ter bolj demokratične izgradnje kolektivnega spomina. Članek preučuje sodobne izkušnje ukrajinskih arhivov pri izvajanju pobud za javno posredovanje in vključevanje, pri čemer primerja njihove strategije in prakse s tistimi v drugih državah.*

Metodologija: *Raziskava uporablja kombinacijo kritične analize, sinteze in primerjalnih metod za proučevanje konceptualnih temeljev, strukture in funkcionalne dinamike arhivskih praks v širšem kontekstu javnega posredovanja, kulturnega posredništva ter promocije in zagovorništva arhivov. Metodi kritične analize in sinteze omogočata prepoznavanje ključnih trendov ter sistematizacijo teoretičnih in praktičnih vidikov arhivskih komunikacijskih strategij. Primerjalna metoda omogoča primerjavo med ukrajinskimi pristopi in globalnimi trendi arhivskih praks, povezanih z javnim posredovanjem. Poleg tega raziskava uporablja elemente analize vsebine in diskurzivne analize izbranih političnih dokumentov, institucionalnih strategij in komunikacijskih gradiv ukrajinskih in tujih arhivskih institucij.*

Rezultati: *Študija razkriva, da ukrajinske arhivske ustanove aktivno razvijajo nove oblike komunikacije z družbo, kar kaže na postopni premik k uporabniško usmerjenim in participativnim modelom vključevanja v arhive. Arhivi vse bolj vključujejo digitalna orodja za izboljšanje dostopa do zbirk in povečanje prepoznavnosti v informacijskem prostoru, hkrati pa krepijo partnerstva z izobraževalnimi, kulturnimi in civilnimi organizacijami. Primerjalna analiza kaže, da se ti napori ujemajo z mednarodnimi trendi v arhivskem zagovorništvu, dostopnosti in vključevanju skupnosti. Hkrati raziskava poudarja, da ukrajinski arhivi delujejo v specifičnih pogojih, ki jih oblikuje potekajoča vojna in ki bistveno vplivajo na njihove strategije in prioritete javnega posredovanja.*

Zaključki: *V zadnjem desetletju je v Ukrajini prišlo do pomembnega napredka pri razvoju arhivskega posredovanja, kar se odraža v naraščajočem javnem vključevanju arhivistov prek družbenih omrežij, razstav, izobraževalnih programov in javnih dejavnosti. V zahtevnih razmerah vojne arhivi prevzemajo ključno vlogo pri varovanju dokumentarne dediščine in proaktivnem zbiranju gradiva, ki zajema različne vidike sodobnega življenja. Za dolgoročno trajnost teh prizadevanj je bistveno krepiti partnerstva z izobraževalnimi ustanovami, spodbujati vzpostavljanje skupnostnih arhivov ter izboljševati strokovne in komunikacijske zmožnosti arhivistov. Prav tako je izjemno pomembno širjenje projektnega in institucionalnega financiranja izobraževalnih, akademskih in založniških pobud za krepitev arhivske vede in strokovne skupnosti arhivistov.*

Ključne besede: *arhivi; arhivske prakse; javno posredovanje; kolektivni spomin; Ukrajina*

1. INTRODUCTION

Throughout the end of the 20th century and the first decades of the 21st century, there has been a rethinking of the role of archives in society, which has correspondingly affected the tasks and functional responsibilities of archivists as well as the image of the profession. Archives today are evolving toward greater diversity and inclusivity, striving to reflect the polyphony of society in all its richness and complexity. This means not only preserving records of dominant institutions and voices, but also giving space to the histories of marginalized, underrepresented, and once-silenced communities. By embracing multiple perspectives and narratives, archives become spaces where social diversity is acknowledged and valued, fostering dialogue, understanding, and a more democratic construction of collective memory. In this way, archives are transformed into inclusive cultural institutions that both mirror and shape the pluralism of contemporary society.

2. HISTORIOGRAPHICAL FRAMEWORK

This role began to take shape at the turn of the 20th and 21st centuries, influenced by theories of the information society and postmodern thought. Western archival theorists, such as Terry Cook, Randall Jimerson, and Eric Ketelaar, developing these theoretical frameworks, emphasized the active role of archivists in shaping the collective memory of society and, consequently, its social "image." They argued that archivists are not merely custodians of records but play a fundamental part in documenting, interpreting, and presenting the past in ways that inform public understanding, cultural identity, and societal self-awareness. This perspective underscores the importance of proactive engagement by archival institutions in education, public outreach, and cultural mediation, positioning them as key actors in preserving and transmitting collective memory. Promotion and advocacy of archives, as well as enhancing their visibility and significance in society, are strategic directions for the development of archival practice.

The process of memory and identity formation has attracted the attention of many scholars over the last decades. A number of important and key insights on the transformation of the image of archives and shifts in archival paradigms were formulated by the renowned Canadian archivist and archival theorist Terry Cook (1947–2014) (Cook, 2013). He argues that "the justification for archives has shift-

ed from being grounded in concepts of the nation-state and its scholarly elites (primarily historians) to broader socio-cultural justifications grounded in public policies of accountability, freedom of information, and wide public/citizen use of archives for protection of rights, heritage education at all levels, and the employment of personal and community connection with the past" (Cook, 2011, 630). He also portrayed the archivist as a conscious mediator, actively guiding society in shaping its collective memory and identity. At the same time, he highlighted the growing importance of collaboration and the broadening of user communities, noting that archivists increasingly sought to reflect the multidimensionality and diversity of society in their work.

In this context, it is worth noting the long-standing promotional activities carried out by the Society of American Archivists (SAA) in archival outreach and advocacy. The Society defines its mission as "promoting the value and diversity of archives and archivists, as well as their vital work in preserving records of enduring value" (SAA, 2025). The Society advocates for the interests of archivists and archival institutions before policymakers, funding bodies, and the broader public. The SAA's Committee on Public Awareness provides the SAA Council with recommendations on ways to promote the value of archives and archivists among institutions, communities, and the general public.

For several decades, one of the most prominent advocates of the social role and openness of archives has been the well-known American archivist Randall C. Jimerson (a Fellow and past President of the Society of American Archivists in 2004–2005). In a whole series of his presentations from the late 1980s, as well as in articles and lectures, he consistently sought to draw the attention of the archival community to the importance of change. As early as 1989, in his article "Redefining Archival Identity: Meeting User Needs in the Information Society", Jimerson emphasized that in order to maintain their relevance in the modern information society, archivists must rethink their professional identity and societal role, acquire new skills in planning and marketing, and demonstrate the importance of archives in meeting users' needs (Jimerson, 1989, 332). He anticipated that both the archival landscape and the profession of archivist would undergo significant transformations under the influence of the information society and therefore called for greater openness and the formation of a new image of the ar-

chivist. He stressed that in order to change "old habits," archivists need to develop skills in communication, management, strategic planning, motivational training, marketing, public relations, and related areas, noting: *"It won't be easy. But it is necessary for survival. We cannot afford not to change."* (Jimerson, 1989, 335) Archivists, in his view, needed to become more "user-friendly", adopt a marketing orientation in order to attract users and meet their information needs. He was one of the first to point out the role of marketing, considering archival outreach to be a key priority, and consistently highlighted that for archivists *"visibility is essential."* (Jimerson, 1989, 338; see also Jimerson, 2006)

In turn, the renowned Dutch archivist Eric Ketelaar, in his influential address at the 1992 International Congress, reflecting on the significance of archives in the life of societ argued that archives exist not only *"for the proper functioning of governments and other institutions"* but above all *"for society, for the people: archives of the people, by the people, for the people."* He urged archivists to *"climb out of the safety of your institution, take your responsibility towards society at large, be true to your profession, and become an activist archivist, an archivist without borders."* (Ketelaar, 2012, 358)

Director of the International Institute for Archival Science, well-known Slovenian archivist and educator Peter Pavel Klasinc, in examining the interrelations between archival institutions, the archival profession, and politics, emphasized that these connections can be divided into two main dimensions. First, there are relations that have influenced (and continue to influence) the functioning of archives within the framework of public policy. According to Klasinc, archives can impact policy-making through their records, especially in the context of political decision-making, public appearances, and struggles between political opponents. Archival records can also play a role in shaping policies on economic development, urban planning, infrastructure, culture, education, and science. He stresses that what is even more significant is the extent to which archives around the world have tied their own fate, existence, and development to political structures. In this context, the term "policy" or "politics" refers to the relationships established between the archival profession and those who implement national or local policy. Second, Klasinc points out that the relationship between archives and politics is often reflected in the process of adopting new archival legislation. Too often,

archivists and civil society are excluded from participating in the drafting of archival laws. However, this trend has been gradually changing, with individual professionals and civic associations increasingly being invited to contribute to discussions on new legislative initiatives (Klasinc, 2014).

Finnish archivist Isto Huvila, known for his extensive research on "participatory archives", advocates a broader user-oriented paradigm in archival theory and practice, emphasizing the increasing role of education and communication. He underscores the need for archivists not only to preserve and manage records but also to foster meaningful interactions between users and archives. I. Huvila explores various forms of user participation within archival contexts, including the active engagement of users in building archival collections. In this regard, he discusses practical examples of how Web 2.0 technologies can be applied to digital archival environments to encourage user input, foster collaboration, and create more dynamic, interactive archival systems that reflect the needs and contributions of diverse communities. (Huvila, 2008)

In Ukrainian historiography, certain aspects of archival outreach and promotion have been raised in the works of Tetiana Bilushchak, Oleksii Onyshchenko, Olena Levchuk, and Maryna Paliienko, as well as in an interview with Anatolii Khromov, head of the State Archival Service of Ukraine. O. Onyshchenko identifies four key dimensions for promoting (actualizing) archives as sociocultural institutions: the archives themselves, archival documents, archival services, and the profession of the archivist. In his view, the innovative development of archival science requires archivists to integrate three essentia literacies – archival, digital, and media – thus enabling them to respond more effectively to the challanges of the contemporary information society (Onyshchenko, 2023). T. Bilushchak emphasized the crucial role of archival institutions within the system of social communications and highlighted the importance of using archival information in addressing significant social issues. Due to the preserved sources of information in archival repositories, researchers are able to explore, analyze and better understand historical events, phenomena, and facts. In this context, the researcher stressed the importance of employing modern digital marketing technologies to shape a positive image of archival institutions, to promote and represent archival information, to enhance communication policies in archival practice, and to de-

velop innovative forms of public outreach and engagement. (Bilushchak, 2020).

O. Levchuk's research addresses the complex problem of the socialization of archives through the lens of their ongoing transformation and activities in the rapidly changing information and communication environment. (Levchuk, 2020) The author emphasized that archivists seek to make the fullest possible use of IT technologies as allies and tools which, in the long term, should enable them to adequately respond to the ever-growing demands of a new type of user, to become more accessible and understandable to representatives of different social strata and age groups, to ensure a continuous presence in the information space, and to strengthen their institutional image.

Analyzing the development of archival science and education, M. Paliienko notes the crucial importance of linking theoretical and academic knowledge with practical application. At present, archivists have broadened not only their digital competencies but also their communicative capacities, thereby underscoring the growing necessity for the advancement of soft skills alongside more advanced study of archival management and marketing. It is particularly important for archivists to acquire professional competencies and practical skills for working under conditions of war and emergency. A positive factor of the present day is that archivists are becoming more "visible" to society, as they increasingly use web resources, social media, and appearances on television and radio, as well as organizing exhibitions both online and in urban spaces. In this way, the active role of Ukrainian archivists as mediators of knowledge and documentary information becomes evident – something that clearly distinguishes the archivists of the information society from those of previous eras. (Paliienko, 2024).

To summarize, the term 'archival outreach' is used not only to engage the public with archival collections and institutions but also to highlight the crucial role these institutions play in preserving our collective history and heritage.

3. PROMOTION AND OUTREACH IN THE STRATEGY OF UKRAINIAN ARCHIVES

The promotion of archives in society has assumed an increasingly prominent place in the strategy of Ukrainian archives in recent years. On December 24, 2024, the Cabinet of Ministers of Ukraine approved the *Strategy for the Protec-*

tion of Documentary Heritage as a Guarantee of Preserving National Identity and Statehood for the Period until 2027 and an operational plan of measures for its implementation in 2025–2027 (Стратегія, 2024). The main objective of the Strategy is to modernize Ukraine's current archival system so that it complies with national and international standards, takes into account the needs of society, and responds promptly to challenges, particularly those caused by Russian aggression against Ukraine. It was developed on the initiative of the State Archival Service of Ukraine with the participation of Ukrainian archivists, scientists, and representatives of various public organizations. This fundamental document outlines new conditions for interaction between the governing body in the archival sphere, archival, scientific, and educational institutions, and users of archival information as representatives of civil society for the protection, preservation, and enhancement of documentary heritage as a guarantee of the preservation of Ukrainian statehood and national identity.

It emphasizes that archives are an important tool for shaping the historical memory of every country, nation, and humanity as a whole, contributing to the realization of the human right to information, the protection of democracy, and the development of the state and civil society. In order to determine the place and role of archives in the political and socio-cultural life of society, the functioning of state bodies, and the development of industry and business in the context of digital transformation, special attention should be paid to the role of archives as institutions that ensure the protection of Ukrainian cultural and information space.

This document places particular emphasis on the development of a proactive communication strategy. The current level of internal and external communication requires reaching as wide an audience as possible to ensure communication in various areas. The problem is the lack of systematic cooperation in the field of communications with archival institutions of all forms of ownership and the low level of media planning at all levels. Communication policy requires proactivity, truthfulness, and consistency, i.e., the active participation of archival institutions in shaping a positive image of archival work as a whole. Strengthening external and internal communication focused on civil society is necessary to deepen understanding of the value of archival documents as cultural heritage and the shared historical past of Ukraine and other countries around the world.

The development of effective communications in the field of archival affairs will be based on the philosophy of the information society and the use of various available communication channels. It will contribute to the formation of a positive image of archives, the understanding by civil society of the value of the National Archival Fond, deeper integration into the European and global archival community, the use of truthful information about the historical past of the Ukrainian state and its people, the refutation of false Russian propaganda, and the support of Ukraine's position by international organizations and partners regarding the introduction of sanctions and other restrictive measures aimed at ending any cooperation with the archival institutions of the Russian Federation and the Republic of Belarus, supporting archival institutions in the context of the Russian Federation's armed aggression against Ukraine, and returning illegally removed archives from the temporarily occupied territories of Ukraine.

One of the strategic objectives includes formation and development of a communication policy for the Ukrainian archival institutions aimed at strengthening public trust and ensuring that citizens perceive archives as effective and socially relevant institutions. Achieving this objective requires a systematic approach that integrates modern communication tools, targeted media engagement, and active collaboration with a wide range of stakeholders. The strategy emphasizes the need to raise public awareness of archival information resources and shaping a positive image of archival institutions. This entails creating archives that respond to user needs, which implies enhancing the inclusiveness and accessibility of archival institutions, fostering partnerships with civil society institutions that provide expert support, and implementing joint projects with enterprises, institutions, organizations, and private initiatives in the field of archival acquisition and use.

For building strong interaction with society, archival institutions need to transform their web resources into primary communication platforms equipped with extended user functionality and adaptive design. This will allow them not only to provide access to archival information but also to engage users in an interactive and user-friendly environment. Equally important is increasing the visibility and promotion of archives across social media platforms (YouTube, Facebook, Instagram, Platform X, etc.) and through traditional media channels. This requires the

systematic implementation of media planning strategies to ensure a continuous presence of archival institutions in the public information space.

Another priority is the identification and analysis of society's potential needs for archival information, which will guide the development of services and ensure their relevance. Expanding cooperation with government agencies, cultural and scientific institutions, educational establishments, and civil society organizations, as well as actively searching for new partners, will create synergies and significantly enhance the role of archives as institutions of national and social memory.

Currently, Ukrainian archivists identify as one of the key priorities the expansion of Ukraine's presence within the international archival community that involves:

- engaging archival institutions in the implementation of programs of the International Council on Archives (ICA) and other international organizations active in archival science and culture;

- strengthening the participation of Ukrainian archival institutions in UNESCO initiatives aimed at safeguarding the world's cultural heritage, particularly through the international program *Memory of the World*;

- developing cooperation with European archival networks, especially the European Bureau of National Archives (EBNA) and the European Archives Group (EAG), and ensuring the visibility of Ukrainian archives on the European Archives Portal;

- building partnerships with international institutions and donors to implement long-term projects supporting Ukrainian archival institutions both during the Russia's war against Ukraine and in the post-war recovery period;

- expanding collaboration between archival institutions, research organizations, and national as well as international archival centers.

4. ARCHIVAL OUTREACH IN THE CURRENT PRACTICE OF UKRAINIAN ARCHIVES

Over the past decade, Ukrainian archivists have taken an active part in programs aimed at the archival outreach and promotion of the nation's documentary heritage. These initiatives encompass a wide range of activities, including the promotion of archives through social media, the organization of exhibitions (both online and in physical spaces), as well as hosting lectures, guided tours, and cultural

events within archival institutions. Such activities not only help to raise public awareness of archives but also strengthen their position as vital cultural and educational institutions within society.

One of the most important forms of archival activity during the ongoing war has been the interaction with society in the preservation of documents and in the proactive formation of collections that reflect various aspects of people's lives and activities. These efforts underscore the role of archives as custodians of collective memory and as active participants in documenting contemporary history, ensuring that future generations will have access to authentic sources that testify to both the resilience of communities and the challenges they face.

Ukrainian archives actively participated in the International Archives Week held from 9 to 13 June 2015, which was organized under the slogan *'Archives are Accessible'*. The events focused on four main themes: 1) overcoming barriers to archival access, 2) leveraging information technology to enhance access, 3) reshaping society's perception of archives, and 4) promoting inclusiveness and representation in archival practice. In particular, the Central State Archives of Public Organizations and Ucrainica prepared a presentation entitled *'Barrier-Free Archives'*, which showcased the results of initiatives undertaken by the archives to ensure physical, informational, and communicative accessibility. The presentation also highlighted the archives' plans for further enhancing accessibility for users (TsDAHOU, 2025).

Another important dimension of archival outreach is the connection between archivists and educations institutions. In particular, cooperation with universities that realized through joint research projects, academic conferences and lectures, students' internships and training in archives. A notable example is the collaboration with Taras Shevchenko National University of Kyiv, where students are engaged in internships, practical classes, and project-based activities that familiarize them with archival theory and practice. Such cooperation not only enhances students' professional competencies but also strengthens the connection between academic education and the practical work of archives, thereby fostering a new generation of specialists equipped with both theoretical knowledge and applied archival skills (Paliienko, 2020).

Focusing the attention of archives on different age groups can be illustrated by the project of the Central State Archives of Public Organizations and Ucrainica (TsDAHOU) *"Seniors" Explore Archival Criminal Cases*. This initiative was carried out in cooperation between the archives and the public organization *German House – Kyiv*, within which participants of the *Academy of Seniors* project visited on June 24, 2025 the reading room and, with the assistance of archivists, became acquainted with archival files – particularly those concerning their repressed relatives, as well as other Kyiv residents, including ethnic Germans from 'the Collection of Extrajudicial Cases of the Rehabilitated' of TsDAHOU (TsDAHOU, 2025, The "Seniors" explore...).

Community engagement in the archival field is not yet widespread in Ukraine, with the main focus to date placed on proactive documentation of wartime events. However, there is a pressing need to strengthen the role of archives in collecting and preserving stories from community life through the development of community archives. Such initiatives, based on collaborative and participatory models, enable local communities to contribute to the preservation of their own histories and identities. While this area is well established in countries such as Poland and the United States, in Ukraine it is only beginning to take shape. Nevertheless, positive steps have already been taken. Ukrainian archives are increasingly cooperating with oral history centers and civil society organizations to implement joint projects. A notable example is the *Community Archiving in Ukraine* project, carried out by the Good Will Foundation (Kraków, Poland) in partnership with the Ukrainian Oral History Association. This initiative represents an important step toward fostering participatory archival practices in Ukraine and demonstrates the potential of collaborative projects to bridge institutional archives and community-based historical memory. A webinar dedicated to the legal and institutional aspects of establishing and operating community archives, that took place on 6 May 2025 and brought together more than 40 participants from Ukraine and Poland, featured contributions from Oleksandr Lashko, Deputy Head of the State Archival Service of Ukraine for Digital Development, and Olha Bazhan, Director of the Central State Archives of Public Organizations and Ucrainica (TsDAHOU). In her presentation, O. Bazhan outlined the archive's practical experience in cooperating with document owners, both legal entities and private individuals, as well as the regulatory and organiza-

tional foundations underpinning the functioning of community archives in Ukraine (Ukrainian Oral History Association, 2025).

Crowd-sourcing initiatives in archives encompass projects in which archival institutions engage the wider public in working with archival documents, so called collaborative projects. Public involvement can take variuos forms, icluding the thranscription of texts (such as diaries, letters, and others manuscripts), the cteation of annotations, and identification of individuals in photograhs. One of the most significant examples crowdsourcing projects on Ukraine's digital cultural heritage is *SUCHO – Saving Ukrainian Cultural Heritage Online*, launched in response to the threats posed by war (SUCHO, 2025). This global volunteer initiative has united more than 1,500 participants worldwide, including information specialists, librarians, archivists, and researchers. Its primary aim was to create backup copies of the websites of museums, libraries, and archives in Ukraine, thereby safeguarding valuable digital cultural heritage that might otherwise be lost due to military aggression. Beyond the preservation of data, the project also highlights the importance of international solidarity, digital resilience, and the role of civic engagement in protecting cultural memory during times of crisis.

The most widespread form of cooperation between archivists and the public in Ukraine today is proactive documentation – collecting materials from individuals in order to supplement archival holdings with private documents, photos, and oral testimonies. A particularly important area of this work has been the collection of personal testimonies and audiovisual documents from the Russian Ukrainian war. One significant initiative in this field is the *Museum of Civilian Voices* – an online archive established by the Rinat Akhmetov Foundation with the mission of documenting and preserving the experiences of civilians affected by Russian aggression against Ukraine. The project collects video, audio, and written testimonies, thereby creating one of the largest repositories of personal wartime narratives in the country. By May 2025, the archive had accumulated more than 130,000 individual stories (Rinat Akhmetov Foundation website, 2025). This initiative not only serves as an invaluable source for researchers, historians, and human rights defenders, but also plays an essential role in safeguarding collective memory, amplifying the voices of victims, and ensuring that evidence of human suffering and resilience is preserved for future generations. The Museum

of Civilian Voices demonstrates how digital archives can contribute to both the humanitarian mission of giving voice to those affected by war and the broader goals of transitional justice and historical accountability. Such activities and cooperation are important for both archives and society, reflecting the expansion of access to documents, the acceleration of processing large amounts of sources, the popularization and promotion of archives, the involvement of the public, and the formation of new communication strategies between archives and society.

Today, Ukrainian archivists are actively developing digital outreach through social media platforms, with the aim of sharing archival content and creating opportunities to engage with a broader audience. Archives are also placing increasing emphasis on user-oriented communication through their official websites. A notable example is the Central State Archives of Supreme Bodies of Power and Government of Ukraine (TsDAVO of Ukraine), whose website is explicitly structured to provide services and resources to users. The site contains well-organized sections such as *"Resources"* and *"Services"*, offering access to digitized archival collections via *"E-resources: Digitized Holdings"* and downloadable *"PDF Finding Aids"*. Equally important is the services menu, which contains user-focused options including: *"Register for the Reading Room", "Order a Copy Online", "Submit a Request to the Archive"* (TsDAVO, 2025). This service-oriented design not only simplifies access to archival resources but also enhances transparency, efficiency, and user-friendliness in communication between the archive and its users.

The website immediately provides access to the key regulatory document governing the use of archival materials – *The Rules for the Use of Documents of the National Archival Fond Owned by the State and Territorial Communities*, approved by the Order of the Ministry of Justice of Ukraine on 19 November 2013, No. 2438/5. The document is accompanied by commentary and explanations of its content and main provisions. In addition, users can download applications and request forms required to access and use the archival documents. A clear step-by-step algorithm is provided for ordering document and case file copies online. The website explains in detail the legal grounds on which archival requests are processed, as well as the types of requests that may be submitted, including social and legal, thematic, personal, and property-related inquiries. The procedure for fulfilling these requests is set out in full. Users are offered sample application

forms for different kinds of requests. The website also specifies which requests are processed free of charge and which may be subject to fees (TsDAVO, 2025) The website also features short video presentations introducing the archive itself as well as selected collections, making the institution and its holdings more accessible to a wider audience. Among these are short video presentations introducing the archive itself, as well as unique documents and thematic projects such as *The Ukrainian Revolution* and *The Declassified Archive*, among others.

Online exhibits and databases are extremely and rapidly developing in Ukraine, providing broad digital access to archival collections through websites and online platforms. At the same time, there is a pressing need in Ukraine to strengthen the advocacy for archives and the archival profession, as well as to promote their societal value through public events and civic initiatives. A positive trend is the increasingly visible presence of archivists in the public information space. This is particularly reflected in the efforts of the State Archival Service of Ukraine and both central and regional archives in promoting the significance of Ukrainian archives. Notably, this visibility has been reinforced through the interviews and public addresses of Anatolii Khromov, Head of the State Archival Service of Ukraine, who has actively communicated the importance of archival heritage and institutions (Khromov, 2024). At the same time, however, the "voice of the profession" – that of the broader archival community – remains insufficiently heard. This situation is largely attributable to the near-complete suspension of the active work of the Union of Ukrainian Archivists. Therefore, there is a pressing need today for a more active engagement of the entire archival community in promoting both the archival profession and the societal role of archives. Strengthening the professional voice of archivists would not only enhance public awareness and recognition but also contribute to building a more resilient archival sector, better equipped to respond to contemporary challenges.

One striking example of an archival project uniting archivists with representatives of other professions is a *Place of Resistance: Infrastructure Projects of the Azovstal Iron and Steel Works,* implemented by the Central State Scientific and Technical Archives of Ukraine (CSSTAU, director – Marat Balyshev) under the auspices of the Ukrainian Cultural Foundation. The CSSTAU and several partner organizations have provided the documentary basis for a multimedia presentation

of the history of the unique industrial site – Azovstal Iron and Steel Works, granting open access to unique design and engineering materials that illustrate key stages in the development of the enterprise's production and infrastructure. These documents have been made available on the Project's website, enabling researchers, students, and the wider public to explore the material heritage of Ukrainian metallurgy in digital format. (Place of Resistance:) The combined efforts of state, corporate, and public institutions have made it possible to form a comprehensive vision of the historical and technological heritage of the enterprise, much of which is now either seriously damaged or completely destroyed as a result of hostilities. The *Place of Resistance* project not only highlights the image value of Ukraine's cultural and educational sphere by showcasing the role of archives and libraries as active participants in public dialogue but also demonstrates how archival documents can be transformed into elements of national memory, support, and the aspiration for renewal through modern communication formats.

An important achievement of the State Archival Service has been securing support of from international foundations and initiatives for the preservation of archives and digitization programs – support that has become especially crucial in the context of the ongoing war. At the same time, grant-based support for educational, academic, and publishing initiatives remains critically insufficient. Without strengthening this dimension of support, there is a real risk of losing the momentum of professional development. In the long term, the archival profession may find itself deprived of its scholarly foundation, as archivists could be replaced by information managers who, despite their technical skills, lack the necessary preparation to evaluate, select, systematize, and safeguard historical collections and cultural heritage.

Such a scenario would not only undermine the intellectual and scientific underpinnings of the profession but would also endanger the integrity and authenticity of archival materials. The archival field requires specialists whose expertise extends beyond technological solutions to encompass historical knowledge, methodological training, and a deep understanding of cultural heritage. Ensuring sustained grant support for research, education, and dissemination activities is therefore essential to maintaining a strong professional identity, safeguarding the future of archives, and fostering the next generation of archivists as both practitioners and scholars.

5. CONCLUSIONS

Today it is particularly significant that Ukrainian archives are becoming increasingly visible. The importance of archives is being actively emphasized in numerous public speeches and interviews by the Head of Archival Service. Archival collections are being digitized at a growing pace and represented in databases such as *Archium*, on institutional websites, and across social media platforms, where archivists strive to maintain active dialogue with a broad audience. Exhibition projects are carried out in various spaces, both physical and online, and often in collaboration with libraries and museums. Archives are also represented in the Verkhovna Rada and the Ministry of Foreign Affairs, which further strengthens their visibility and enhances the recognition of their significance by state authorities.

At the same time, it is essential to encourage the more active engagement of archivists from different institutions, to foster the consolidation of the professional community, and to articulate the core values and guiding principles of the profession at this stage of its development. A profession with such deep and longstanding traditions cannot be diminished or allowed to "dissolve" in Ukraine under the pressures of educational reforms or financial constraints.

Ukrainian archivists would be well advised to draw on the experience of other countries when developing strategies and recommendations for promoting and defending the interests of archives. A particularly valuable model is provided by the Committee on Public Awareness of the Society of American Archivists (SAA), which actively advocates on behalf of its members and their institutions to a wide range of audiences, including policymakers, funding bodies, and the general public. Through its activities, the Committee works to strengthen recognition of the societal value of archives and to broaden the profession's collective voice. Such an approach demonstrates how systematic advocacy and outreach can enhance the visibility of archivists, secure greater institutional support, and build stronger connections between archives and the communities they serve.

Examining international experience, it can be noted that British archivists have also established a dedicated promotion team and developed a comprehensive strategic plan entitled *Archives for Everyone* (Strategic Plan: Archives for Everyone) This initiative underscores the commitment of the archival sector in the United Kingdom to ensuring openness, inclusivity, and engagement with a wide range of audiences. An

important section of the program's website, specifically designed for different user groups, is entitled *"Education and Outreach."* (Outreach) It contains a diverse set of resources tailored to the needs of teachers, students, and families. For teachers, the website offers ready-to-use educational materials, thematic resources linked to the school curriculum, and opportunities for participation in workshops. Students are provided with videos, creative archival projects, work experience placements, and interactive quizzes that foster both learning and creativity through direct engagement with primary sources. Families can take part in specially designed events and activities that open up archives as accessible cultural spaces, encouraging intergenerational dialogue and learning. Through such initiatives, the British archival community illustrates how strategic planning, targeted communication, and diversified programming can transform archives into dynamic centers of education and cultural participation. This experience provides a useful model for Ukrainian archives in strengthening their outreach strategies and building lasting connections with society.

It is important to further expand cooperation between archivists and secondary schools. Such collaboration may involve assisting in the development of curricula that integrate archival materials, thereby enabling pupils to learn national and local history through the direct use of primary sources. By introducing school students to archival documents at an early stage, archivists help cultivate historical thinking, critical analysis, and an appreciation of documentary heritage. Joint initiatives may include interactive lessons, workshops, guided visits to archives, and digital projects that encourage pupils to engage with authentic historical evidence. This type of outreach not only strengthens historical education in schools but also fosters greater awareness of the role of archives in preserving cultural memory and identity.

Archivists are faced with the dual responsibility of, on the one hand, preserving and further developing the theoretical and practical achievements of previous generations, while, on the other hand, actively studying and integrating the experiences and practices of their international colleagues – both archival theorists and practitioners – as well as experts from related fields such as librarianship, museum studies, and information management. The archival profession does not exist in a vacuum; rather, it is deeply interconnected with broader intellectual, cultural, and technological developments, and must remain open to dialogue and exchange in order to secure its relevance and resilience in the modern world.

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Summary

In the article, the author illuminates the rethinking of the role of archives in contemporary society, focusing on how archival institutions develop strategic and marketing approaches to promote their activities among broader audiences and engage diverse user groups. These efforts aim not only to preserve historical and cultural heritage but also to foster dialogue, mutual understanding, and a more democratic construction of collective memory. The research examines the current experience of Ukrainian archives in implementing public outreach and engagement initiatives, comparing their strategies and practices with those adopted internationally.

At the turn of the 21st century, archival theory and practice have undergone significant transformation, leading to a redefinition of the archivist's professional role and public image. Archives are increasingly evolving toward diversity and inclusivity, seeking to represent the multiplicity of voices within society. This shift reflects a broader understanding of archives not merely as repositories of dominant institutional records but as living institutions that also preserve the histories of marginalized, underrepresented, and once-silenced communities. By embracing multiple perspectives, archives become spaces that recognize and celebrate social diversity, thus contributing to dialogue, empathy, and the democratic construction of collective memory. In this sense, archives are both mirrors and agents of social pluralism.

The article emphasizes that archives play a crucial role in shaping historical memory at national and global levels. They contribute to realizing the human right to information, supporting democracy, and fostering civic development. In the contemporary context of digital transformation, particular attention is drawn to the role of archives as institutions responsible for protecting Ukraine's cultural and informational space, especially amid wartime challenges.

Over the past decade, Ukrainian archivists have significantly advanced public outreach through exhibitions, educational events, guided tours, and the active use of digital communication platforms. Social media, online exhibitions, and open-access databases have become important tools for raising public awareness of archives and promoting access to documentary heritage. However, despite these achievements, the collective "voice of the profession" remains insuf-

ficiently articulated. The suspension of the Union of Ukrainian Archivists has weakened professional advocacy, underscoring the urgent need for greater consolidation of the archival community and the reinforcement of its institutional presence in public life. Strengthening professional solidarity and communication will contribute to building a more resilient archival sector capable of responding to modern social, technological, and political challenges.

The article concludes that the archival profession carries a dual responsibility: to preserve and develop the intellectual and practical legacy of past generations while actively engaging with international best practices and interdisciplinary perspectives from fields such as librarianship, museum studies, and information management. The archival domain does not exist in isolation; it is deeply embedded within the broader currents of cultural, academic, and technological development. Maintaining openness to dialogue and exchange is therefore essential for ensuring the continued relevance, adaptability, and resilience of archives and the archival profession in the modern world.

Typology: 1.04. professional article

Markus Schmalzl[1]

PUBLIC ARCHIVES – SITES OF DEMOCRACY?

Abstract

Purpose: *The aim of the study was to examine the extent to which archives can be considered sites of democracy.*

Methodology: *The methodological approach of the study is to examine whether public archives meet these requirements based on the criteria for the initiatives active in Germany to designate Sites of Democracy. This will include examining the core tasks of public archives as well as outstanding projects for conveying relevant content on the history of democracy.*

Results: *There are many points indicating that Public Archives are sites of democracy.*

Conclusion: *Archives not only appraise, acquire and preserve the most important sources on the history of democracy in a broad sense, but also work towards comprehensible and compliant administrative action through their advisory role. Above all they make this data, from which facts can be derived, findable and accessible to all citizens and are involved in historical and political education through a wide variety of events. Archives thus help to create identity and promote an understanding of free, democratic development and the formation of political awareness in a democratic society. In addition, archivists are specialists who deal with very long- or deep-time spectra and develop expertise from their work that, through appropriate public awareness and educational programmes, can also have a positive influence on important sustainability issues in democratic society.*

Keywords: *sites of democracy, historical political education work, long-term archiving, social benefits of archives*

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ARCHIVI PUBBLICI – LUOGHI DELLA EMOCRAZIA?

Abstract

Scopo: *Lo scopo dello studio era quello di esaminare in che misura gli archivi possano essere considerati luoghi della democrazia.*

Metodologia: *l'approccio metodologico dello studio consiste nell'esaminare se gli archivi pubblici soddisfano tali requisiti sulla base dei criteri previsti dalle iniziative attive in Germania per la designazione dei Luoghi della democrazia. Ciò comprenderà l'esame dei compiti fondamentali degli archivi pubblici e dei progetti di rilievo volti a trasmettere contenuti rilevanti sulla storia della democrazia.*

Risultati: *Ci sono molti punti che indicano che gli archivi pubblici sono luoghi della democrazia.*

Conclusioni: *Gli archivi non solo valutano, acquisiscono e conservano le fonti più importanti sulla storia della democrazia in senso lato, ma contribuiscono anche a rendere comprensibile e conforme l'azione amministrativa attraverso il loro ruolo di consulenza. Soprattutto rendono questi dati, da cui è possibile ricavare fatti, reperibili e accessibili a tutti i cittadini e sono coinvolti nell'educazione storica e politica attraverso una vasta gamma di eventi. Gli archivi contribuiscono così a creare identità e a promuovere la comprensione dello sviluppo libero e democratico e la formazione della coscienza politica in una società democratica. Inoltre, gli archivisti sono specialisti che si occupano di spettri temporali molto lunghi o profondi e sviluppano competenze dal loro lavoro che, attraverso adeguati programmi di sensibilizzazione e di educazione del pubblico, possono anche avere un'influenza positiva su importanti questioni di sostenibilità nella democrazia.*

Parole chiave: *luoghi della democrazia, attività di educazione politica storica, archiviazione a lungo termine, benefici sociali degli archivi*

JAVNI ARHIVI – PROSTORI DEMOKRACIJE?

Izvleček

Namen: *Namen raziskave je bil preučiti, v kolikšni meri je mogoče arhive obravnavati kot prostore demokracije.*

Metoda: *Metodološki pristop raziskave je v tem, da se preveri, ali javni arhivi izpolnjujejo te zahteve na podlagi kriterijev pobud, ki so v Nemčiji aktivne pri označevanju prostorov demokracije. To vključuje preučitev temeljnih nalog javnih arhivov ter izpostavljenih projektov, ki posredujejo relevantne vsebine o zgodovini demokracije.*

Rezultati: *Obstaja veliko pokazateljev, da so javni arhivi prostori demokracije.*

Zaključki: *Arhivi ne samo vrednotijo, pridobivajo in hranijo najpomembnejše vire o zgodovini demokracije v širšem smislu, ampak tudi prispevajo k razumljivemu in skladnemu delovanju uprave preko svoje svetovalne vloge. Predvsem pa omogočajo, da so ti podatki – iz katerih je mogoče izpeljati dejstva – dostopni in najdljivi vsem državljanom ter so vključeni v zgodovinsko in politično izobraževanje z različnimi dogodki. Arhivi tako pomagajo ustvarjati identiteto in spodbujajo razumevanje svobodnega, demokratičnega razvoja ter oblikovanje politične zavesti v demokratični družbi. Poleg tega so arhivisti strokovnjaki, ki se ukvarjajo z zelo dolgimi ali globokimi časovnimi spektri ter iz svojega dela razvijajo znanje, ki lahko s primernimi programi za ozaveščanje javnosti in izobraževalnimi dejavnostmi pozitivno vpliva tudi na pomembna vprašanja trajnosti v demokratični družbi.*

Ključne besede: *prostori demokracije, zgodovinsko-politično izobraževanje, dolgoročno arhiviranje, družbene koristi arhivov*

INTRODUCTION

In Germany various initiatives at state and federal levels define "sites of democracy" as places that were scenes of democracy, where democracy was developed, lived, or defended, where heated debates and controversies about the right path took place, where popular initiatives or civic engagement originated, or where the municipality changed and developed to some extent (Kramer, 2018). In doing so, not only specific, geographically localizable places were and are considered, but also, in the sense of "lieux de memoire," transposed sites such as important historical and still valid concepts of the liberal representative parliamentary democracy of the Federal Republic of Germany. References to local, regional, national and international and especially European History are therefore fundamental to these initiatives. But they also look to the future. Engaging with the history of democracy is intended to raise awareness of the value of our democracy (Stiftung Orte der Demokratiegeschichte, 2025a). For example, in Saxony, as part of the state project there, places for democratic negotiation processes are to be created and corresponding local projects are to be specifically supported (Saxonian Ministry for Justice, Democracy, Europe and Equality, 2025).

In Bavaria, following an impetus from Bavarian historians to promote a culture of remembrance, the Bavarian State Parliament named a total of 13 sites of democratic history in October 2020. These sites are intended to make visible and tangible how democracy has been shaped at these locations. The events commemorated stretching far back in time. They range from the seat of the Perpetual Reichstag in the Old Town Hall in Regensburg and the House of the Kramerzunft in Memmingen from the 16th century to the present day, with the Maximilianeum in Munich as the current parliamentary seat of the Bavarian State Parliament (Stiftung Orte der Demokratiegeschichte, 2025c).

A traveling exhibition and numerous social media offerings are intended to emphasize the importance of these sites for democracy in Bavaria and thus also various aspects of democratic coexistence. At the federal level in Germany, a law dated July 16, 2021, established a foundation called "Places of Democracy History" which, through its own activities and funding measures, aims to raise public awareness of places linked to this history of democracy and symbolizing the democratic tradition in Germany and internationally (Stiftung Orte

der Demokratiegeschichte, 2025a). Currently, the foundation's website lists more than 230 sites of democratic history nationwide. These include several archives, such as the Archive of the German Women's Movement in Kassel, the Archive of the Citizens' Movement in Leipzig, the State Archives of Freiburg, Ludwigsburg, Sigmaringen, and Wertheim, and the Kornwestheim Central Land Registry Archive (Stiftung Orte der Demokratiegeschichte, 2025b). In 2024, the foundation also honored a public archival institution—the Marburg Archives School—as a „Site of Democratic History" for the first time in a ceremony. So, what makes archives sites of democracy and for the history of democracy, and how can they become such sites?

Public archives are known to have the task of registering, receiving, permanently securing, cataloging and describing the data of lasting value of the authorities and institutions within their area of responsibility. They advise and support the bodies for which they are responsible in managing this paper-based, and now primarily electronic, data, determine their archival value according to legal-administrative and historical-scientific criteria, securely and professionally receive and store data of archival value that is no longer needed on a regular basis, organize and describe it, and thus transform it into archival material. After weighing the interests of those affected and the public that deserve protection on the one hand, and scientific freedom and the public interest on the other, they make the archival materials, as findable, accessible, interoperable and reusable (FAIR) as possible available for a variety of purposes, but they also participate in the proactive evaluation and dissemination of the archival material (Graf, 2004).

Public archives, like libraries and museums, are therefore considered important cultural institutions. They „preserve our cultural and historical memory and make it accessible to the public" and, unlike other cultural institutions, they do this on the basis of their own archive laws (Die Beauftragte der Bundesregierung für Kultur und Medien, 2024). The vast majority of archival material is unique and was not originally created for historiography, family research or other scientific analysis, but mostly for internal administrative purposes with no interest in publication. Archives are links between past, present and future. They contain an enormous treasure trove of information and knowledge (Mayer, 2024) and represent a „unique, irreplaceable cultural heritage. They make „every form of

human activity comprehensible" and are considered houses of history and „memory" of the respective institutions, regional authorities, municipalities or states for which they are responsible „ (Verband deutscher Archivarinnen und Archivare e.V., 2011). They are therefore often the „first port of call (...) for questions about history and the present, identity and home, in writing and images" (Stadtarchiv Köln, 2025). Today, archives see themselves as open and modern information and service centers for the information society (Mayer, 2020) and as integrative pillars of data infrastructures for science (Grau, 2023). But to what extent are they therefore also important for preserving and strengthening democracy and a democratic consciousness?

ARCHIVES SECURE AND PRESERVE SOURCES ON THE HISTORY OF DEMOCRACY

Of course public archives secure, acquire, preserve and store the essential sources of the history of democracy: From the earliest forms of democratic structures and the observation and suppression of democratic efforts during times of monarchy and dictatorship to their implementation, the current negotiation processes of the various social forces and the achievements of the democratic constitutional state, and not least the legal review of state action by administrative, social, financial, and constitutional courts. These events and processes are documented in different public archives. This applies in particular to the archives of parliaments and political parties. In Bavaria, these include the archives of the Bavarian State Parliament, but also the Bavarian Main State Archive, which preserves the records of the Bavarian Parliament up to 1933 and of the Bavarian Senate, and the archive of the Hanns Seidel Foundation for Christian Social Politics.

Significant sources on the history of democracy, are, of course, also kept in state and municipal archives in Germany, not least because they also archive documents from associations and clubs, as well as private documents. The archives of churches and religious communities, business archives, and the numerous independent archives that preserve records for the enforcement of rights for disadvantaged social groups and minorities, such as the Archive of the Labor Movement in Bavaria or the Forum Queeres Archiv München, are important as well. The liberal representative democracy of Western style that has developed in Germany since 1945 allows for influences from a wide variety of social groups. A diverse

archival landscape ensures the preservation of these various strands of tradition, which contribute to the history of democracy in this country. At the same time, these archives form the foundation for diverse narratives, which in turn can form the basis of plurality in liberal democracy. The data on the history of democracy are constantly being expanded; they are being condensed in a comprehensible manner within the framework of appraisal processes, assigned to their contexts of origin in archival holdings through describing measures, enriched with meta-information and thus made findable and accessible.

ACCESS TO ARCHIVES

While totalitarian and autocratic states severely restrict or prevent the use of archived information for their own citizens, and even more so for interested parties from abroad, archived data in liberal democracies is largely freely accessible, provided that the rights of those affected or third parties and the protection of state institutions or the general public are not compromised. This mainly open and free access to data stored in public archives for all citizens promotes democracy, protects civil rights and improves the quality of life (Verband deutscher Archivarinnen und Archivare e.V., 2011). By enabling democratic participation in the cultural assets stored in public archives, public archives also contribute to the resilience of liberal democracies. This is because people who participate in cultural assets and cultural events show greater commitment to participating in and contributing to the democratic system (Europäische Kommission, 2023). Archives also create greater transparency in administrative and governmental action by enabling deferred control by the sovereign, namely the citizens.

In this context, sociologists have emphasized that archives, particularly by online provision of archived data, have a positive influence on democratization processes and processes that preserve democracy. This means that archives have a positive impact on the relationship between citizens and their government in the sense of having a stabilizing effect on democracy (Fujiyoshi, 2021).

These access options cannot be taken for granted in Germany either. Rather, they are the subject of a constant balancing process, as is particularly evident in the development of new archive laws. When accessing recent archives, a balance must always be struck between academic freedom on the one hand and the protection

of the personal rights of those affected or third parties on the other hand, and the justified protection needs of the state, also in the sense of a democracy capable of defending itself. This becomes clear, for example, in discussions about the need for a general retention period. In Bavaria, this is currently set at 30 years for all archive material. This means that from the last processing of the data or after it has been „filed", the documents cannot be presented for 30 years, or only after a separate application for a reduction in the retention period and a review process in which the authority from which the data originated must be involved. This access restriction, which limits everyone's right to use archives and the constitutional right to information under Article 5 of the German Grundgesetz, has been criticized in some cases as being too long from the perspective of research freedom since the archive laws were passed at the end of the 1980s (Wissenschaftliche Dienste des Deutschen Bundestags, 2024).

A further obstacle to general, open, and low-threshold online access is the personnel and financial effort required to put archived data online. Smaller independent and municipal archives in particular, which are often managed solely by volunteers or semi-skilled staff working a limited number of hours, are often not in a position to manage these digitalsation projects. Due to the lack of financial and personnel resources, the comprehensive, local-based basic cultural provision with a functional archive at the municipal level exists in many places in Bavaria as well as in other regions in Germany only as a matter of pretense.

This makes the development of data infrastructures such as Archives Portal Europe or the Archivportal-D all the more important. More than 200 archives across Germany now use this portal to provide over 30 million digital copies and indexing information on archival materials. Through partnerships, even smaller institutions can participate in making archival materials online findable and accessible. The State Archives of Baden-Württemberg, for example, are working with the FIZ Karlsruhe to develop a simple archival information system for smaller archives that are often underfunded and understaffed. Also of great importance are national, state-specific, and international projects that help make archived data on the history of democracy available online, as will be illustrated by a few examples of flagship projects in Bavaria: The Bavarian State Archives, for example, have worked with the Bavarian State Library to develop several virtual

exhibitions on the history of the Bavarian constitution and the founding of the Free State of Bavaria. They are participating in the Federal Ministry of Finance's large-scale project „Transformation der Wiedergutmachung (=Transformation of Recompensation)" which aims to make all of the more than 2 million individual case files relating to reparations for Nazi injustice findable and accessible for online research and analysis. This will not only make the fates of Nazi persecution biographically and prosopographically tangible but also make the decades-long achievements of the democratic constitutional state in compensating for Nazi injustice accessible to the general public online.

In another project scheduled to run over several years, the records of the Jewish communities in Bavaria, some of which are archived in Israel and some of which are still in Bavarian Archives, are being digitized and made findable and fully accessible available online. In a way, it ties in with a virtual exhibition by the General Directorate of the Bavarian State Archives on the history of the Jews in medieval Regensburg (Beauftragter der Bayerischen Staatsregierung für jüdisches Leben und gegen Antisemitismus, 2023). Both projects illustrate the centuries-long history of the Jews in Bavaria. The Bavarian State Archives are thus making an important contribution to combating the perpetuation of anti-Semitic views of history. For more than 15 years, the Bavarian State Archives have also been cooperating with partners from the Czech Republic. With funding from the European Union, they have been able to set up the joint archive portal Porta Fontium and gradually fill it with digitized archival materials from both states relating to the Bavarian-Czech border region (Schmalzl, 2022).

The declared goal of the joint initiative is to use the sources of the shared history of a region that has been closely linked in terms of events, economics, and culture over the past centuries to promote understanding and the value of European integration, which still represents perhaps the most significant peacemaking success story of Western-style liberal democracies. Therefore, the implementation of a „Virtual Reading Room," which was approved by Bavarian State Government in June 2024 and is to be completed at the Bavarian State Archives by 2026, is also of fundamental importance. This will enable significantly more archived information, and under certain conditions even sensitive information, to be made accessible digitally and much more easily to authorized users than before.

EXPERIENCE ARCHIVED DEMOCRATIC HISTORY

The importance of access to archives should also be understood literally and not merely in the sense of accessibility to archived data. In addition to the possibilities of accessing archival material through on-site research or online, evaluating it, and ascertain facts as described above, archives can also become places of democracy through active educational and discourse offerings. Guided tours and special events such as the in Germany meanwhile well-established „Archive Days" offer all interested parties insights into the archives and explanations of questions relating to the formation of records and their description as historical foundation work. For decades, public archives have also been using the data they hold to develop historical exhibitions, including those on currently relevant topics and issues. In recent years, in addition to many other activities of local archives in Bavaria, the poster exhibition of the Bamberg State Archives on the super election year 1924 (Staatliche Archive Bayerns, 2024), the teaching exhibition of the Bavarian Archives School on anti-vaccination movements at the beginning of the 20th century (Staatliche Archive Bayerns, 2023) or the three virtual exhibitions of the General Directorate of the Bavarian State Archives, the Nuremberg City Archives and the Aschaffenburg City and Abbey Archives on the history of the Jews in medieval Regensburg (Bavarikon, 2018 and Bavarikon, 2019), on "People make city history" (Stadtarchiv Nürnberg, 2024) and on the international project "Image 4 Democracy" (Stadt- und Stiftsarchiv Aschaffenburg, 2024) should be mentioned.

In addition, archives have been offering a growing number of other programs for many years. These include, in particular, archival education workshops for school classes, university members, and, as in the Cologne City Archives, even kindergartens. In the Munich State Archives, for example, schoolchildren are given the opportunity to conduct biographical research on individual victims of the Nazi dictatorship as part of academic seminar papers, to publish the results, and thus actively engage in remembrance work. Larger archive administrations are also developing more far-reaching initiatives: The Baden-Württemberg State Archives, for example, has set up its own Documentation Center for Right-Wing Extremism in the Ludwigsburg State Archives and is participating in the "Long Night of Democracy" 2024 with its own panel discussions, lectures, and other events at four archive locations (Landesarchiv Baden-Württemberg, 2024).

In Bavaria, the State Archives organized four exhibitions in Amberg, Bamberg, Munich, and Würzburg in 2023/24, as well as a lecture series, also available digitally (Grau, 2023),[2] with a total of twelve academic lectures on the crisis year of 1923, which examined the challenges facing democracy in Bavaria 100 years ago (Schmalzl, 2024). The thematically focused program was well received at all locations. An average of 200 people attended the lectures alone.

Nevertheless, the possibilities are certainly far from exhausted, as a look at the national archives of other liberal democracies shows. The National Archives in the USA, for example, until recently appealed to a broad audience with a wide range of on-site activities, from overnight stays for school groups to film premieres, and offer numerous prepared digital concepts for the use of archival materials in school lessons.[3] The offerings of the Archives Nationales in Paris and the National Archives in London/Kew are similar, albeit somewhat less extensive[4].

FROM RECORDS STORAGE PLANS TO SAFEGUARDING FUNDAMENTAL DEMOCRATIC RIGHTS

Archives also influence the way in which data is managed in public administration. Advising data producers in this area is one of their core tasks. Archivists always point out requirements such as the use of records storage filing plans or orderly file management. In doing so, they not only support more efficient administrative processes, but also safeguard fundamental democratic rights by persistently insisting on compliance with minimum standards in file management. Only if administrative action is comprehensibly documented, citizens constitutionally protected right to take legal action against administrative decisions can be upheld (Weber, 2008). By enabling retrospective control of decision-making processes, archives also contribute to safeguarding fundamental democratic rights of citizens in Germany (Kleifeld, 2018). Digitization and the introduction of electronic files, which require business processes to be reflected on and redefined, have sig-

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2   The playlist of the lectures is available on YouTube at: https://www.youtube.com/playlist?list=PLChswfPEVw6w-5IcId59IVDXe_Vj9b2bo1 (accessed on 25.08.2025).

3   See the teaching materials provided online via the DocsTeach tool and the options for digital distance learning via webinars. Retrieved at: https://www.archives.gov/education (accessed on November 30, 2024) as well as the event program available online at: https://www.archives.gov/calendar (accessed on November 30, 2024).

4   See, for example, the family-oriented offers of the Time Travel Club of the National Archives in London/Kew Retrieved at: https://www.nationalarchives.gov.uk/about/visit-us/whats-on/the-time-travel-club-family-activities/ and the offers of the Archives Nationales. Available at: https://www.archives-nationales.culture.gouv.fr/fr/web/guest/agenda(both last accessed on 25.08.2025).

nificantly increased the influence of archives on data management. Internationally, for example in Japan and the USA, archives sometimes occupy key positions in this area (Okada, 2021). But also in Germany, the state archives in particular play an important role in advising public bodies on data management, as is evident from the services offered by the State Archives of North Rhine-Westphalia but also from the wide range of activities of other state archive administrations (Schlemmer, 2025).

ACQUIRE INFORMATION LITERACY

Archives preserve an information pool of data for the general public from which historical facts can be drawn (Schenk, 2022). Archives are regarded worldwide as places where trustworthy and reliable sources of information are kept (ICA, 2010). This has been particularly important in recent decades when governments, authorities and administrations have experienced crises of confidence as a result of disasters and armed conflicts. Archives then enable evidence and transparency and guarantee the accountability and trustworthiness of authorities in the interests of democracy and democratic new beginnings for state communities and social reconciliation (Graf, 2004). This is because they not only preserve archival materials but also the facts they document, which without them might not be provable and perhaps not even known. Only through subsequent use of these data in new contexts does make it possible, for example, to legally investigate human rights violations (Schenk, 2022).

Especially in times when the claim to power over the truth is contested throughout society and facts appear to be increasingly fluid, archives are gaining importance as guardians of the sources from which historical facts can be derived. Developing and harnessing a sound knowledge base can therefore be particularly well trained using archived information (IDESA, 2020). The information literacy acquired in this way enables one to formulate objective and targeted arguments and participate in public discourse in politics, society, and science (Schäfer, 2012).

This is not the only reason why public and largely openly accessible archives are "systemrelevant" (Prantl, 2011), that means systemically relevant for liberal democracies. Rather, in archives and through the evaluation of archival material, facts can be researched and obtained for democratic discourse in politics, society,

and science, for self-assurance, for example in the context of family and local history research, and for identity formation. After all, the individual experiences, interests, and fates of individuals can be found in archival materials (Herzog, 2024). Historical research learning in the archive thus becomes a democracy education option for everyone, a priori democracy work, on a local, regional, national and international basis.

Are public archives sites of democracy? As has been shown, there are many points indicating that. Archives not only appraise, acquire and preserve the most important sources on the history of democracy in a broad sense, but also work towards comprehensible and compliant administrative action through their advisory role. Above all, however, they make this data, from which facts can be derived, findable and accessible to all citizens and are involved in historical and political education through a wide variety of events. Archives thus help to create identity and promote an understanding of free, democratic development and the formation of political awareness in a democratic society (Kleifeld, 2018). Archivists are entrusted with the task of archiving data permanently, i.e. forever. They develop expertise from their work, like other specialists who deal with very long or deep time spectra, that, through appropriate public awareness and educational programmes, can also have a positive influence on important sustainability issues in democratic society (Ialenti, 2020). However, the extent to which archives are able to exert a stabilizing effect on democracy in this way depends not least on the human and financial resources that are made available by their governments for the development and operation of infrastructures and educational services (Verband deutscher Archivarinnen und Archivare, 2025).

Collaborations between archives and other research and memory institutions with experiences in public awareness and educational programmes could help here, even in times of scarce resources, and create further options for action. The establishment of an archive education center for Bavarian archives, similar to the institution that has existed for Bavarian museums for more than fifty years, would also be a way to pool resources and communicate the potential of public archives for democracy to society. Another crucial factor will be the extent to which archive laws continue to be designed in such a way that, in principle, all documents and data that are no longer needed on a daily basis are offered for archiving and

that, after the relevant protection periods have expired, the archived data is made accessible again as openly and fairly as possible.[5] Finally, the question arises as to the extent to which archives in Germany will in future see themselves as places of democracy, define this as part of their mission and role, and give greater consideration to corresponding educational offerings in their prioritization of tasks, as archives in other liberal democracies already do. The European Commission's archive strategy points in this direction (vgl. European Commission, 2024)

The designation of committed archives as "sites of democracy" could positively support these processes.

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5   The acronym FAIR refers to requirements for research data that should be findable, accessible, interoperable and reusable.

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Summary

In Germany various initiatives at state and federal levels define "sites of democracy" as places that were historical scenes of democracy, where democracy was developed, lived, or defended, where heated debates and controversies about the right path took place, where popular initiatives or civic engagement originated, or where the municipality changed and developed to some extent. This applies to geographical locations as well as places in the figurative sense

The study examines the extent to which archives can be considered sites of democracy.

Typology: 1.02 review article

Marie Ryantová[1]

POPULARIZATION OF ARCHIVES IN THE CZECH REPUBLIC

Abstract

Purpose: *The aim of the paper is to provide information on the popularization of archives and its development in the Czech Republic, where various forms of popularization exist.*

Methodology: *The method used in the paper is a description and an explication.*

Results: *The result of the contribution is a summary of information on the possibilities of popularizing archives in the Czech Republic.*

Conclusion: *The popularization of archives can take various forms. Their possibilities also respond to current developments in society and its needs. The popularization of archives often assume at least some awareness and interest on the part of the public, but they can also appeal to those who have not yet received too much information about archives. The specifics of popularizing archives is the fact that it is necessary not to forget about security issues and ensuring the protection of archival materials and their preservation.*

Key words: *State Central Archives Prague – National Archives Prague – archival exhibitions – Czech Television – Czech Radio – Digitization of archival documents – International Archives Day*

DIFFUSIONE DEGLI ARCHIVI NELLA REPUBBLICA CECA

Abstract

Scopo: *Lo scopo del documento è fornire informazioni sulla divulgazione degli archivi e sul suo sviluppo nella Repubblica Ceca, dove esistono varie forme di divulgazione.*

Metodologia: *Il metodo utilizzato nell'articolo è una descrizione ed una spiegazione.*

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Conclusione: *La divulgazione degli archivi può assumere varie forme. Le loro possibilità rispondono anche agli attuali sviluppi della società e alle sue esigenze. La divulgazione degli archivi presuppone spesso almeno una certa consapevolezza e interesse da parte del pubblico, ma può anche attrarre coloro che non hanno ancora ricevuto molte informazioni sugli archivi. La particolarità della divulgazione degli archivi è il fatto che è necessario non dimenticare le questioni di sicurezza e garantire la protezione dei materiali d'archivio e la loro conservazione.*

Parole chiave: *Archivio centrale di Stato di Praga – Archivio nazionale di Praga – mostre archivistiche – Televisione ceca – Radio ceca – Digitalizzazione dei documenti d'archivio – Giornata internazionale degli archivi*

POPULARIZACIJA ARHIVOV NA ČEŠKEM

Izvleček

Namen: *Namen prispevka je predstaviti informacije o popularizaciji arhivov in njenem razvoju na Češkem, kjer obstajajo različne oblike popularizacije.*

Metoda/pristop: *V prispevku je uporabljena metoda opisa in pojasnjevanja.*

Rezultati: *Rezultat prispevka je povzetek informacij o možnostih popularizacije arhivov na Češkem.*

Zaključki: *Popularizacija arhivov je lahko različna. Njene možnosti se odzivajo tudi na aktualne družbene spremembe in potrebe. Popularizacija arhivov pogosto predpostavlja vsaj določeno stopnjo osveščenosti in zanimanja s strani javnosti, hkrati pa lahko nagovarja tudi tiste, ki o arhivih še nimajo veliko informacij. Posebnost popularizacije arhivov je v tem, da ne smemo pozabiti na vprašanja varnosti ter zagotavljanje zaščite arhivskega gradiva in njegovega ohranjanja.*

Ključne besede: *Državni centralni arhiv Praga – Narodni arhiv Praga – arhivske razstave – Češka televizija – Češki radio – digitalizacija arhivskih dokumentov – Mednarodni dan arhivov*

Although archives are among the oldest branches of human society, form an integral and important part of the national cultural heritage and the whole-society information system and perform a number of functions (in addition to administrative and informational, also scientific and cultural functions), awareness of them within society is not always high. The primary task of archives is to collect and preserve the remains of past human existence and activities as well as the results of human consciousness and knowledge, which have significant and lasting historical, cultural and social value. Other tasks include their recording and processing, but an equally important function of archives is also making archival wealth accessible, i.e. presenting the results of previous activities to the public and their subsequent use. In this sense, making archival materials accessible and using them represents the completion of the activities of archives. Without the use of archival materials, their storage and other archival activities, and thus the very existence of archives, would become self-serving. It can be stated that the amount of information that archives can provide affects the degree of their general social benefit. An important prerequisite for the use of archival materials is proper recording and subsequent proper and consistent organization of archival material – as well as subsequent information about it and its promotion, i.e. various reports on organized archival funds and then the presentation of archival aids (inventories of funds and collections, guides to archives, inventories, catalogues, indexes, etc.).

For the general public to understand the significance and benefits of archives, their popularization is extremely important and can be achieved in various ways. The aim of this paper is to provide information on the popularization of archives and its development in the Czech Republic, where various forms of popularization exist, although these issues are not the subject of theoretical discussions.

1. CLASSIC WAYS OF POPULARIZING ARCHIVES – ARTICLES, LECTURES, EXHIBITIONS

Information about archives was usually not very detailed and was for a long time limited mainly to professional publications and periodicals, especially in connection with the already mentioned making archives and their content accessible. Various popularization articles in the daily press or lectures given by archivists on various topics, which were and continue to be popular with interested laypeople,

were and continue to be important for informing the wider public.[2] Various exhibitions have played and continue to play an extraordinary role in the promotion and popularization of archives – in addition to those that use individual archival materials to illustrate various topics, exhibitions focused on the presentation of the archival material itself are of particular importance (Ryantová, 2016). Within the present-day Czech Republic, we can mention exhibitions of archival materials within some noble families already during the 19th century – in the 1840s, Count Georg Johann Buquoy had a room in the tower of Nové Hrady Castle arranged to commemorate his ancestors, and around 1900, an exhibition of archival materials of the Schwarzenberg family was created at Český Krumlov Castle, which then existed until nationalization in 1946. However, these exhibitions were rather a private reminder of family tradition and importance and were only exceptionally used for presentation to the public (e.g. based on a special request for history students) (Morawetz, 2020).

After the communist coup in 1948, however, exhibitions began to be held that also had a strong ideological overtone. The culmination of these events was the "National Exhibition of Archival Documents", with the subtitle "From the Heroic Past to the Victory of Socialism", which was held in 1958, in the most important historical spaces of Prague Castle, which were made accessible to this extent for the first time in history (*Celostátní výstava*). The exhibition presented a total of 1,700 authentic original documents from the archival funds and collections of Bohemia, Moravia and Slovakia (deeds, manuscripts, but also younger documentary material), it also had a significant social and cultural impact and to this day represents, in its character, scope and duration, the largest and most significant event of this kind in the history of Czechoslovakia and the Czech Republic. An event of a similar scale was never repeated, although during the 1960s to 1980s other exhibitions followed, presenting mainly documents from the then State Central Archives. However, these exhibitions were not only not very extensive and were

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2   Various lectures are held in a number of archives and information about them is provided on the website of the Czech Archival Society and individual archives. For example, the State District Archive in České Budějovice has recently been organizing a lecture series "On Tuesday to the Archive", which features lectures on various topics and is very popular with visitors. The Institute of Archival Science and Auxiliary Historical Sciences of the Faculty of Art of the University of South Bohemia in České Budějovice has been organizing a long-term series called "Being an Archivist" since 2008, in which prominent figures associated with the field of archival science speak and recall their professional lives. The lectures are intended not only for students, but also for archivists and other interested parties and are well attended (some of them have already been published in print – Ryantová 2012).

mainly ideologically focused (they dealt with current political, historical and cultural topics) and usually presented only copies or reproductions, but they were also held without any publicity and impact on the public. In some cases, archival materials from Czech archives were also loaned for exhibitions abroad, mostly to other socialist countries; in the 1980s it was possible to participate to a greater extent in more significant foreign exhibitions in the West (Benešová, 2004; Ryantová, 2016).

Since the early 1990s, the State Central Archives has been organized other exhibitions, often very successful in terms of attendance. Additional possibilities for organizing exhibitions were brought by the construction of a purpose-built modern archive building, in which various exhibitions organized primarily by the National Archives were held and are still held (Ryantová, 2016). However, thanks to the construction of new buildings, other state (state regional and state district) archives also gained exhibition spaces, which organize mainly regionally focused exhibitions, often on current anniversaries and sometimes very short-term or one-off, often in cooperation with related institutions (museums, libraries) (Kolda, 2020; Ryantová, 2022). The possibility of presenting archival material is particularly available to specialized archives of institutions that are more focused on organizing exhibitions – i.e. the Archives of the National Museum (in the National Museum), the Archives of the National Gallery (in the National Gallery) or the Literary Archives (in the Museum of Czech Literature). Archives with extensive exhibition activities also include the Archives of the Capital City of Prague, which organizes exhibitions both independently and in cooperation with its partner, the Museum of the Capital City of Prague (Ryantová, 2016, 2022). Some of the organized exhibitions are also accessible online, or purely web-based exhibitions have also begun to be created (especially as a result of the Covid pandemic) (Ryantová, 2016, 2022).

2. MEDIA

The popularization of archives in the media is not very frequent, although they occasionally include various information about significant acquisitions, especially by the National Archives, or about some discoveries (e.g. of archival materials in church towers), in the research of which archivists participate, as well as about

archival exhibitions. This information is mainly on the public Czech Television and its news and current affairs programs. In addition to television, the National Archives also cooperates with Czech Radio. In 2025, it is about cooperation in organizing and ensuring the project of opening the envelope with the last words of the first president of the Czechoslovak Republic, Tomáš Garrigue Masaryk, which were written down by his son Jan (later Minister of Foreign Affairs) at his father's deathbed in 1937. The envelope was saved in a complicated way and transferred to the archive in 2005, when the date of its opening was set for September 19, 2025, the countdown began in February 2017. The opening of the envelope at the presidential chateau in Lány with the participation of President Petr Pavel is to be broadcast by a special broadcast by one of the Czech Radio stations.[3] A separate website was also created (in cooperation with the National Archives, Czech Radio, the Masaryk Institute and the Archive of the Academy of Sciences of the Czech Republic), including a survey on the topic "What message does the envelope with T. G. Masaryk's last words hide?"[4]

Only exceptionally do archives and archival materials become the subject of documentary films – in the Czech cinematography, the film "Witnesses of the Times" was created in 1979, but it had an ideological subtext and remained a unique achievement.

3. AWARENESS OF ARCHIVES BEFORE 1990

Due to the limited possibilities to obtain more detailed information about archives, these institutions were perceived as "mysterious" or "inaccessible" and awareness of them among the wider public was vague or distorted. This was clearly evident during the "Velvet Revolution" in Czechoslovakia in November 1989, when information emerged about the destruction of the archives of the secret police (State Security, StB). In an effort to prevent the destruction of important documents, university students, as a significant driving force behind the ongoing events, set out to guard one of the archives – paradoxically, however, they chose almost the only purpose-built archive building in Bohemia, which was the building of the former Archives of the Czech Land, belonging to the State

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3   See https://www.nacr.cz/verejnost/badatelna/posledni-slova-t-g-masaryka,
4   See https://www.irozhlas.cz/tajemnaobalka.

Central Archives in Prague and storing the oldest archives (Kaďorek, 2004, 30), including the most valuable archival documents of the Czech state (Archives of the Crown of the Czech Republic), placed in a special vault, while the incriminating archives of the State Security were taken out of Prague without much attention and destroyed in remote locations... It should be added, however, that the non-disclosure of more detailed information about archives and archives was and continues to be important and justified also in terms of their protection and security against thefts (which unfortunately also occurred in the following years).

4. POPULARIZATION OF ARCHIVES AFTER 1990

Developments after 1990 in the former Czechoslovakia contributed to a certain popularization of archives, paradoxically precisely due to their very purpose – i.e. the preservation and use of important archival materials. Political changes at the beginning of the 1990s brought civil rehabilitation and compensation as well as the restitution of property grievances from the time of the totalitarian regime, along with the privatization of state or nationalized property – which entailed an increased burden on archives, in which it was necessary to search for the necessary archival materials and present them to the widest public. Archives thus entered the general attention more significantly not as "warehouses of old paper", but as important memory institutions, necessary for the functioning of society and the preservation of archival wealth for future generations. However, the aforementioned changes often had a direct impact on the functioning of archives themselves – precisely as a result of property restitutions, archives began to lose their buildings (in the monasteries or other church institutions, castles and other objects) and found themselves without a roof over their heads. The response to this situation was the Resolution of the Government of the Czech Republic No. 213 of 26 June 1991 on a comprehensive analysis of the state of archival administration in the Czech Republic and another Resolution No. 385 of 27 May 1992, which ordered increased attention to solving spatial and technical issues of at least some archives. Subsequently, the Commission for the Construction and Reconstruction of Archive Buildings at the Archival Administration of the Ministry of the Interior was created (1994). The result was not only the construction of an archive area with the buildings of the State Central Archive, or today the National Archive,

and the State Regional Archive in Prague, but also the construction of other archive buildings throughout the republic (Ryantová, 2015). The period, covering especially the years 1992 to 2003, is sometimes referred to as the golden age of archive construction in the Czech Republic or even the "Czech archive miracle", because during these years a total of 21 new purpose-built archive buildings were built, 8 historically valuable buildings were rebuilt, in 29 cases more or less extensive adaptations of buildings originally built for other purposes were carried out, and completely new depository buildings were added to 11 older buildings thus reconstructed (Indra, 2004).

5. DIGITIZATION OF ARCHIVAL DOCUMENTS AND THE INTERNET

While the new archive buildings meant better conditions for storing archival materials and for the work of archivists, a significant change in terms of the use of archival documents was brought about by their digitization and subsequent online access on the Internet (Ryantová, 2020). The main reasons for digitization were initially the protection of the physical condition of archival materials, faster access to them, the possibility of printing a copy without manipulating the original, but also protection against theft. However, digitization in the archives of the Czech Republic began later than the digitization of rare manuscripts and prints in libraries; at the beginning of the third millennium, it was not even a given that archives had websites. As part of making archival materials accessible, a database of archival funds and collections, the so-called PEvA, was first created, originally non-public, but now accessible on the Internet.[5] Digitized archival inventories gradually appeared (and new ones began to be created electronically based on methodological guidelines from 2006). Subsequently, the digitization of archival materials began. The pioneer of digitization in the Czech Republic was the State Regional Archive in Třeboň in 2007 whose Digital Archive already contains a significant amount of digitized archival materials and archival aids from South Bohemian archives.[6] Digitization in SOA Třeboň began to be carried out by members of the Church of Jesus Christ of Latter-day Saints and employees of the Genealogical Society of Utah, with the first digitization of registers, then

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5   See https://portal.nacr.cz/cro/en/for-reserachers/.
6   See http://digi.ceskearchivy.cz.

other sources followed. In a similar way, digitization began to be introduced in other archives, not only in state archives, including the National Archives, but also in the so-called specialized archives of various institutions or in city archives (especially the Archives of the Capital City of Prague) (Ryantová, 2020).

Digitized archival materials then began to be made available on the Internet – and it is thanks to the digitization of archival materials that a larger number of people can become acquainted with them, especially for the needs of genealogical research. In addition, access to digital archives is often via the websites of the respective archives and allows you to become acquainted with diverse activities of these institutions. (On the other hand, this can sometimes lead to misconceptions among researchers about the digitization of all archival materials, or to neglecting the study of other, not yet digitized archival materials on their part.) Another way of informing the public is offered by the accounts of some archives on Facebook and Instagram. This is how information about organized archival funds, interesting archival materials and information found in them, or about new publications, exhibitions or lectures, is made available to the public.

6. INTERNATIONAL ARCHIVES DAY

For many years, the International Archives Day celebrations in the Czech Republic, which falls on June 9th, have been an exceptional opportunity to organize various popularization activities and to introduce the public to archives. This date was chosen by the International Council on Archives as a day when the public around the world is reminded of the significance and importance of archives for society. The archives invite all interested parties to visit them to familiarize them with the remarkable archival activities, show them their historical wealth stored in documents, and also present the wide possibilities of using archival materials. In the Czech Republic, these events began to take place after 2008 under the auspices of the Czech Archival Society as a professional organization of archivists and under a unified logo, and gradually an increasing number of archives began to participate in them. Press conferences were also organized for media representatives, although unfortunately they did not always meet with the appropriate interest. (On the other hand, the relevant events in the individual archives find their interested parties, but they do not have to deal with an enormous

number of visitors.) Events for the International Archives Day are held annually, and separate websites have also been created, complete with an interactive map, where interested parties can find archives that interest them and events that take place in them.[7] These do not always necessarily take place exactly on June 9, but throughout the entire month. News about these events is then provided not only by the archives' websites, but also by articles in the yearbook of the Czech Archival Society.

7. COOPERATION WITH SCHOOLS

Various forms of cooperation between archives and schools, i.e. especially with primary and secondary schools, also contribute to the popularization of archives. Some archives in particular have extensive experience in this regard – and the archives' websites also provide information about these activities. The Czech Archives Society also caters to those interested in cooperation with schools, for example, at the end of 2023 it organized a one-day workshop for archivists at the National Archives in Prague entitled "Archives in Education. Is the Gate of Archives Open to Schools and the Public?". Its aim was to show how archives can contribute to the teaching of social science subjects, what primary sources can be offered to teachers, and how to incorporate work with archival sources into teaching in schools. Using examples of work with students and teachers in various institutions, the organizers tried not only to outline the main benefits of archival education, but also to try out the main educational procedures, discuss these topics and share experiences.

In the Czech Republic, the Security Forces Archive (part of the Institute for the Study of Totalitarian Regimes) in particular has significant experience in this regard, as do other archives, such as the State District Archive of Strakonice in South Bohemia, which regularly prepares various events for schools (Staněk, 2020). Most recently, in June 2025, as part of International Archives Day, this archive prepared an educational program for elementary school students, in which more than a hundred participants were transported to the period of World War II. The pupils tried out working with period printing or map orientation, also took on the roles of resistance fighters and sent encrypted dispatches via an impro-

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7   See https://www.denarchivu.cz/.

vised radio station. They also explored the possibilities of examining digitized archival materials on the website of the South Bohemian Archive. The program also included an exhibition related to 1945 in the region of the respective archive, which was connected to another popularization event.[8] One of the previous projects of this archive in June 2022 focused on guilds and trade associations,[9] and the projects from 2022 and 2024, intended for elementary and secondary school students, were dedicated to introducing the profession of archivist.[10]

The experience from these events will also be used in the lifelong learning course offered by the Institute of Archival and Auxiliary Historical Sciences of the Faculty of Arts of the University of South Bohemia in České Budějovice under the title "Archival Pedagogy and Education as One of the Current European Trends in the Use of Historical Cultural Heritage". The course participants will be introduced to current trends in archival pedagogy and education within the PR approach known as "Open Archive". These methods for presenting cultural and historical national heritage use traditional PR methods as well as the help of digital technologies, modern media and various interactive outputs. The events prepared in this way are intended for the public as well as for schoolchildren and students and represent one of the most accessible forms of introducing the general public to historical sources and the entire wealth of cultural and historical heritage preserved in archives. Participants will also acquire other possibilities of archive pedagogy when used in framework educational programs (e.g. in history, historical and social sciences, civics, etc.) and will become familiar with various possibilities of these procedures when used in school teaching (e.g. workshops, exhibitions, interactive games, work with historical sources, special books, etc.), based on specific examples of activities of archival workplaces abroad and in the Czech Republic.

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8   See https://www.ceskearchivy.cz/statni-okresni-archivy/strakonice/soka-strakonice-novinky/1123-statni-okresni-archiv-strakonice-mezinarodni-den-archivu-6-6-a-10-6-vzdelavaci-program-pro-zakladni-skoly.

9   See https://www.ceskearchivy.cz/?view=article&id=930:mezinarodni-den-archivu-2022-ve-statnim-okresnim-archivu-strakonice&catid=2.

10   See https://www.ceskearchivy.cz/?view=article&id=950:statni-okresni-archiv-strakonice-usporadal-v-utery-27-9-vz-delavaci-program-pro-skoly-s-nazvem-archivar-a-jeho-profese&catid=2; https://www.ceskearchivy.cz/statni-okres-ni-archivy/strakonice/soka-strakonice-novinky/1069-statni-okresni-archiv-strakonice-mezinarodni-den-archivu--11-6-2024-workshop-archivarske-remeslo.

8. POPULARIZATION OF ARCHIVES FOR SENIORS

With the exception of cooperation with schools, the above-mentioned popularization options apply to all population groups. However, in addition, an educational portal called "This is what we experienced.cz" was also created, which was prepared by scientists from the Masaryk Institute and the Archives of the Academy of Sciences of the Czech Republic and is aimed at seniors interested in the 20th century.[11] (The creation of the portal, which was prepared in 2020–2022, was supported by the Technology Agency of the Czech Republic as part of the project "Seniors – Bearers of the Historical Memory of the 20th Century: Distance Education of the Third Age in Historical Sciences in the Era of the COVID-19 Pandemic".) In addition to information about key historical milestones, the portal also offers a series of documentary films and a discussion forum for sharing experiences. The project also includes four eight-minute didactic videos called "Sources online", which encourage seniors to work with source documents in a digital environment.[12] A young archivist teaches in them one of the older popular Czech actresses in front of the camera how to use historical sources from various archives and other sources of information in an online environment and search in old chronicles, newspapers, maps and registers. In this way too – using digitized archival materials and the Internet – archives and their wealth are popularized.

CONCLUSION

The popularization of archives can thus take various forms, and the possibilities have certainly not been exhausted and will also respond to the current development of society and its needs. The listed possibilities for popularizing archives often assume at least some awareness and interest on the part of the public, but they can also appeal to those who have not yet received too much information about archives. The specifics of popularizing archives is the fact that it is necessary not to forget about security issues and ensuring the protection of archival materials and their preservation.

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11   See https://www.tohlejsmeprozili.cz/.
12   See https://www.tohlejsmeprozili.cz/prameny-online.

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Summary

The popularization of archives is extremely important for the general public to understand their significance and contribution. Information about archives was usually limited mainly to professional publications and periodicals, while various popularization articles in the daily press or lectures given by archivists on various topics were and continue to be particularly important for informing the general public. Various exhibitions played and continue to play an extraordinary role in the promotion and popularization of archives, especially exhibitions fo-

cused on the presentation of the archival material itself. These exhibitions have a long tradition in the area of today's Czech Republic. Popularization of archives in the media is not very frequent, although various information about archives occasionally penetrates, especially into the public Czech Television and its news or current affairs programs. The National Archives has recently established closer cooperation with Czech Radio. A significant change in terms of the use of archival documents was brought about by their digitization and subsequent online access on the Internet. In addition, access to the digital archive is often via the websites of the respective archives and allows you to become familiar with their diverse activities. Some archives also use Facebook and Instagram. For many years, the celebrations of International Archives Day in the Czech Republic have represented an exceptional opportunity for organizing various popularization activities and for introducing the public to archives. Various forms of cooperation between archives and schools, i.e. especially with primary and secondary schools, also contribute to the popularization of archives. In addition, a project has also been created to help seniors use digitized archival materials. The specifics of popularizing archives are the fact that it is necessary not to forget about security issues and ensure the protection of archival materials and their preservation.

Typology: 1.04. professional article

Corinna Simonini[1]

EXPLAINING ARCHIVES TO THE UNFAMILIAR

Abstract

Purpose: *The article aims to explore how the relationship between archival science and teaching is evolving, considering the Italian context. Its purpose is to offer some insight into potential avenues for development, given the impact of digital advancement on the evolution of both disciplines.*

Methodology*: The methodological approach is primarily based on a review of the existing literature, in both the archival and educational fields. Examining the changes that the advent of digital technology has brought in these domains makes it possible to offer some reflection on how the relationship between teaching and archives may evolve in the future.*

Results*: The expansion of digital technology has profoundly transformed both the processes of document production and the methods used to describe and present archival material, offering new forms of access to documents through the web. At the same time, the educational field has also experienced profound changes, adapting to new learning approaches, recognizing the importance of competence-based education and gradually integrating digital technologies into curricula. In this context, the development of educational activities that leverage the potential of digital archives and address diverse learning needs can support students in acquiring skills related to the interpretation of historical sources and the critical evaluation of online information.*

Conclusion*: Digital innovation is helping to shape new forms of interaction between the world of archives and its applications in education, creating opportunities for the development of training activities aimed at enhancing the skills required from the younger generations.*

Keywords*: Archival education, Education, History education.*

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SPIEGARE GLI ARCHIVI A CHI NON LI CONOSCE

Abstract

Scopo: *Il contributo si propone di riflettere sulle modalità in cui si sta evolvendo la relazione tra scienze archivistiche e didattica, in particolare per il caso italiano. L'obiettivo è quello di individuare eventuali prospettive di sviluppo, considerando in particolare l'impatto che la rivoluzione digitale ha avuto sull'evoluzione di entrambe le discipline.*

Metodologia: *L'approccio metodologico si basa principalmente sulla revisione della letteratura, che contempla sia l'ambito archivistico che quello educativo. L'esame dei cambiamenti che l'avvento del digitale ha suscitato in entrambi i campi permette di fare alcune considerazioni sui modi in cui la dicotomia didattica-archivi può articolarsi in futuro.*

Risultati: *L'espansione del digitale ha rivoluzionato sia il contesto di produzione dei documenti che le modalità di descrizione e presentazione degli archivi, offrendo nuove forme di accesso ai documenti attraverso il web. Parallelamente, anche l'ambito educativo ha subito una profonda evoluzione, adattandosi alle nuove modalità di apprendimento degli studenti, riconoscendo l'importanza delle competenze e integrando progressivamente le tecnologie digitali nei percorsi formativi. In questo contesto, la realizzazione di attività che mettano in gioco le nuove potenzialità degli archivi nel digitale e vengano incontro alle diverse necessità educative può offrire un aiuto nell'acquisizione di competenze legate al discernimento delle fonti storiche e all'analisi critica delle informazioni reperite online.*

Conclusioni: *L'innovazione digitale sta contribuendo a delineare nuove forme di interazione tra il mondo degli archivi e le sue declinazioni in ambito educativo, creando opportunità per lo sviluppo di attività formative orientate al potenziamento delle competenze richieste alle nuove generazioni.*

Parole chiave: *Didattica degli archivi, Educazione, Didattica della storia.*

POJASNJEVANJE ARHIVOV NEPOZNANIM

Izvleček

Namen: ***Članek*** *raziskuje, kako se razvija odnos med arhivsko znanostjo in poučevanjem v italijanskem kontekstu. Namen je ponuditi vpogled v možne poti razvoja, ob upoštevanju vpliva digitalnega napredka na evolucijo obeh disciplin.*

Metodologija: *Metodološki pristop temelji predvsem na pregledu obstoječe literature tako na arhivskem kot na pedagoškem področju. Analiza sprememb, ki jih je prinesel prihod digitalne tehnologije na teh področjih, omogoča razmislek o tem, kako se bo odnos med poučevanjem in arhivi lahko razvijal v prihodnosti.*

Rezultati: ***Širitev*** *digitalne tehnologije je temeljito preoblikovala tako procese nastajanja dokumentov kot metode, uporabljene za opisovanje in predstavitev arhivskega gradiva, ter ponudila nove oblike dostopa do dokumentov prek spleta. Hkrati je tudi pedagoško področje doživelo globoke spremembe, saj se je prilagodilo novim učnim pristopom, prepoznalo pomen na kompetencah temelječega izobraževanja in postopoma vključilo digitalne tehnologije v učne načrte. V tem kontekstu lahko razvoj izobraževalnih dejavnosti, ki izkoriščajo potencial digitalnih arhivov in se prilagajajo raznolikim učnim potrebam, podpira* **študente** *pri pridobivanju spretnosti, povezanih z interpretacijo zgodovinskih virov in kritičnim vrednotenjem spletnih informacij.*

Zaključki: *Digitalne inovacije oblikujejo nove oblike interakcije med svetom arhivov in njegovimi aplikacijami v izobraževanju, pri* **čemer** *nastajajo priložnosti za razvoj izobraževalnih dejavnosti, usmerjenih v krepitev spretnosti, ki jih potrebujejo mlajše generacije.*

Ključne besede: *arhivsko izobraževanje, izobraževanje, poučevanje zgodovine*

1. LA RELAZIONE TRA DIDATTICA E ARCHIVI

Per quanto il concetto generale di didattica sia essenzialmente identificabile come quella parte della teoria e dell'attività educativa che concerne i metodi d'insegnamento, le sue declinazioni specialistiche, in particolare in campi scientifici che hanno iniziato a riflettere sulle teorie educative molto avanti nel corso della teorizzazione della propria disciplina, richiedono un'analisi che prenda in considerazione i contesti, i modi e gli agenti responsabili del graduale avvicinamento degli studi sulla didattica a settori – come quello dell'archivistica – che le sono apparentemente distanti.

A partire dalla fine degli anni Settanta le strutture archivistiche italiane si sono progressivamente aperte allo sviluppo di attività in collaborazione con il mondo della Scuola, mostrando una maggiore attenzione alle realtà educative e aprendosi verso un nuovo tipo di utenza non specialistica. Tale evoluzione è stata in parte determinata da un cambiamento di mentalità nelle istituzioni, che hanno cominciato a "uscire dall'archivio" per far fronte a necessità ulteriori rispetto a quelle meramente conservative (Cavazzana Romanelli & Perillo, 2014). Da questo momento in poi il legame tra la didattica e gli archivi ha iniziato ad essere esplorato sia nella sua teorizzazione che nella sfera pratica.

Una prima riflessione su queste esperienze si è avuta con la pubblicazione, nel 1985, di un numero monografico della Rassegna degli Archivi di Stato dedicato alle numerose iniziative didattiche sorte negli enti archivistici italiani e corredato da alcuni saggi focalizzati sulla relazione tra archivistica, scienze educative e insegnamento della storia. Nelle prime righe delle osservazioni introduttive al volume, Lucio Lume, accennando alle attività proposte dagli istituti archivistici, considerava il loro valore per la «didattica *dell'*archivio» e la «didattica *in* archivio» (Lume, 1985), differenziazione già portata in precedenza da Isabella Zanni Rosiello (Zanni Rosiello, 1981) ed emersa poi anche in altri interventi dedicati alla tematica (Zanni Rosiello, 1992; Cavazzana Romanelli, 2000; Venzo, 2010). La relazione tra archivio e didattica si può infatti esaminare considerando da un lato l'accesso e l'uso dell'archivio a supporto dell'insegnamento di altre discipline, cioè la didattica *in* archivio (o *con* l'archivio); dall'altro esaminando la didattica della disciplina archivistica stessa, che include le tecniche formative utilizzate per spiegare l'archivio e promuoverne la sua scienza e conoscenza,

cioè l'insegnamento *dell'*archivio. Queste due sfere sono distinguibili sulla base dell'effettivo oggetto del sapere veicolato attraverso l'archivio, ma si contaminano vicendevolmente: l'uso dell'archivio nella didattica di altre discipline, ad esempio, rientra a tutti gli effetti tra le attività educative atte a promuovere la conoscenza della disciplina archivistica e va quindi considerata al contempo iniziativa di didattica *in* archivio e *dell'*archivio. Appurato questo, tale distinzione ci sarà utile per esplorare più agevolmente le declinazioni della relazione tra educazione e archivistica.

Per quanto riguarda la didattica *in* archivio, consideriamo che le iniziative sorte nel corso degli anni sono ricchissime e variegate. In queste l'archivio è assurto a strumento educativo e si rende protagonista di attività laboratoriali che mettono in gioco l'osservazione delle fonti primarie, indirizzandosi in particolare al campo della didattica della storia. Gli alunni possono così entrare sia all'interno di istituzioni archivistiche per svolgere attività formative, sia, figurativamente, nell'archivio e nelle sue dinamiche per approfondire una certa materia. L'organizzazione di attività collaborative tra scuole e istituti archivistici è ormai pratica abituale in molte realtà in Italia, ed è documentata dalle diverse occasione di confronto avute su queste tematiche (Venzo, 2010). Attraverso visite, laboratori o percorsi didattici, gli studenti di tutte le età entrano in contatto con la documentazione per comprendere le dinamiche che sottendono la ricostruzione storica. Restano però dei limiti nell'organizzazione di questo tipo di attività, legati alle difficoltà di accogliere classi numerose negli istituti archivistici, di trovare documentazione adatta alla didattica – senza metterla in pericolo sul piano conservativo – e di garantire l'assiduità degli incontri. Una soluzione che è stata proposta per superare questi ostacoli è quella degli archivi simulati, in cui la collaborazione tra insegnate e archivista risulterebbe nella riproduzione artificiale di un modello archivistico, che riprenda le sue dinamiche e i suoi documenti (Mattozzi, 2001).

D'altra parte la realizzazione di queste attività vede un punto di forza importante nel fatto che le loro declinazioni possono essere tante quante le discipline trattate dagli archivi e i supporti che li caratterizzano. È infatti possibile creare molteplici percorsi, approfondendo, ad esempio, la storia dell'arte attraverso gli archivi museali (Zanoner, 2010), la storia della trasmissione della memoria attraverso le fonti filmiche e multimediali (De Luna, 2013) o la storia della didattica attraverso

gli archivi delle scuole (Paciaroni, 2024). Quest'ultimo caso è in particolar modo rilevante perché offre, di sponda all'attività laboratoriale, anche una sensibilizzazione al tema della conservazione degli archivi delle stesse istituzioni scolastiche. La scelta di recuperare le carte del proprio istituto e usarle per un laboratorio di storia dell'educazione è vantaggiosa perché trova utilità a fini formativi – in una visione meta-educativa di didattica della storia della didattica – e valorizza la documentazione rendendo gli studenti consapevoli del fatto che l'archivio non è un'entità astratta e distante, ma si sedimenta, anche parlando di loro, proprio nelle strutture che frequentano quotidianamente.

Passando invece alla sfera dell'insegnamento *dell'*archivio possiamo riprendere la distinzione – fatta da Tamblè – tra un'educazione di tipo informativo, mirata a dare una prima conoscenza dei concetti di base dell'archivistica anche a chi non è uno specialista, e una più propriamente dedicata alla trasmissione della disciplina in senso scientifico (Tamblè, 1985).

La disseminazione di una prima conoscenza della disciplina si realizza soprattutto attraverso iniziative di promozione volte a favorire l'apertura degli archivi verso l'esterno e a facilitare l'incontro con il pubblico. Per gli istituti archivistici è però più difficile – rispetto, ad esempio, ad una biblioteca – attirare un'utenza generalizzata, perché il patrimonio che conservano richiede delle attenzioni specifiche per la sua fruibilità e questo risulta spesso nella frequentazione di gruppi ristretti di persone (Cerri, 1999). Questi aspetti rappresentano una sfida per coloro che lavorano negli archivi, che accanto alla realizzazione di attività più tradizionali – come le mostre, le visite guidate, le pubblicazioni e le conferenze – hanno nel tempo concepito nuove forme per comunicare il patrimonio, attraverso, ad esempio, nuovi percorsi narrativi (Damiani, 2024).

La sfera dell'educazione alla disciplina in senso scientifico è invece un aspetto ancora diverso perché deve sia rendere conto agli archivisti "in erba" – i quali hanno bisogno di apprendere in modo professionalizzante la complessità che caratterizza la materia e le diverse sue declinazioni – sia permettere il costante aggiornamento della comunità scientifica e degli specialisti.

Le iniziali protagoniste nell'ambito della formazione superiore all'archivistica sono state le *Scuole di archivistica, paleografia e diplomatica*, che nella loro pri-

missma regolamentazione[2] prevedevano lezioni accompagnate da esercizi pratici, per circa un terzo dedicate alla disciplina che ci interessa. Queste istituzioni, rimaste per lungo tempo fossilizzate in una normativa che non stava considerando i cambiamenti delle strutture educative e gli aggiornamenti delle proprie discipline, sono state recentemente riformate adattandosi alle nuove necessità di apprendimento e adeguando la propria organizzazione, le modalità di accesso e i programmi didattici: oggi il corso prevede la suddivisione in due indirizzi, uno storico e uno contemporaneistico, quest'ultimo maggiormente rivolto alla formazione in materia di archivi digitali.

Ad ampio titolo anche le Università rientrano tra le istituzioni educative dedicate all'insegnamento scientifico della dottrina. Il primo corso di laurea propriamente intitolato alla conservazione dei beni culturali, in cui uno dei curricula fu dedicato ai beni archivistici-librari, venne attivato nel 1980 presso l'Università di Udine e nel giro di qualche anno arrivò a contare una settantina di iscritti (Prosdocimi, 1984). Le attività di didattica dell'archivistica nelle università si sono poi evolute, anche in parallelo alle consistenti riforme dell'ordinamento accademico della fine degli anni Novanta, e oggi la materia è insegnata sia all'interno di corsi dedicati alla specifica formazione di professionisti di archivi e biblioteche, sia in corsi di laurea di Storia, Lettere, Filosofia, Storia dell'arte, e, ormai sempre di più, in corsi titolati alle *Digital Humanities*. Una disamina della distribuzione in Italia della didattica dell'archivistica a livello universitario è stata portata avanti, ormai vent'anni fa, in un progetto appositamente dedicato, che ha permesso di osservare a quali settori scientifici e corsi di laurea afferisse la disciplina archivistica (Valacchi, 2007).

Accanto alla prima educazione scientifica all'archivio resta comunque importante anche la sfera dedicata all'aggiornamento per chi ormai conosce e lavora con la materia; i cambiamenti normativi e le costanti innovazioni richiedono anche ai professionisti di ritornare sulla propria preparazione. Un esempio importante per l'Italia sono le associazioni di settore, in mondo particolare l'ANAI, il cui impegno alla promozione e conduzione di attività di formazione e aggiornamento professionale è previsto negli scopi dello Statuto e si concretizza nell'organizzazione di attività di varia natura, a partire dalle richieste degli stessi archivisti. Concor-

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2   Regio decreto 2 ottobre 1911, n. 1163. (1911), Gazzetta Ufficiale (260).

rono infine all'educazione permanente anche le attività dei gruppi di lavoro distribuiti a livello nazionale, dedicati a temi diversi della materia, e la condivisione di discussioni attraverso mailing list, che, per quanto in modo meno esplicito, hanno anch'esse una propria valenza didattica.

2. ARCHIVI CHE CAMBIANO, EDUCAZIONE CHE CAMBIA

Nella presentazione del primo numero della rivista italiana "Archivi & Computer", dedicata proprio ad indagare lo sviluppo della relazione tra archivistica e automazione, si considerava come nella produzione documentaria la carta iniziasse a essere affiancata da nastri, dischi magnetici e dischi ottici, tutti supporti che oggi, a distanza di poco meno di trentacinque anni, ci risultano ampiamente obsoleti. Alcuni degli articoli presenti in quello stesso numero si focalizzavano sulla definizione degli standard per la descrizione archivistica, in considerazione della nomina di un'apposita commissione, di poco precedente, da parte del Consiglio internazionale degli archivi, e si riportava la dichiarazione dei principi sulla descrizione, con in appendice la rappresentazione grafica del modello gerarchico (Duff, 1991). Rileggere oggi questi interventi ci mette immediatamente di fronte all'estrema velocità con cui il mondo degli archivi si è sviluppato in parallelo all'informatizzazione: la diffusione delle *Information and Communication Technology*, lo sviluppo del web 2.0, la normalizzazione degli standard di descrizione e di codifica dedicati agli archivi, il riconoscimento dal punto di vista normativo dei concetti di archivio e documento trasposti in digitale, sono tutti elementi che hanno incanalato una buona parte della ricerca archivistica in studi dedicati ai suoi sviluppi in materia di informatica e digitale, facendo rientrare a pieno titolo anche questa disciplina nella sfera delle *Digital Humanities*. Ancora di più negli ultimi anni, in cui la tecnologia ha introdotto dei nuovi punti di complessità sia attraverso l'uso dell'Intelligenza Artificiale, sia in materia di cybersicurezza e protezione dei dati.

Tutti questi cambiamenti hanno avuto un riscontro concreto all'interno della pubblica amministrazione e negli enti dedicati alla conservazione e promozione degli archivi. L'avvento della pandemia da Covid-19 ha messo le istituzioni di fronte alla necessità di accelerare il processo di dematerializzazione e, in modo particolare con l'approvazione del piano *Next Generation EU* e del *Piano nazio-*

nale di Ripresa e Resilienza (PNRR), la transizione digitale è stata implementata nell'ambito della gestione documentale e dei servizi dedicati alla cittadinanza, attraverso la definizione di obiettivi e grazie alla messa a disposizione di risorse economiche da dedicare allo scopo (Zingarelli, 2022). L'espansione del digitale ha toccato anche i contesti di promozione delle risorse archivistiche di natura storica, in particolare attraverso il *Piano Nazionale di digitalizzazione del patrimonio culturale* (PND), che ha tra i suoi obiettivi l'ampliamento dell'accesso al patrimonio digitale sia attraverso un aumento delle risorse rese disponibili online, sia con il miglioramento della qualità di accesso, fruizione e riuso, e con il superamento di barriere fisiche, culturali, cognitive e psicosensoriali (PND, punti 5.2 e 5.2.1). In questo modo gli istituti archivistici stanno sempre di più garantendo la loro presenza negli spazi digitali e nel web, sia dando semplicemente informazioni sulla propria istituzione e condividendo dati generali sugli archivi preservati, sia attraverso l'accesso a piattaforme che permettano la visualizzazione della descrizione archivistica o degli oggetti digitali.

Nella dicotomia didattica-archivi è opportuno evidenziare anche l'impatto che la totalizzante rivoluzione tecnologica ha avuto nell'ambito educativo. In particolare, riteniamo significativo mettere in risalto due aspetti: l'affermarsi di una didattica basata sulle competenze e l'adattamento degli attori responsabili della formazione alla rivoluzione digitale.

Il passaggio da una visione dell'apprendimento basato sulla capacità di utilizzare conoscenze, abilità e atteggiamenti per affrontare le situazioni – cioè le competenze – piuttosto che sulla pura preparazione nozionistica, trova radice nello sviluppo degli approcci psicologici della seconda metà del Novecento. Il concetto di competenze si è poi diffuso nell'ambito educativo europeo nel corso degli anni Novanta e si è evoluto nel tempo attraverso diverse definizioni da parte dei teorici della materia (Da Re, 2013); nel nuovo millennio la normativa l'ha incorporato, individuando le differenti tipologie di competenze e definendo i paradigmi per la loro valutazione e certificazione. Un preciso punto di riferimento sono le *Raccomandazioni del Consiglio sull'Unione Europea relative alle competenze chiave per l'apprendimento* (2018/C 189/01). In esse si riconosce che in una realtà in cui «le tecnologie svolgono un ruolo maggiore in tutti gli ambiti del lavoro e della vita quotidiana» le competenze richieste sono cambiate e le «abilità quali la capa-

cità di risoluzione di problemi, il pensiero critico, la capacità di cooperare, la creatività, il pensiero computazionale, l'autoregolamentazione sono più importanti che mai» (punti 4 e 7 delle Raccomandazioni). In questo contesto l'integrazione e il continuo aggiornamento dell'uso delle tecnologie digitali nella sfera educativa è stata, ed è ancora, una necessità imprescindibile per il mondo della formazione, e ha richiesto di mettere in relazione i formatori, che hanno vissuto in un mondo prima e dopo lo sviluppo tecnologico, con gli studenti nativi digitali (Ferri & Scenini, 2009)[3]. Per questi ultimi la quotidianità è permeata da strumenti tecnologici che permettono un accesso unico a elementi derivanti da sfere educative diverse (come il gioco, la scrittura e la lettura) (Livingstone, 2012), e questo ha naturalmente portato gli ambienti scolastici a mettere le nuove tecnologie al servizio della didattica, con l'intento di dare agli studenti non tanto (o non solo) una preparazione tecnica per apprendere il loro funzionamento, quanto un'impostazione per comprendere il loro impatto e renderli attivi e critici nel loro uso.

I paralleli sviluppi di queste due discipline ci suggeriscono quanto nuovi archivi e nuovi approcci didattici possano capirsi e rispecchiarsi nelle necessità figlie dell'impatto del mondo digitale, in modi che forse non abbiamo ancora del tutto considerato.

3. PROSPETTIVE E CRITICITÀ DI QUESTA RELAZIONE

Recentemente è stata portata una riflessione in merito alle nuove possibilità di collaborazione tra scuola e archivi, a partire da alcune considerazioni sulle Indicazioni nazionali per i diversi ordini scolastici, di cui da poco è stata diffusa la nuova versione per la Scuola dell'infanzia e Primo ciclo di istruzione, mentre si attende la prossima pubblicazione per i cicli successivi. Le Indicazioni, rispetto ai precedenti programmi ministeriali, lasciano maggiore flessibilità alla scuola e agli insegnanti nella progettazione dei percorsi didattici e in questo contesto gli archivi possono cogliere un'opportunità per fornire il loro contributo. È necessario però partire da un cambio di visione del concetto di archivio: a quest'ultimo va riconosciuto il suo valore quale strumento per costruire la nuova conoscenza, perché mette chi si accosta ad esso nella condizione di ricercare nelle fonti, di comprenderle, di verificarle e di farle proprie (Brunetti & Pezzola, 2023).

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3   Relazione, quest'ultima, che sta ulteriormente cambiando ora che le generazioni native digitali stanno entrando nel mondo della scuola in qualità di insegnanti e non sono influenzate, come le generazioni di docenti precedenti, dalle polarità di visione sulle nuove tecnologie in ambito formativo e dall'accettazione delle stesse.

Riallacciandoci a questa riflessione, vogliamo tentare di svilupparla osservando quanto l'archivio possa avere utilità in ambito didattico anche considerando i vantaggi dati dalle risorse digitali. Se, infatti, un punto importante dei nuovi percorsi formativi è far acquisire agli alunni la capacità di sapersi documentare attraverso le tecnologie digitali – così da padroneggiare le diverse fasi di una ricerca, usare correttamente gli strumenti e analizzare criticamente le informazioni (Bonaiuti, 2024) – l'archivio nel contesto digitale può rappresentare un alleato importante. L'utilità risiede, non solo nelle metodologie che l'archivio può insegnare e, in generale, nelle sue applicazioni nell'ambito dell'*information literacy*, ma anche nella sua capacità di aiutare a riconoscere l'esistenza delle fonti primarie, a comprendere quali sono i luoghi in cui esse sono fisicamente conservate e che questi possono avere dei punti di accesso anche online.

Per tradurre in termini operativi le riflessioni sin qui sviluppate, quest'ultima sezione propone dei suggerimenti per strutturare un'attività didattica che impieghi le potenzialità offerte dall'integrazione tra l'insegnamento e l'utilizzo didattico degli archivi e delle tecnologie digitali. Questo tipo di attività si pone, tra gli obiettivi principali, quello di avvalersi dell'archivio e dei suoi strumenti informatizzati per favorire la comprensione di determinate metodologie di ricerca. Si consideri quindi il caso di un breve laboratorio di didattica della storia, da attuare presso una scuola secondaria di primo grado, con l'intento di stimolare gli alunni nell'individuazione di fonti utili alla conoscenza del passato attraverso l'uso di tecnologie digitali. A partire dall'identificazione e dalla prima analisi di un evento storico, gli alunni saranno guidati nella ricerca di informazioni a riguardo sul web, e saranno invitati ad analizzare le differenti risposte che possono essere reperite. Il percorso potrà iniziare dall'interrogazione su Google, che oggi fornisce anche un *overview* dell'AI generativa, per poi proseguire con la consultazione di pagine come Wikipedia, siti web di testate di divulgazione generalista e, infine, repository bibliografici di valore scientifico. In una fase successiva, con la mediazione di un archivista, gli alunni potranno essere accompagnati nel reperimento di inventari informatizzati o fonti primarie digitalizzate disponibili sui siti ufficiali degli istituti archivistici, statali o locali, a seconda dell'evento storico oggetto di studio e della disponibilità effettiva delle fonti online. L'archivista avrà poi il compito di illustrare agli studenti come identificare la fonti rilevanti, sulla base delle regole che sottendono la conservazione archivistica nei diversi livelli istituzionali.

Lo svolgimento di un laboratorio di questo tipo può avere una serie di vantaggi:

- rendere consapevoli gli studenti di come le narrazioni degli avvenimenti storici all'interno della manualistica abbiano dei corrispettivi a livello di fonti primarie;
- far loro comprendere come le informazioni su un medesimo evento siano disseminate sul web e quanto possano essere declinate in modi diversi (spesso attraverso una semplificazione che appiattisce la complessità storica);
- mettere gli alunni in relazione con le istituzioni che si occupano di preservare la memoria, conservarla e valorizzarla, e fare in modo che le riconoscano come luogo autorevole per il reperimento di informazioni;
- stimolare la curiosità degli studenti di vedere l'archivio dal vivo, di osservare materialmente dove si conservano i documenti, come sono fatti e quali ulteriori informazioni può rivelare la loro visione in prima persona.

In un'attività di questo tipo la mediazione di un archivista è fondamentale per far emergere anche che non tutto è digitalizzato e reperibile online e che in molti casi è ancora necessario recarsi di persona nelle istituzioni archivistiche per svolgere le proprie ricerche. L'archivista può mettere la sua conoscenza a disposizione per insegnare come orientarsi nei mezzi di corredo e agevolare gli studenti nella lettura dei documenti digitalizzati: per educare a una ricerca che analizzi realmente in modo critico le informazioni è infatti fondamentale far raggiungere una maggiore consapevolezza attorno alle istituzioni che conservano le fonti e all'esistenza di professionisti che si occupano di mediare negli ambiti della ricerca. L'utilizzo degli archivi digitali nell'insegnamento rappresenta una risorsa preziosa, ma richiede un approccio consapevole e critico. Resta pertanto essenziale il coinvolgimento di un professionista degli archivi, capace di garantire una corretta interpretazione dei materiali e in grado di individuare e segnalare eventuali criticità, come ad esempio la decontestualizzazione delle descrizioni archivistiche e dei documenti (Cavazzana Romanelli & Perillo, 2014).

L'organizzazione di iniziative di questo genere richiede, oltre a una collaborazione diretta tra archivisti, archivi, docenti e istituzioni scolastiche – senza dimenticare gli studenti – anche che la conoscenza degli archivi e delle loro dinamiche entri maggiormente nella formazione dei docenti. L'uso dell'archivio *nella* didattica può infatti essere integrato solo attraverso una maggiore presenza della didattica *degli* archivi, che garantisca una più chiara cognizione della natura di questi ultimi.

Eppure, la disciplina è in parte già presente nella formazione dei futuri docenti di materie umanistiche delle scuole medie e superiori, che in molti dei loro corsi di laurea trovano nei programmi di studio l'esame di archivistica. Potrebbe essere utile, dunque, nell'insegnamento universitario di questa disciplina, anche integrare degli approfondimenti sull'utilità didattica dell'archivio, sia per i docenti in potenza che insegneranno la storia nelle scuole, sia per i futuri archivisti che un domani, in istituzioni di conservazione, si potranno trovare a organizzare attività di promozione in collaborazione con gli istituti scolastici. Con questo non si vuole intendere di lasciare meno spazio all'archivistica tradizionale per insegnare l'uso didattico dell'archivio, ma nell'ottica della relazione complementare tra le due discipline, il fatto che gli insegnanti conoscano e siano consapevoli delle dinamiche che riguardano l'archivio può rivelarsi vantaggioso anche per diffondere in modo più capillare una conoscenza degli istituti di conservazione.

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Summary

New developments in information technology and digital innovation have significantly transformed archival institutions, making digital access to documentation easier and increasingly widespread. At the same time, educational theories have evolved to address the needs introduced by the development of the digital world and the learning styles of younger generations. In this context, education now places greater emphasis on the development of key competences rather than in rote learning, especially regarding the digital area. This article briefly explores the evolving relationship between archival science and education disciplines, with a focus on the Italian context. Some examples are presented, starting from the distinction between the use of archives in teaching activities (teaching with archives) and the teaching of archival science itself (teaching about archives). The concluding section reflects on current opportunities and challenges in this interdisciplinary relationship, and considers how, in the Italian context, the revision of the national guidelines for the different school levels, aimed at competence-based learning, can offer new opportunities to create collaboration between archives and educators. Finally, the article offers some suggestions for designing a history-focused educational activity that involves the use of informatic tools and online finding aid provided by archival institutions. This type of activity, supported by both digital resources and the expertise of archivists, can enhance students' understanding of archival practices and teach them how to access online primary sources in a more informed and critical way.

Typology: 1.01. Original scientific research

Maruška Nenezić[1]

THE ROLE OF ARCHIVES AS MEDIATORS IN STATE ARCHIVE OF MONTENEGRO

Abstract

Introduction: *This project explores the role of archivists in the popularization of archival sciences, with a particular focus on the State Archive of Montenegro. Cultural heritage, defined through archival science, along with the creator, and through the application of archival theory and practice, supported by the selection of specific methods, forms the foundation for preserving the analog heritage of a country and its cultural wealth.*

Methods: *This research employs a qualitative approach through content analysis, archival material review, and a case study. Special emphasis is placed on the concept of social memory as a key element in preserving identity and cultural heritage, as well as on the role of archivists in shaping and safeguarding it. By analyzing mechanisms for the protection and accessibility of archival materials, the study examines how archival practices contribute to strengthening Collective memory.*

Results*: Exploring archival science as a discipline tasked with addressing the needs of its users contributes to a deeper understanding and research of specific documents, thereby popularizing them and enabling society to recognize their significance for future generations.*

Conclusion: *Initiatives from the State Archive Montenegro, including the organization of various exhibitions, visits to institutions, seminars, schools, and educational activities for children through the media, aim to contribute to the recognition of the importance of archives as institutions of vital significance for society.*

Keywords:. *State Archive of Montenegro, cultural heritage, archival science, preservation, digital transformation.*

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IL RUOLO DEGLI ARCHIVI COME MEDIATORI NELL'ARCHIVIO DI STATO DEL MONTENEGRO

Abstract

Scopo: *Questo progetto esplora il ruolo degli archivisti nella divulgazione delle scienze archivistiche, con particolare attenzione all'Archivio di Stato del Montenegro. Il patrimonio culturale, definito attraverso la scienza archivistica, insieme al creatore e attraverso l'applicazione della teoria e della pratica archivistica, supportata dalla selezione di metodi specifici, costituisce la base per la conservazione del patrimonio analogico di un paese e della sua ricchezza culturale.*

Metodologia: *Questa ricerca utilizza un approccio qualitativo attraverso l'analisi dei contenuti, la revisione del materiale archivistico e un caso di studio. Particolare enfasi è posta sul concetto di memoria sociale come elemento chiave nella conservazione dell'identità e del patrimonio culturale, nonché sul ruolo degli archivisti nel plasmarlo e salvaguardarlo. Analizzando i meccanismi di protezione e accessibilità dei materiali archivistici, lo studio esamina come le pratiche archivistiche contribuiscano a rafforzare il collettivo.*

Risultati: *Esplorando la scienza archivistica come disciplina incaricata di soddisfare le esigenze dei propri utenti, essa contribuisce a una comprensione e a una ricerca più approfondite di documenti specifici, diffondendone così la conoscenza e consentendo alla società di riconoscerne l'importanza per le generazioni future.*

Conclusioni: *Le iniziative dell'Archivio di Stato del Montenegro, tra cui l'organizzazione di varie mostre, visite a istituzioni, seminari, scuole e attività educative per bambini attraverso i media, mirano a contribuire al riconoscimento dell'importanza degli archivi come istituzioni di vitale importanza per la società.*

Parole chiave: *Archivio di Stato del Montenegro, patrimonio culturale, archivistica, conservazione, trasformazione digitale.*

VLOGA ARHIVOV KOT POSREDNIKOV V DRŽAVNEM ARHIVU ČRNE GORE

Izvleček

Namen: *Projekt raziskuje vlogo arhivistov pri popularizaciji arhivskih ved, s posebnim poudarkom na Državnem arhivu Črne gore. Kulturna dediščina, opredeljena skozi arhivsko znanost in njenega ustvarjalca, ter z uporabo arhivske teorije in prakse, podprte z izborom specifičnih metod, predstavlja temelj za ohranjanje analogne dediščine države in njenega kulturnega bogastva.*

Metodologija: *Raziskava uporablja kvalitativni pristop s pomočjo analize vsebin, pregleda arhivskega gradiva in študije primera. Poseben poudarek je na konceptu družbenega spomina kot ključnega elementa pri ohranjanju identitete in kulturne dediščine ter na vlogi arhivistov pri njenem oblikovanju in varovanju. Z analizo mehanizmov za zaščito in dostopnost arhivskega gradiva študija preučuje, kako arhivska praksa prispeva k utrjevanju kolektivnega spomina.*

Rezultati: *Raziskovanje arhivske znanosti kot discipline, ki odgovarja na potrebe svojih uporabnikov, prispeva k poglobljenemu razumevanju in raziskovanju specifičnih dokumentov, s čimer jih popularizira in omogoča družbi, da prepozna njihov pomen za prihodnje generacije.*

Zaključki: *Pobude Državnega arhiva Črne gore, vključno z organizacijo različnih razstav, obiskov institucij, seminarjev, šol in izobraževalnih dejavnosti za otroke preko medijev, prispevajo k prepoznavanju pomena arhivov kot institucij, ki imajo ključen pomen za družbo.*

Ključne besede: *Državni arhiv Črne gore, kulturna dediščina, arhivska znanost, ohranjanje, digitalna preobrazba*

1 INTRODUCTION - MEDIATION AS A FUNCTION OF THE ARCHIVE

The role of archives is becoming increasingly prominent thanks to the development of modern technologies, which enable archivists to process larger volumes of documents significant to users and researchers in a much shorter time. By employing new models of operation and presentation of archival materials, the archives' role as a mediator in the transmission of knowledge and information is further emphasized.

In today's context, the application of artificial intelligence is particularly important, as its growing use opens opportunities for new analyses and the design of innovative workflows in archival practice.

As a result, the mediating function of archives in contemporary Montenegrin society which is also the focus of this study highlights the potential of archives to contribute to the preservation of collective memory through access to documents, user education, and other activities. Without regular daily operations, the preservation of documents loses its true significance, as an archive fulfills its primary function only when it serves the public.

Points out that archives function not only as that archives are not merely repositories of documents, but active participants in shaping social memory. Archivists are tasked with interpreting and presenting documents in ways that contribute to the understanding of the past and its relevance for future generations (Cook, 2013).

Through their mediating function, archives become a bridge between the past and contemporary societal needs, enabling changes in access to new information and providing answers to key questions about cultural practices and traditions of past times in our society. As a result, a new type of archive user has emerged, with clear expectations regarding information accessibility and public administration transparency,utilizing modern digital technologies for research and retrieval.

However, it is important to note that reference services are not the only activity involving mediation; Pymm emphasizes that mediation also occurs in the process of creating archives, particularly those organized around specific themes or subjects (McCausland, 2012).

The aim of this study is to explore and demonstrate how archives in Montenegro fulfill their mediating role by connecting institutions, the community, and cul-

ture. Particular emphasis will be placed on the historical development of archival activity, its significance in contemporary society, as well as the challenges and prospects for the further development of archives.

In addition to the theoretical approach, the study will include a methodological section analyzing concrete examples of activities carried out in Montenegrin archives, with a special focus on the role of archivists in preserving documentary heritage, educating users, and contributing to the preservation of collective memory and transparency.

The methodology of this study aims to demonstrate how the daily activities of archives and the work of professional staff directly influence the effectiveness of their archival function. The collection of archival materials represents the initial phase of the methodology. This is followed by the selection and processing of materials based on need and classification, it becomes possible to locate the required document efficiently.

The final phase concerns the preservation of archival documents, during which digital archiving must be implemented. At the conclusion of the study, a table presenting indicators and an overview of archival activities will be provided, illustrating the achieved results and highlighting the role of archives as mediators in society.

2 HISTORICAL DEVELOPMENT OF THE STATE ARCHIVES OF MONTENEGRO

The historical development of the State Archives of Montenegro DACG - in English, it is called SAM (hereinafter: SAM) reflects the evolution of archival practice in the region, demonstrating how institutional structures, legal frameworks, and the professional approaches of archivists have progressively shaped the management and preservation of documentary heritage. This development underscores the role of archives not only as custodians and creators of documents but also as key actors in mediation.

The SAM headquartered in Cetinje, was established in 1951 as the central institution responsible for the protection and preservation of archival holdings of national significance. Today it operates through a network of 21 archival departments distributed throughout the country, enabling it to consolidate local and national sources and thereby contribute to research, education, and the preservation of Montenegro's cultural identity (MNE).

Of particular importance is the Historical Archive of Kotor (hereinafter: HAK), responsible for preserving the rich archival heritage within the SAM. Before the establishment of a centralized archival service the HAK, together with its archival fonds and collections, constituted an invaluable source of knowledge ideal for the study of the history, everyday life, and cultural heritage of the Bay of Kotor and Montenegro.

Certain perspectives on the use of archival materials in some national archives are based on definitions of the very role of archives, which state that archival holdings represent 'a unique path to the past' and that archival records are intended for use by individuals and organizations (Klasinc, 2016).

The following section presents a table of the SAM, together with its departments, which are organizationally and territorially distributed across the entire country. This ensures equal access to archival materials for all citizens, regardless of their geographical location.

All documents of local, regional, and national importance are collected, preserved, and made available to researchers, institutions, and the wider public.

Table 1: Departments in the SAM, including the HAK

1. Department for Arrangement and Processing of Archival Material – up to 1945 – Cetinje	2. Department for Arrangement and Processing of Archival Material – from 1945 – Cetinje	3. Central Repository Cetinje (materials from the old and modern periods)	4. Department for Technical Protection of Archival Material	5. Archival Department Podgorica
6. Archival Department Danilovgrad	7. Archival Department Nikšić	8. Archival Department Kolašin	9. Archival Department Berane	10. Archival Department Andrijevica
11. Archival Department Bijelo Polje	12. Archival Department Pljevlja	13. Archival Department Budva	14. Archival Department Kotor	15.Archival Department for the Protection of Archival Material Outside the Archive
16. Archival Department Herceg Novi	17. Archival Department Bar	18. Archival Department Ulcinj	19. Archival Department Cetinje	20. Archival Department for the History of the Workers' Movement – Podgorica
21. Archival Department – Historical Archive Kotor				

Archival institutions today increasingly encourage interaction with users through their websites and disseminate information about their activities via various pres-

entations. The growing interest of foreign researchers in archival materials in Montenegro underscores the importance of digitization and the broad availability of resources to the wider public.

Archivists are not passive, neutral custodians of historical records, but active interpreters and mediators. Their work shapes the context in which records are understood and used, emphasizing the importance of considering social, cultural, and functional contexts alongside provenance (Deodato, 2006).

Activities are regularly published on institutional websites, while the rising interest in collaboration with archives abroad fosters knowledge exchange and creates opportunities for joint projects.

3 ARCHIVES AS MEDIATORS OF SOCIAL MEMORY: PROCESSES OF MEDIATION AND INFORMATION MANAGEMENT IN THE SAM

Archives are recognized as key institutions in the preservation of a nation's cultural and historical heritage. The very definition of their mediating role is reflected through a range of diverse activities between archives and the community, representing one of the central challenges in the development of archival practice. The role of the archive is in fact, to transmit valuable information swiftly and accurately, providing both scholarly and practical benefits to a wide spectrum of users.

The strategies and plans of the SAM, together with the broader framework of the country's cultural policies, have played a crucial role in shaping the development of archival practice within a contemporary context. At the same time, it is essential to consider the potential challenges and transformations faced by present day users of archival resources.

The "Memory of the World" represents the documented collective memory of the peoples of the world their documentary heritage which, in turn, constitutes a significant part of the world's cultural heritage (Rydén, 2023).

This paper demonstrates how established methods of preserving and sharing information can be reconsidered and adapted to meet contemporary needs. Through various activities such as exhibitions, workshops, presentations, and the writing of scholarly papers it is possible to observe innovative approaches to the transmission and organization of information.

The following sections provide a detailed account of the specific activities undertaken by the SAM, all of which are publicly accessible and presented on its official website.

4 MEDIATION THROUGH INTERACTIVE PRACTICES

4. 1. CASE STUDY: "ARCHIVES WEEK"

The SAM annually hosts the event *"Archives Week 2025"*, which is held across the country. During this week-long initiative, implements over 100 diverse activities, including exhibitions and presentations of archival documents, publication launches, scholarly and professional conferences, guided archival visits, as well as educational workshops and lectures. These activities exemplify the institution's efforts to engage the public and promote access to archival resources.

These activities enable the archive to establish direct engagement with its users, whereby cultural heritage is not only preserved but also actively presented, interpreted, and integrated into the contemporary social context, fostering a deeper understanding and appreciation of historical sources.

This study examines the historical ways in which children have engaged with archives and museums (Croen & Schlanker, 2025). In an addition the SAM, increasingly invests in educational activities for young audiences, aiming to introduce them to archival work and to foster a deeper understanding of the role and significance of archives in society.

The mediating role of the SAM: Through these activities, archives acts as a mediator, transmitting information between archival collections and the wider public, explaining the context and significance of archival documents, promoting dialogue on cultural heritage and its role in contemporary society, and engaging diverse social groups including schoolchildren, university students, and the general public in educational initiatives.

Practicalapplication: This approach enables users to take an active role in the preservation and interpretation of history, rather than remaining passive recipients of information. Direct engagement with archival materials and professionals, including visits to universities, fosters a deeper understanding of cultural heritage, promotes critical thinking, and strengthens a sense of responsibility and respect for its value.

4. 2. CASE STUDY: „ANTI-FASCIST ASSEMBLY FOR THE NATIONAL LIBERATION OF MACEDONIA"

The most recent exhibition organized by the SAM is titled *"Anti-Fascist Assembly for the National Liberation of Macedonia (further ASNOM) – An Expression of the Sovereign Will of the Macedonian People."* The exhibition opened on 5 September 2025 in the multimedia hall of the Ministry of Culture and Media in Cetinje, in collaboration with the SAM and ASNOM.

This exhibition exemplifies how the State Archives of Montenegro (DACG) *in English, it is called SAM* - actively mediates the transmission and interpretation of archival materials, enabling visitors to participate in the preservation and understanding of shared history.

By presenting the significance of ASNOM and its impact on the historical development of the region, SAM not only promotes shared cultural heritage but also strengthens professional collaboration between archival institutions, fostering dialogue and educational engagement across diverse social groups.

4. 3. CASE STUDY: RETURN OF ARCHIVAL MATERIALS FROM VIENNA RETURN OF ARCHIVAL MATERIALS FROM VIENNA – A HISTORIC MOMENT FOR THE SAM

The SAM successfully repatriated archival materials from the period of the Principality and Kingdom of Montenegro, which had ended up in Vienna during the First World War, after more than a century.

The project was carried out in collaboration with the Austrian State Archives and has significantly enriched Montenegro's cultural and historical heritage, enabling a deeper understanding of the country's political and social development.

This event clearly demonstrates SAM's role as a mediator in the preservation and return of cultural and historical heritage. The archive's activities not only contribute to the protection and presentation of historical documents but also strengthen international cooperation and facilitate the connection between the past and contemporary society.

4. 4. CASE STUDY: THE PROMOTION AND ACCESSIBILITY OF DIGITIZED ARCHIVAL MATERIALS

The SAM continuously works on digitizing its collections to provide citizens and researchers with easier and faster access to information. This process involves the

careful scanning and processing of documents to create high-quality digital copies, which are subsequently organized and stored in secure electronic databases.

For example, ARHIMED has signed a contract with the State Archives for the digitization of the complete land registry records from the Austrian period, which are kept in the archival departments in Bar, Budva, Herceg Novi, Kotor, as well as in the Historical Archive of Kotor (Pejovic & Katelan, 2012).

In contemporary archival science, the concept of the archive as a mediator is increasingly emphasized. This notion implies the role of the archive as an intermediary between:

- the past and the present,
- the state and the citizens,
- public institutions and the research community,
- cultural heritage and contemporary societal needs.

This initiative not only enhances the efficiency of research but also supports educational activities, allowing students, scholars, and the wider public to engage more deeply with Montenegro's rich cultural and historical heritage.

5 INSTITUTIONAL PERFORMANCE INDICATORS OF THE SAM: COMPLETED TABLE (2024/2025)

In this paper, the performance indicators of SAM for 2024/2025 are presented not merely as a list of figures, but as a narrative illustrating institutional change, the challenges encountered, and the concrete steps taken toward enhancing accessibility, user engagement, and inter-institutional collaboration.

An indicator, whether quantitative or qualitative, translates abstract objectives (e.g.,"greater accessibility," "enhanced cooperation") into measurable data; it is a tool that enables us to monitor progress, detect problems, and plan targeted interventions (Simister, 2023).

The table that follows offers a concise yet informative snapshot for 2024 a set of metrics reflecting digitization efforts, the scope of public and educational activities, outcomes in the repatriation of holdings, and the degree of inter-institutional exchange. Viewed through the prism of a single year, this sequence of values tells a story about institutional strategy: where we have been, what we have achieved, and where future efforts should be directed.

Table 2: Indicators and Work Reports of SAM

Indikator	report / reported 2024	source	Proposal for 2025 (target)
Number of digitized documents (annual)	Not specified — the report states: 'work on creating conditions for a continuous digitization process,' but does not provide the total number of scanned/digitized documents	Report 2024	5,000 documents/year (realistic initial target; can be adjusted once measurements are implemented)
Visits to the digital portal (unique visitors	Not specified in the report	Report 2024	10,000 UV/year (target +30% annual growth with promotion)
Direct contacts / inquiries (phone/visits)	168 contacts (contacted by phone/visited	Report 2024	Monitoring: reduce response time, maintain/increase engagement by +10%
Reading room / users (examples from the report)	Examples: 6,790 items reviewed in one activity; 2,179 items selected for preservation in another (referring to specific actions in the departments).	Report 2024	Goal: +15% users / +digital access (increase the number of online reservations/virtual inquiries)
Number of educational / research partnerships (listed partners	The report notes cooperation with ministries, the National Library, the University of Montenegro, several municipalities, and schools — at least 10 named partners.	Report 2024	Goal: +3 new formal partnerships per year (schools, universities, museums)
Budget / capital expenditures for projects (digitization / equipment	The report describes the need to increase funds and activities for CAPEX, but the total amount allocated specifically for digitization is not provided	Report 2024	Recommendation: plan approximately €100,000 per year for an intensive phase of digitization (phased/transparent monitoring).

The performance indicators of SAM for 2024 are presented in this table, compiled based on publicly available information and with the support of the artificial intelligence tool Chat GPT, while the data were sourced and interpreted from the SAM, annual Report for 2024.

The tabular overview provides key metrics, including document digitization, visits to the digital portal, user engagement, educational and research partnerships, as well as budgetary and capital investments.

In this way, it offers a comprehensive evaluation of the archive's activities and its role as a mediator between historical holdings and the wider public, while highlighting the institution's ongoing efforts to enhance accessibility and knowledge exchange.

The analysis of the activities of the SAM during 2024 - 2025 shows that the institution not only preserves and presents archival holdings but also actively functions as a mediator between historical sources and the wider public.

Performance indicators including document digitization, visits to the digital portal, user engagement, educational and research partnerships, as well as budgetary and capital investments - highlight the institutional strategy and the ongoing efforts of SAM to enhance accessibility and knowledge exchange.

In light of questions from the relevant literature. "*In what ways do community archives and their staff challenge traditional archival modes of practice? Do community archives work within or against dominant frameworks for institutional sustainability? Do community archives challenge or replicate dominant custody practices?*" (Zavala, 2017).

It becomes clear how SAM balances the preservation of traditional archival practices with addressing contemporary community needs. Through initiatives such as educational programs, university visits, and public events, the archive not only replicates institutional standards but also reinterprets them, enabling users to actively participate in the preservation and interpretation of history.

This perspective highlights that archives can serve as a vital link between the past and present-day societal needs, while also re-examining established practices of preservation and access. Through its commitment to transparency, user engagement, and international collaboration, SAM demonstrates that an archive does not have to operate solely within existing institutional frameworks. Instead, it can act as a driver of change, strengthening the long-term sustainability and social relevance of archival practice in both digital environments and socially engaged contexts.

6 CONCLUSION

The State Archive Montengro is confronted with the challenge of adapting to diverse generations of users and evolving technologies. While digitization, online services, and email notifications facilitate access to information, a portion of the user community still relies on traditional methods. The digitization of materials, the distribution of notifications via email, and activities on the Archives' website facilitate access to information, yet a portion of the user community still relies on traditional methods of information use.

The replacement of outdated information systems with modern solutions, alongside the integration of social media as channels of communication, constitutes a crucial step in overcoming this gap within archival operations.

Ensuring the sustainable application of digital services requires a strategic approach and thorough consideration, encompassing continuous user education, the design of simple and user-oriented digital platforms, as well as the regular updating of content on the available platforms. In this way, the Archives not only enhance access to and availability of materials but also reinforce their role as a mediator between citizens and institutions, ensuring that digital transformation contributes to transparency, efficiency, and the broader social relevance of archival practice in Montenegro.

Through digitization, the development of services, and public programs, the Archives foster transparency, accelerate the processing of requests, and stimulate active user participation in shaping contemporary approaches. Just as mediation has been well established in many countries as a method of dispute resolution whether through practices that preceded legislative frameworks or as a mandatory pre-trial procedure with formal recognition (Suhkostavska, 2020).

The SAM also assumes a mediating role. Through the digitization of materials, facilitated access to documents, and the provision of user support, the Archives mediate between citizens and institutions, thereby contributing to more effective communication and smoother workflows

In this mediating process, the ultimate outcome of the individual's cognitive activity is knowledge. Such considerations make it possible to argue that archives, in addition to their other functions, also play an important role in the production of knowledge (Ferreira, 2019).

In order to fulfill this role, it is essential for archivists to engage in continuous learning and professional development through formal education, specialized training, and research activities. Writing scholarly articles and opening archives to the public not only contributes to a better understanding of archival practice but also strengthens collective memory and identity. In this way, archives become a bridge between information and those who need it, reaffirming their crucial role in society.

In their mediating role, archives do not merely serve to preserve and organize historical materials they actively assist people in acquiring knowledge. By facilitating easier access to information, users can explore topics of interest, learn, and make more informed decisions. Thus, archives become spaces where knowledge is not only preserved but also developed and transmitted.

That's why finding and sharing the right information matters so much. Only relevant and clearly explained facts let the SAM help people effectively. Staff need ongoing, practical training and opportunities to share what they learn. It's also important that archivists know the collections well this helps them find sources, organize items correctly, and show them to users in a useful way. By investing in skilled staff and clear information practices, the Archives make it easier for people to get what they need and strengthen their role as a link between citizens and institutions.

In this way, the Archives are confirmed not only as guardians of the past but also as active participants in shaping the present and laying the foundations for the future. Thus, the role of the Archives transcends the boundaries of an institution and becomes a broader social process that connects people, knowledge, and the community.

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Summary

The State Archives of Montenegro functions as a key mediator between historical sources and the public, ensuring that archival materials are accessible, meaningful, and useful to diverse audiences. By combining digitization, online services, and traditional access methods, the Archives respond to the needs of different generations of users while maintaining professional archival standards. The

growing use of modern technologies, including artificial intelligence, enables archivists to process larger volumes of documents more efficiently and to design innovative workflows that enhance knowledge transmission.

Through initiatives such as "Archives Week," exhibitions, educational workshops, and public programs, SAM actively engages users in the preservation, interpretation, and understanding of history. Case studies, including the ASNOM exhibition and the repatriation of archival materials from Vienna, illustrate how the Archives transmit knowledge, promote dialogue about cultural heritage, and foster collaboration at both national and international levels. These activities also encourage users to transition from passive recipients of information to active participants in the archival process, developing a deeper appreciation of Montenegro's cultural heritage.

Central to SAM's mediating role is the accurate identification and clear presentation of information. Skilled staff, continuous professional development, and thorough familiarity with archival holdings ensure that information is properly contextualized and accessible, enabling users to conduct research, learn, and make informed decisions. Reference services, thematic archival collections, and educational initiatives further support this mediating function, highlighting the archive's role as a bridge between historical knowledge and contemporary societal needs.

The historical development of SAM, established in 1951 and headquartered in Cetinje, reflects the evolution of archival practices in Montenegro. Today, SAM operates through 21 archival departments nationwide, consolidating local and national sources and providing equal access to documents of local, regional, and national significance. Special attention is given to the HAK, which preserves rich archival heritage and offers invaluable insights into the history, culture, and daily life of Montenegro.

By bridging past and present, supporting knowledge production, and encouraging public participation, SAM demonstrates that archives are more than repositories they are active participants in shaping social memory, preserving cultural heritage, and fostering engagement in Montenegro's social and cultural life.

Typology: 1.04. professional article

ARCHIVAL SCIENCE AND OUTREACH IN SMALLER POLISH COMMUNITIES OF
THE BANAT REGION: EXPANDING ACCESS BEYOND DOCUMENTS TIJANA RUPČIĆ

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Tijana Rupčić[1]

ARCHIVAL SCIENCE AND OUTREACH IN SMALLER POLISH COMMUNITIES OF THE BANAT REGION: EXPANDING ACCESS BEYOND DOCUMENTS

Abstract

Purpose: *This article investigates the little-known history of the Polish Protestant community in Ostojićevo, a village in Northern Banat, Serbia. The study aims to uncover how this group, originating from Wisła in Cieszyn Silesia and migrating in the nineteenth century within the Habsburg monarchy, negotiated identity in a multiethnic environment where official records often misclassified them.*

Methodology: *Using a case study approach, the research draws on civil registers, church books, factory records, and oral testimonies. Special attention is given to the methodological challenges created by archival silences and the categorical practices that obscured the community's presence.*

Results: *The study reconstructs the history of this Polish Protestant group in Ostojićevo, showing how their experiences complicate established narratives of migration, assimilation, and ethnic classification in the Habsburg borderlands.*

Conclusion: *The case demonstrates the value of microhistorical research in illuminating broader processes of migration and identity formation. It further highlights the active role of archivists and historians in recovering marginalized histories shaped by the silences and biases of archival practices.*

Keywords: *Polish diaspora, archives, migration, identity, Ostojićevo, microhistory, Habsburg Empire*

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SCIENZA ARCHIVISTICA E DIVULGAZIONE NELLE PICCOLE COMUNITÀ POLACCHE DELLA REGIONE DEL BANATO: AMPLIARE L'ACCESSO OLTRE I DOCUMENTI

Abstract

Scopo: *questo articolo indaga la storia poco conosciuta della comunità protestante polacca di Ostojićevo, un villaggio nel Banato settentrionale, in Serbia. Lo studio mira a scoprire come questo gruppo, originario di Wisła nella Slesia di Cieszyn e migrato nel XIX secolo all'interno della monarchia asburgica, abbia negoziato la propria identità in un ambiente multietnico in cui i registri ufficiali spesso li classificavano in modo errato.*

Metodologia: *Utilizzando un approccio basato su casi di studio, la ricerca attinge a registri civili, libri ecclesiastici, registri di fabbrica e testimonianze orali. Particolare attenzione è riservata alle sfide metodologiche create dai silenzi archivistici e dalle pratiche categoriche che hanno oscurato la presenza della comunità.*

Risultati: *lo studio ricostruisce la storia di questo gruppo protestante polacco a Ostojićevo, mostrando come le loro esperienze complichino le narrazioni consolidate di migrazione, assimilazione e classificazione etnica nelle zone di confine asburgiche.*

Conclusioni: *Il caso dimostra il valore della ricerca microstorica nel mettere in luce processi più ampi di migrazione e formazione dell'identità. Inoltre, evidenzia il ruolo attivo degli archivisti e degli storici nel recuperare storie emarginate, plasmate dai silenzi e dai pregiudizi delle pratiche archivistiche.*

Parole chiave: *diaspora polacca, archivi, migrazione, identità, Ostojićevo, microstoria, Impero asburgico*

ARCHIVAL SCIENCE AND OUTREACH IN SMALLER POLISH COMMUNITIES OF
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ARHIVSKA VEDA IN DOSEG V MANJŠIH POLJSKIH SKUPNOSTIH V REGIJI BANAT: ŠIRJENJE DOSTOPA ONKRAJ DOKUMENTOV

Izvleček

Namen: *Članek raziskuje malo poznano zgodovino poljske protestantske skupnosti v Ostojićevu, vasi v severnem Banatu v Srbiji. Študija želi pokazati, kako je ta skupina, ki izvira iz Wisłe (Tešinska Šlezija) in se je v 19. stoletju v okviru habsburške monarhije preselila v Banat, oblikovala svojo identiteto v večetničnem okolju, kjer so bili v uradnih zapisih pogosto napačno razvrščeni.*

Metodologija: *Z uporabo študije primera raziskava temelji na civilnih matičnih knjigah, cerkvenih knjigah, tovarniških evidencah in ustnih pričevanjih. Posebna pozornost je namenjena metodološkim izzivom, ki jih ustvarjajo arhivska znanost in kategorizacijske prakse, ki so zakrivale prisotnost skupnosti.*

Rezultati: *Študija rekonstruira zgodovino poljske protestantske skupine v Ostojićevu in pokaže, kako njihova izkušnja zapleta uveljavljene pripovedi o migracijah, asimilaciji in etničnem razvrščanju v habsburških obmejnih območjih.*

Zaključki: *Primer dokazuje vrednost mikrozgodovinskih raziskav pri osvetljevanju širših procesov migracij in oblikovanja identitet. Poleg tega poudarja aktivno vlogo arhivistov in zgodovinarjev pri odkrivanju marginaliziranih zgodovin, ki so bile zamolčane in zavite v pristranskost arhivske prakse.*

Ključne besede: *poljska diaspora, arhivi, migracije, identiteta, Ostojićevo, mikrozgodovina, Habsburška monarhija*

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ARCHIVAL SCIENCE AND OUTREACH IN SMALLER POLISH COMMUNITIES OF
THE BANAT REGION: EXPANDING ACCESS BEYOND DOCUMENTS TIJANA RUPČIĆ

INTRODUCTION

The image of the archivist is often shaped by stereotypes of quiet routine: cataloguing documents, answering requests, and preserving fragile records. Yet the archive is far from a neutral repository. It is a site of encounter, negotiation, and sometimes disruption. Moments arise when expected patterns of classification and retrieval are broken by questions that seem out of place, that do not correspond to any established catalogue entry. Such moments unsettle the assumed completeness of archival knowledge and force both archivist and historian to confront the limits of documentation. Archival theorists such as Jacques Derrida have drawn attention to the *violence of the archive,* the way institutions shape memory by preserving certain traces and excluding others (Derrida, 1996). On the other hand, Terry Cook (Cook, 2011) and Verne Harris (Harris, 2020) have emphasized the archivist's active role as mediator and interpreter of these traces.

It is within this theoretical horizon that I situate my own encounter with the forgotten Polish Protestant community of northern Banat. On an early spring day in 2016, while working in a small local archive in Vojvodina, Serbia, my routine was interrupted by two visitors from Poland who requested documentation about their ancestors from the village Ostojićevo. At first, I doubted the accuracy of their claim. My knowledge of the ethnic mosaic of this region did not include any Polish settlements, let alone Protestant ones. Yet the duty of the archivist is to question doubt through evidence.

Several hours of research revealed that the names my visitors provided did indeed appear in local records, some even explicitly identified as Polish. What seemed at first to be mistaken inquiry turned into the beginning of a microhistorical investigation. How had Polish Protestants settled in northern Banat, far from their homeland? What traces of their existence remained in the archives, and what silences concealed them? And how could their history be reconstructed from fragmentary, scattered, or mislabeled sources?

This article seeks to answer these questions. I begin with a historical overview of the Banat region as a borderland of empires and ethnicities. I then turn to the specific migration of Polish Protestant from Wisła in Cieszyn Silesia, situating their arrival in the context of Habsburg labor and settlement policies. I then discuss the methodological challenges of tracing their history in the archives, focusing on issues of conflated identities, archival silences, and the role of oral testimony.

Finally, I reflect on the significance of this microhistory for understanding migration, identity, and archival practice in Central and Southeastern Europe.

NORTHERN BANAT AS A BORDERLAND

The Banat region occupies a singular place in the historical geography of Central and Southeastern Europe. Situated at the confluence of major rivers, the Danube to the south, the Tisza to the west, and Mures to the north, it has long been a natural crossroads. For centuries, Banat was a frontier space between empires, armies, and religions, a fact that profoundly shaped its demographic and cultural profile.

Between 1552 and 1718, Banat formed part of the Ottoman Empire under Temesvar Eyalet (David, 1999). Ottoman rule left the region militarized and economically underdeveloped. Continuous warfare, plague outbreaks, and forced population movements reduced many settlements to "pustara," empty plains dotted with shepherd encampments. When the Habsburgs seized the region after the Treaty of Passarowitz, they encountered what they considered an underpopulated and strategically vulnerable land (Ingrao and Pešalj, 2011). The imperial response was ambitious: Banat was recognized as the Banat of Temesvár, a crown land directly administrated from Vienna until 1778 (Petrovics, 2009).

The Habsburg state used Banat as a laboratory of colonization and modernization. Large-scale migration campaigns brought settlers from across the monarchy and beyond: Germans from Swabia, Serbs and Romanians, Hungarians, Slovaks, Ruthenians, Jews and many other smaller groups (Rupčić, 2017). Officials sought not only to repopulate the land but also to stabilize it by diversifying its ethnic composition and securing loyalty through land grants and privileges. At the same time, infrastructural projects such as the Bega Canal, road reconstruction, and swamp drainage transformed Banat into one of the empire's most intensively managed frontier regions (Halbac-Cotoara-Zamfir, 2015).

After 1778, Banat was reincorporated into the Hungarian counties Torontal, Temes, and Krassó-Szörény, and autonomous Privileged District of Velika Kikinda, but its frontier character remained (Rupčić, 2017). The coexistence of multiple languages, confessions, and traditions fostered a distinctive regional identity was flexible and situational: religion might bind them to one community, language to another, and imperial administration to yet another.

Ostojićevo, known historically as Tiszaszentmiklós, exemplifies these dynamics. Archeological remains such as kurgan mounds and Iron Age settlements testify to its long-standing role as a meeting point of cultures. Medieval documents mention it as Rasán-Szent-Miklós, a settlement under Hungarian rule (Tibor, 2014). Ottoman conquest in the sixteen century left it depopulated, recorded as abandoned pastureland. Its revival came only under the Habsburgs in the eighteenth century, when it was resettled as part of the broader reorganization of Torontal County (Gratien, 2022). By the later eighteenth and nineteenth centuries, Ostojićevo resembled many Banat villages: predominantly agricultural, with Serbs, Hungarians, Germans, and Slovaks living side by side. Yet censuses and parish registers reveal the presence of additional, smaller groups, among them a handful of Polish families of Protestant confession. In absolute terms, their number was modest, but their very presence illustrates Banat's openness to unlikely migrations. For the Habsburg monarchy, Ostojićevo and similar villages functioned as receptacles of diversity, small nodes in a wider imperial strategy of population management.

The twentieth century brought further upheavals. After First World War, Banat was partitioned between the Kingdom of Serbs, Croats and Slovenes (later Kingdom of Yugoslavia), Romania, and Hungary (Batt, 2002). Ostojićevo fell within Yugoslavia, though cross-border contact remained common. Second World War and its aftermath reshaped the ethnic map again: many Germans were expelled from Yugoslavia, Hungarians faced suspicion, and new socialist policies encouraged collectivization and industrialization. Yet even though these transformations, Banat retained its reputation as a "microcosm of Central Europe," where different ethnic groups coexisted, sometimes uneasily, but often in ways that created hybrid cultural forms.

To understand the Polish Protestants of Ostojićevo, therefore, one must first appreciate Banat itself as a borderland shaped by migration, imperial design, and shifting sovereignties. Their arrival was not an anomaly but a part of broader pattern of resettlement that made Banat what it is: a landscape layered histories, where small communities could take root in unexpected places and leave traces that survive only in fragments of memory and archive.

THE MIGRATION OF POLISH PROTESTANTS

The arrival of Polish Protestants in Ostojićevo must be situated within the broader patterns of population mobility across the Habsburg monarchy in the nineteenth century. The community traces its roots to the town of Wisła in Ceszyn Silesia, a region whose history itself reflects the entanglements of empire, confession, and language. Cieszyn Silesia was a borderland in its own right, divided between Austrian and Prussian sovereignties after the eighteenth century. It was an area where Poles, Czechs, and Germans coexisted, and where the Reformation had taken deep root. By the nineteenth century, Wisła had become a center of Polish Lutheranism, a rare phenomenon in a monarchy dominated by Catholicism (Marcol, 2017).

The socio-economic conditions of Cieszyn Silesia in the nineteenth century provided both push and pull factors for migration. Land scarcity and economic pressure weighed heavily on smallholders. For Protestant families, additional motives included the search for spaces where their confessional identity would be tolerated or even welcomed. The Habsburg monarchy, despite its Catholic predominance, had by the late eighteenth century established a regime of relative toleration for Lutherans and Calvinists under the Patent of Toleration (1781) (O'Brien, 1969). In Banat, where officials sought industrious settlers to cultivate land and work in newly established industries, Protestants were seen as reliable and disciplined. Migration from Wisła to Banat was not a mass movement but rather a chain migration: a few families departed first, and others followed through kinship and village ties (Marcol, 2017). By mid-nineteenth century, records indicate the presence of Polish-speaking Protestants in Ostojićevo, often described in documents as "Polish Evangelicals." Their numbers never exceeded a few dozen families, yet they formed a distinct node in the wider mosaic of Banat migration. They found employment in agriculture and, later, in industrial enterprises such as the saltpeter industry.

For the Polish migrants themselves, resettlement meant negotiating a complex set of identities. In Ostojićevo, they lived alongside Slovaks who were also Lutherans, Hungarians who were predominantly Calvinists or Catholics, and Serbs who were Orthodox. Linguistic proximity to Slovak facilitated communication, and in many official documents Polish families were recorded simply as Slovak, reflecting both administrative convenience and a broader fluidity of ethnic catego-

rization in the monarchy. Yet the presence of Polish surnames, oral traditions, and occasional references to "Polish" nationality in censuses indicate that a sense of distinctiveness remained. For Vienna and Budapest, the classification of subjects was less about ethnographic precision than about manageability. Categories such as "Slovak" or "other" absorbed minorities like the Poles in Ostojićevo, erasing them from the statistical record even as they lived their daily lives with awareness of a different heritage.

The migration of Polish Protestants to Banat thus exemplifies how the Habsburg Empire functioned as a space of both opportunity and effacement. The monarchy's demographic engineering created openings for communities such as the Wisła Protestants, who found work and land in distant Ostojićevo. At the same time, the very bureaucratic logic that facilitated their resettlement also rendered them invisible, classifying them into broader categories that obscured their distinct origins. The result was a paradox: a community that existed, thrived, and contributed to local society, yet one that official histories almost entirely forgot.

ARCHIVAL CHALLENGES AND METHODOLOGICAL APPROACHES

The rediscovery of the Polish Protestant community in Ostojićevo began not with a well-defined research project but with disruption. When the Polish visitors entered the archive in Kikinda, their request did not match any of the categories by which the holdings were organized. There was no entry for "Poles in Banat" in the finding aids, no folder of correspondence, no collection of church records neatly labeled as Polish. What they asked for did not exist, at least not in the official archival sense. Yet this absence was precisely the clue that something had been forgotten.

Archival research in Banat is an exercise in patience and improvisation. Many of the surviving records are fragmented: brittle civil registers with fading ink, baptismal books that are water-stained, or payroll lists written in cursive or gothic letters. Each search involves long hours in dimly lit reading rooms, inhaling the smell of dust, tracing surnames through pages that often conceal as much as they reveal. To locate traces of Poles, I began scanning for distinctive endings: -*ski*, -*czyk*, *sz*. The work resembled detective labor, piecing together fragments into tentative narratives.

But archival discovery is rarely straightforward. The same surname might appear once as "Polish," another time as "Slovak," and still another without any ethnic designation. In one baptismal record, a family was entered as "evangelikus tót" (Slovak Evangelical), through oral testimony later confirmed that they were remembered locally as "Poljaci." At times, the classification seemed arbitrary, dependent on the scribe's assumptions of the bureaucratic categories available in a given year. Such inconsistencies illustrate what scholars of archives describe as "archival silences": the gaps, distortions, and misclassifications that shape the historical record.

The case of Ostojićevo highlights how archives are not neutral containers of the past but active producers of historical meaning. Categories of nationality and confession were themselves political constructs, reflecting the needs of imperial census-takers or local administrators rather than the lived realities of borderland communities. In Trouillot's terms, silences enter the record at multiple moments: when events are created, when they are documented, and when they are archived (Trouillot, 2015). The Poles of Ostojićevo were silenced not through deliberate erasure but through the more banal mechanism of bureaucratic simplification. Derrida's insight that archive is a site of power is palpable in this context. What could be named and classified became visible to history; what fell outside those categories risked being forgotten. The designation "Slovak" swallowed up Poles because it was administratively convenient, reinforcing a particular map of ethnic diversity that excluded communities too small or ambiguous to matter. For historians, this means that the archive must be read not only for what it contains but also for what it refuses to contain.

To counter these silences, I turned to sources beyond the traditional archive. Oral testimonies proved indispensable. Elderly villagers recalled stories of "Poljaci" who attended the Lutheran church, sang hymns in a slightly different accent, and occasionally corresponded with relatives in Poland (Marcol, 2020). These memories were fragmentary and often tinged with nostalgia, but they filled the gaps left by censuses and registers. One interviewee vividly recalled how, during the socialist era, the Polish embassy would send representatives to visit Ostojićevo, an event that reinforced for the community that their identity had not been entirely forgotten. Industrial archives also offered unexpected insights. The records of various factories in Ostojićevo and nearby Novi Kneževac listed employees by name,

occupation, and sometimes place of origin. Among these dusty ledgers, Polish sur-names appeared, anchoring the migrants not only in the rural economy but also in the industrial transformation of Banat. These sources suggested that the Poles were not marginal figures but active participants in the region's economic life.

The process of piecing together these fragments resembled the construction of a mosaic. Each shard, whether a baptismal entry, a census line, a half-remembered anecdote, was insufficient on its own. Yet together, they revealed a pattern: a small, resilient community negotiating its place in a shifting borderland. The narrative that emerged was less about grand historical events than about the per-sistence of traces and the effort required to make them visible again. Methodolog-ically, this experience underscores the need for a flexible, multi-source approach when studying small diasporic groups. Paper archives, oral memory, and material remnants must be read in dialogue, each compensating for the silences of the other. It also reminds us that the historian's own positionality matters: it was only because of the visitors' question that I began to search in directions I would other-wise not have considered. Their disruption of archival routine became the catalyst for a history that might otherwise have remained untold.

IDENTITY, ASSIMILATION, AND PERSISTENCE

The Polish Protestant community of Ostojićevo offers a compelling case study of how identity is negotiated in multiethnic borderlands. Unlike larger groups such as Serbs, Hungarians, or Romanians, who could draw upon established institu-tions, schools, and cultural associations, the Poles never possessed the demographic weight to secure autonomous structures. Their survival depended on delicate bal-ancing: blending into surrounding communities while maintaining subtle markers of distinctiveness. Official census records provide the most systematic, if problem-atic, lens through which to observe this balancing act. In the Austro-Hungarian cen-suses of the late nineteenth and early twentieth centuries, nationality was usually defined by "language of everyday use" (Scheer, 2018). This method disadvantaged small minorities, especially when their dialects overlapped with larger groups. For the Poles of Ostojićevo, whose speech shared affinities with Slovak, the category "Slovak" often absorbed them. In 1910, the last imperial census, they appear only indirectly, hidden in the residual "other" category or recorded as Slovaks.

After the First World War, when Banat was divided between Yugoslavia, Romania, and Hungary, census categories shifted again. The interwar Kingdom of Yugoslavia sought to integrate its minorities into the umbrella category of "Yugoslavs," encouraging declarations that blurred ethnic distinctions. Oral testimony indicates that some Polish families complied, while others chose "Slovak" or "Serb" depending on context. The result was a pattern of fluid self-identification: a community that adapted its public face to political regimes while preserving private forms of difference. This fluidity should not be interpreted as simple assimilation or loss. Rather, it reflects what Rogers Brubaker calls "identification without identity," a process in which individuals strategically adjust their categories without necessarily abandoning their sense of heritage. In Ostojićevo, surnames, family traditions, and confessional affiliation anchored Polishness even as official statistics obscured it (Marcol, 2020).

Religion provided the most stable axis of continuity. The Evangelical Church, shared with Slovaks, offered institutional belonging even if it did not formally recognize a separate Polish community. Services were conducted in Slovak, but families often prayed or sang hymns at home in their Wisła dialect. Oral testimonies recall mothers and grandmothers teaching children "Polish prayers," passing on fragments of a linguistic and spiritual heritage that the church itself could not preserve (Marcol, 2020). The Protestant ethos of sobriety, discipline, and literacy also helped the community maintain cohesion. Evangelical parishes emphasized education, and although formal schooling was usually in Hungarian or later Serbian, literacy in multiple languages enabled Polish families to correspond with relatives in Poland or to read religious tracts sent by Protestant organizations abroad (Marcol, 2020). Religion, therefore, was not only a spiritual anchor but also a cultural bridge linking the community to transnational networks.

Beyond the church, cultural expression became another means of persistence. Archival traces and oral memories point to occasional folk ensembles, which performed dances and songs in Polish costume during village festivals. These events, though sporadic, symbolized the community's claim to a distinct heritage (Marcol, 2023).

The socialist period brought new opportunities. Factories in Yugoslavia functioned not only as sites of production but also as centers of cultural life (Marcol, 2023). Workers' councils organized holiday events, sports clubs, and cultural

evenings. In Ostojićevo and nearby towns, Polish workers participated actively in these initiatives. Oral recollections mention "Polish Days," where workers prepared traditional dishes, displayed embroidered costumes, and performed folk dances for colleagues. These events, while encouraged by the state's policy of "brotherhood and unity," also provided a rare space for Poles to assert visibility in a society where census categories still rendered them marginal. This intertwining of cultural persistence with socialist structures underscores the adaptability of the community. They did not resist assimilation outright but selectively embraced frameworks, whether religious institutions or factory cultural programs, that allowed them to preserve fragments of their identity.

By the late twentieth century, demographic decline had reduced the community to a fraction of its former size. Emigration to Poland, intermarriage, and the general outflow of rural youth to urban centers thinned their ranks. Census data from 2002 counted around 300 people of Polish origin in Ostojićevo, while embassy estimates later halved that figure (Popis stanovništva, 2002). Yet even in decline, the persistence of memory remains striking. Families continue to emphasize their Polish roots when recounting genealogies, and community associations, however small, still organize cultural events (Marcol, 2023).

In this sense, persistence does not mean the survival of a fixed identity but the continual renegotiation of belonging. The Poles of Ostojićevo never formed a homogeneous or bounded group; their identity has always been relational, shaped by interactions with Serbs, Slovaks, Hungarians, and the shifting regimes of empire, monarchy, socialism, and post-socialism. Their story illustrates how small diasporic communities endure not by isolating themselves but by weaving their heritage into the fabric of local society, leaving subtle yet enduring imprints.

MICROHISTORY AND THE VALUE OF SMALL COMMUNITIES

The history of the Polish Protestant community in Ostojićevo is, by any statistical measure, a marginal story. Their numbers never rivaled those of the larger ethnic groups in Banat; they left no monumental architecture, no newspapers, and only a thin archival footprint. Yet it is precisely in these small, fragile traces that the significance of microhistorical inquiry becomes evident. Microhistory, as developed

by Carlo Ginzburg, Giovanni Levi, and other historians since the 1970s, is concerned with the "exceptional normal": the small-scale event, community, or individual whose story illuminates larger structures of power and culture. The classic example of Menocchio, the sixteenth-century miller at the center of Ginzburg's *The Cheese and the Worms*, demonstrated how even one person's testimony could shed light on the diffusion of ideas, the policing of orthodoxy, and the intellectual world of early modern peasants (Ginzburg, 2013). In a similar way, the Poles of Ostojićevo function as a microhistorical lens into the workings of empire, nationalism, and identity in Central Europe's borderlands. Through their story, we see how imperial bureaucracies categorized populations, how census officials simplified complex identities, and how local communities navigated between multiple linguistic and confessional worlds. The fact that the Poles are barely visible in official records is not a limitation but a revelation: it shows us the mechanisms by which states rendered certain groups legible while consigning others to invisibility. To reconstruct their history is to reverse-engineer these processes of silencing.

Studying a small diaspora such as the Ostojićevo Poles also challenges conventional hierarchies of historical importance. National historiographies often privilege the majority, the politically dominant, or the militarily decisive. By contrast, minorities without a state, a press, or an army are easily ignored. Yet such groups reveal dynamics that majorities take for granted. The Poles demonstrate how identity was not fixed but negotiable, how individuals could be "Slovak" in church records, "Yugoslav" in a census, and "Polish" at home. These practices destabilize nationalist narratives that assume clear and immutable categories. Furthermore, the Poles' story highlights the role of memory and everyday life in preserving heritage. While national institutions in Warsaw or Belgrade may never have paid them much attention, the villagers of Ostojićevo carried on traditions of language, song, and prayer that quietly defied statistical erasure. The persistence of these practices reveals how cultural survival is often less about political recognition than about intimate family and community rituals.

Microhistory also raises ethical questions about how historians deal with absence. To reconstruct the lives of a small community demands reading against the grain of sources, searching not only in obvious collections but in margins, footnotes, and registers where a stray surname might appear. It also requires humility: ac-

knowledging that what survives is partial, fragmented, and shaped by power. Yet in making sense of such fragments, we restore agency to communities that official narratives have ignored. In this sense, the Ostojićevo Poles remind us that historical significance is not proportional to population size. Their very marginality forces us to confront the selectivity of archives, the instability of categories, and the resilience of cultural memory. To study them is to accept the challenge of giving voice to the nearly forgotten, and to recognize that the borderlands of Central Europe were never only the stage of great powers but also the home of small, tenacious communities whose legacies endure in quiet ways.

CONCLUSION

The history of the Polish Protestants of Ostojićevo might, at first glance, appear to be little more than a footnote in the vast chronicles of Banat. Their numbers were small, their institutions fragile, and their archival visibility faint. Yet when examined closely, their story brings into focus the wider dynamics of empire, migration, and identity that shaped Central and Southeastern Europe over the last two centuries. This article has demonstrated how the community emerged from mid-nineteenth century migration chains linking Cieszyn Silesia to the plains of Banat. Drawn by economic opportunity and facilitated by the Habsburg Empire's internal labor mobility, these families carried with them not only their skills but also their Protestant faith, which remained a vital anchor in their new home. Once settled, they navigated the region's multiethnic environment by blending into surrounding Slovak Evangelical structures, while preserving a distinctive sense of Polishness through language, family memory, and cultural practices.

The archival record reveals the precariousness of such a position. Census categories, designed for administrative efficiency rather than ethnographic precision, routinely erased the Poles into larger groups. Church records, written in Slovak, reflected shared confessional life but obscured ethnic distinctiveness. It was only through the triangulation of sources, civil registers, industrial archives, oral testimonies, and the occasional intervention of Polish institutions, that fragments of their history could be pieced together. This research underscored the active role of archives in producing historical silences, and the necessity for historians to read absence as carefully as presence.

The community's trajectory also illuminates the paradoxes of assimilation and persistence. While many individuals outwardly adopted the categories of Slovak, Serb, or Yugoslav, they continued to affirm Polish heritage in private and communal spaces. Religious services, factory cultural programs, and local festivals provided opportunities to express identity in ways that were compatible with shifting political contexts. This adaptive strategy ensured survival, even as demographic decline and emigration reduced their numbers in the late twentieth century. Placed within a microhistorical framework, the story of Ostojićevo's Poles acquires broader significance. Microhistory teaches us that the lives of small communities can reveal the operations of large structures: how empires managed diversity, how nation-states classified populations, and how individuals negotiated belonging. Far from marginal, the Poles' experience highlights the instability of ethnic categories and the resilience of cultural practices in contexts where official recognition was minimal or absent. Their history complicates nationalist narratives by showing that identity in the Banat borderlands was never singular but always relational, fluid, and situational.

Finally, this case points toward a broader ethical imperative for historians and archivists. To recover the traces of forgotten groups is not merely an antiquarian exercise but a contribution to a more inclusive historical record. In giving voice to communities like the Polish Protestants of Ostojićevo, we acknowledge the pluralism that has long characterized the Banat and challenge the simplifying logics of state and empire that sought to reduce such complexity. The task of the historian, then, is not only to recount what the archive readily offers but also to listen for what it silences, to reconstruct what has been neglected, and to recognize significance in the small and the fragile.

The Poles of Ostojićevo may have been numerically modest, but their history endures as a testament to endurance, adaptation, and the quiet persistence of identity on the margins of empire. Their story reminds us that the past of the Banat, and indeed of Europe as a whole, is not only the history of nations and empires but also of those small, resilient communities whose presence continues to shape cultural memory in subtle yet lasting ways.

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Summary

*This paper examines the forgotten history of the Polish Protestant community in
Ostojićevo, a village in northern Banat, Serbia, and situates their story within
broader discussions of archives, migration, and identity in Central and South-
eastern Europe. It begins by challenging conventional views of archives as neu-
tral repositories, instead highlighting them as contested spaces where silences,
misclassifications, and disruptions shape historical knowledge. Encounters with
unexpected questions, such as the 2016 inquiry from Polish visitors seeking an-
cestors in Ostojićevo, reveal the limits of archival completeness and open path-
ways for microhistorical inquiry.*

*The first part contextualizes Banat as a historical borderland shaped by empires,
migrations, and infrastructural modernization. Once under Ottoman rule, it was
reorganized by the Habsburgs in the eighteenth century as a laboratory of col-
onization, drawing settlers from across Europe. This imperial strategy created
a multiethnic mosaic where Serbs, Hungarians, Germans, Slovaks, and others
coexisted. Ostojićevo itself followed this trajectory: depopulated under the Otto-*

mans, resettled under Habsburg administration, and integrated into broader networks of agricultural and industrial development. Within this diverse landscape, small groups like the Polish Protestants were absorbed into wider demographic strategies, yet their presence illustrates the permeability and openness of Banat as a frontier.

The second section traces the migration of Polish Protestants from Wisła in Cieszyn Silesia to Banat in the nineteenth century. Motivated by economic hardship and the search for confessional tolerance, these families took advantage of Habsburg labor policies and resettlement incentives. Migration proceeded through kinship networks, producing a small but distinct community in Ostojićevo. While they integrated into local Lutheran structures, Polish surnames and oral traditions signaled a separate heritage. However, official classifications often absorbed them into larger groups, especially as "Slovaks," reflecting the bureaucratic simplifications of imperial and later national census systems. Thus, the very mechanisms that facilitated their settlement simultaneously obscured their distinct identity.

The third part highlights methodological challenges in reconstructing this history. Archival silences and inconsistencies, such as shifting ethnic labels in parish registers, illustrate how archives actively produce erasure. The historian's task, then, is to read not only presence but also absence. Oral testimonies, industrial records, and family memory were crucial in filling gaps left by the archival record. Elderly villagers recalled Polish prayers, folk traditions, and occasional contact with Poland, underscoring the persistence of identity despite bureaucratic invisibility. This interdisciplinary, multi-source approach reflects the mosaic-like nature of reconstructing small diasporic histories.

Attention then turns to identity, assimilation, and persistence. While the community adapted publicly, registering as Slovaks, Serbs, or Yugoslavs, they preserved Polishness in private through religion, language, and cultural practices. The Evangelical Church provided continuity, while socialist-era factories became spaces for cultural performance and visibility. Even as demographic decline reduced their numbers in the late twentieth century, memory and tradition maintained their presence. Their case exemplifies identity as situational, relational, and fluid rather than fixed.

Finally, the paper argues for the value of microhistory. Like Carlo Ginzburg's classic studies, the story of the Ostojićevo Poles demonstrates how small communities illuminate broader structures of power, classification, and belonging. Their marginality reveals how states managed diversity and how individuals negotiated multiple identities across shifting political regimes. The study also raises ethical questions about archival practice: recovering forgotten groups is a way to counteract silences and acknowledge the pluralism erased by imperial and national narratives. In conclusion, the Polish Protestants of Ostojićevo, though small in number, embody themes of migration, adaptation, and cultural persistence. Their story enriches our understanding of Banat as a borderland and highlights the historian's responsibility to recover and amplify fragile, nearly forgotten voices.

Typology: 1.01. Original scientific research

VARIE /MISCELLANEOUS/ RAZNO

Ifeyinwa Angela Okafor[1]

POPULARIZATION OF ARCHIVAL SCIENCE AND THEORY IN NIGTERIA: PROSPECTS AND CHALLENGES

Abstract

Purpose: *Archives contain vast records across all aspects of life but often remain underutilized due to low visibility. In an age dominated by digital technology and information systems, increasing the visibility and accessibility of archival resources has become crucial. Popularizing archives involves promoting their collections, services, and accessibility using diverse tools to reach wider and remote audiences without barriers. This paper emphasizes the importance of making archives more visible and relevant, particularly in the context of Nigeria.*

Methodology: *The study employed desk research, analyzing existing literature, reports, and previous studies related to archive management and the popularization of archives. This method enabled a comprehensive understanding of the current state of archival visibility in Nigeria.*

Results: *Findings reveal that archives in Nigeria are neither well known nor adequately popularized. The data points to a widespread lack of awareness and insufficient efforts to promote archival resources and services, thereby impeding their effective integration into the broader information management ecosystem.*

Discussion: *The absence of effective popularization risks marginalizing archives within the information landscape, particularly in developing countries such as Nigeria. To address this, the study underscores the need for deliberate and strategic promotion of archives. It recommends embedding popularization strategies into archival education and implementing proactive outreach initiatives to enhance accessibility, foster public engagement, and reinforce the relevance of archives in society.*

Keywords: *Popularization, Archives, Archival science, Archival theory, Nigeria.*

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DIFFUSIONE DELLA SCIENZA E DELLA TEORIA ARCHIVISTICA IN NIGERIA: PROSPETTIVE E SFIDE

Abstract

Scopo: *Gli archivi contengono una grande quantità di documenti relativi a tutti gli aspetti della vita, ma spesso rimangono sottoutilizzati a causa della loro scarsa visibilità. In un'epoca dominata dalla tecnologia digitale e dai sistemi informativi, aumentare la visibilità e l'accessibilità delle risorse archivistiche è diventato fondamentale. La divulgazione degli archivi comporta la promozione delle loro collezioni, dei loro servizi e della loro accessibilità utilizzando diversi strumenti per raggiungere un pubblico più ampio e remoto senza barriere. Questo documento sottolinea l'importanza di rendere gli archivi più visibili e rilevanti, in particolare nel contesto della Nigeria.*

Metodologia: *Lo studio ha utilizzato la ricerca documentale, analizzando la letteratura esistente, le relazioni e gli studi precedenti relativi alla gestione degli archivi e alla loro divulgazione. Questo metodo ha consentito una comprensione completa dello stato attuale della visibilità degli archivi in Nigeria.*

Conclusione: *I risultati rivelano che gli archivi in Nigeria non sono né ben conosciuti né adeguatamente divulgati. I dati indicano una diffusa mancanza di consapevolezza e sforzi insufficienti per promuovere le risorse e i servizi archivistici, ostacolando così la loro efficace integrazione nel più ampio ecosistema di gestione delle informazioni.*

Parole chiave: *Divulgazione, Archivi, Scienza archivistica, Teoria archivistica, Nigeria.*

POPULARIZACIJA ARHIVSKE ZNANOSTI IN TEORIJE V NIGERIJI: PERSPEKTIVE IN IZZIVI

Izvleček

Namen: *Arhivi vsebujejo obsežne zapise o vseh vidikih življenja, vendar pogosto ostajajo premalo izkoriščeni zaradi nizke prepoznavnosti. V dobi, ki jo zaznamujeta digitalna tehnologija in informacijski sistemi, je povečanje vidnosti in dostopnosti arhivskih virov postalo ključno. Popularizacija arhivov vključuje promocijo njihovih zbirk, storitev in dostopnosti z uporabo različnih orodij, da dosežejo širše in oddaljeno občinstvo brez ovir. Prispevek poudarja pomen večje prepoznavnosti in relevantnosti arhivov, zlasti v nigerijskem kontekstu.*

Metodologija: *Raziskava temelji na analizi obstoječe literature, poročil in predhodnih študij, povezanih z upravljanjem arhivov in njihovo popularizacijo. Ta pristop je omogočil celovit vpogled v trenutno stanje vidnosti arhivov v Nigeriji.*

Rezultati: *Ugotovitve kažejo, da arhivi v Nigeriji niso dovolj poznani in niso ustrezno popularizirani. Podatki opozarjajo na splošno pomanjkanje ozaveščenosti ter nezadostna prizadevanja za promocijo arhivskih virov in storitev, kar ovira njihovo učinkovito vključevanje v širši ekosistem upravljanja z informacijami.*

Razprava: *Odsotnost učinkovite popularizacije predstavlja tveganje marginalizacije arhivov v informacijskem prostoru, zlasti v državah v razvoju, kot je Nigerija. Za reševanje tega problema raziskava poudarja potrebo po namenski in strateški promociji arhivov. Priporoča vključevanje strategij popularizacije v izobraževanje arhivistov ter izvajanje proaktivnih programov za povečanje dostopnosti, spodbujanje javne vključenosti in krepitev družbene relevantnosti arhivov.*

Ključne besede: *popularizacija, arhivi, arhivska znanost, arhivska teorija, Nigerija*

Popularization is one of the steps devised by archivists to promote visibility and usability of archives and their resources[2]. Most archival organizations today are strategizing a wide range of ideas that will promote their activities and showcase their collections globally. The traditional archivist is complacent with his activities such as acquisition, appraisal, storage, maintenance, preservation of records in different forms and formats and in making those records accessible to users while sticking to legal, regulatory and copy right ethics in the dissemination of information held in the archives. This has made many see the archives as unfriendly institutions unlike the library. According to (Ȟarris & W̌eller, 2012), the main problem within archives is the stigma and the view that archives are cold and unwelcoming. Archives hold vast amounts of records spanning all fields of life, but most times have scanty visibility. Many archival organizations in the developing world are underutilized because of low or lack of visibility, people do not know of their existence and most researchers fail to know the information resources in their holdings. This is due to lack of archival publicity to create awareness to the public of the unique materials in their holdings, resulting in poor patronage of the archives. This perceived lack of visibility and low patronage has contributed to materials not being fully utilized in their archives.

With the increase in digital transformation and the proliferation of digital records due to the advent of Information and Communication Technology (ICT) which has birthed social media, internet of things, the use of personal computers and smart phones, our archives is rapidly turning into 'archives without walls. Archivists need to tailor their activities to meet the evolving needs and demand of users. Strategies that will guarantee services rendered in the archives remain satisfactory, successful and remain relevant in this technological era are pivotal. It is therefore necessary for archives professionals to develop marketing and public programming as essential tools for increasing the use and promotion of archives and archival materials.

Archivists play vital roles in society, they are the custodians of society's collective memory which provides evidence to the past and promotes accountability and transparency of past actions, as well as predicts the future. Many people do not know the importance of archives, and some do not even know that archives

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2   Archives remain underutilized due to low visibility (*many people don't even know they exist*) and overreliance on traditional practices (*like preservation and access alone*), despite new digital tools (*such as social media and online platforms*) that could enhance popularization of archives without which archives may remain invisible.

exist. It is the duty of the archivists to speak and advertise the archives to society if not archives will remain in the dark, only opened to some circle of researchers and administrators who seldom visit the archives to accomplish a task. If this continues, archivists will only be seen as guardians of the past, and a place where relics are kept. According to (Šabin, & Ďow, 2020), many community members do not know there is an archive in their city, some don't even know archives exit in their community and this has resulted in little traffic within many archives.

Archives must be made visible, and archivists have major roles to play by popularizing the archives using different strategies and media to bring the activities and the wealth of information resources held in the archives known to the public.[3] As mentioned by Ďrett & Ďones (2013), archivists are now challenged to be advocates for their own institutions, fellow archival institutions and themselves. Promoting archives to gain more visibility is apt especially in this age of ubiquitous ICT with different information systems readily available to collect, disseminate and make digital information accessible, unlike the time of physical records archiving.

The era of bulky paper archives stored in warehouses is fast getting behind us, we now have archives in digital formats that should not be managed like paper archives. Archivists need to be conversant with technologies associated with digital archiving to make sure that security, integrity and accessibility of digital archives are maintained. (Martini, 2021), asserts that many archives are now stored in digital form, such as electronic documents, photos, video recordings, and so on. These new forms of data entering the archives have also revolutionized archival science, archivists need to drop their paper minded activities and focus on how to develop archival information systems that will guarantee accessibility and openness of archives to the public. According to (Ďendrawan & Ůlum, 2017), the new paradigm of archival science needs to encourage archivists to understand information and communication technology, broaden their horizons on the development of archival information systems, and increase openness to the public. In the same vein Ummah (2018) opined that in this new paradigm, archival science must be able to utilize information and communication technology to optimize archive and archive management. The clarion call for the need for archivists to embrace the use of techno-

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3   Archivists must promote archives using digital tools. As archives become digital, old methods no longer work. They need strong ICT skills and must embrace technology fully while protecting user privacy. Public engagement is essential for visibility and relevance.

logical systems and utilize all the advantages they offer cannot be overemphasized, most importantly in the area of data collection and accessibility, especially with the presence of many online information providers like Google, Bing, etcetera, that grants access to users undermining data protection breaches.

Unlike the giant tech Google, archives are very particular about General Data Protection Right (GDPR) and this could lead to entire archival collections often close due to data protection concerns. In the current dispensation, it is palpable that the world has gone digital and archives need to change processes and procedures which are still focused on physical rather than digital archiving. Archives need to find out what users like; we have new sets of users different from what we use to have. Today users want access to information via different media, at their convenience and remotely; Archivists need to ascertain users' needs and behaviours to retain them. To remain relevant, archivists need to be proactive in their operations, promote collections, popularize the archives, consult and disseminate archival information online as well as speak of the benefits of archives to the public. This will make the archives gain popularity, become more visible and enjoy more patronage. According to (Khayundi, 2013), the archivists that are needed in sub-Saharan Africa are professionals who are proactive; this will include developing public programming that will make records and archives more visible.

Working towards making archives more accessible and visible in the digital age is imperative, though acquisition, maintenance, preservation and dissemination of electronic records are difficult, especially going by the old paradigm of archival science.[4] Archives urgently need to embrace the new paradigm which entails relaxing the traditional rules of managing records in the archives and support the digital norm of records management because these rules in most cases make digitally transformed and born-digital records in the archives inaccessible. (Ďollar & Ŏddo, 1992), advised archivists to participate in systems design to ensure that archival systems collect and maintain crucial provenance and contextual information. This is very important, because immediately they start making input in designing systems for archival management, they will gradually introduce original archives management processes to digital records management. Accord-

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4   Archives must adopt digital methods, ease outdated rules, and focus on access. Archivists should manage copyright risks smartly and promote visibility to stay relevant.

ing to (Runardotter, 2007), to guarantee long-term access to electronic records, archivists should also move from custodial to regulatory and access-facilitative responsibilities, advocating worldwide norms. They need to create plans to deal with growing technological demands and privacy issues, as well as modify arrangement and description conventions for digital records.

Aside from privacy, another big area of concern in archival science is copyright. Copyright infringement is rampant with digital records which could be copied, shared, adapted or modified without the author's permission or license. It is obvious that archives are playing safe to avoid copyright breach commonly associated with digital records which could lead to stringent legal consequences against the archives. To this end, the archives should find a way of shifting the copyright responsibility to the user in the provision of digital records. This was the step taken by the National Library of Ireland (NLI) to make some of their archival websites freely available to the public. (Ĵaillant, & Čaputo, 2022) in their study, 'Unlocking digital archives: cross-disciplinary perspectives on AI and born-digital data' stated that, the NLI in a bid to protect itself against possible claims from copyright holders and data subjects made the following statements: it is the responsibility of the site owner to comply with the Data Protection and Copyright Legislation. The National Library archives these materials in the public interest, and we make them available for the purposes of research and private study.

Archives cannot continue to be locked up in silos, information collections in archives need to be disseminated, made visible and readily accessible. Enough of deploying paper minds in the management of digital archives. The whole effort of archival activities is use. Valuable and informational records are locked up in custody of archives, all in keeping to copyright, privacy, ethical, regulatory and legal requirements. It is time to orientate professionals in the field of archival science on the significance of archives promotion, visibility and popularization of archives for the profession to remain relevant.

METHODOLOGY

The study adopted desk research which examined data from past articles and reports on archives management and popularization of archives. That was done in order adequately describe the situation of archives popularization in Nigeria.

Popularization of archives entails making the activities and services of archives known remotely and to the public using any available tools that can help propagate collections, services and accessibility without barriers or bridges to ensure use and visibility of information collections.[5] In the opinion of Finch (1994), people will only use archives when they understand that archives exist to be used for reasons that affect their lives, property, civic well-being and political influence. It is the duty of the archivists to market and alert the public of their resources and services or the wealth of informational materials in the archives will be locked up in their custody unused.

Popularization of archives is very apt in this era technological advancement and modernization which has brought about overlapping of activities and services in most professions. Today the archives have the Information Technology and Computer Science to compete with and if care is not taken, these two professions may push the archives out of the information management ecosystem. Society needs to know what the archives stand for, what they do and the services they render. Imagine a student of archival science in Nigeria asking where she can work after graduation? Because she does not know that with his qualification, he can work in so many business organizations both private and public if they create and keep records, they must manage those records. In most cases, some of the students do not have prior knowledge of what archives is nor have they visited any archives but gambled their way into the archives profession for want of admission. This deplorable view was also expressed by (Xianjie, 2019), in China where the scholar asserts that many students in China do not have access to archives before going to the University.

NEED FOR POPULARIZATION[6]

In order not to be boxed to a corner and render the archives profession irrelevant, with the current advances in technology and the continued evolving of numerous information search engines the archives must compete with, archivists must device means of making archival services open to the public to be able to share informa-

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5   Popularizing archives means making them known and accessible. Archivists must promote their value or risk being overlooked in a tech-driven world. Lack of awareness, even among students, weakens the profession's relevance.
6   To stay relevant in the digital age, archives must adopt ICT and social media, collaborate across fields, and actively promote their services. Public awareness is low, especially in developing countries, and only through popularization can archives gain visibility and impact society.

tion they hold to a wider audience. The time has come to share the knowledge of archives, policies and strategies with experts in order fields managing information, like IT, Computer Science, etc., and get fully involved in information system development to make sure all the necessary processes in archives management are included before archives and its attendant practices are pushed into extinction.

Technological advancement and ubiquity of ICT have affected the services and patronages of archives. Archives need to rearrange their activities to align with the trends in technological advancement in order not to be left behind or their place taken over by big tech organizations. Other cultural institutions like libraries and museums have realigned their operations with the advancement in technology to gain more visibility by using social media platforms for information accessibility and dissemination. According to (Čurtis R Řogers, 2009), and (Whelan, 2011), in the recent years, social media have been widely used in Libraries and Museums to disseminate variety of information to the wider public. It is imperative that archivists explore the possibilities of fully deploying ICT and social media tools in archival services as this will help popularize and give the archives greater visibility. A study carried out by Vajcner (2011) revealed that Archival services are less connected to social media than Museums and Libraries but are gradually trying to integrate social media to their daily professional routines. Archives are still taking their time in the full application of ICT and social media in the management of archives; this may be due to the nature of materials they keep, ethics of the profession and order issues peculiar to the profession which, of course need to be relaxed to permit ICT and social media involvement. This may also have prompted (Milasenko, 2013), statement that the use of social media is a relatively new phenomenon in the archival services. All said, the archival profession needs adapt technology to gain popularity, enhance efficiency, effectiveness and visibility.

Professional archivists need to take strong decision on how to create awareness of archives to different strata of the society to erase the notion by many that archives is a place for keeping old items no longer in use or made for special group of people in the society. (Mason, 2011), posits that many think of archives as buildings that store old documents. This is the general opinion of many people in Nigeria, some people have spent years in their organizations without visiting the ar-

chives, like wise some students never visited the archives in their institutions till they graduated, except research takes them there. The most difficult place to find in Nigeria is the archival institutions because no one seems to know about them. People tend to have low awareness about archives, especially in the developing countries. Libraries and museums are more popular than the archives, whereas the archives contain more unique informational collections. As rightly put by Ceeney (2008) and Mason (2011), archives have an enduring role as the records in their custody provide society with information about past events. However, the assertion of Ceeney and Mason can only be understood if archivists market the archives, their products, services and benefits. Therefore, it is only through popularization of the archives that society will be made to understand that the archives contain records that can be used to control the past, predict the future, impact on their personal lives, development in society and national development and sustainability.

STRATEGIES FOR PUBLICIZING ARCHIVES FOR PUBLIC USE

There are several ways in which archival services and collections can be made known to the public and this includes but not limited to the following:

Promotion and Outreach, Special Events for Small Groups, Public Education, Going into Agreement with Television and Radio Stations to Run Documentaries on Archives, Advocacy, Exhibitions (mounting archival exhibitions), Building Community, Communicating Archives to Children, Public Relations and Marketing, Public Speaking, Social Media Outlets and Internet (having social media presence), Press Release, Writing Promotional Materials on Archives, Presentations, Developing Usable Websites and Analysing Use of Websites, Conducting Guarded Tours, Archivists Collaborating with Educators and Computer Specialist to Create Educational Kits for Children, Collaborations between Libraries, Museums, Non-governmental Organizations and Archives to form Consortium, Networking, Hosting Special Events, Hosting Special Events, University Archives and Faculty Collaboration, Integrating Artificial Intelligence into Archival Science to increase accessibility and usability.

PROMOTION AND OUTREACH[7]

One of the ways to popularize the archives and their collections is through promotion and outreach. This could be used for both physical and digital collections. Digital collections can be promoted by engaging people via virtual tours, educational resources, online exhibitions, social media, websites etc.

ADVOCACY

Advocacy is used to sensitize the public and promote awareness of the valuable work the archivists do as the custodian of national memories. Archival advocacy and archival outreach are most times used interchangeably. They have an overlapping relationship, outreach is about public relations while advocacy is a political process, but both convey the value of the archives, raise the profile of archives and services the archives render to those outside the profession. Advocacy is not just about talking to people. It includes talking and listening to elicit information about the need of different users to enable provision of appropriate resources that may make them visit the archives regularly. (International Council of Archives (ICA), 2015), defined archival advocacy as actions to promote and draw more people to archives; increase accessibility; generate understanding and awareness of archives and the work of archivists among the general public, key decision-makers and other professionals; raise money and allocate more resources; bring about political and social change; give archivists a voice; and to emphasize the relevance of archives in society.

SOCIAL MEDIA OUTLETS AND INTERNET (HAVING SOCIAL MEDIA PRESENCE)

Social media (SM) is one of the great tools that should be deployed in the popularization and promotion of archival science in this technological era, and the archivist needs to learn how to integrate SM into their professional routines. There are a variety of social media platforms that could be used to popularize the archives and their activities. Like Facebook, YouTube, Blogs, Twitter, Wikis, Flickr, Tumblr, Foursquare just to mention a few. These social media platforms could help archives gain more visibility; improve their profile and services they render through direct communication with the users that give access to their comments and rec-

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7   Archives can be promoted through outreach, advocacy, and social media to raise awareness and attract diverse audiences. Engaging children early also helps build lifelong interest and support for archival services.

ommendations. With SM archivists could connect to bigger and diverse audiences which could trigger interest in the archives collections and want to associate with the archives.

COMMUNICATING ARCHIVES TO CHILDREN

Children are sometimes left out of archival discussion meanwhile there are many activities and programmes in the archives they can benefit from. It is better to get them introduced to the archives early as this will also help them learn about the benefits and services of the archives. Archives should develop children's programmes and invite children to attend. Introducing children early to the archives will definitely make them lifetime patrons of the archives. In fact, like the library, the archives should create a section for children to catch them young. According to (Cook, 1997), children are often forgotten, despite the fact that once they benefit from the services of the archives, they will most likely end up being lifetime patrons.

ARCHIVISTS COLLABORATING WITH EDUCATORS AND COMPUTER SPECIALIST TO CREATE EDUCATIONAL KITS FOR CHILDREN[8]

Archivists could produce a lot of educational materials for children from the wealth of information they hold in the archives. The archives is a tapestry of history and recorded oral traditions that could be transformed into educational kits to subtly help children in learning the past while enjoying themselves. In the words of (Van der Walt, 2011), archivists in collaboration with educators and computer specialists could perhaps create educational kits that would bring the past to life in an exciting way for children.

TAKING ARCHIVES TO THE SECONDARY SCHOOLS

Organising events, programmes and exhibitions in secondary schools is another good method of popularizing the archives and will serve as a way of sensitizing and creating awareness of what the archives do, their benefits and gaining young archival patrons. This is vital because most secondary schools, especially in the developing countries, do not have archives in their schools.

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8   Archivists should engage children, schools, and communities to raise awareness of archives. Collaborating with educators and using AI can improve access, learning, and visibility of archival collections.

BUILDING COMMUNITY

Taking the archives to the community is another key step in popularizing the archives. Archivists should engage in community outreach programmes to educate the community on archives and the role of archives in society. Such could increase awareness and attract users to the archives; this is important because majority of the people in the community may not know that archives exist in their communities. While others may be seeing the archives as unfriendly and unwelcoming or meant for a special class of people. Archivists can use communication channels to interact and gain wider access to the community and use social media tools for outreach and to build community. This can also be done physically by organizing events where community members are taught the importance of archives, how to keep and preserve their family records and exhibitions.

INTEGRATING ARTIFICIAL INTELLIGENCE INTO ARCHIVAL SCIENCE

Artificial Intelligence has revolutionized many sectors and archives should not be left out. The world has gone digital and it's time for archives professionals to redesign archival practices to be in tandem with the new paradigm modern in information management, to be able to integrate AI into archival practices as this will enhance accessibility and visibility of records. Since the whole effort of archival activities is 'use', archivists need to come to terms with the application of AI and carry out in-depth investigation of how AI can transform access to archival collections. According to (Rigden, 2020), Archivists do not have to be expert in technical aspects of AI, but what they need to do is to have the interest to engage with the development of such tools as advocates, as advisers and as testers.

DOCUMENTARY ON ARCHIVES AND RECORDS MANAGEMENT[9]

Going into agreement with Television and Radio Stations to run documentaries on archives and giving the benefits and importance of archives and how to handle records /preserve certain categories of records fortnightly or monthly.

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9 Running media documentaries and collaborating with universities can help promote archives. Encouraging student engagement builds long-term interest, though challenges to popularization remain, especially in developing countries.

COLLABORATION OF ARCHIVES WITH UNIVERSITY AND FACULTY

Archives professionals need to draw the attention of university students to the collections in the archives holdings by intermittent exhibitions highlighting items that will attract their attention., events, outreach, and collaborations with the university, faculty, etcetera. The archivist can advise the lecturers to instruct the students to visit the archives collections for information to accomplish their assignments. This will avail students of the roles, benefits and services of the archives. When students get used to visiting the archives for their information need, there are tendencies that they will continue to visit the archives after graduation.

In as much as, there is urgent need for the popularization of archival science and theories to prevent relegating of the archival profession to the background, there are some challenges militating against archives popularization. These challenges are more in the developing countries; some of them will be mentioned below.

CHALLENGES OF POPULARIZATION

FACTORS IMPEDING ARCHIVAL SCIENCE AND THEORY POPULARIZATION

There are different factors hindering archival science and theory popularization. Those steps that should be taken to achieve popularity of the archival profession are being affected by certain factors like:

IGNORANCE OF ARCHIVES AND THE ARCHIVE'S PROFESSION[10]

Many people are still ignorant of the services and benefits they stand to gain by using the archives; this is prevalent in the developing countries of which Nigeria is one. Not having awareness of archives and wealth of informational collections it holds will make promoting the archives towards gaining popularity through advocacy difficult. Since advocacy entails speaking about the importance and benefits of the archives and obtaining their view to ascertain how to serve them better. The problem of how ignorance of archives existence could affect advocacy was stressed by (Nesmith, 2015), in developing countries, archives are still not fully understood well enough and strongly enough by the societies in which they exist for effective advocacy to be achieved.

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10 Challenges- Lack of public awareness is a major barrier to promoting archival science, especially in developing countries. Ignorance makes advocacy and engagement efforts less effective.

POOR INFRASTRUCTURE[11]

This is very common with developing countries coupled with the fact that most organizations do not see the archives as revenue yielding and recognized only when there is need for information. In Nigeria the archives suffer deep negligence when it comes to infrastructures, especially the technologies required to establish digital archives that may lead to online accessibility to increase popularity. According to (Ňgoepe, M̌aseko & Ťsabedze, 2021), several previously colonized nations problems of infrastructure and limitations threaten the development of digital archives initiatives.

POOR OR EPILEPTIC POWER SUPPLY

This seems to be the greatest challenges militating against archives popularity because it can cripple all plans and efforts towards popularization. Digital transformation of existing archives, born-digital records, the computer system, social media tools and technologies needed to prepare and make information available online for wider visibility cannot function without a steady power supply. This is not peculiar to Nigeria because, (Kemoni, 2009), asserts that the problem of limited electricity service in places like Saharan and Central Africa compels archivists to manage their use of electricity carefully, which may result in dropping electricity to their internet services to use it towards more vital functions, thus making website hosting and online maintenance difficult (Kemon, 2009).

POOR INTERNET ACCESS

Poor access to internet is another big challenge to popularization especially in Africa where majority do not have internet access, personal computers, ipad, android phones to be able to access the internet and even those that have most times complain of low battery due to poor power supply or may not know how to use it efficiently. This view is supported by the (National Archives of India, 2016) that stated that though digitization of holdings is seen as a way to increase access to records, the limited number of internet users in many postcolonial countries poses a challenge for archivists wishing to push for those initiatives.

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11   Poor infrastructure, power supply, internet access, and lack of funding are major challenges to archives popularization, especially in developing countries. These issues hinder digitization and online visibility.

PAUCITY OF FUNDS

There is the problem of lack of funds to acquire the required technologies and expertise for digitization, software, social media tools, internets etcetera to achieve online access and increase accessibility. This is most of the time caused by poor budgeting for the archives sections by government and organizations.

LACK OF TRAINING[12]

Archives' school needs to factor in how to promote and popularize the archives to the public in their training. This is very necessary as the information landscape is evolving fast, training that will encompass archives visibility, accessibility and popularity should be included in archival education. According to (Kemoni, 2009), there is also a general lack of training in digital systems in post-colonial countries, which affects the use of technology systems when they are available. Some notable scholars like (Eastwood, 1997); (Katuu, 2013); (Kemoni et al., 2003); (Khayundi, 2013); (Mnjama, 2005); (Wamukoya, 2013) emphasized the need for archival education and training with a strong public ethos to encourage more societal engagement.

NEED TO REDESIGN THE ARCHIVES CURRICULUM

There are no courses related to archives popularization in the curriculum. There is a need to revisit the curriculum of archives education to include programmes like outreach and other public programming that could engender popularization of the archives and raise awareness of archives activities as courses to be taken in archives schools.

ARCHIVISTS ARE YET TO COME TO TERMS WITH THEIR NEW ROLES

Most archivists are still finding it difficult to readjust to their role of having to joggle between their traditional roles with challenges of digital preservation, ethical considerations, copyright issues, and public programming. This may require some special training and adaptation and critical examination to ensure archives remain trusted and integrity of archives not tampered with.

ARCHIVISTS ARE NOT SPEAKING OUT

Archives professionals need to tell the public what they do and the services they provide and how to access the information in their custody. They must educate

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12   Lack of training, outdated curriculum, and reluctance to embrace new roles hinder archives popularization. Archivists must be reoriented and speak out to raise public awareness and engagement.

the public about the archives, and this can be done in several ways as listed above, if not nobody will know about the vital collections in the archives and how they can benefit from them. Society needs to know that memory institutions play a significant role in the creation and production of knowledge and not just the acquisition and preservation of records and this will not happen if archivists fail to raise awareness about the archives and educate the public on how to use and benefit from the records they keep.

CONCLUSION

Archival science and theory need to adjust their practices, procedures and relax some of their policies to align with the development in Information and Communication Technology (ICT) which has brought about new paradigms in information management.[13] Embracing this new paradigm shift will guarantee continued survival of archival science because it will encourage digital archiving and the use of social media tools, internet of things for increased accessibility and dissemination of archival collections. This will enhance the visibility and popularization of archives and ensure that archival science remains relevant and reaches a wider audience. It is imperative for archival science to move with the technological trends to remain relevant and leverage on technological tools to popularize the archives.

RECOMMENDATION

Archives Professionals need to encourage popularization of archival science and theory as this is one of the major ways to remain relevant and visible. Archival Education and Training need to be revised to include courses that will encourage popularization and strategies to achieve it. They should work towards relaxing some of the archives restrictive policies and encourage advocacy and communication to be able to reach a wider audience and gain greater visibility. Seek funds to augment their allocations from government/parent bodies and most importantly, adapt and adjust to the new paradigm of information management.

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13 To stay relevant, archival science must embrace ICT, adopt digital tools, and adjust traditional practices to increase accessibility, visibility, and public engagement.

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Summary

This paper examines the underutilization of archival resources in Nigeria, highlighting the critical role of visibility and accessibility in maximizing their societal value. Using desk research based on existing literature, reports, and prior

studies, the research identifies a significant lack of awareness and insufficient promotion of archives in the country. The findings suggest that without deliberate popularization efforts, archives risk being marginalized within the information landscape. The study recommends integrating promotional strategies into archival education and adopting proactive outreach measures to improve accessibility, encourage public engagement, and strengthen the relevance of archives in contemporary society.

Typology: 1.04. professional article

EDITOR'S NOTE/OPOMBA UREDNIKA/ NOTA DEL REDATTORE

The journal Atlanti provides detailed Guideliness for Authors regarding the preparation of manuscripts. All submissions intended for publication must be prepared in full accordance with these guidelines. Authors seeking further information are kindly requested to contact the Editor-in-Chief (peter.klasinc@almamater.si) or the Technical Editor (anja.prsa@almamater.si) for detailed instructions.

Vsi članki v reviji Atlanti morajo biti v celoti pripravljeni v skladu z navodili avtorjem za pripravo prispevkov. Avtorji, ki želijo dodatne informacije, naj se za podrobna navodila obrnejo na glavnega in odgovornega urednika (peter.klasinc@almamater.si) ali tehnično urednico (anja.prsa@almamater.si).

La rivista Atlanti fornisce dettagliate istruzioni per gli autori riguardanti la preparazione dei manoscritti. Tutti i contributi destinati alla pubblicazione devono essere redatti in piena conformità con queste linee guida. Gli autori che desiderano ulteriori informazioni sono invitati a contattare il caporedattore o il redattore tecnico per istruzioni dettagliate (peter.klasinc@almamater.si, anja.prsa@almamater.si)

ATLANTI
NAVODILA AVTORJEM

1. SPLOŠNO O REVIJAH ATLANTI

Atlanti je revija z mednarodnim uredniškim odborom v skupnem založništvu Mednarodnega inštituta arhivske znanosti Ttrst (Italija) - Maribor (Slovenija) (dalje MIAZ) in Alme Mater Europea Univerze.

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.

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 (Italy) - Maribor (Slovenia). The journals are co-published by Alma Mater Europaea University. 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 biennale, anni accademici 2004-2006.* Citta del Vaticano.

Edited Book, No Author:

Leitch, M. G. & Rushton, C. J. (Eds.). (2019). *A new companion to Malory.* D. S. Brewer.

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).

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