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AUDIOVISUAL ARCHIVES IN LIGHT OF SUSTAINABLE SOCIETY: CURRENT STATE AND OBJECTIVES OF DEVELOPMENT

Abstract:

The paper is devoted to analysis and evaluation of specific features of development of audiovisual archives in contemporary society. This scientific and practical problem is examined in spheres of definition of community of these documents, organization of their conservation in archival services specialized for different sorts of work with these documents and in services in which audiovisual documents are preserved as a part of general community of documents on paper, electronic and other different support. In theoretical part of paper the main attention is addressed to terminological interpretation of audiovisual archives and of some objects related to these archives in Russian and in European practice which has methodological and conceptual importance. Russian and European interpretations of key definitions related to audiovisual archives and documents are determined in paper as the object of comparison. In practical part of paper are analyzed aspects of work with audiovisual archives and documents devoted to their conservation and preservation in traditional and in electronic sphere, to tendencies of their description according to national and to international standards in interests of their conservation and in the same time of effective communication with them and to choice of the best form of their publication for showing in their informational potential. The problem of paper is to find and to show objectives of normalization on international level of norms of work with audiovisual archives and audiovisual documents. This task is necessary for creation of conditions of global access to audiovisual archives in Russia and in European countries, big part of which are of interest for all representatives of human society.

Key words: audiovisual archives, documents, access to audiovisual records, communication, Russia, European Union.

1 INTRODUCTION

Audiovisual archives and documents presented in them began to be formed in concentrated in archival services in their first part the second half of XIX century and in global community in the first half of XX century. Period of middle of XX century was marked by creation of conditions of communication of all categories of users with different sorts of audiovisual documents (photo, cinema, sound and then with video documents) in public services of state archives and with some limitations in archives of administrative institutions, creative enterprises and organizations independent from state system of management in sphere of archival work. Scientific and practical results of creation of system of services of audiovisual archives, of choice of best methods and practical approaches of managing these archives and of founding of conditions for public communication with these archives were firstly indicated during VII International congress of archives in 1972 in Moscow (1; Materials of VII International congress of archives, 1972) and specially presented in systematic form on XI International congress of archives in 1988 in Paris (2; Materials of XI International congress of archives, 23 - 26 august 1988, 1989).

During discussions on these congresses audiovisual archives in connection with specific features of their conservation, preservation and of communication with them were de-

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defined in distinction from archives of documents on paper as a "new archives". This definition was indicated firstly in European scientific and methodical literature and for example in manual for archivists published in France in 1993 (3; *La pratique archivistique française*, 1993). From the end of 1980 - beginning of 1990 years in international archival theory was diversified conception of existence and following development of different types of archives in electronic "cloud" sphere. These conception was presented in big part in studies of Canadian specialist L. Duranti firstly in theoretical terms of theory of documentary science (4; Duranti, 1988) and than in papers devoted to specific features of preservation of archival records and of access to them (5; Duranti, 2018).

In contemporary realities of social development according to human and to public needs it is principally important to indicate audiovisual archives as a part of "big data" which can be disposed and used in electronic sphere without necessary transition to traditional archival services. In Russia in distinction with European system of archival work these propositions are partly realized in practice of work of some cultural institutions (museums, libraries) but they are not used in theoretical, normative and methodical recommendations formed and adopted on state level.

2 METHODS

The study is based on using of comparative method. Its application gives possibility to see common tendencies and also differences between methods and practices of work with audiovisual archival funds and collections in Russia and in majority of European countries. Comparison of these tendencies and differences presented scientific interest because technologies of creation of documentary images and sound records were diversified in Russia, Northern America and in mostly developed countries of Western Europe practically in one time but than from period of middle of XX century the difference in level of production and diffusion of different types of audiovisual documents became evident. This difference can be explained by total control from part of state of activity of all enterprises, organizations and institutions which worked in sphere of production, conservation and diffusion of cinema, sound and majority of photographic documents in Soviet period. State control of all stages of archival work with audiovisual documents supposed dependence of technical and technological equipment of archival services from needs and possibilities of state institutions and services.

In the same time with comparative method in paper are used method of historical retrospection and logical method based on system approach. Method of historical retrospection is oriented to show traditions of legislative and methodical regulation of system of audiovisual archives in Russia and in majority of European countries. In Russia these traditions are connected with regulation of work of state archival services and with concentration in these services of all documents which have historical, cultural and social value. According to them private proprietors of audiovisual documents preserve and move their own archives under state control if these archives present value for state and for society. In majority of European countries existing norms and recommendations are oriented to different stages of work with audiovisual and other objects of documentary heritage without intention to concentrate all important archival funds and collections under control of state.

Logical method is oriented to show deep connection which exists in between all stages of work with audiovisual archives and documents in Russia and in European countries in conditions of sustainable society which can be characterized by high level of development of archival science and of its connection with practical work. The first aspect of this connection can be founded in sphere of communication with documents for needs of which

it is necessary to preserve images and sound records in the same time in traditional and in digital form. The second aspect means necessity of application of definition, conservation and of practice of using of audiovisual documents to conditions of electronic sphere of production and placing of these documents according to realities of development of contemporary society.

3 RESULTS

Among actual problems of study and analysis of current estate and directions of development of audiovisual archives in sustainable social systems of Russia and of European countries it is firstly necessary to indicate the problem of terminology. Its discussion can form theoretical and partly abstract impression but in reality this problem has fundamental importance. During long period of institutional centralization of system of audiovisual archives and of state management addressed to this system in Soviet and now in Russian state and in the same time of development of free market coexistence of audiovisual producers and owners of audiovisual archives in European countries belonging to "capitalist" system, has formed big difference in definition of these archives in Russia and in European countries which exists until our days. According to third article of Russian federal law on archival work audiovisual and all other archives must be identified only as the "institutions or structural departments of organizations which realize processes of conservation, collection, registration and of using archival documents" which must be presented on material mediums, "can be identified by document entries and must be definitively preserved according to importance of this support and of information for citizens, society and state" (6; Law of Russian Federation on archival work in Russian Federation, 2004).

This conceptually important definition has fundamental distinction from definition of audiovisual and of other archives which exists in European archival legislation. For example in article 211 of first chapter of second book of Code on heritage of France it is defined that archives present "community of documents understandable in form of records which have date, place of conservation, material form, technical base, created or received by every physical or juridical person and by other public or private structure in process of realization of their activity" (7: Code of heritage in France, 2011). This definition of archives separated from necessary accessory to archival services and institutions supposes possibility of communication with audiovisual documents and of their using in conditions formed by all categories of owners or producers of these documents. Also it gives possibility to organize conservation of films and of sound records without their equipment by document entries with condition of their existence on material support and with technical base.

Also in European legislative and normative practice has diversified such important definition as "record" which means every materially formed result of fixation of information on different mediums. Existence and using of this term which wasn't adopted until our days in Russian practice of archival work give possibility to place all types of audiovisual documents in all spheres without obligatory copying to film base or to sound tape. For example records with audiovisual information can be preserved and used on electronic mediums with presentation of images and sounds, and then opened for public access electronic informational systems and preservation of originals on computer disks. This practice is also necessary for realization of actual conception of electronic records management which doesn't suppose necessary transition of documents created in electronic form to other material mediums completely used before beginning of computer revolution.

In Russian practice of work with audiovisual documents conception of creation, registration and using of electronic audiovisual documents is presented only on level of scientific studies (8:Lanskoj, 2018). Existence of this type of audiovisual documents is not mentioned in normative acts adopted in 2007 for state and administrative archival services (9; Rules of organization of conservation, of collection, accounting and using of documents of Archival Fond of Russian Federation and of other archival documents in state and municipal archives, museums and libraries, in organizations of State academy of sciences maintained by order of Ministry of culture and of popular communications, 2007) and in 2015 for all organizations which produce archival documents (10; Rules of organization of conservation, of collection, accounting and using of documents of Archival Fond of Russian Federation and of other archival documents in institutions of state, of local governance and in organizations maintained by order of Ministry of culture and of popular communications, 2015). In addition to description of this normative base it is necessary to indicate that special scientific and recommendations with specialization in description of conditions of conservation, preservation and using of audiovisual documents in state archives and in archives of administrative departments were created and adopted in Russia in 1980, years before transition to adoption of computer equipment to archival work (11; Basic rules of work of state archives with cinema, photo and sound documents, 1980). In contemporary situation of study of audiovisual archives in Russia it is possible to indicate in quality of mainly discussed question possibility of conservation of authenticity of audiovisual information during its documenting in electronic form or on stage of its copying from original material support to digital form. In our opinion this question can be correctly discussed and decided only for paper documents, because it is necessary and in many situations impossible to indicate document entries directly on film base or on sound tape.

In conditions of development of informational society and of digital technologies it is also important to study in systematic case question of composition of interests of preservation and of public using of audiovisual archives. For decision of this question which has practical and in the same time human interest it is necessary to develop technologies of presentation in high quality of external features and of content of all kinds of audiovisual documents in informational systems opened for public access. For presentation of content it is useful to realize practice of normalization of description of audiovisual documents in Russia in comparison with majority of European countries on base of special norms adopted by International council of archives in the second half of the nineties (12; General International standard archival description, 1996: Encoded archival description, 1998). Creation of databases with unified descriptions of every audiovisual record with presentation of its digital copy or of copy from original of electronic audiovisual document can make sure access to photographic, cinema and sound documents of all historical periods and in the same time to preserve without regular usage original of the document.

4 DISCUSSION

The first discussing problem is connected with determining of legal juridical statute of electronic audiovisual documents. This community of informational resources can be classified as a separate community of documents which can exist and can be used in the same legislative conditions as the audiovisual documents created without using of computer technologies. Sometimes it is possible to meet opinion that electronic audiovisual documents can be defined in the same time as a digital documents but this viewpoint is not correct. These both groups of informational resources exist and can be objects of access in electronic sphere but in usual practice of work of archival services images and sound records presented in digital form can be defined practically in all situations as

copies of originals of documents created on traditional mediums. From other part electronic audiovisual documents are originally created in electronic form without using of traditional mediums such as audio tape or film. For verification of authenticity of films, photos and sound records in electronic form it is possible to use the same resources as for audiovisual documents in traditional form because producers of all these informational resources usually prepare for them accompanying documentation with necessary document entries - signatures, seals etc. In this connection it is possible to maintain that form of production and of conservation of audiovisual documents doesn't take influence to their juridical statute.

The second problem for discussion is connected with identification of necessary material support for conservation and preservation of audiovisual documents. According to tradition of work of Russian archival services the original support of audiovisual document must be presented only on traditional film support for photographic and for cinema documents or on tape or gramophone disc for sound documents. World practice of production of all types of audiovisual documents evidently shows impossibility of transition of all these documents created in electronic form to traditional mediums. In this occasion it seems important to choose universal definition to all objects of conservation in audiovisual archives independently from electronic or traditional form of their production. In quality of this definition it is possible to use term "record" which can mean every audiovisual document produced either as photography or recorded sound.

The third problem is connected with choice of optimal form of publication of audiovisual documents and artistic audiovisual works from points of scientific and informational value of this publication. According to traditional approach for ensuring of scientific quality of such kind of publication it is necessary to accompany published images and sound records by different elements of description, introductions and indexes. These informational elements can be usually prepared in occasion of preparation of publication in printing form. In our viewpoint the quality of publication of audiovisual documents can be determined only by preservation of authentic image of document which gives guarantee of its effective using as historical source.

5 CONCLUSION

All stages of work with audiovisual archives in conditions of sustainable society must be realized in result of harmonic composition of traditional forms of practical activity which can ensure scientific quality of work and of new technologies which give possibility of global human access to valuable audiovisual documents independently of place of their conservation. Many examples of creation and of presentation of images and sound records in electronic form show that their quality of documenting reality is the same and some situation the best in comparison with the same types of informational resources created in traditional form. In the same time for ensuring of success in communication of users with all audiovisual documents presented in informational systems it is necessary to make detailed description of their content which must be unified by its structure according to norms adopted on international level. Only by following this condition it will be possible to realize the aim that human society can openly access all important objects of world audiovisual heritage.

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