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31/2

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Flavio Carbone¹

A RELATIONSHIP OF TRUST: THE CARABINIERI HISTORICAL ARCHIVE AND THE CITIZENS

Abstract:

The paper focuses the attention on the relationship built between the Carabinieri historical office (nowadays the Direction of historical and documentary assets) and the citizens. In 2000, when the Carabinieri historical office officially became responsible for the Carabinieri historical archives, it started to build strong connections with the citizens. In the first phase, the main task was to support the Carabinieri General Headquarters and the Carabinieri units to study and discover their own history. In the second phase, since 2013 the relationship with the citizens changed thanks to two elements: the historical office webpage and the extensive use of emails together with the possibility to come to the reading room. After 20 years and some reorganisations, the Carabinieri personnel built a strong trusted relationship thanks to the effort to provide concrete answers to the users supporting their requests.

The paper reflects on some numbers related to the customer satisfaction collected for the last few years.

Keywords: *Pandemic, Carabinieri, Military Archives, Trusteeship, Cultural Heritage.*

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INTRODUCTION

The idea to create an historical office within the Carabinieri was strictly related to the internal needs instead of the process to support citizens in their research. However along the winding and difficult path of life, the Carabinieri historical office (nowadays the Direction of historical and documentary assets) received new and more interesting tasks. One of those is to support the requests coming from the citizens regarding the Carabinieri history.

THERE WAS NO INFORMATION. AN HISTORICAL ARCHIVE FOR INTERNAL NEEDS

According to the book published in 2017 on this topic, the Carabinieri historical office was put in place in 1965 as a section of the Operations Office (Carbone, 2017). At that time the idea of the Carabinieri Commanding General was simply and clear: the Institution needed to have a specialised but small group of people able to study the history of Carabinieri and to support the Commanding General decision and the requests coming from the Carabinieri General Headquarters, from the higher echelons of the hierarchy and from the Carabinieri units. So there was no idea to have a front-office point to answer to the citizens and researchers.

We can say that this mandate was modified more or less at the end of the Eighties. In 1987 when a first document underlined the decision to rebuild the disbanded historical office for internal needs. In the same document, the officer said that they received between 10 and 15 requests for information from civilians outside the Institution on annual base and then that the office (and the archives) were not open to the public (Carbone, 2017, pp. 388–389).

Only in mid-Nineties another historical office Chief, Major Marco Ricotti, was able to move forward trying to align the activities of the Carabinieri historical office to the same level of what Army, Navy and Air Force historical offices did at the time; a key element was opening the doors to the researchers and in general to the public (Carbone, 2017: 391). In reality the situation was different. According to the Defence Ministry regulation, there were only three historical offices (Army, Navy, Air Force) with the Carabinieri Office considered as a minor element in the Armed Forces organisation. The activities were really limited and the results were poor.

A NEW WAVE OF ACTIONS: FOURTH ARMED FORCE

Only in 2000, when the Italian Carabinieri became another (the fourth) Armed Force within the Defence Ministry the recognition arrived with the law 31 March 2000, n. 78, providing a new discipline of the Carabinieri organisation². In 2003, the Carabinieri historical office Chief has been admitted in the Italian Commission of Military History at the same level of the other historical offices Chiefs (Giannone, 2006, pp. 51–55)³.

2 Law 31 March 2000, n. 78 with the title «Delega al Governo in materia di riordino dell'Arma dei carabinieri, del Corpo forestale dello Stato, del Corpo della Guardia di finanza e della Polizia di Stato. Norme in materia di coordinamento delle Forze di polizia» and legislative decree 5 October 2000, n. 297, «Norme in materia di riordino dell'Arma dei Carabinieri, a norma dell'articolo 1 della legge 31 marzo 2000, n. 78»; a new discipline of the Carabinieri organisation was decided with the legislation.

3 The Italian Commission of Military History (C.I.S.M.) has been created with the decree of the Defence Ministry n. 1120 on 21 November 1986, after the Italian Section of the International Commission of Military History since 1950. With the law-decree 95/2012, art. 12 comma 20, converted into law, with modifications, with art.1, comma 1, L. 7 August 2012, n.135, all the activities have been transferred from the CISM to the Defence General Staff historical office.

With this new admission, the Carabinieri office chief started to attend all the meetings and congresses with a new attitude presenting the studies and the papers written under his responsibility.

The congress named "Archivi, biblioteche, musei militari: lo stato attuale, le funzioni sociali, gli sviluppi" held in 2005 in Rome on military museums, libraries and archives created the right environment to launch some reflections in the archives field within the Defence Ministry. The following year the acts were published.

During the congress, the paper on the Carabinieri historical office proposed to enlarge the infrastructure, realising a reading room non present at the moment (Carbone, 2005, pp. 81). So, the congress helped a lot with the effort of the Carabinieri Corps to develop its own strategy in the field of the Historical Archives. So, the first observation regards the space organisation of the office. There was no place for a reading room. As the office had been conceived at the time and up to 2006 there was no need to have a space dedicated to the public. That office at that time was not open to the public because the Carabinieri hierarchy decided to keep the Museum open to the public with full access to the papers collected in the Museum Archival miscellanea (Carbone, 2017, pp. 390–392). In this regard, once again, something started changing. From the mid-Nineties, major Ricotti pushed for a different approach trying to put the Carabinieri historical office on the same level of the other offices (Army, Navy and Air Force). As a consequence, receiving researchers in physical presence was really difficult and stressful with the need to reserve an empty desk in a space not organised to receive persons (Barbonetti, 2009, pp. 51–54). The commitment of the Office Chiefs had a long term effect thanks to the congress held in 2005 who gave guidance and directions to maintain more open the Institution to the public. So a logistic effort gave some results. In 2012 the historical office moved in Rome from the Carabinieri General Headquarters in the Parioli neighborhood to a new location in the "Cap. MOVM Orlando De Tommaso" Barracks close to the Vatican State, in one of the most important tourist areas of Rome. With the relocation a comfortable reading room was opened to the public, welcoming researchers and citizens who needed to have access to Carabinieri historical documents (Carbone, 2013, pp. 85).

ACADEMIA COLLABORATION AND TRUSTEESHIP

On the same track, the historical office started working closely with the Academia. Some activities launched from 2008 opened a honest and fruitful cooperation between the Carabinieri Archives and the Archival Science Chair of the Sapienza University. In this regard, between 2008 and 2009 it was possible organise three different seminars on the main topics of the moment connected with the archives: the first one was dedicated to the military archives reviews of the moment like the *Bollettino d'archivio* of the Navy, of the Army and of the Guardia di Finanza looking at the old reviews published by the Armed Forces not strictly related to the archives, then a second seminar was organised on the transfers of archival funds in line with the celebration of the 40th anniversary of the first congress of military history and of the 10th anniversary of the legislative decree n. 490/1999 "consolidated text on environmental and cultural heritage" and then a third one was reserved in the military personnel archives in the Central State Archives and military archives. The book published in 2013 named "Archivistica militare" gave another opportunity to show to the scientific audience and to professional younger generations the commitment of the military archives and specifically of the Carabinieri historical office in building the relationship between citizens and the Institution.

Other collaborations with the University in the archival field led the Carabinieri to publish two other books: one connected with the history of the Carabinieri Archives (Carbone, 2017) and a second one on the forestry administration as a consequence of the embedding the state forestry corps (Greco, 2017)⁴. A new book on archives is going to be published by the end of the year as a genuine relationship between the Academic world and the Carabinieri Direction of historical and documentary assets (previously historical office) who can offer good fruits (Annaloro, 2021). Again with the same Chair a workshop for students has been organised in 2016 and 2017, offering them the opportunity to describe at a very basic level the files of an archival fond.

We should consider the agreement initially signed in 2016 by the Carabinieri historical office and the Italian Centro Nazionale delle Ricerche – Istituto di Informatica e Telematica (IIT) (see the IIT website in reference) to build and validate a Thesaurus as a specific tool to support the description of the archives and the research of citizens.

THE RELATIONSHIP WITH THE CITIZENS: IN PRESENCE AND REMOTE

As anticipated, before the long term project launched after the congress in 2005, the possibility to reach the historical office was very limited. There was no point of contact on the internet website, no email address of postal address. So, only few persons could be able to open the doors of the Carabinieri archives: the internal audience like the Commanding General, the Carabinieri General Headquarters Staff, the Carabinieri personnel, some researchers and historians who met the Office Chief during congresses, conferences and seminars, retired personnel who needed to do some researches on his ancestors or the units they belonged. It was more practical to be in contact with the historical office through the telephone and then sending an email requesting for information. But this solution was really homemade and not professional.

Anyway, as you can see the accessibility was very limited and the results really poor.

In this regard, it is very important to mention the historical office presence on the internet. Following the same path of the previous Office Chiefs, the new bosses continued to implement the action to keep the historical office in line with the other Armed Forces entities and with the current situation. So, in August 2013, finally the Carabinieri historical office had its web page in the Carabinieri internet website (Carbone, 2013, pp. 85).

With the webpage, the regulation to have regular access to the reading room and to request research by remote were launched.

If we have a look on the dedicated webpage, there are two possibility to access to the consultation of the documents as reported below: in presence and remote (by mail, email or via PEC, certified electronic mail⁵).

Having a look on the Carabinieri historical office webpage there is a lot of information on the research open to the public.

First of all, it is important to underline the effort to clarify which is the mission and the archives received and communicated. There is a clear explanation of the location of the Office considering the city of Rome and the public transport possibilities and then a small paragraph is reserved to clarify that the research is free of charge and open to the public both in presence or at distance (via mail, email and PEC).

4 The embedding of the Forestry Corps in the Carabinieri has been realized according to the legislative decree n. 177/2016 and the law n. 124/2015.

5 For the Italian regulation, the PEC (posta elettronica certificata / certified electronic mail or certified mail) has the same value as a recorded delivery letter.

A second point is related to the regulation to have full access to the reading room. The dispositions covered all the standard rules to follow when user come in an archive like the use of personal camera or electronic device according to the current Italian legislation, the file also state how to access the reading room, rules and regulations, opening times to the public and rules for distribution of archival files and more. The user has a clear picture of the rules and obligations to follow having access to the documents consultation giving him rights and duties when inside the reading room.

together with the regulation there are some attached documents. Those attachments help the citizen to prepare him/herself before coming to the reading room.

Finally, it is possible to download the request form for consultation (remote); after filling it the citizen can send directly to the functional mailbox starting the process to check the presence of data regarding the request and possibly answering to the questions like, just to give few examples, the search for ancestors, writing a booklet on the history of local Carabinieri station and personnel, looking for information on war period and the deployment of Carabinieri units worldwide.

PROVIDING NUMBERS (2012/2021)

The possibility to have a comfortable reading room, a well organised remote service and new spaces guaranteed a crystal clear improvement of the archives communication activities.

In this paper it is important to provide some useful numbers to understand the management of change realised in such a long period.

If we consider 2012 as a starting point with the moving from the original location to the new one in a more central neighborhood, we can see that only 13 persons came to the historical office remaining there for about 21 hours, moving 65 boxes. Each researcher attended the reading room for less than 2 hours moving 5 boxes each.

With the publication of the historical office webpage on the internet, the numbers changed a lot.

In 2013, the reading room was attended by 80 persons for about 224 hours, moving roughly 400 boxes. It is important to know that all the people came for about 250 working days on 302.

How can you consider those numbers? It is clear that every person joined the office for more than one working day. Considering an average of more than 3 working days a week but if we look at the hours spent in the reading room every citizen spent less than 50 minutes each day. More generally, it is clear that some researchers came and after a short period of time left the building but others spent a lot of time on many boxes considering an average number of 5 boxes each person.

We should consider a working day all the days from Monday to Friday, when the reading room is open to the public from 08.30 to 13.30 (5 hours a day).

The year after, 2014 was the year of the bicentenary anniversary of the foundation of the Carabinieri Corps, 110 persons attended the reading room for 251 days and in total 399 hours, moving 550 boxes. Following the same reasoning, each person came an average of 2 days and a few hours, spending less than 4 hours each day. We could assume that more people came at the same time increasing the support offered by the Carabinieri personnel but limiting the number of boxes to a similar amount than previously.

Moving to 2015 the numbers decreased a little bit to 81 persons with 301 hours in the reading room for 302 working days. the number of boxes moved is an average of about 4/5 each researcher.

In 2016, the Office received 127 researchers in presence for about 635 hours moving roughly 500 boxes. The following year (2017), 180 persons did research in the Carabinieri historical archives for about 900 hours, moving 720 boxes. In this last year, each person spent an average of 5 hours in the reading room.

A light decrease of persons is the main element for 2018 when 141 researchers came to the reading room. Each user remained there for more than 6 hours (846 in total), moving 564 boxes, with an average of 4 boxes each. The numbers decreased a lot in 2019; only 44 persons did some research in presence attending the Carabinieri historical office for 6 hours each, moving quite 4 boxes and half. In 2020 the pandemic erupted and all the activities in presence were suspended for the lockdown declared by the Italian government in March. 14 persons crossed the door of the office remaining for an average of 6 hours each and moving 70 boxes, id est 5 each.

For the 2021, as a partial element, we should consider that little by little all the activities in presence resumed with the vaccination of the population. So, currently full access to the reading room is still possible according to the current legislation. Till last October 27 users came to the reading room for a total amount of 169 hours, more than 6 hours each, asking for quite 7 boxes each person.

Figure 1: Numbers related to the physical access of the users to the reading room from 2012 to 2021. For more information, please see the paragraph Providing numbers (2012-2021)

Carabinieri historical archives reading room access										
Reading room attendance	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Users number	13	80	110	81	127	180	141	44	14	27
Reading room presence (in hours)	21	224	399	301	635	900	846	264	84	169
Number of boxes moved (about)	65	400	550	405	500	720	564	195	70	185

If we have a look on the requests from remote, we can consider as follow (Carbone, 2017, pp. 411, only for the years 2014/2016):

- in 2014, the 200 anniversary of the Carabinieri foundation, 560 requests were answered with different means (the same used by the requestor); 39 were related to historical events in general; 22 answers were focused on uniforms, equipment and transport, 235 were dedicated to Carabinieri personnel research; 161 requests can be classified as various, 32 dedicated to barracks, streets, parks naming and finally 71 asked for support to writing or publishing books, exhibitions, seminars and congresses. On about 251 working days, 2,23 requests arrived each day.
- in 2015, 517 answers were sent to the citizens; 15 were related to historical events in general; 15 answers were focused on uniforms, equipment and transport, 237 were dedicated to Carabinieri personnel research; 153 requests can be classified as various, 25 dedicated to barracks, streets, parks naming and finally 72 asked for support to writing or publishing books, exhibitions, seminars and congresses. For 2015, we can considered an average of 2 requests each working day;
- in 2016, 527 answers were sent to the citizens; 17 were related to historical events in general; 23 answers were focused on uniforms, equipment and transport, 247 were dedicated to Carabinieri personnel research; 159 requests can be classified as various, 43 dedicated to barracks, streets, parks naming and finally 38 asked for support to writing or publishing books, exhibitions, seminars and congresses. The requests arrived with an average of 2,09 each working day;

Regarding the years 2017 (401), 2018 (416), 2019 (305), 2020 (319), 2021 as of 30 June (207) there are no more precise data related to the different types of requests. In this situation we can consider that the pandemic didn't change the behaviour of citizens asking for remote information.

CONCLUSIONS

In a long term period perspective, the Carabinieri are able to fulfill the mission to provide support to the citizens building trusteeship thanks to the effort to open the archives and to provide as much as possible information for the users.

It is clear the commitment of the historical office Chief and later the Director of historical and documentary assets to support the needs of people who asked for information. Furthermore, the historical and documentary assets personnel develop a very appreciated reference service in order to help persons less aware of the complexity of the research in different archives of different institutions.

The statistics above are clear signs of improvement of the relationship between Carabinieri and the citizens where the historical office / direction of historical and documentary assets represents its front office.

The archives are at disposal of the entire community with the aim to support the research and to offer the best service possible for the needs of the people. It is important to underline one point: the persons who ask for information or ask to come to the reading room mostly are not specialists and generally speaking they do not have any experience in conducting research in the archives. The main responsibility of the Direction is providing support and help to those persons considering them as citizens with needs.

In a long term view it is possible to appreciate all the actions done by the Carabinieri to be close to the citizens helping them according to the main mission as a law enforcement agency with military status.

Open-mindedness represents the key element to satisfy the demands and needs of citizens. In essence, the Carabinieri remain at the service of the community also in the field of archival research.

Many things have been done since 1965 but the road is still long and winding and the work demanding.

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Charles J. Farrugia¹

ARCHIVES: TOWARDS NEW COMMUNITIES OF VIRTUAL USERS

Abstract

This article studies the reaction of users to the shifting patterns of national archives towards more inclusive communities of knowledge. The hypothesis is that there are substantial benefits if national archives become more all-embracing in both their accessions and user services. This can be done by shifting away from the 'public record only' approach into a more community-based perspective. The article studies the case of the newly set-up MEMORJA project within the National Archives of Malta. The building of this innovative oral, sound, and visual archive required substantial adjustments in the frames of mind of the archivists and supporting staff involved. The three main challenges identified were: a. the changing role of the archivist when faced with such projects; b. a new approach towards the cataloguing of the records; and finally, c. the learning experience of the best ways on how to engage communities or sectors and cohorts of such communities. The article revisits these three core questions that were asked at the beginning of the MEMORJA project during a conference in Birmingham. It uses the metrics coming out of the project and initial public feedback to assess to what extent the project is reengineering or not the approach and interaction of the National Archives of Malta with its clients. This research is still at a preliminary stage as the user interaction phase of the project just started. Notwithstanding, it is a study that can pave the way for more in-depth analysis on the changing underlying attitudes and perspectives users have towards national archive institutions.

Purpose: *This article assesses the role of national archive institutions in view of the demands from society for a more all-inclusive documenting of society. The hypothesis is that national archival institutions can take centre stage in supporting communities document their history using oral, sound, and visual archives. This approach takes national archives away from their comfort zone – preserving and giving access to public records. Yet, this can provide an opportunity for national archives to draw the spotlight on them and partially redefine their position in society.*

Methods / Approach: *The approach taken in this study is mainly conceptual, revisiting the insights developing in the growing literature on the topic and supplementing this with participant observation from the author's own experience in the field. It also brings into the analysis one case study of the MEMORJA project recently launched by the National Archives of Malta. Three main questions that were investigated at the start of the project four years ago have been re-visited now that the methodologies of the project are well defined, and the public has an interactive portal to access the project through.*

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Results: *This paper argues that national archival institutions could benefit if they open from a traditional 'public records only' approach and add a degree of community interaction to both their accessions policy and the subsequent archival processes. The main advantage that such an approach could bring to the organisation is the tapping into new communities of users, at times also providing a new sense of social justice in bringing the views, lifestyles, and actions of underrepresented communities into the realm of documented national memory.*

Conclusions / Findings: *The most important finding of this study is that new archiving processes that might challenge the traditional canons of archival theory are worth the effort. The process can add more visibility to the institution and help in promoting a fairer representation of society through the reaching out to previously underrepresented sectors of society.*

Keywords: *archival activism, community engagement, memory projects, oral, sound and audio-visual archives.*

1 INTRODUCTION

National archives world-wide operate within a legal framework that stipulates a very specific mission and set of functions. This has the advantage of guaranteeing long term sustainability and a clear mandate for which public funding can rightfully be asked for. A substantial amount of literature exists about the role of archives in society (Maher, 1998). Yet, the distinctions in the nature of the archival institution and to what extent this conditions its operations is often overlooked.

Archives are the result of the bigger context, the laws and regulations but above all the way society interacts within those parameters. In part, this has led to a rethinking of the role of archives and complimentary domains such as libraries and museums. This transition is very much at the centre of Sarah Cascone's (2020) observation that: *»Collecting hand-painted signs and makeshift protective equipment used by protesters, tear gas cannisters used by the police, as well as print material and photographs concerning the protests, prominent institutions from the New York Historical Society to the National Museum of African-American History and Culture and the Smithsonian Institution seem to suggest that bustling life in the street, ordinary life in the home, and anonymous life on the internet produce the sort of archival material from which histories of societies should be studied and recorded.«*

This study gets its inspiration from the fascination of the nature of national archives which the author of this paper studied for his doctoral qualification (Farrugia, 2016). It is also a reflection of the application of those principles in a real setting at the National Archives of Malta.² Furthermore, it tests a number of archival dimensions on the case study of the recent setting up of an oral, sound and visual archive branded with the name MEMORJA (The National Archives of Malta, s.d.).

2 THEORETICAL BACKGROUND

Archives represent the permanent memory of the actions and feelings of people as they act and react to the events of daily life. It is this connotation that makes them so powerful and so valuable. Such actions are often well documented in national archival institutions as the interaction of persons and groups with government makes an efficient capturing intersection. But can we say that the feelings of humans, their views, perceptions, and reactions to daily life events are documented with the same vigour?

In a previous study the author of this paper argued in favour of three specific and interrelated roles of national archive institutions in society. Building on the available literature on the topic, he argued that if one had to identify the main roles of such institutions these can be summed up into: (a.) guardians of memory; (b.) cultural institutions; and (c.) vehicles for good governance (Farrugia, 2019). This study focuses on the first of these three – the role of national archive institutions as guardians of memory. But even this is challenging to define. Whose memory? Which memory? What constitutes the memory of a nation?

In trying to come up with answers to these questions one has to acknowledge the never-ending debate about the role of the archivist in such institutions. The traditional

2 The author had the opportunity to join the national archives of Malta at a young age and at a time when this institution employed just two persons. He had the opportunity to involve himself in the development of this institution and its direction especially during the last two decades. During these years, the institution developed its different dimensions from scratch and managed to position itself as a strong influencer both within ICA (having chaired both ACARM and EURBICA) and European projects (having been founding partner in the Archives Portal Europe and also founding partner in the European Digital Treasures project).

view of the archivist was that of a neutral custodian – a gatekeeper who not only shies away from intervening in the record-creating process but even considers that act as almost immoral. On this dilemma Ketelaar argues that “every interaction, intervention, interrogation, and interpretations by creator, user and archivist is an activation of the records” (Ketelaar, 2001).

This study takes the view that national archives are very much in the domain of the humanities and have an obligation to shape the memory depiction we leave as inheritance to future generations. This role is explained in the words of the Catalan philosopher Xavier Antich³ who wrote that: *»We are obliged to choose between these two equally inhumane absolutes: to forget everything and bury it into oblivion or to remember everything and thereby erase any possibility of the present. In between, of course, lies culture. The choice. The selecting of what must be memorable because it defines us. Without this effort, humanity is but a shadow.«* (Boadas i Raset, 2020).

The project MEMORJA steered by the National Archives of Malta and which provides the main case study of this paper is inspired by this obligation to identify and capture what is memorable because it defines us and the society we live in. It is an obligation towards hearing the voices in the society around us and the constant questioning of whose voices we need to document for posterity (Farrugia, 2018).

3 RESEARCH DESIGN

3.1 METHODOLOGY

The approach taken in this study builds on the available literature and applies a case study approach. This is supplemented by observations from the author’s own experience in the field as a practicing national archivist. The focus is on a case study of the oral, sound, and visual archive recently inaugurated by the National Archives of Malta. The initial scope of this project and its context within a national archive that strongly believes in shifting from a machinery of government in charge of public records towards an all-inclusive guardian of public memory has already been discussed by the present author in recent publications (Farrugia, 2019a).

This study presents a conceptual analysis with a strong dose of application. The author had led a paper presentation of the project MEMORJA followed by focus group discussions on three dimensions of the project that has recently been launched.⁴ The three focus groups discussed three main questions that were investigated at the start of the project four years ago. Now that insights from that discussion were applied in action on the project, and that the project is now formally launched and used by the public, those three areas of inquiry are re-visited.

3.2 THE CASE STUDY: THE MEMORJA PROJECT

The professed vision and targets of the MEMORJA project from its early days aimed to employ innovative research methodologies, theoretical and archival approaches, and

3 Joan Boadas i Raset who is a distinguished archivist from Girona quotes Catalan philosopher Xavier Antich from his article *La voluntat de comprendre* published in *Filosofia e minúscula* in Barcelona in 2016. The translation of the quote from the original in Catalan was provided by Boadas i Raset.

4 The author of this publication led the team who delivered the presentation ‘People Make Memories: capturing and sharing collective memory through oral history in Malta’ delivered on 21 November 2021 at the Birmingham Conference and Events Centre in the UK. This event was part of the DCDC2018 conference organized jointly between the TNA and RLUK. The main theme of the conference was ‘Memory and Transformation’. The presentation was followed by three focus groups that discussed the three core questions that are revisited in this paper.

techniques to collect, record, transcribe, preserve, and make available all deposited material detailing the history of the Maltese Islands. Thus, in so doing, the project aimed to transform the National Archives of Malta into the main depository of national and public memory.

A five-person team started working on this project in January 2017. Through a collaborative agreement with the University of Malta it was guaranteed that the team undertakes the necessary training in the form of courses in oral history and public memory. MEMORJA aims to record and collect oral history interviews, personal photographs, documents, and other ephemera and, as a result, the National Archives of Malta has taken on the dual role of a memory-capturing institution and one which now creates records, as opposed to the traditional task of preserving only government/public records.

Another initial intellectual challenge was selecting the research themes for the initial phase of the project. It was decided to focus on an initial five themes: Maltese Emigration; Experiencing War: survival, shelter and food; British Expatriates in Malta; Public Administration; Bell ringing/campanalian culture; and the Malta Bus Archive. The decision making was based on an assessment of gaps in knowledge and the availability of interviewees and resources to tackle those sectors.

These oral testimonies – of which there is still a substantial number – strive to preserve daily experiences as felt by the people on the ground. Whether it is the war, fishing, fireworks enthusiasts, bell-ringers or hawkers they are providing narrative experiences that are often overlooked in official documentation. Through this project, this perspective is finding its place side by side with the official version held in public records.

This project gave more visibility to the National Archives of Malta. It is also proving successful in filling in gaps in the collective memory of the nation. It brought also new challenges in terms of intellectual control decisions. The incoming material is now more diverse and not restricted to traditional documents. We received all kinds of artefacts from knives, to medals and other clothing artefacts. Although we are restricting the amount and typology of artefacts (as these bring with them up-keep challenges) we are still departing from the traditional public records focus. Along the process the National Archives is also supporting other entities such as the Department of Library, Information and Archive Sciences at the University of Malta to develop the audio-visual and oral archives component of its offerings.⁵

3.3 THE THREE MAIN QUESTIONS

This study revisits three considerations that were discussed during the Birmingham workshop in 2018. At that time the audience was made up of professionals interested in memory capture and management, most of whom were themselves running similar projects.

The first theme for discussion was the changing role of the archivist with projects such as MEMORJA. The second was the challenge of cataloguing the MEMORJA records while the final sub-theme discussed focused on identifying the best community engagement methods. For each theme participants were to brain storm around two specific questions that are reproduced below.

5 The Department of Library, Information and Archive Sciences (LIAS) at the University of Malta forms part of the Faculty of Media and Knowledge Sciences (MaKS). Set up by Dr Lillian Sciberras more than three decades ago, it added the archives and records management component in 2005 to the long-standing tradition of librarianship. Currently the Department offers a whole range of LIAS courses ranging from Bachelor to Doctorate degrees. Further information at www.um.edu.mt/maks.

3.3.1 THE CHANGING ROLE OF THE ARCHIVIST

a. Which is the best way in which themes are agreed upon and decided? and b. Are these challenges being reflected in human resource development?

In terms of the first question, the project developed a mixed methodology. There are a number of guiding principles that came out and that are listed below in order of priority:

- The uniqueness and urgency of capturing the information;
- The specific needs of a particular community;
- The availability of resources to carry out the fieldwork.

A number of themes developed from within the community. The bell-ringing theme and the Malta Bus Archive came to us with a structure, expertise and loads of enthusiasm. In those instances we had to standardise and render the philosophy and structuring more archivally sound. Another similar theme was Public Administration. This idea came from the top but we had to devise the best ways to tackle such a cohort of interviewees.

The issue of resources is crucial to the decision-making process. The initial impetus in this project came from an electoral manifesto proposal. Thus, for the initial years we had the political support by government to recruit the required personnel. Experience has taught us that the project needs specialisation and extensive human resources. Finding the right qualified personnel was and still is one of the main challenges.

In order to cope with the workload and the need of specialised input we went for a policy of recruitment in the professional posts of administrator for the project and other central roles such as archivists and an audio-visual archivist. The huge work of pre-interviews, interviews, filling of legal forms, transcriptions and digitization of ephemera has to be steered by our team. Yet we did develop a support network of volunteers eager to be part of this national memory capture project.

3.3.2 CATALOGUING THE MEMORJA RECORDS

a. Do the traditional cataloguing standards and systems offer us effective tools for the new and mixed media we are capturing in our archives? and b. Software has its own limitations and boundaries. How can we surmount this challenge?

The views shared during the DCDC conference gave us a snapshot of a number of similar projects. In terms of the digital dimension of each we noticed that it was largely dependent on the wider context of creating organisations of the various projects. Having an *ad hoc* specialised team offering tailor-made solutions to the digital challenge is a desideratum. But in our case we had to frame the project within the wider dimension.

Aware that we cannot in any way abandon our main remit of a national archives, we opted for a mixed method. For cataloguing we have used our AtoM platform which forms the backbone of our cataloguing system.⁶ This did present us with a number of challenges. Amongst these we faced the issue of large amounts of ephemera deposited. Thus, certain customisation of the software and the cataloguing approaches had to be made.

⁶ AtoM stands for Access to Memory. It is a web-based, open-source application for standards-based archival description and access in a multilingual, multi-repository environment.

While keeping in mind the overarching mission of the National Archives, we are aware that MEMORJA provides us with a sub-set of data. It caters for a much wider audience than what some of our fonds and hierarchical structures can cater for. Thus, through our external company we developed a portal that farms out data from AtoM. This allowed us to come up with the Showcase (*vetrina*) feature where we apply a sort of virtual museum focus on particular themes or holdings. Another exciting facility is what we called the 'Citizen Archivist' section. This is an area which encourages the public to tag photos from an extensive College collection. In this way, the user becomes co-creator with the archivist and brings to the archives unique feedback which our archivists cannot input as they lack the historical context of the photos in question.

3.3.3 ENGAGEMENT WITH THE COMMUNITY

a. What is the best way to foster active participation among interested communities? and b. Is there only one way in targeting the community or must the archives be more dynamic and creative in its approach?

When we had our initial discussions during the DCDC workshop we identified two distinct challenges to these questions. The first was how to reach to specific communities and the second was more on what we want to achieve through this reaching out.

The work our teams did on certain topics made us aware of the challenges in infiltrating in certain communities. This was felt with the Malta-Lampedusa theme whereby our interviewer was carrying out interviews in the houses and on the shores of Lampedusians. It was even stronger with the Malta Bus Archive theme. In reaching out to bus builders and drivers we reached to a community that felt betrayed and unjustly treated in the past. Our action was felt as a first approach by the state of have their side of the story told and documented following the privatisation of the industry by government some years back.

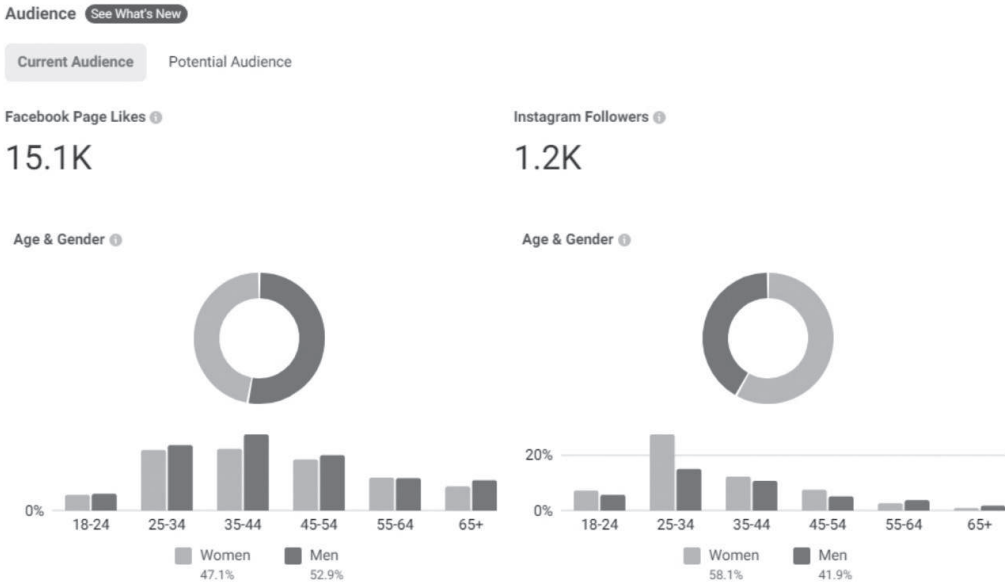
The project is also redimensioning our online activity. Before the launch of the project the National Archives of Malta was already successful in using its social media, mainly Facebook. Our Facebook page had reached 15,100 followers and another 1200 on Instagram.⁷ Most of the Facebook followers fall between the age brackets of 25 and 54, most being men (52.9%) while on Instagram followers fall between the age bracket of 25 and 34 with most of them being female (58.1%). Most of the NAM social media followers are from the Central Region of Malta and our international followers are mainly from the U.K., Australia and the U.S.A.

Our projections indicate that NAM has a potential to reach out to 51 000 users on Facebook through its daily posts with each post reaching an average of 1000 -13,000 users, 350 likes and up to 30 shares. The Instagram page is fairly new and that explains why the audience reach is still low when compared to that of our Facebook page, but even on this platform our team are working on steadily building a community on Instagram as well.⁸

⁷ These statistics represent a snapshot taken on 22 September 2021.

⁸ Unlike most other countries Facebook in Malta is still more popular than Instagram. Statistics issued by MISCO shows the following pattern for Malta: most accessed platform remains Facebook (87%), followed by Google+ (50%), YouTube (46%), Instagram (24%), Twitter (12%) and Pinterest (9%). This shows that although so many people are online, many are not on the same networks. It is also interesting that whereas 62% just look at other people's content and comments and 55% share this content, only 9% create new content. – Social Media Usage Trends in Malta, MISCO study – 2018.

Fig. 1 Facebook vs Instagram use of the National Archives of Malta platforms



3.2 LIMITATIONS OF THE RESEARCH

The design and implementation of the MEMORJA project was carried out within the National Archives of Malta. This is a relatively young institution having been legally founded in 1990. Thus, the project was not in any way hampered by long archival traditions and cultures when it comes to accession policies.

The second characteristic of this project is that it started in the pre-pandemic years and was designed in those circumstances. The second half of the implementation together with the ceremony inaugurating the project were carried out under pandemic circumstances. Thus, these factors need to be taken into consideration when one analyses the process and public reaction to the project.

The study would benefit a lot if a systematic survey of similar initiatives taken by other national archives can be carried out. Also, the impact of these projects on the traditional services and on the perspectives of users on the institutions need to be studied in future years.

4 RESULTS

MEMORJA is in line with the evolving thinking of a proactive archival community. We have a role not only as neutral agents or custodians of records but as active co-creators. The project has proved the hypothesis that multidisciplinary teams provide the best answer to the archival challenge in areas such as cataloguing, digital intervention and IPR connotations.

This study indicates that the initiative by the National Archives of Malta was welcomed by the traditional and new user cohorts of the institution. Certain under represented communities felt that a focus on their topic or issue provided a level of historical justice to their cause or views. There are indications that those who participated in the projects feel that they are contributing to the nation's history at a very crucial phase in its trajectory. Further studies need to be commissioned to assess what will be the long standing impact, if any, of this project.

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SOCIAL MEDIA AS AN IMPORTANT TOOL IN COMMUNICATION STRATEGY OF UKRAINIAN ARCHIVES

ABSTRACT

The article is devoted to the analysis of social media strategies of the Ukrainian archives and their influence on interaction with users of archival information. It is considered that the new communication policy of the State Archival Service of Ukraine and archival institutions is based on the philosophy of information society and focused on the use of innovative forms of interaction with civil society institutions. For more than a decade, the archives of Ukraine have been gradually integrated into the network society, using the platforms such as Facebook, Twitter, Instagram, blogs, video hosting, etc. New technologies are increasingly changing the information image of archives, affecting the societal perception of archives as well as the work of archivists themselves and the relationship between archivists and users of archives.

*It is also analyzed the level of social activity of Ukrainian archival institutions in the information environment. Finally, the author outlines the main tasks of presenting activities of archival institutions in social networks, including 1) *informational and communicational*, that consists in establishing communication links with different categories of users, meeting their needs for information about the activities of archival institutions, the composition of their holdings, search tools, etc.; 2) *presentational*, that deals with the promotion of archival institutions' activities and their collections; 3) *educational*, that aims at forming historical and social memory, promoting cultural heritage as well as national values.*

Key words: *Ukrainian archives, communication strategy, users, information technologies, social media.*

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1. INTRODUCTION

Social networks are an essential component of modern information and communication space. Without them, it is difficult today to imagine a person's connection with civil society institutions and interpersonal communication. Political, cultural, and scientific institutions are increasingly using social networks as a means and tool of communication.

The spread of the COVID-19 pandemic and quarantine measures have made significant adjustments to the activities of most public and private institutions and have greatly expanded the potential use of remote forms of communication. If social media was traditionally used for self-expression and communication with friends during the COVID-19 pandemic, it has become a platform where businesses, neighborhood organizations, and individuals actively share information and ideas. This was especially evident when many organizations switched to their Facebook, Instagram, and Twitter accounts to report changes, adaptations, new policies, and more.

Nowadays, the successful development of most areas of political, economic, socio-cultural, scientific, and educational activities largely depends on communication strategies and practices. Institutions of social memory, such as archives, libraries, museums, cannot fully function and develop in the information society without a comprehensive presentation of their activity and resources on social media.

The focus of this study is to identify archival content in the information flows of social networks and the impact of social networks on archival practices in Ukraine, promotion of their values in society. Conducting this research, we are trying to answer this question: how social networks help researchers and society "open archives" in Ukraine, making them more useful and visible.

Notably, Web 2.0 technologies, known as social media, have marked new, more creative approaches in collaboration between producers and users of web content. The term Web 2.0 that Tim O'Reilly coined to refer to a new interactive web environment in 2004 has become a suitable word for describing the radical changes in how the Internet has been used since its advent in the early 1990s. Since then, Web 2.0 has become an integral part of the information space, an essential tool of institutions' communication strategies as well as people's everyday routine activities.

The term Web 2.0 technology, also known as social media, describes the various websites, services, and platforms that archives use to promote their collections and facilitate interaction with their users. This term symbolizes the changes that have taken place in the interaction of users with the Internet space and content. Due to new technologies, it has become an interactive environment in which users can not only consume content created for them but also take an active part in its formation.

Social media is increasingly breaking down traditional barriers between the public and private space. Networking technologies are influencing the formation of new communication culture. The modern network society reflects a communication model in which millions of Internet users can communicate through different social networks and platforms for maintaining and developing institutional, professional, and personal connections.

Thus, the archivists began to use the term "Archives 2.0", based on the implementation of Web 2.0 tools in archives. According to the American archivist Kate Theimer, Archives 2.0 is an important concept that reflects an attempt to consider a new phase in the development of a profession as well as systemic and interconnected changes that are taking place in the world of archives based on their interaction with users (Theimer, 2011, pp. 58, 60).

Thus, social networks give archivists much more opportunities than ever to open archives to the public. They actualize virtual interaction, attract society's attention to archives and their holdings, create new research opportunities getting access to digital copies of records, and expanding categories of archives' users. At the same time, archivists, through social media, get new chances to participate in civil society's life to make a more significant contribution to shaping collective memory and changing the way people think about archives.

Like other institutions of social memory, archives produce new socially significant information by participating in Internet communication that needs to be studied and summarized.

It should be noted that the first research examining the impact of social networks on the evolution of archival practices appeared in 2009 – the early 2010s (Samouelian, 2009; Daines & Nimer, 2009; Noguera, 2010; Theimer, 2011; Bountouri & Giannakopoulos, 2014). The Ukrainian archives created their first accounts on social media in 2011–2013, but this problem has been reflected in the Ukrainian professional literature and historiographical discourse only during the last year (Бездрабко, 2021; Левчук, 2021; Калакура & Палиєнко, 2021). Taking this into account, the analysis of the presentation of Ukrainian archives on social networks is an urgent task since this question is only briefly studied in modern historiography.

2. WEB 2.0 TECHNOLOGIES: NEW CHALLENGES AND OPPORTUNITIES FOR ARCHIVES

Web 2.0 technologies have significantly changed interactions between producers and users of information resources. They marked a new era of interaction, covering various political, economic, and socio-cultural activities and united them in the information and communication space. The Web has evolved from a conglomerate of static websites into an interactive dialog engine open for sharing, learning, self-development, and improvement. Archives and archivists worldwide have been gradually integrating into the online society, using social media tools and platforms of Facebook, Twitter, Instagram, Flickr, blogs, video hostings, etc. New technologies are increasingly changing the information image of archives, affecting the perception of archives by society, the work and competencies of archivists, the relationship between archivists and users, creating new possibilities for archival holdings promotion.

Among the main tasks of presenting the activities of archival institutions on social networks, we can outline the following: *informational and communicational*, that lies in establishing communication links with different categories of users, meeting their needs for information about the activities of archival institutions, the composition of fonds, search tools, etc.; *presentational*, that deals with popularizing the activities of archival institutions and their collections, advertising services; *educational*, that aims to form historical and social memory.

Today, the largest social network globally is Facebook that was founded in 2004 by Mark Zuckerberg initially for the communication needs of students of some American universities. It soon became an open network and first reached the mark of one billion active users per month in October 2012, and in June 2017 crossed the mark of two billion active users. In 2021, Facebook retained the most popular network worldwide with 2.89 billion monthly active users (Statista, s.d.). In addition, technological development, the invention of smartphones, and other mobile devices have significantly impacted the expansion of social media practices.

Notably, Facebook is also the most popular social network among Internet users in Ukraine (for example, the number of its users in 2020 reached 14 million, in 2021 – 16 million people). On the other hand, Instagram occupies second place in Ukraine with 15 million users. At the same time, Instagram is the most popular social network for people aged 16 to 35 (Plusone Social Impact, 2021).

Facebook remains a leader among social networks due to its mission, policy, features of the target audience, and specific technical and technological capabilities, including no restrictions on the number of characters for a particular message, easy downloading, and using audiovisual content, other options for information exchange. It is worth noting that Facebook is an important tool not only for interpersonal but also for professional and scientific communication. Analysis of the global practice makes it possible to assert that archival institutions began to create their pages on social networks in 2008 (Bountouri & Giannakopoulos, 2014, pp. 513); however, they approached this more systematically from 2010–2011. As for the Ukrainian experience, the first archival institution that created a social media account on Facebook in 2011 was the Central State Historical Archives of Ukraine in Kyiv.

However, for a long time, the communication policy did not occupy a prominent place in the activities of Ukrainian archival institutions, which were more focused on the preservation of documentary heritage.

3. LEGISLATIVE AND REGULATORY BASIS OF THE UKRAINIAN ARCHIVES' ACTIVITY IN THE INFORMATION AND COMMUNICATION SPACE

In September 2020, the State Archival Service of Ukraine presented a draft Strategy for the development of archival affairs for the period up to 2025, prepared according to the regulations of Ukraine, the Recommendations of the Committee of Ministers of the Council of Europe to member states on European policy on access to archives № R (2000) 13, Council of Europe Convention on Access to Official Documents adopted in Tromsø on 18 June 2009 and the Principles of Access to Archives, approved by the International Council on Archives on 24 August 2012.

According to this document, the archives are considered as an integral part of information resources of society and an important factor in the formation of historical memory. Among other things, it emphasizes the need to apply a software approach to digitization, approval of the Concept of archives' digitization as a priority component of archival reform, improving the quality and accessibility of archival services, expanding internal and external communication, self-organization, and presentation of the archival community.

There were identified four strategic goals that highlighted meeting the information needs of society, equal access to information, knowledge, and services, the formation and development of communication policy in the field of archives. The new communication policy of the State Archival Service of Ukraine and Ukrainian archives is based on the information society's philosophy, focusing on the use of innovative forms of interaction with civil society institutions. It aims to promote a positive image of archives and an objective public understanding of the value of archival information resources and the importance of archival processes (Стратегія, р. 15). The strategy emphasized that in order to interact with the target audience and maximize the dissemination of information about archives, their activities, and resources, archival sites will be transformed into key sites with an expanded user range, adaptive web design, and diverse web applications. It was also underlined that the imperative for archives would also be their presence in social networks and media space (YouTube, Facebook, Instagram, Twitter, Tumblr, Flickr, etc.) (Strategy, pp. 22-23).

In 2020–2021 the State Archival Service of Ukraine also released several orders that regulated the representation of archives on social media. In particular, the order issued on 16 April 2020 (№ 38) regulated the filling of the official page on Facebook and standardized the placement of videos on the official YouTube channel.

The Order of the State Archival Service of Ukraine "*On the official pages of the State Archival Service of Ukraine on social networks and uploading videos on the official YouTube communication channel*" (issued on 04.02.2021, № 28) determines the official pages of the State Archival Service on social networks: Facebook, Twitter, Instagram and YouTube (About official pages of the State Archival Service of Ukraine on social networks, 2021).

The Order of the State Archival Service of Ukraine "*On the functioning of the official web portal of the State Archival Service of Ukraine*" (issued on 16.08.2021, № 86) regulates the content and web portal maintenance as well as its connection with the official pages of the Archival Service on social networks (State Archival Service of Ukraine, s.d.).

Thus, the special attention of the State Archival Service of Ukraine to the issues of information content and maintenance of the pages of archival institutions on social networks can be traced over the past two years. Such a communication policy that is largely aimed at the comprehensive provision of users' information needs has greatly encouraged Ukrainian archival institutions to pay more attention to expanding their presence on social networks.

4. DYNAMICS OF INFORMATIVE PRESENTATION OF UKRAINIAN ARCHIVES ON SOCIAL NETWORKS

Notably, *the State Archival Service of Ukraine* created a page on Facebook on June 13, 2018, and in November 2021, the number of its subscribers reached 5870. The page contains information about meetings of the Board, Scientific and Methodological Council, reports of the Chairman of the Archival Service, discussions and adoption of regulations, news from the central and regional archives, information on cooperation with the Ukrainian and foreign scientific and educational institutions, public organizations, processes of digitization of documents, publication of the scientific journal "Archives of Ukraine", etc.

The State Archival Service of Ukraine also uses other social media platforms (such as Twitter and Instagram) for presenting its activity, but these pages are far behind Facebook in the number of subscribers and the content of messages. For instance, the official page of the Archival Service on Twitter created in January 2021 now has only 122 tweets; on Instagram – 528 followers and 166 publications.

The official channel of the Archival Service on YouTube, created in June 2018, is much more popular than its pages on Twitter and Instagram. It has news, discussion, and best practice sections, which include videos on the activities of archival institutions, valuable documents, reports from conferences, and current disputes. Markedly, the page's content of the rubric "Archives of Ukrainian Silent Cinema" is especially popular. It is the first online resource that contains a unique collection of documentaries produced in Ukraine in the 1920s. More than 100 film documents related to the National Archival Fonds of Ukraine and stored in the Central State CinePhotoPhono Archives of Ukraine are presented on the resource with free access. Importantly, the online collection is updated weekly with new digitized film documents and viewed by more than 17 thousand people during the last three months (Архів українського німого кіно).

Social networking gradually set a prominent place in the communication strategy of Ukrainian archives. All nine central state archives of Ukraine have pages on Facebook, created in 2011–2020 (see the table 1: "*Ukrainian Archival Institutions on Facebook*").

Table 1. Ukrainian Archival Institutions on Facebook

Name of the institution	Date of creation	Number of subscribers April 2021	Number of subscribers November 2021	URL link
State Archival Service of Ukraine	13.06.2018	3000	5800	https://www.facebook.com/archives.ua/
Central State Archives				
Central State Historical Archives of Ukraine in Kyiv (TsDIAK Ukrainy)	09.01.2011	1900	2430	https://www.facebook.com/CDIAKUA
Central State Archives of Foreign Ucrainica (TsDAZU)	18.01.2012	1699	1890	https://www.facebook.com/tsdazu/
Central State Archives Museum of Literature and Art (TsDAML Ukraine)	21.10.2013	2643	5424	https://www.facebook.com/cdamlmu
Central State Electronic Archives of Ukraine (TsDEA Ukrainy)	20.11.2013	528	788	https://cutt.ly/WT2CiMs
Central State Archives of Public Organizations of Ukraine (TsDAGO Ukrainy)	21.07.2014	1862	2241	https://www.facebook.com/cdago.gov.ua
Central State Archives of Supreme Bodies of Power and Government of Ukraine (TsDAVO Ukrainy)	12.02.2016	3000	4406	https://www.facebook.com/tsdavo
Central State Scientific and Technical Archives of Ukraine (TsDNTA Ukrainy)	14.02.2018	565	1079	https://www.facebook.com/archiv.gov.ua
Central State CinePhotoPhono Archives of Ukraine named after H. Pshenychnyi (TsDKFFA Ukrainy)	30.03.2020	836	1623	https://www.facebook.com/tsdkffa.ua/
Central State Historical Archives of Ukraine in Lviv (TsDIAL Ukrainy)	03.11.2020	575	1004	https://cutt.ly/3UExBwi
Regional State Archives				
State Archives of Kirovohrad Region	13.11.2014	1192	1500	https://www.facebook.com/dakiro.kr/
State Archives of Luhansk Region	13.11.2014	572	720	https://www.facebook.com/archive.lg/
State Archives of Dnipropetrovsk Region	19.12.2014	720	977	https://www.facebook.com/GosarchivDnepr/
State Archives of Lviv Region	10.11.2015	1355	1570	https://www.facebook.com/archive.viv.gov.ua/
State Archives of Kyiv Region	07.12.2016	1377	1948	https://www.facebook.com/dako.gov.ua/
State Archives of Poltava Region	22.03.2019	703	957	https://cutt.ly/0UEnvwg
State Archives of Odessa Region	21.05.2020	637	976	https://www.facebook.com/archive.odessa/
State Archives of Chernihiv Region	18.01.2021	280	726	https://cutt.ly/FTMG5wS
State Archives of Chernivtsi Region	09.02.2021	74	488	https://www.facebook.com/archives.cv
Branch State Archives				
Branch State Archives of the Security Service of Ukraine	08.10.2018	50	54	https://cutt.ly/nTMK0al
Branch State Archives of the Ukrainian Institute of National Memory	23.12.2019	7300	8785	https://www.facebook.com/hdauinp/
Public Groups				
Access to Archives	July 2013	19400	20400	https://www.facebook.com/groups/dostup.do.arhiviv

The Central State Historical Archives of Ukraine in Kyiv was the first Ukrainian archive that created a Facebook page in 2011. Today, this page has 2.4 thousand subscribers. Its information space is characterized by regular publications about replenishing the annotated register of fonds, digital copies of documents and descriptions, and new exhibitions on the website. A common type of publication is a notification of the new digitized copies of documents. Moving animations are broadly used in the design of the page. The vast majority of publications are accompanied by hashtags using which you can immediately go to the site of the institution, which significantly contributes to its promotion and ranking in search engines. User comments contain primarily positive feedback on the posted descriptions of the fonds, express satisfaction with the work of the archives, and indicate the specific descriptions and cases that they expect to get acquainted with. Therefore, this information is focused primarily on supporting dialogue with the research audience, promoting scientific research, and intensifying the study of archival documents.

For instance, a characteristic feature of the information field of the Central State Historical Archives of Ukraine in Lviv is the emphasis on the scientific component of its activity. Among the most popular hashtags, we can highlight "#Science_in_archive", "#E_archive", "#Documents_online", "#Metric_books", "#genealogical_search", etc.

Among the Ukrainian archives, the Central State Archives of Supreme Bodies of Power and Government of Ukraine has one of the highest numbers of subscribers (over 4400 in November 2021). The first archive's post on Facebook concerned the documentary heritage of the Ukrainian Free University was published in February 2016. But during the following two years, the archive's page was practically inactive.

In March 2017, archives launched a valuable project, "Ukrainian Revolution: Archival Chronicles". Over the next four years in its framework, many valuable documents reflecting important events of the revolutionary period of 1917–1921 were published and disseminated through Facebook.

24 Regional State Archives of Ukraine have pages on Facebook created in the period from 2014 to 2021. Peculiarities of the information content of the pages of regional archives are not only local historical content but also the reflection of their role in the organization of archival development in the region, the provision of advisory assistance, etc. Thus, in addition to traditional reports on documents, exhibitions, and employees' participation in conferences, the page of the State Archives of Kyiv Region contains announcements of competitions to fill vacancies, meetings with employees of archival institutions of the region, transfer of documents to archival departments, problematic issues regarding the functioning of labor archives, etc.

Among the branch state archives, only two have relevant pages on Facebook – the Branch State Archives of the Security Service of Ukraine and the Branch State Archives of the Ukrainian Institute of National Memory. Moreover, the latter develops it most active among all archival institutions of Ukraine – in November 2021, its page has 8.7 thousand subscribers. The institution's main goal is to provide users with information about the victims of the totalitarian regime, posting tips, step-by-step instructions, and videos on where and how to look for information about repressed relatives. Among the daily published reports, we can find information about famous Ukrainians – political and cultural figures, philanthropists, and totalitarian regime victims – with digitized documents, photographs, and sometimes videos prepared by archivists.

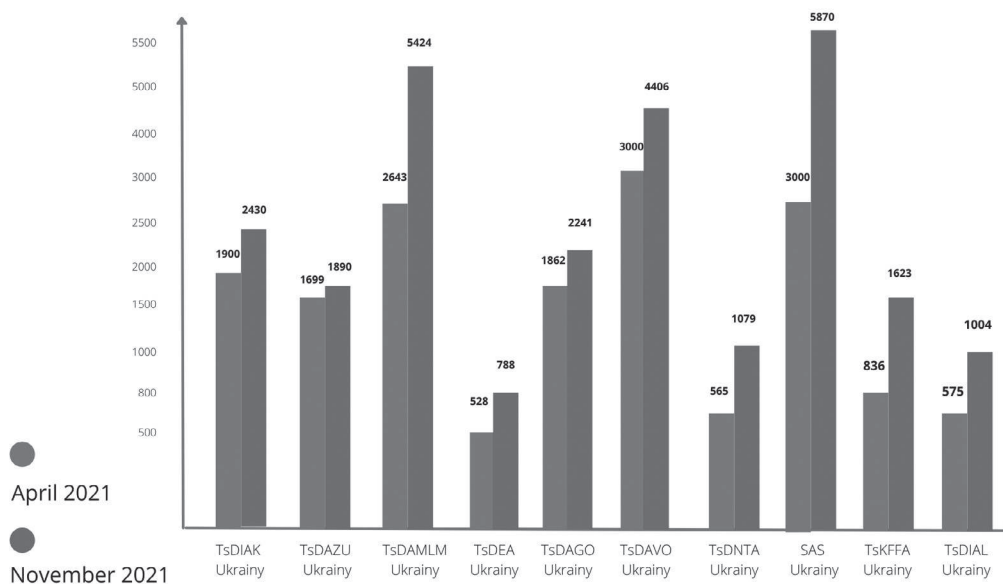
In general, a characteristic feature of the Ukrainian archival policy on Facebook is a regular publication of news, announcements, and digitized documents from archival holdings. Furthermore, in 2020, archival institutions started to publish so-called "image columns and videos" titled "From the archive's life", "Tour of the archive", "Search in the archives", "What we keep" on their official pages in social networks that reflected archives' activities, acquainted subscribers with the work and life of the team.

In the archival landscape of social media, a special place occupies the public group "Access to Archives", established in 2013 to disseminate information about archives, raise awareness of the archives, archival legislation, and exchange information on the resources of Ukrainian and foreign archives. According to the information message to the participants, the group should also "promote successful practices of access to archival information and records, including access to archival documents of repressive bodies of the period of the USSR and the Third Reich". The interactive nature of the dialogue is underlined by the possibility to provide and receive consultations, advice on finding information about the repressed and those who went missing during the rule of totalitarian regimes. The group members are professional archivists, historians, lawyers, journalists, media experts, and other participants interested in searching for archival information. Now it has more than 20.4 thousand participants (Facebook, Access to archives).

The advantages of social networks are making available information (ads and news) on the Internet and developing connections between the archives website and their pages in the social network that affects the increase in views, citation indexes, tags, distributions. An essential approach to establishing communication between the archival institution and users is a professional approach to filling the page and posting content, creating a message, using PR technologies, social media marketing.

Among the subscribers (users) of Ukrainian archival institutions' social network pages, we can highlight historians, professional archivists, genealogists, students of mainly historical specialties. Through comments, community tagging, bookmarking, and automatically generated suggestions, archivists can increase their engagement with archival holdings. Social media also provides a glimpse into archival practices and processes and shows how the memory institution works with the general public. It is a great opportunity to communicate with a large audience of individuals and institutions interested in traditional archives and digital resources, digital preservation, and web-archiving.

Due to the intensification of the communication policy of the State Archival Service of Ukraine and its focus on meeting the information needs of users, in 2021 the state archival institutions demonstrated the positive dynamics of change in expanding dialogue with users, creating an interesting content on social networks. We conducted comparative studies of users on the pages of central state archives on Facebook, which allows us to conclude about the positive dynamics of increasing the network audience of individual archival institutions from 10 to 90% in the period from April to November 2021 (see table 2). According to the data, in November 2021, the page of the State Archival Service of Ukraine (5870) has the largest number of subscribers. Among the central archives, the leader was the Central State Archives Museum of Literature and Art of Ukraine (5424 subscribers). At the same time, it should be noted that among all archival institutions of Ukraine, the Branch State Archives of the Ukrainian Institute of National Memory has the largest audience on Facebook (8785 subscribers).

Table 2. A comparison of subscribers' influx on Ukrainian central state archives' Facebook pages in April–November 2021

Studying the effectiveness of the archives' social-media presence, we should take into account the statistics of visits, dissemination of information, the most popular posts (so-called content management), which can be done independently, or by analytics services. In order to promote archival institutions' pages on social networks, it is necessary to ensure the frequency of updating the content, its relevance to the target audience, prompt feedback, activity in the account, involving users in public discussions of problematic issues, etc. (Levchuk, 2021, p. 122).

The use of platforms of other social networks by Ukrainian archives has not become widespread. In particular, the State Archival Service of Ukraine and the State Archives of Kyiv Region have Twitter accounts, but with a small number of subscribers. The State Archival Service, the Central State Archives of Foreign Ucrainica and the Branch State Archives of the Ukrainian Institute of National Memory have created their own YouTube channels.

Of course, these are only the first but very important steps in the Ukrainian archival community's conquest of the social media space. As analysis of the experience of foreign archival services and institutions shows, Ukrainian archives need strategic planning, financial and marketing support along the way for expanding digital storytelling, building and strengthening relationships with individuals and society.

5. CONCLUSION

The virtual dimension changes archives, the archival community, and information users. Information and socio-communication processes play a crucial role in this evolution that occurs due to the interaction of archival institutions with information users on social networks. As a result, a new image of archives and the image of archivists in society is being formed. Therefore, archives should develop a new communication policy and influence the development of society through information technology by involving the tools of social networks, promoting the formation of historical memory, supporting the preservation, studying, and nurturing of histori-

cal and cultural traditions. A particularly vital task is the maintenance and development of communication in the context of the spread of the pandemic, the creation of expanded opportunities for the use of archives remotely.

An important goal is to ensure multilevel interaction between archivists and society, to demonstrate to society the importance of archives, the archival profession, its role in not only preserving documentary resources, collective and historical memory but also in state-building and nation-building processes.

The objective of information society archivists is to become interactive. As US researchers have rightly observed, "Web 2.0 is not just changing the way archivists interact technologically with their users, it is also changing the mindset and the skills set necessary to successfully thrive as a twenty-first-century archivist" (Daines & Nimer, 2009). The archivists of the information society learn throughout their life and are constantly looking for new opportunities; they respond to the challenges of the times and adapt to changes while adhering to the core values of the archival community.

In the conditions of rapid changes in the information environment and user expectations, the urgent need for archivists is to work effectively, respond quickly to the challenges of time, and be open to new ideas. The stereotypical perception of an archivist who works mainly with ancient papers is replaced by the image of archivists armed with the latest technologies. And this, of course, should be facilitated by social media.

Social media helps overcome the conservatism of the archival environment, which is facilitated by forming a creative information space in the archives. As channels for the presentation of archival information resources, they play the role of a kind of "virtual door" to the archives.

The presence of archives on social networks facilitates the search for documents, makes them more accessible for users, and allows reaching a much larger audience than traditional ways of communication. Through social media, with the help of digital access, archivists disseminate information about their activities, the composition of archival fonds, publish documents that may interest users – both researchers and the broad audience.

And here, you can take full advantage of multimedia presentation of information (combination of text, graphics, and audiovisual documents), multilevel texts, and the presence of hyperlinks. On the other hand, establishing a dialogue with users provides a better understanding of their expectations and needs.

It is important to apply a strategic approach to coordinate the efforts of employees who work on social networks, preparing for the publication of "stories" from the life of archives, archivists, and documents.

An important prospect for the successful development of archives is the university training of a new generation of specialists who will have analytical competencies, knowledge of information management and marketing. The archivist of the information society is not only the custodian of memory, historical and cultural heritage, but also the information analyst and manager who can communicate in the media space, distribute and promote archival content, and thus actively influence the positive image of archives in society.

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RETENTION PERIODS: THEIR LEGAL BASIS, ROLE AND CHALLENGES IN PRACTICE. RUSSIAN EXPERIENCE

Abstract

The paper presents the traditions, present situation and the prospects of development of normative legal base, establishing retention periods for archival records Russia. Application of normative requirements in practice has many challenges. The most common problems are analyzed by the author, some solutions for their overcoming are proposed. The necessity of constant development and changing of normative basis is emphasized, which in modern conditions requires wide use of information technologies and development of flexible information system which combines requirements of different normative acts, including those developed in various ministries and agencies. The prospects of development of such a system in Russian Federation are presented.

Key words: *List of records with indication of retention periods, Register of record types, retention periods, records series, information system, information technology, elements of artificial intelligence, digital transformation*

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1. APPRAISAL AND PRESET RETENTION PERIODS

In Russia, retention periods are stated in legislative and other normative legal acts, which establish legal minimum periods for maintaining records. These acts form the legal basis for appraisal, which is understood as “the study of records based on the criteria of their value in order to set their retention periods and select them for inclusion in the Archival Fonds of the Russian Federation”(Federal Law 125-FZ, 2004, art.3 par.16). For better understanding of this definition given in the Russian Law, we should explain that the “Archival fonds² of the Russian Federation” combines all the records which have to be stored permanently due to their value as an integral part of the historical and cultural heritage of the peoples of the Russian Federation.

That means that the purpose of appraisal is to determine the retention periods of records, including permanent storage for some of them. This definition corresponds to the one given in the General International Standard Archival Description ISAD(g) (1999, pp. 10) and cited in the ICA Multilingual Archival Terminology Database (ICA, s.d.): “Appraisal: the process of determining the retention period of records” (to compare, see: IIAS, 2021; SAA, 2022; InterPARES, 2022). Appraisal is based on estimation of current and potential administrative, legal, and fiscal use of records; their evidential and informational value, historical, scientific and cultural importance. To certain extent the results of appraisal depend on the opinion of certain decision-makers. Even if the decisions are made collectively, commission-based, they are still based on personal understanding of commission members of the main criteria of appraisal and their practical application. Besides, the procedure of appraising the records or even sets of records takes a lot of time and requires certain number of sufficiently qualified employees. In this regard, the existence of pre-established retention periods for certain series of records is very important.

2. ACTS ESTABLISHING LEGAL MINIMUM RETENTION PERIODS

Some laws contain provisions on minimum retention periods for certain types of records or records containing certain data (for example, for accounting, tax, procurement, personnel records, etc.).

The storage periods of records of various types as well as related to different areas of activity, are comprehensively presented in so called “List of records with indication of retention periods”. These Lists are regulatory acts and they are mandatory for use. Retention periods which are set in the Lists cannot be reduced.

In fact, these are not lists of records, but lists of series of records, divided into thematic groups according to their general subject matter. So the retention periods are set for records series taking into account records type which influences their information capacity and probative value.

It is also provided that specific records within these series may need to be retained longer than it was preliminary established by the lists (circumstances may give those records either longer practical value, or permanent historical value). Therefore, for certain series of records the lists prescribe to make their additional appraisal after the expiration of the indicated storage periods.

Lists are divided into Lists of typical records and Departmental lists.

Lists of typical records contain the most common records, and they are applicable to all types of organizations, regardless of their organizational and legal form and form of ownership. There are two such lists: List of records generated in management activities

2 Noun, singular

(Order of the Federal Archival Agency, 2019; Albrekht et al., 2020; Mescherina & Yurasov, 2020) and List of records generated in the process of scientific and technical activities of organizations (Order of the Federal Archival Agency, 2021; Kyung et al., 2021).

Departmental lists contain records formed in the course of the activities of federal state bodies of the Russian Federation, as well as in the course of the activities of their subordinate organizations, indicating the terms of their storage. These lists are based on lists of typical records and include also records which are specific for their area of activities, execution of their functions and competencies. Their application is mandatory for certain state bodies, their territorial bodies, foreign offices, and subordinate organizations, and recommendatory for other organizations which don't have their own lists, including those at regional and municipal levels.

Each list is presented in tabular form and includes the following elements: serial number, series name, retention period (unified or differentiated depending on the level and functionality of the organization), notes, as well as general provisions and search tools.

In addition to definite terms, e.g. 5 years, 6 years, 10 years, etc., there can be used such expressions as "permanently", "until the liquidation of the organization", "until the need passes". The term "permanently" means that organizations which are included in so called "lists of sources of acquisitions" have to transfer these records to state or municipal archives after 15-year (10- or 5-year depending on the status of state (federal/regional) or municipal body or organization) period of their storage in the archive of the organization. Other organizations keep these records for 10 years and can dispose of them afterwards.

Terms for some records have a special mark ("ЭПК" – Expert verification commission or "ЭК" – Expert commission), which means the need for appraisal after the expiration of these terms.

3. DISADVANTAGES OF THE SYSTEM OF LISTS

The system of lists has its disadvantageous features.

3.1. The lists are constructed in such a way that they *need to be adapted for the purposes of automatization, use of artificial intelligence systems*. The series may contain several types (subtypes) of records, and not all of them have the same retention period. Some of them are mentioned in the "Notes" column where the other terms are indicated for them. Sometimes the difference in terms doesn't depend on the records type, but on the specifics of their subject (for example lease agreements concerning the objects of cultural heritage). Some "notes" are explanatory by nature, they give information about the peculiarities of calculating the retention period (for example: after the expiration of the contract).

All these clauses, explanations, exceptions are to be interpreted by the user, and this task is rather complicated for automated systems and systems which use the elements of artificial intelligence. These systems require tasks that can be understood unambiguously and unified wordings and commonly applicable rules.

3.2. The other important feature of the Lists is *the need for their timely and regularly revision and updating*. The legislation and standards change rather fast, as well as the tasks that organizations perform. Technologies are developing, new managers, who have their own vision of organizational processes, are coming. All these circumstances affect the composition of records, their volumes and expediency of retention periods applied. In this regard, there is a need for regular revision and updating of the lists. But for employees it is not a regular task and the process of developing, negotiation, and approv-

ing the lists is quite complicated in itself. The changing legislation creates difficulties for the users of the lists as well, who have to correlate the requirements of these lists with statutory regulations.

3.3. The lists *should be interconnected*, it is necessary to correlate the titles of articles and the retention periods established in various departmental lists. This is not a legislative requirement, but considerations of rationality and expediency. This can be a complicated task in the conditions of existence of more than 70 federal state bodies, and each of them is obliged to have its own List. But, for example, many ministries have sanatoriums and recreation centers, or educational organizations amongst their subordinate organizations. Thus, retention periods for medical records should meet the requirements of the Ministry of Health of the Russian Federation, and retention periods of educational process records – the requirements of the Ministry of Science and Higher Education and the Ministry of Education of the Russian Federation.

4. THE CONCEPTION OF THE REGISTER OF RECORD TYPES

Some of the mentioned difficulties can be resolved within the Register of record types – a promising model of an electronic information system that combines and partially replaces the system of lists. It can also perform a number of other functions, including attachment of unified forms of records, indication of their electronic/paper form, references to the legal acts, creating of system-generated schedules and reports, etc. The conception of the Register, a set of draft legal acts and guidelines for its implementation, use and support have been developed by the All-Russian Scientific and Research Institute for Records and Archives Management (VNIIDAD) (Afanasieva et al., 2020).

The Register will not include the series of records, but types and subtypes of records with indication of their subject matter, author, correspondent, periodicity, etc., if it influences the duration of the retention period. For example, the article 168 from the List of typical administrative records (Order of the Federal Archival Agency, 2019) contains the following series: "Records (conclusions, references, calculations, justifications, plans, correspondence) on the development of records management" with 5-year retention period. For this series the Register will have 6 entries, each with its own identifier: conclusions on the development of records management, references on the development of records management, etc. Explanations and exceptions given in Notes column of the Lists will also receive certain places in the Register. The principles of such fragmentation resemble the construction of a traditional index (finding aid), but with much more functionality.

At the first stage, the Register is seen as an organizational tool which helps automated systems to deal with legal requirements and correlate various regulations.

The elements of this approach are already used in practice, for example, in the Ministry of Taxes and Fees of the Russian Federation. All the articles and their corresponding retention periods from the Ministerial List of records are included in the automated system and are recognized and applied by artificial intelligence.

5. CONCLUSION

Modern conditions ask for deep changes in the area of appraisal, first of all, in regulatory field.

The system of lists was established in the Soviet Union and it worked perfectly in the conditions of centralization and control, when there was only one form of property (state property). This system still works because of deep-seated traditions in records and archives management.

As it was previously demonstrated, it is not quite adaptable to the needs of automated systems, so the appraisal with use of artificial intelligence elements cannot be efficient enough. Departmental lists are overcharged with repeatable information, which can be found in laws, in Lists of typical records, or in some other departmental lists. The form of the Register gives an opportunity to make references to due normative acts which set retention periods and to correlate requirements concerning different areas. It is still not evident whether the Register will replace the lists or not (Afanasieva et al., 2020; Beldova, 2019; Eremchenko, 2020), but for sure the system of lists will be transformed greatly, first of all by eliminating repeatable information.

It is necessary to accept the fact that there is no sufficient regulatory framework on the level of constituent entities of the Russian Federation (85 subjects), and only few aspects are regulated on legislative level for commercial organizations. Obviously, the departmental lists, which are in the process of updating nowadays, can serve a base for regional normative legal acts – but certain changes in legislation are also indispensable.

As for commercial organizations, it seems that there is no need for too strict regulation of the retention periods for their records. The Lists of typical records are able to cover most of their information needs. Nevertheless, it is necessary to give them a tool that they can use according to their needs and in compliance with the law, even without having qualified employees for the purposes of appraisal. The role of standards is seen to be rather important in this concern. That is why we support the proposal of the ISO Technical committee 46 to launch a new project on Disposition standard and find it very useful for our country too.

Technological instruments, which allow records and archives managers to organize the process of appraisal at a qualitatively new level, are developing rapidly nowadays. At the same time further development of the theory and methodology of archival appraisal is indispensable, with taking into account the tasks of the increasing use of information technologies, including AI elements; the specifics of work with electronic records and data. The prospects are seen in revising outdated approaches and using all the benefits of the information technologies, sharing and inheriting best world practices of archival appraisal and evaluation.

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Dieter Schlenker¹

NEXT GENERATION EUROPEANS – ARCHIVAL EDUCATION PROGRAMMES FOR YOUNG LEARNERS

Abstract

Purpose: In 2013, the Historical Archives of the European Union embarked on a new experience by introducing an education programme for primary and secondary school students. In preparing this unprecedented programme, archival staff reflected on how to combine elements of civic education, history and archival memory on the European Union and its institutions to an appealing programme for young European citizens. An assessment of existing literature and of education programmes run by other Archives in Europe showed that much more could be done by the archival profession to raise interest and engagement of young learners with the archival world.

Approach: This paper investigates into the various existing approaches, aims and goals of archival educational programmes and, thus, contextualises the educational activities of the Historical Archives of the European Union with those of other Archives. Furthermore, the paper addresses specific issues and challenges related to the management of archival education programmes in a transnational European context.

Results: The Historical Archives of the European Union faces particular challenges due to the geographical scope of the European Union, its multilingualism and the diversity of existing approaches of EU Member States in the field of education activities. The in-presence programme of the archives mainly targets schools in the proximity of the metropolitan area of Florence. At the same time, the archives have the ambition to reach out to schools throughout the European Union and to organise workshops for schools in other EU Member States.

Conclusion: While school students are not considered a primary target audience, archives should have a keen interest in involving young learners that represent new generations of potential users and supporters of the unique mission of archives in democratic societies.

Keywords: international archives, school students, communication, education, archival pedagogy

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INTRODUCTION

Since 2013, the Historical Archives of the European Union offers educational programmes designed for school students at all ages, reaching from kindergarten to high school levels. The students are introduced to main historical topics related to the history of European integration and to the decision-making processes and policies of EU institutions by using original documents preserved at the Archives. The programme provides space for discussion, reflection and learning about Europe and its values, and promotes active European citizenship.

To translate the topic of European Union to students, the HAEU seeks partnerships with specialised pedagogical institutions, local, regional and national school authorities, and European organisations, such as the Former Member Association of the European Parliament. The latter collaboration involves former Members of European Parliament who meet school students participating in the programme and share their experience in European politics and their views on the European Union.

This paper analyses archival education programmes and defines school students as target audience for archival communication and education activities. Moreover, the paper outlines the strategic objectives and learning outcomes of archival education programmes, identifies potential partners and stakeholders in developing such activities, and looks at the variety of methodological approaches to be considered, particularly looking at the challenges of educating future Europeans in an archival context.

1 ARCHIVAL EDUCATION PROGRAMMES

The mission of Archives concerns primarily the preservation of records of public institutions and private organisations, and the provision of access and research on these unique materials. While school students are certainly not a main target audience of Archives, since years there is growing reciprocal interest between schools and Archives, particularly in the framework of extra-curricular activities. School authorities consider that visiting archives could bring students closer to original sources as historical memory and cultural heritage preserved therein. Bastian Adam states:

„In den vergangenen Jahren zeigte sich der begrüßenswerte Trend, Archive zunehmend in den Rang der außerschulischen Lernorte zu nobilitieren bzw. stärker in schulische Kontexte zu integrieren ... Tatsächlich gestaltet sich der Einsatz von Archivalien bzw. Archivbesuchen jedoch zumeist als marginale Initiative einzelner engagierter Lehrerinnen und Lehrer und vollzieht sich oft ‚lediglich‘ im Rahmen von Geschichtswerkstätten, AGs oder innerhalb von Projektwochen“ (Adam, 2011).

Archivists have an interest in opening their treasures to new generations and young learners to prepare them on the one hand for active citizenship and their future roles and responsibilities in democratic societies, on the other hand to raise their knowledge and critical thinking as regards information given in schoolbooks with sometimes subjective or biased points of view. Archivists may act as educators and take an active role in front of school classes (Robyns, 2001). Peter Carini says:

“For too long, archivists have limited themselves to a one-size-fits-all approach to teaching, a neutral approach that simply introduces students to the rules and tools of research. It is time we expand the concepts of the archivist’s role as educator” (Carini, 2009).

The earliest public instructions for schools to visit archives dates from 1880 in Belgium. The ministerial instruction asked school principals to visit historical exhibitions organised by public archives as activity additional to regular school teaching. In

1912, a similar instruction, this time by the French Government, informed teachers on the potential of visiting archives for the teaching of history. It was the French archival community that took the activity forward. In 1950, the French National Archives introduced for the first time a systematic education programme, which, since 1952, was also introduced in departmental and municipal archives. Regular Education Services were established in these archives, initially equipped with teachers detached from their schools and charged with the preparation of historical exhibitions using archives, accompanying texts, and guided tours for students. In 1988, 88 such services existed in departmental archives and 11 in municipal archives. Statistics show the success of the initiative with 30.000 students visiting archives in 1958, 200.000 in 1979, and 300.000 students in 2014.

A first international round table conference on "Archives and Education" took place in Paris in 1954 and various Western European archives started introducing similar initiatives. While British schools had previously, in 1906, introduced source books with printed extracts from original archival documents to supplement regular school text books, regular publications of primary sources were produced for school classrooms since the 1960s. In the United States, the National Archives and Records Administration NARA started in the 1970s, in partnership with the National school administration, to integrate the use of primary sources into school curricula (Carini, 2009).

In Germany, a yearly Conference on archival pedagogy (Archivpädagogik) was introduced in 1986, and since 1998 the conference has been organized on a yearly basis by the Working Group „Archivpädagogik und historische Bildungsarbeit“ at the German Archivist Association 'Verein Deutscher Archivare VDA' (Franz, 1990; Pétillat & Guigueno, 2016).

2 SCHOOL STUDENTS AS TARGET AUDIENCE

Archivists reach out to the research community and to citizens. They communicate publicising their role in preserving and making accessible the written memory of public institutions or private bodies and persons. But what can archivists offer to young people? This is the leading question for archivists to reflect on the introduction of archival education programmes.

These programmes can reach school students at all levels and ages, from kindergarten through elementary, primary and secondary, up to high school. School students would normally know just the archival documents preserved by their own family, and see, if at all, otherwise archival documents only in public exhibitions. Archival education programmes, instead, valorise school students as future citizens with political rights and responsibilities that have a stake in the mission of archives, particularly the public ones, and might return to Archives as potential users (Cook, 1997).

Teachers and school principals play a key role for archives in reaching out to students. Teachers in particular may have a keen interest to learn about historical records and the research potential in archives, and may wish to find out in which ways archives can be used for their teaching purposes in a curricular or extra-curricular context. Parents, family and friends of school students obtain a role as multipliers for spreading the information and learning opportunities in archives (Bröckling, 2011).

The opening of Archives towards the school environment is a rather recent development and is part of a general trend of archives to move from material-centered towards user-centered services. Moreover, the teaching and research offers of archives are not the main target of teachers and curriculum developers, scholarly interest in archives is, therefore, mostly part of extra-curricular activity offers in schools.

The role of archival education programmes, particularly for secondary and high school classes, but also for undergraduate university students, is to present archival evidence, confront the primary sources with the interpretations provided by historians and schoolbook authors, and assist the young learners with the shaping of their own informed opinions. An important element of these programmes is, therefore, the production of teaching material based on primary sources for scholarly use (Şentürk, 2013; Spraggs, 2008).

Extra-curricular school activities depend on the availability of human, financial and time resources on both sides, at archives and in schools. Furthermore, a certain decline of teaching history in national can be noted in recent years, which limits archival education activities. Finally, the current Covid pandemic puts at risk the tradition in-presence and hands-on approach of archival visits and requires a re-thinking of educational offers towards online and virtual programmes. More needs to be done to broaden the scientific basis, to evolve common pedagogical standards and best practice, and to provide archivists with an appropriate education and training in this sector (Schaller, 2019).

3 OBJECTIVES OF ARCHIVAL EDUCATION PROGRAMMES

Archival education programmes are usually conceived as extra-curricular activities. They contribute and supplement in-class teaching by enriching the students' knowledge and critical understanding of historical events and processes. Offering access to the Archives to schools also bears advantages for the archival institution. It can broaden its public profile and raise public awareness by creating a positive image and appreciation of its services to citizens.: „Archive leisten somit einen einzigartigen Beitrag zur außerschulischen Bildungsarbeit und tragen dazu bei, dass wichtige Schlüsselqualifikationen, wie z. B. Recherche und Informationskompetenz, gefördert werden“ (Sturm, 2011).

In running school programmes, archives facilitate the autonomous acquisition of competences and skills that otherwise could not be developed in a classroom context. Using authentic and original documents for educational purposes facilitates the students' critical research and interpretation and allows for a student-centered learning approach on different local, regional, national and transnational levels. While this extra-curricular activity cannot replace the history lessons in school, it certainly enriches the students' experiences and analytical skills in the interpretation of historical texts and in drawing lessons for the present and future (Adam, 2011).

The programmes also enhance research competences, the appropriate use of inventories and catalogues, reading and transcription skills and critical analysis of texts and interpretation of facts. The hands-on experience with original documents enriches the textbook learning, confronts students with the original sources, and provides them with an open space for reflection, discussion, and interpretation. Archival education may also provide aspects of civic education, foster an active citizenship and deliver a better knowledge and positive attitude towards the values, principles and functioning of democratic societies, its legislative, executive and judicial pillars.

The production of outputs, such as posters, articles, oral or visual documentaries or presentations, can be additional success factors for these programmes (Berkessel, 2021).

4 ACTORS AND PARTNERS

A successful education programmes requires a close cooperation between archivists, pedagogical specialists, teachers and principals, school authorities and other potential partners. The French approach developed in the 1950s sought to detach school teachers

to form the first education services in public archives, while more recently the education services in Archives consist of part-time or full-time staff dedicated to the development of pedagogical programmes and materials.

These teams may consist of teachers and trainers, pedagogical specialists, and archivists. During the sessions with students, the professional teams can be supported by peer students from school or university.

In addition to specialized pedagogical services, archives may also establish partnerships with relevant organizations and associations that can transmit first-hand historical experience, knowledge, and testimonials, particularly if the archival education programme covers contemporary history.

School administrations on national, regional and local levels should be consulted and become partners in order to achieve successful archival education programmes. The close cooperation facilitates the selection of topics to be studied, the pedagogical approach, and the relevant methods (Sturm, 2011).

Archives may also consider partnering in Erasmus school exchange programmes or in twinning activities between municipalities, which often comprise school exchange and extra-curricular initiatives.

5 METHODOLOGY

Archival education programmes are based on the idea to provide school students a hands-on learning experience using primary sources and to reflect and debate on historical events in a way different to how history is presented in school manuals and textbooks in a classroom environment. The methodologies used can be multifold and may comprise visits to the archives, its facilities and storage vault, interactive and participatory workshops, visits to historical or documentary exhibitions. The activities are organised either in presence or using interactive, audio-visual and online resources (Sturm, 2011).

Archival education programmes comprise a variety of methods for a student-centered learning approach reaching from face-to-face to remote learning. The visits to the archives can be enriched adding interviews with depositors and witnesses of contemporary historical events, potentially combined with oral history initiatives. The exchange can also include other professions, such as historians, or other archives users.

Teacher training programmes should be an integral part of the archives' education offers. These programmes deepen the teachers' knowledge in the chosen topics, familiarise them with the activities of Archives, and prepare later school class visits to the archives.

The use of audiovisual material, posters and drawings facilitates the students' access to archival material. Dedicated programmes can be established for students with special educational needs and disabilities. All programmes should entail the production of tangible outputs, such as creative writing, films or audio projects, playwriting, drawings and posters. Finally, the education activities should undergo regular monitoring and evaluation exercises within the archives (Sturm, 2011).

6 ESTABLISHING AN ARCHIVAL EDUCATION PROGRAMME FOR YOUNG EUROPEANS

The Historical Archives of the European Union preserves and makes accessible the historical documents of EU institutions, bodies and agencies. It also collects private archives from organisations and individuals that contribute to European integration and facilitates the consultation of primary sources on the history of European integration in a central and single location.

European integration is not generally taught as part of school curricula in European Union Member States. While European integration could be taught in schools within contemporary history it is more likely a subject of civic education, introducing students to the European Union, its institutions and decision-making processes. Since the European Union has no 'acquis' in the education sector, school curricula are under the control of EU Member States. The EU only has an informal role, in particular in the field of transnational mobility of students within the Erasmus programmes, or as part of European twinning initiatives.

The concept of European archival education programmes targets a highly diverse, multi-cultural and multi-lingual audience in a political space comprising approximately 400 Million EU citizens. Furthermore, a European programme is challenged to connect the individual experiences of students beyond their local, regional and national context towards a transnational European narrative. The personal or family history of school students needs to be associated to historical events and processes in the supranational European sphere.

Under such circumstances, the Historical Archives chose the subject of common European societal values, such as human dignity, democracy, solidarity, tolerance, justice, and the rule of law. As a contemporary experience, teaching European integration in an archival context is open to the involvement of former political actors, who may be depositors of their private papers. They can provide a testimony of their political ambitions and actions for a united Europe. As organiser and curator of exhibitions on European integration, the Historical Archives of the European Union uses these materials to illustrate in a visually appealing way European Union to school students.

The primary geographical scope of in-presence education activities of the Historical Archives refers to the territory of its seat, Florence and Tuscany. Open for all school levels from kindergarten to upper secondary schools and promoted by the Municipality of Florence and the Metropolitan City of Florence, the programme aims at improving the knowledge on the history of European integration and promotes the understanding of active European citizenship. The lessons are based on original documents preserved at the archives, and the programme provides space for common reflections and discussions. The archives also organise training sessions, mostly online, for teachers, that cover subjects of specific curricular interest and organise online workshops for school classes outside the geographic scope that would allow for a physical visit to the archives.

The use of audio-visual materials, such as photos, posters, audio recordings or videos, as well as artefacts and objects from archival collections or brought along by the individual students help connecting the individual student's experience and knowledge to a European narrative: "If you can narrate something from your family, and then learn from your peers, you start to understand the connections among yourselves and with the history of Europe" (European University Institute, 2021a). The school programme helps young learners to understand what it means to be European and to realise that they themselves are actors and creators of tomorrow's Europe.

Topics covered by the HAEU's school programme change from year to year in line with main European political topics or events, and the archives also provides à-la-carte sessions on topics of specific interest to school classes or teachers. As an example, the 2018–2019 programme focused on the elections to the European Parliament, the activities of the 2019–2020 school year focused on the **free movement of persons** in the EU. Within few years after the start of the programme in 2013, it developed to registrations of 1.141 students from 58 classes in 24 Florentine schools in the school year 2019–2020, with the majority of students at upper secondary level.

Regular monitoring and the preparation of yearly evaluation reports are an integral part of the programme and serve to point out areas of potential improvement, such as the development of more interactive and online activities during the Covid pandemic and for schools outside the geographical Florentine scope.

The education programme is organised in close collaboration with the regional and local school authorities and the Former Member Association of the European Parliament. The cooperation with the latter association aims at providing students with the opportunity to meet a former Member of European Parliament and learn from his or her experience in European politics and their perception of the European Union, its history and institutions. In a session during the 2019–2020 programme, former MEP Niccolò Rinaldi said: "The European Union is either the future or it is nothing. This is why new generations must identify themselves with the process of European integration. The only way to keep a place in the sun in today's world is to be part of the European Union and to be a European citizen before being a citizen of its own country. Global forces, emerging powers, create an ever-greater need to affirm in the future our common identity of European destiny" (European University Institute, 2020).

The education programme also entails competitions amongst different schools on European topics. At the occasion of the 60th anniversary of the Rome Treaties in 2017, a competition was launched under the patronage of the Italian Prime Minister's Office and in cooperation with the Florence Metropolitan City for high schools on 'A New Treaty for Europe'. Participating classes proposed a new treaty text reforming the educational policies in the EU with a view of educating students towards a common European citizenship. 16 school classes from 10 different Florentine metropolitan schools participated in the project.

Tangible outputs are usually prepared during the workshop sessions at the archives by the participants, in particular visual material, written texts, drawings, videos and oral testimonials. The material is also shared with the public on the website of the archives. All materials produced as outputs of the education programme are gathered in a specific archival collection in order to serve as research material in the future (Material collection on free movement in the EU, 2020).

The education programme also connects to exhibitions prepared by the archives. The school year 2020/2021 focused on the theme of de facto solidarity, a key element of European integration. The multi-lingual exhibition "Europe and Europeans 1950–2020: 70th Anniversary of the Schuman Declaration" curated by the archives, served as background for the workshop activities. One student said: "*Europe for me is like the moon, almost always in sight, always present. It seems that it moves around you with little consequence, but in reality it contributes to our well-being in direct ways, although we may not realise it then and there*" (European University Institute, 2021).

7 CONCLUSION

The paper analysed the emergence, objectives, scope and methodologies of archival education programmes. School students are not a primary target audience for archival communication and education activities, but the author argues that archives have a keen interest in involving young learners that represent new generations of potential users and supporters of the unique mission of archives in democratic societies.

Amongst the numerous archives that manage educational activities for schools, the Historical Archives of the European Union faces particular challenges due to the geographical scope of the European Union, its multilingualism and the diversity of existing

approaches of EU Member States in the field of education. The in-presence programme of the archives mainly targets schools in the proximity of the metropolitan area of Florence. At the same time, the archives have the ambition to reach out to schools throughout the European Union and to organise workshop activities (mainly online) for schools in other EU Member States. Moreover, the archives are involved in Erasmus and twinning school projects and produces teaching materials in different languages.

The relevance of archival education programmes is broadly acknowledged, and numerous articles have been published on the topic by scholars and archival practitioners. Moreover, academic conferences and workshops have been organised on national and regional levels on a regular basis. Nonetheless, much still needs to be done in this field, in particular in preparing archivists and pedagogical experts for this specific field, in developing common approaches and scientific standards, and in sharing good practice on a transnational level.

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THE ST(AR) OF THE SHOW: EMBRACING AUGMENTED REALITY TO BUILD RELATIONSHIPS BETWEEN ARCHIVES AND RESEARCHERS

ABSTRACT

Purpose: Archives mean nothing if they are not accessible. Gaining access is challenged by myriad obstacles including something as basic as a misperception by potential users that archives repositories are elite environments meant only for high-level research. Similarly, technologies that could promote archives' accessibility and use can be costly and otherwise prohibitive to repositories and present yet more obstacles. In this paper, this writer will highlight various aspects of an archives-centric exhibition that is breaking down barriers of misperception and leveraging innovative yet employable technologies.

Method / Approach: This paper presents a case study approach regarding a specific repository in a public university setting plus an exploration of the relevant, scientific literature.

Conclusion / Findings: Thanks to tools such as Google Analytics, one can measure the success and reach of virtual exhibitions and with many points of measure. This exhibition will live on well beyond its prescribed mission with the goals of expansion and enhancement as future tools allow. Also, this writer wishes to combat the critical problem of the digital divide and explore ways to bring the content to traditionally less reachable communities.

Keywords: Online outreach; virtual exhibitions; innovative technologies; open-source technologies; fashion archives

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1 INTRODUCTION

Archives should not only be relevant to new and existing audiences but also entertaining with a goal of thorough engagement with expert researchers and novice visitors alike. As for this particular case, it all began in 2017 with a desire to commemorate the seventy-fifth anniversary of the Fashion Institute of Technology's (FIT) founding in 1944. It has always been a part of FIT's ethos to break down barriers and connect faculty and students to successful academic careers and professional endeavors and to connect with relevant industry professionals.

The College's mission today is much as it has always been; its mission statement reads as follows:

"FIT prepares students for professional excellence in design and business through rigorous and adaptable academic programs, experiential learning, and innovative partnerships. FIT fosters creativity, career focus, and a global perspective as it educates its students to embrace inclusiveness, sustainability, and a sense of community." (Fashion Institute of Technology, 2021a)

The primary question meant for this online exhibition to answer was how can we simultaneously honor our past while embracing the future? This writer decided to start at the root of the College's establishment, focusing on one of its two key founding partners, that being Max Meyer. Meyer was a principal of the women's cloak and suit manufacturer, Abraham Beller and Company, which was in operation from the 1890s until 1931. It was headquartered in New York City's historic Garment District, a neighbor of the FIT campus.

From the start, FIT has had a forever connection to relevant industries; Meyer embodied this tradition as he donated a business records archives of circa nine thousand Beller fashion sketches to the College in 1953. The records date from 1914 to 1929 (Fashion Institute of Technology, 2021d). Given the sketches' arresting beauty, rich information, and their tether to the College's

raison d'être, this writer wanted to leverage these archives both to support this specific effort and to further FIT's pedagogical mission which is always looking forward.

Further, this writer firmly believes that the key to breaking down many barriers begins with collaboration; as such, she knew that the unit she administers, the FIT Library's unit of Special Collections and College Archives (SPARC), could not accomplish all she wished to achieve on its own regarding such a large-scale project. Ultimately, she collaborated with an additional five units on the FIT campus, those being:

- Fashion and Textile Studies Master of Art Program
- Visual Presentation and Exhibition Design Bachelor of Art Program
- Communications and External Relations
- School of Art and Design Exhibition Space Managers
- Dtech Lab

Having virtually no budget, this writer knew she would need to leverage in-house FIT expertise for any meaningful result. In the end, nearly thirty-six participants contributed to the planning and execution of the project.

However, are virtual exhibitions, as a form of outreach, relevant and perhaps even critical to successful engagement with researchers? Below is an exploration of the scientific literature to discover answers to this question.

2 LITERATURE OR THEORETICAL BACKGROUND OVERVIEW

"Whether operating on-campus or remotely, the mission of SPARC remains the same: to foster original research across and beyond the FIT community by acquiring, preserving, and providing universal access to primary research materials including College archival records" (Fashion Institute of Technology, 2021b). Access comes in many forms, of course. Especially exciting forms are via today's online channels.

Online outreach via virtual exhibitions is not a new concept for archivists; while this is true, its development is ever-changing and ongoing. As early as 2012, Arjun Sabharwal discussed developmental paradigms for successful virtual exhibitions including the need for "accurate historical representation, adequate descriptions and navigation, and Web accessibility" (Sabharwal, 2012, pp. 11). Sabharwal continues to state prophetically that while at the time, virtual exhibitions were not yet part of traditional archives practice, they held the promise to be "cost-effective ways for...institutions to provide access to various artifacts, cultural heritage collections, and historical knowledge to visitors in remote locations" (Sabharwal, 2012, pp. 9).

The concept is also discussed quite thoroughly in the 2013 paper by Emily A. Bowden entitled, "Archives Outreach in a Digital World: Promoting Digital Content Through Online Outreach Efforts." Almost a decade ago, Bowden commented that "online outreach efforts are increasingly important to the relevance of digital library and archives collections" (Bowden, 2013, Abstract). Relevance can be measured by many factors, not the least of which is how valuable archival content is to researcher interest. Little did Bowden and other archivists realize just how important such efforts would be less than ten years later during a global pandemic. What was an addendum to and growing trend in our archival practice became mission-critical almost overnight.

Outreach is defined by the Society of American Archivists (SAA) as "the process of identifying and providing services to constituencies with needs relevant to the repository's mission and tailoring services to meet those needs" (SAA, 2020a). Outreach might involve any of various methods of practice including and not limited to mounting exhibitions, conducting information literacy instruction, and engaging in collaborative programming.

Gemma Cattel goes further to say that "outreach is a vital component of any archive or library service's strategy, and this applies as much to digital archives created via digitisation as it does to physical ones" (Cattel, 2015).

Conceptually, outreach is adjacent to the notion of advocacy; SAA defines advocacy as "activities in which archivists and their allies engage to gain support for archival records, the institutions that manage these records, archivists, and the archives profession" (SAA, 2020b). By reaching out to myriad constituencies, archivists have the added opportunity to cultivate support of many types beyond that of onsite visitorship and use of physical archival material.

Indeed, with the onset of the pandemic, many institutions found themselves also facing a new or exasperated economic crisis. Battle, Mobley, and Gilbert convincingly argue that "virtual outreach strategies are particularly crucial for these institutions at a time when operating budgets are often stagnant or shrinking, despite increasing demands for accessing greater and more diverse audiences" (Battle et al., 2016, pp. 35).

Cultural institutions, including archival repositories, must always be at the ready to employ ever more engaging technologies to cultivate a following of visitors and supporters, financial and otherwise. To achieve this goal, archivists must be willing to test and explore uncharted technological territories. It appears they have been doing just that. In

their chapter, "Experience Design for the Humanities: Activating Multiple Interpretations," Ruecker & Roberts-Smith (2017, pp. 3) stated that to *"enhance the experiences of their audiences, cultural and educational institutions have been leaders in adopting emerging technologies to provide context for the cultural content they offer."* This bodes well for both the institutions and their supporters, regardless of their physical proximity to one another.

As recently as February 2020, the importance of online advocacy and outreach was the subject of a substantive paper from the Consortium of Academic and Research Libraries of Illinois or CARLI; the paper entitled, *Guidelines for the Promotion of Digital Collections: Best Practices for Promotion and Marketing* focuses in-depth on social media outlets as means of digital archives promotion and outreach. What is especially valuable about this source is its emphasis on the audience(s) for various platforms and the sustainability of the tools themselves. CARLI also states an important point, that being, "attempting to promote all collections to a general audience on a single platform, however, is not the most effective approach" (CARLI, 2020, pp. 4). Therefore, employing multiple vehicles and considering their specific appeal to targeted audiences is recommended.

Even more recently, and right in the middle of the pandemic, Clerkin and Taylor note that physical inaccessibility gives closed institutions' digital apparatuses "a sudden, out-sized importance: seeking to maintain public access to their intellectual and collections resources, [cultural institutions] scrambled to go remote, relying on existing digital infrastructures, accelerating in-process digital projects, and trying new online behaviors" (Clerkin & Taylor, 2021, pp. 165).

3 RESEARCH DESIGN

The research design for this project was essentially a series of acts of intense self-study and reflection and a discovery and exploitation of internal-to-FIT expertise. Therefore, the case study approach seemed the most appropriate research design for this effort.

A case study is defined as "an intensive analysis of an individual unit (such as a person or community) stressing developmental factors in relation to environment." (Merriam-Webster Dictionary, 2021b).

The areas of expertise examined and subsequently required for the project included and were not limited to:

- Fashion history
- Exhibition design - physical
- Exhibition design - online
- Historical garment mounting
- Photography - 3D
- Digitization - rare materials
- Metadata creation
- Augmented reality

4 RESULTS

This effort was an exhaustive collaboration across six university units, nearly thirty-six participants, hundreds of archival resources, and fourteen historical garments. Thanks to tools such as Google Analytics, one can measure the success and reach of a virtual exhibition and with many points of measure. The exhibition lives on with the goals of expansion and enhancement as future tools allow. For example, this writer wishes to

incorporate animation properties that might attract even more and different visitors. This effort would be the result of a collaboration with students and professors in the FIT Illustration Department. Also, this writer wishes to combat the problem of the digital divide and explore ways to bring the content to traditionally less reachable communities.

5 DISCUSSION

5.1 PLAN A: A PHYSICAL INSTALLATION

An original endeavor to plan and install a physical exhibition on the FIT campus was sidelined with the onset of the pandemic. This onsite exhibition was always planned with digital components but as secondary rather than primary significance.

The setting for the physical exhibition was the Fred Pomerantz Art and Design Center Lobby located on-campus on West 27th street adjacent to the Garment District. This choice was not accidental, as the exhibition's location would reinforce the tether between the College and the fashion industry. The Pomerantz Lobby is a palatial space of glass and marble and most importantly, volume.

Fig. 1: The Fred Pomerantz Art and Design Center Lobby (Fashion Institute of Technology-SUNY)



The summer and fall of 2019 were very active seasons for planning the physical installation with an opening planned for late spring 2020, just as the seventy-fifth anniversary year would be coming to a close.

In all, two hundred illustrations were curated from the total 9000 archival sketches and selected by a dozen graduate students in the Fashion and Textiles Studies program as well as by four SPARC staff members. All two hundred items were digitized at very high resolution for maximum flexibility, which paid off enormously in the end.

Also from the Fashion and Textiles Studies program were selected fourteen historical garments from the thousands of specimens in the program's Garment Study Collection; these were curated by the same graduate students mentioned before. The goal was not to match specific garments to specific illustrations but rather to emphasize a similar decorative motif, silhouette, or occasion. The garments were however matched to illustrations regarding dates of creation.

Mounting historical garments is an art and science in and of itself. While the graduate students were developing such an expertise, this writer also engaged students and faculty from the FIT Visual Presentation and Exhibition Design undergraduate program, which also builds this particular skill set and others that were significant to this project. Also important was the program's inventory of mannequins, which can be quite expensive to procure.

With most of the planning for physical elements well underway, planners including this writer also considered and pursued digital components such as augmented reality and the use of large-scale monitor installations throughout the space to loop continuously all two hundred digitized fashion sketches to be offered at many times larger than their original dimensions.

5.2 PLAN B: A PANDEMIC PIVOT

In early 2020, the entire world went into shock as the World Health Organization declared that COVID-19 virus was indeed a global pandemic and New York City was an early epicenter. On 13 March 2020, the College closed nearly all operations and would remain primarily closed until August 2021.

However, it was not until four months later, in July 2020, that FIT administration ceased all planning for any physical installation due to the COVID-19 pandemic. While there was much valuable time lost along the way, it was without question the best and safest decision under such extreme circumstances.

5.3 WEB-BASED EXHIBITION TECHNOLOGY: OMEKA

Prior to the pandemic, the SPARC unit already employed an Omeka-supported online, digital content delivery space (Fashion Institute of Technology, 2021g). With the postponement of the aforementioned physical exhibition, I decided to push Omeka's limits with the installation of the exhibition ultimately entitled, *Max Meyer and A. Beller & Co.: Interpreting a Hidden History of NYC's Garment District* (Fashion Institute of Technology, 2021f).

According to its creators, "'Omeka' is a Swahili word meaning to display or layout wares; to speak out; to spread out; to unpack...it signifies the practices that Omeka helps its users to do with digital content and through building digital projects for online communities" (Corporation for Digital Scholarship, 2020).

Fig. 2: Screenshot of the Omeka-supported homepage for the online exhibition (Fashion Institute of Technology-SUNY)



From 27 February through 01 December 2020, online exhibition planners, designers, and contributors otherwise met on a weekly basis to consider all aspects of what the show should deliver to visitors, physical or virtual. This exhaustive virtual exhibition was launched on 07 December 2020. What is meant by exhaustive? With the aid of FIT faculty-librarian colleagues, Prof. Joseph Anderson and Prof. Miyo Sandlin, this writer requested as much performance as Omeka would allow for a complete, online exhibition experience.

As one navigates the exhibition, one finds an immersive online environment enhanced with augmented reality; it also will eventually offer 3D and animation components as well. The coat in Fig. 4 will be captured with 3D rendering technology via a series of sixty-four simultaneous cameras. This capture's resulting image will allow visitors to experience the coat fully in the round and from dozens of vantage points. Again, using augmented reality, one will be able to view the circa 1925 coat as if it were in the same space as the visitor. These technologies are discussed in more detail below.

5.4 AUGMENTED REALITY TECHNOLOGY: ZAPWORKS

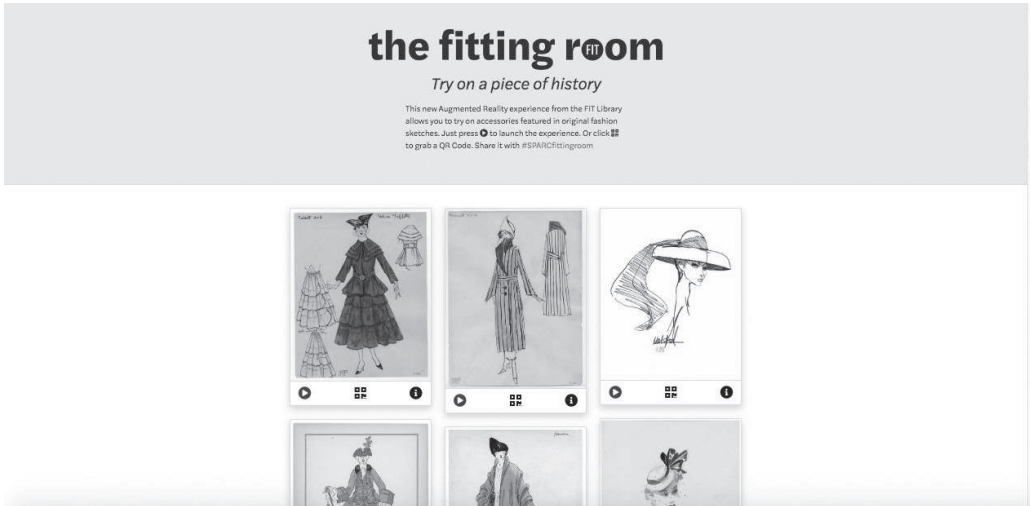
To augment is "to make [something] greater, more numerous, larger, or more intense;" to increase capacity (Merriam-Webster Dictionary, 2021a).

The FITting Room is an augmented reality (AR) experience that allows visitors virtually to "try on" rare and even unique holdings from the archival material my staff and I care for. The landingpage is seen in Fig. 3 below (Fashion Institute of Technology, 2021c).

Built using Zappar's ZapWorks Studio (ZapWorks, 2021) platform, this AR experience helps to bring historical source material nearly to life. Visitors can virtually try on accessories such as hats, scarves, and/or earrings, which are featured in FIT/SPARC original fashion sketches and illustrations by legendary artists.

ZapWorks Studio enables archivists and others “to create fully-customisable AR, VR and MR experiences across print, product, packaging, retail, events and much more.” (ZapWorks, 2021).

Fig. 3: Screenshot of FIT-SUNY FITting Room application landing page (Fashion Institute of Technology-SUNY)



Planners including this writer wanted to incorporate AR as it brings a passive exhibition experience into an active one. Built using Zappar's ZapWorks Studio platform, the Fitting Room helps to bring historical source material nearly to life.

Zappar employs face filters, which are extremely popular on such platforms as Instagram and Snapchat especially among 18-25 year olds, which is the largest segment of the FIT student population.

According to Statista.com (Number of mobile augmented reality, 2021), “by 2024 there will be an estimated 1.7 billion mobile AR users worldwide, a rise of 1.5 billion from the 200 million seen in 2015. In 2022, there will be an estimated 1.1 billion mobile AR users worldwide.”

Ultimately, AR simply makes the online exhibition experience fun as it actively engages visitors. It also extends dramatically the use of what is truly unique to our collection: archival fashion drawings and illustrations.

5.5 3D-RENDERING TECHNOLOGY: 3DCOPYSYSTEMS

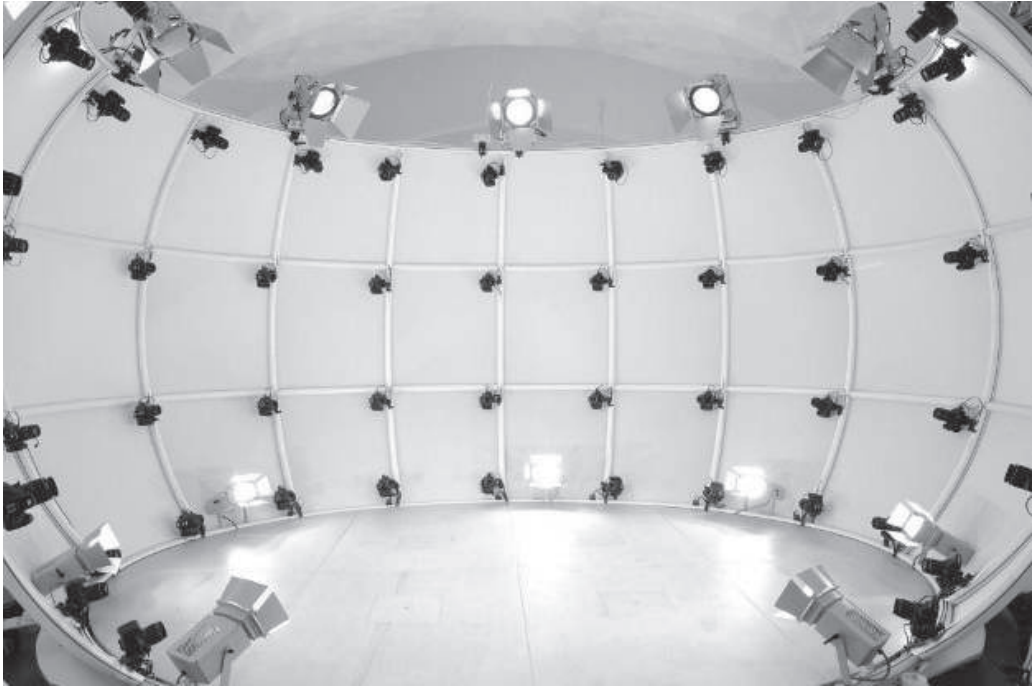
An even more sophisticated technology required me to engage with FIT's DTech Lab. This lab is an extension of FIT's Innovation Center; it is a true laboratory where FIT students, faculty, and external industry partners collaborate to advance new ideas, solve real-world problems, and inspire interdisciplinary research. Its mission is to partner with others, like this writer, using the most sophisticated and innovative technologies such as those found at 3dcopysystems (FIT, 2021e). The garment you see in Fig. 9 is one of fourteen featured garments in the online SPARC Digital exhibition mentioned earlier.

Fig. 4: Evening Coat, circa 1925, European or American, silk, metallic thread embroidery, School of Graduate Studies, Department of Fashion and Textile Studies, Garment Study Collection, F.2016.16, FIT (D. Paterson, 2020)



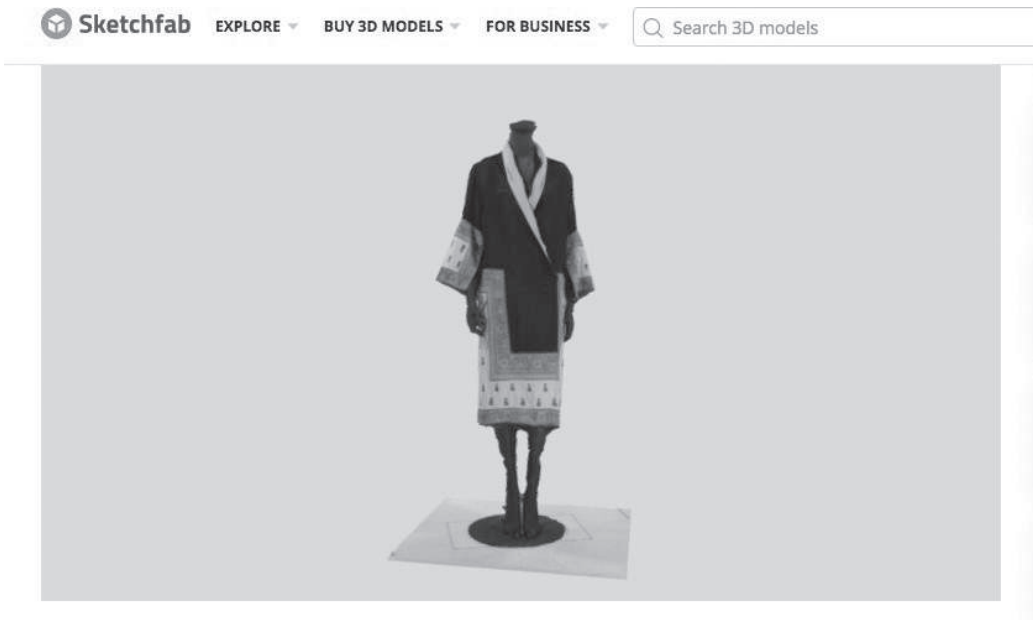
The Big ALICE studio is the largest photogrammetric object-capturing mechanism of 3Dcopysystems' product catalogue (3Dcopysystems, 2021). All told, the studio consists of sixty-four individual cameras; it provides not only enough space for up to six people, should your project require such capacity, but also it offers an extremely high resolution of capture. High resolution helps to ensure a high quality of any associated texture, which plays a very important role in capturing textiles and delivering extraordinary and realistic results.

Fig. 5: Image of the Big ALICE studio (3Dcopysystems, 2021)



Ultimately, the coat's 3D file will be embedded within the online exhibition space for a full, in-the-round experience of the garment for visitors.

Fig. 6: Screenshot of the 3-D rendered coat via Sketchfab software (Fashion Institute of Technology-SUNY)



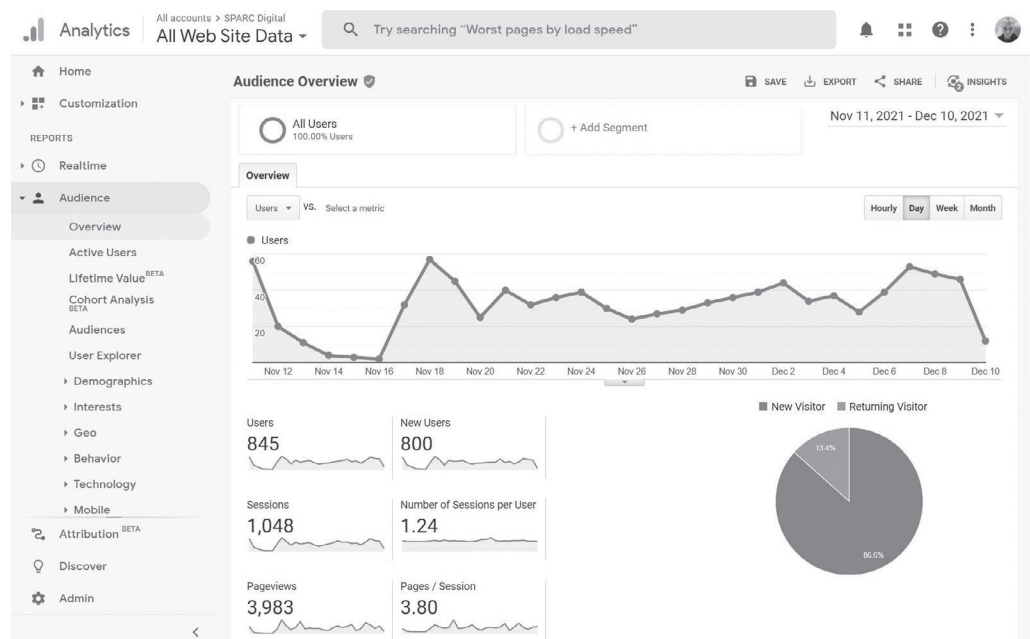
Again, it is one of 14 garments featured in the Meyer/Beller exhibition. This capture's resulting image seen in Fig. 6 will allow visitors to experience the coat fully in the round and from dozens of vantage points. Again, using augmented reality, one will be able to view the 1925 coat as if it were in the same space as the visitor.

5.6 ASSESSMENT OPPORTUNITIES

While it is clear that virtual and/or online exhibitions are now mission-critical for archival repositories, it is not enough simply to reach out; archivists can make their best effort day and night but to what effect? Archivists must also gauge the success and effectiveness of their efforts. Because of the sophistication of certain platforms, varied and detailed analysis can be cultivated by using analytical mechanisms inherent to online outreach tools.

At FIT, we are able to analyze visitorship to our Omeka-hosted exhibitions via Google Analytics (GA). GA can be manipulated in dozens of ways to display a variety of data that can inform the success of future decision-making. This is but one true mission of archives-based research.

Fig. 9: Screenshot of Google Analytics re: SPARC Digital sample capture (Fashion Institute of Technology-SUNY)



6 CONCLUSIONS

Early in this writer's career as an archivist, she adopted a mantra; it is a quote from the 1921 book, *Howards End*, by the English writer E.M. Forster. Forster declares, "Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer."²

² The entire quote reads, "Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die."

If there is one lesson to learn from COVID-19, then it is to leverage not only multiple, on-line vehicles, platforms, and channels but also internal sources of relevant expertise to effectively promote the archives in our care, to sustain interest in them, and to connect successfully to our desired audiences.

The Meyer/Beller exhibition's future animation component has the potential to draw an even younger and more novice audience to the joys of exploring archival records and in truly dynamic ways.

One of the most urgent and pressing matters vis-a-vis virtual exhibitions is their reach, or lack thereof, to those on the less privileged side of the "digital divide." This writer is excited to explore solutions to this systemic problem and hopes to apply such solutions well beyond this specific effort.

Archivists must be more creative than ever, especially given recent imposed remote working operations competing with ongoing researcher expectations. Therefore, the need to connect creatively, consistently, and innovatively is as great as it has ever been. To make connections successfully, archivists must consider avenues beyond the traditional outlets and platforms and be prepared to assess their efforts routinely.

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Adriano Buzzanca¹

ENHANCEMENT OF THE SYSTEM OF CULTURAL HERITAGE OF PUGLIA AND TOURISM

Abstract

Purpose: *The study of the enhancement of the beauties and cultural heritage present in Puglia, in the different forms through which it is promoted, is inspired by the discipline introduced with the d.lg. n. 42 of 2004 and subsequent amendments, containing the „Code of cultural heritage and landscape“ and develops in the analysis of the exercise of administrative power in accordance with the principle of consensuality..*

Method/ approach: *The first area of research reflection starts from general considerations on the functions of protection and enhancement in the renewed constitutional arrangement and in the discipline of the Code.*

Results: *The public participates in the management and enhancement of those cultural assets of the private owner through the use of agreements for public and various consensual use.*

Conclusion/findings: *The present research, therefore, analyzing the consensual instruments between private individuals and public aimed at the enhancement of cultural heritage for the purposes of public enjoyment of the same, compares the cases in which in the local context (Teatro Petruzzelli, Cava dei Dinosauri) did not succeed, highlighting the critical issues with detrimental consequences, both for the owner (up to the extrema ratio of expropriation), both for the State.*

Keywords: *Cultural heritage present in Puglia, process of valorisation, forms of participation, relations between the public administration and private individuals.*

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1. INTRODUCTION.

The study of the enhancement of beauties and cultural heritage, in the various forms through which it is promoted, is inspired by Legislative Decree no. 42 of 2004 and subsequent amendments, containing the „Code of Cultural Heritage and Landscape“ and develops in the analysis of the exercise of administrative power in accordance with the principle of consensuality, through the use of consensual forms and in the perspective of the negotiability of administrative action, which become the most suitable instruments to guarantee the protection and enhancement of the aforementioned assets.

The research starts from the study of the contributions of the doctrine related to the relations between private property and public prerogatives in the light of public interests, examining the discipline of cultural heritage of private property between conformational constraints and social function.

In particular, the special discipline prepared for cultural goods aims to combine two different utilities, the cultural and the economic, thus making it possible to identify the faculties that the private owner can exercise, which are precluded and which can be recognized under strict public control.

The activities of protection and enhancement of the asset are implemented through the affixing of the bond that expresses all the legal effects to safeguard the maintenance of the conditions on which the connection between the good and cultural identity of the same is based. In fact, the constraint determines a close relationship between the way of being of the good and the public interest connected with cultural protection, with the consequence that the owner or possessor has specific obligations not to change their intended use and not to use the goods for uses that endanger their integrity or decorum.

In the light of this preamble, the first area of reflection of this work starts from considerations of a general nature in the renewed constitutional structure and in the discipline of the Code, with reference to the relations between the Ministry, the Regions and other local authorities that through art. 118 of the cost. expressly enshrines the important principle of cooperation between municipalities, metropolitan cities and provinces in the exercise of protection functions.

This is followed by the survey on the participatory enhancement of privately owned cultural heritage, which highlights the synergy between public and private in the protection, enhancement and management of cultural heritage and in particular the qualification of subjective legal situations. The relations between the public administration and the private sector now assume a multidimensional structure, in which, in addition to the public interest, the interest of the private owner and the interest of the community, other interests also emerge, such as those of private financiers.

The forms of participation of private individuals in the cultural heritage sector can be of various types, such as, by way of example, additional services, sponsorships, liberal disbursements.

The public, on the other hand, makes use of consensual tools (collaboration agreements, negotiated programming, memoranda of understanding, organizational and program agreements) and conventions for public usability, in order to participate in the management and enhancement activities of those cultural assets of the private owner.

Private owners by adhering to the aforementioned agreements can access public subsidies for the recovery of cultural property also for the purposes of public usability by the community; in this context, the enhancement of cultural heritage takes on a broader meaning because it is inserted in the relations between society and territorial identities.

The present study, analyzing the consensual tools between private individuals and public administrations aimed at enhancing cultural heritage for the purposes of their public usability, takes into consideration some cases that emerged in the local context (Teatro Petruzzelli, Cava dei Dinosauri) that have not produced positive results both for the owner (up to the *extrema ratio* of expropriation), and for the State, unlike other cases (Villa Pignatelli) in which this process of enhancement has taken place successfully.

The contribution aims to raise awareness and encourage the use of conventions for the enhancement and public usability of the cultural heritage of Puglia, as well as the various consensual modules (collaboration agreements / negotiated programming / memoranda of understanding / organizational and program agreements) which represent an irreplaceable tool to obtain public grants for the aforementioned activities.

It is a valid support for the actors involved in the process of enhancement of cultural heritage (private owners, local authorities, Regions and Mibac), useful for the exchange of experiences and best-practices in order to strengthen and promote strategic territorial enhancement models for local development, while strengthening social sustainability through a greater use of its cultural heritage and the same territorial identity.

2. THE CONSENSUAL ACTIVITY OF THE P.A. AS A VALID ALTERNATIVE TO THE AUTHORITATIVE MODEL.

The Public Administration, in the exercise of its functions, may avail itself of both the authoritative power and the instruments of a private nature.

This faculty is governed, with reference to consensual activity, by the dictate referred to in art. 1, paragraph 1-bis, l. n. 241 of 1990 (as amended by l. n. 15 of 2005). The rule states that 'the public administration, in the adoption of acts of a non-authoritative nature, acts in accordance with the rules of private law unless the law provides otherwise'.

In particular, contractual autonomy «cannot be contrary to the table of values underlying the legal system; like all freedoms, it is part of a context of hierarchically ordered constitutional and community values and cannot be transformed into an instrument of prevarication of the citizen. Hence the reference to personalistic, solidarity and environmental values, which tend to prevail over market freedom: contractual autonomy must consist in "positive" action and, in any case, cannot escape limits and controls aimed at guaranteeing "fair" relationships» (Pennasilico, 2012).

The p.a. can, therefore, pursue the public interest through contractual relationships based on the consent expressed by the interested parties as an alternative to the authoritative activity and the procedural activity.

The administrative jurisprudence has shown a *favor* towards the consensual activity of the p.a., precisely because the provision and the contract are placed on the same level thanks to the participation in the procedure of the private individual. Thus, the contract becomes an instrument for the pursuit of the public interest as a result of the participatory activity, in this way, the p.a. strips itself of its role of authority and exercises discretion through consensual forms of a private nature for the pursuit of the public interest (Plaisant, 2018).

The private through the agreements greatly affects the administrative action, obtaining a shared and binding decision for the paciscents, where the content of the agreement, in fact, objectively conditions the stipulation and becomes an instrument for the purposes of the review of legitimacy on the choice made by the p.a. (Clarich, 2016).

The legislator, precisely in order to guarantee the impartiality and good performance of administrative activity, has established that "in all cases in which a public administra-

tion concludes agreements in the cases provided for in paragraph 1, the conclusion of the agreement is preceded by a determination of the body that would be competent for the adoption of the measure" (Article 11, paragraph 4-bis, l. n. 241 of 1990). The administration, in support of the reasons inspiring the public interest, must state the reasons which led it to prefer the conclusion of the agreement instead of the exercise of the authoritative activity (Mastragostino, 2011).

In this regard, the position claimed by the private individual is worthy of protection both in the execution phase of the agreement and in the procedural phase through the application of participatory procedural guarantees and in the exercise of a consensual activity (Battelli, 2017). In particular, the private individual towards the p.a. who adopted the determination has a pre-binding legitimate interest, which can be protected before the administrative court in the event of silence or refusal (Cerulli Irelli, 2005).

The fact that the administration did not adopt the reasoned decision renders the agreement vitiated by illegality and, therefore, open to appeal.

Therefore, after a careful evaluation of the private proposal, the negotiation phase is followed by the determination of the p.a. and the consensual elaboration of the content of the agreement. In fact, the legislator, by virtue of the aforementioned art. 11, paragraph 4-bis, has expressly established that the agreement is to be considered as an expression of a phase subsequent to the adoption of the determination (Caringella, 2017).

Once the agreement has been reached between both public and private parties, the public administration that decides not to enter into the agreement will be exposed to a series of remedies, to which the private individual can resort, suitable for reviewing the legitimacy of the administrative action with reference to the refusal or silence of the p.a. Finally, the private individual may request the possible execution of the stipulation intervened, in addition to compensation for the damages suffered.

3. THE CONSTRAINT AS A TOOL FOR THE ENHANCEMENT OF CULTURAL HERITAGE

In the exercise of the functions of protection of cultural heritage, it is necessary to identify those categories of goods that are subject to protection and to identify the goods subject to direct constraint (art. 10 c.b.c.).

The bond is defined by the majority doctrine as a discretionary act of the public administration, ascertaining the cultural quality of the asset. However, the bond is not only an expression of the cultural value of the good for the purposes of protection, but also of the conformatory power, which finds its *raison d'être* in the social function of the right to property (art. 42 cost.) and which must not be confused with the ablative power of the p.a. (Severini, 2016).

With reference to privately owned goods, characterized by a public cultural functional destination, the general interest is satisfied directly through private property; indeed, there is the coexistence between the utilities of the *res* for the owner and those, instead, from which the community can benefit.

The public interest conforms property and applies a regime derogating from the common ordinary discipline: this regime is based on the social function, which the Constitution reconnects to private property, art. 42, paragraph 2, cost., and is characterized by peculiar constraints on the faculties of enjoyment and disposition of the owner, or by the imposition of obligations to do (Rodotà, 2013).

The doctrine has wondered whether the social function has the effect of legitimizing any intervention of the legislator on private property, provided that it is motivated by

needs of general interest, or whether the private belonging of the good can represent a factor of resistance to the characterization of the discipline of goods in substantially publicistic terms.

The debate has internally divided the doctrine and is not without importance.

A first orientation considered that property is the expression of a situation determined by the law both in content and in its object, in the sense that it is not possible to admit a legal meaning of property outside of what derives from the legal determinations of the modes of purchase and enjoyment, or limits.

As a result of that approach, it would be arbitrary to argue that property 'is endowed with an intrinsic virtue, which justifies its recognition and guarantee' (Costantino, 1982).

In the light of that reading, the discipline of property must be interpreted in the most appropriate sense to implement the needs and interests worthy of protection of the subjects, other than the owner, who enter into a relationship with the same, summarized with the formula of the 'social function'.

According to another orientation, however, the limitations aimed at ensuring the social function of the asset cannot substantially sacrifice the position of the owner, since there is a minimum content that cannot be violated in any way (Plaisant, 2018).

That limit consists in the ordinary enjoyment of the property, in the sense that the bond is capable of depriving the owner of the normal enjoyment of the property itself, thus nullifying the constitutional guarantee present in the right to property.

With regard to the procedural aspects, the declaration of interest - the so-called binding measure - represents the final act of an administrative procedure (art. 14 c.b.c.), which is initiated by the territorially competent Superintendence, ex officio or at the reasoned request of the local authorities concerned, followed by the formalities provided for in terms of administrative procedure, from the communication of initiation of the procedure to the notice of conclusion of the same (Manganaro et al., 2018).

The doctrine considered that the *rationale* of the discipline was an expression of the need for effective protection of things of cultural interest.

Following the issuance of the declaration, private owners, possessors or holders are subject to a *legal* obligation to ensure the conservation of the aforementioned assets (art. 30, paragraph 3, c.b.c.), as well as allowing its public usability. In addition, if the same goods need maintenance interventions suitable to safeguard the cultural identity, conservative, voluntary or imposed interventions may be carried out.

The Code, therefore, establishes that cultural heritage must be subject to protection through a coherent, coordinated and planned study, prevention, maintenance and restoration activities (art. 29 c.b.c.), providing that maintenance and restoration interventions are carried out through personnel with specific skills (art. 29, paragraphs 6 and 10, c.b.c.).

4. CULTURAL HERITAGE BETWEEN FUNCTIONS OF PROTECTION AND ENHANCEMENT

Cultural heritage is characterized by being a testimony of civilization, not necessarily anchored to a local or national identity, being able to also be bearers of values on the universal level, sometimes expressly recognized as in the case of sites declared World Heritage Site by UNESCO.

This universality of the cultural value of which the goods are bearers cannot fail to have repercussions on the legal regime of the same.

The questions that arise are largely attributable to the dichotomy between the two administrative functions that characterize the cultural heritage sector: on the one hand, the protection, aimed at safeguarding the physical preservation of the „material support“ of cultural value; on the other, the enhancement, aimed at the fruition and dissemination of the same value.

The different criteria for subjection to the relevant discipline are justified by the relationship between private property and public prerogatives that has known different stages, depending on the preponderance of particular interests incorporated in the asset.

If the function of protecting the cultural good includes all the prescriptions, measures, interventions aimed at guaranteeing the nature of the good itself, the change of perspective - in relation to the emergence of the social function of the cultural heritage derived from the aforementioned Article 9 of the Constitution, which combines the public interest and that of the owner of the property, the interest of the community in the enjoyment of the good identified as an economic resource to be valued compatibly with its social function (of public good intended for collective fruition) and no longer as a mere object of conservative protection - leads to a new dynamic conception of protection, oriented to the public enjoyment of the cultural good, as it is naturally destined to public fruition and enhancement, as tools for the cultural growth of society.

In this new and broader sense, protection corresponds to a protection action that is not only carried out through a legal-administrative regulation on the use and circulation of goods, but also includes positive actions of intervention aimed at concretely identifying the goods, preventing their deterioration and maintaining them, as well as to restore its good condition through a programmed conservation policy contextualized to the territory. And in this new dynamic dimension, protection pursues a plurality of objectives that can be traced back to two subcategories: conservation and enhancement.

In the light of the new Code, the two action profiles are functionally integrated and form a necessarily unitary task that requires an active policy of „valorization“ of goods open to collective use, the implementation of which requires measures to allow, facilitate, increase the possibility of access to protected goods, and therefore the perception and learning of the values they preserve.

In this way the direct bond is not only an expression of the cultural value of the good for the purposes of protection, but also of the conformational power that finds its *raison d'être* in the social function of the right of property referred to in Article 42 of the Constitution. and in the need for this good to be valued and made usable in the collective dimension.

It is clear that the main purpose of the decree imposing the bond consists in identifying individual assets of private property, which are of particular importance as they have qualities and characteristics such as to make them of particular interest to the entire national collective.

5. THE PROPRIETARY PREROGATIVES.

With reference to the relationship between the owner of the property and the activities of protection and enhancement, it should be noted that the private individual, with respect to the protection activity, represents the taxable person.

If the property is owned by a private individual, to highlight the cultural nature of the same, it is necessary for the Ministry to adopt the *declaration* of cultural interest, which ascertains the presence of artistic, historical, archaeological or ethno-anthropological interest or the testimony of the identity and history of public, collective and religious institutions.

The same goes for the villas, parks and gardens, which have historical and artistic interest, and the rural architecture testimonies of traditional rural economy.

The private owner, possessor or holder for any reason appears to be the recipient of the notice of initiation of the procedure by the Superintendent, relating to the declaration of cultural interest of the property.

Subsequently, once the proceedings have been concluded, the declaration adopted by the Ministry is notified and recorded in the land registers.

In particular, the private owner of a cultural asset can enjoy it freely, although the proprietary prerogatives must conform to the cultural need, to that of conservation of the asset itself, in order to guarantee its use by the community, using the same asset for uses compatible with the historical and artistic nature, guaranteeing the protection of the value of which it is the bearer (Mabellini, 2016).

Any intervention on the property must be authorized in accordance with the provisions of the Code of Cultural Heritage, as well as conservative interventions, in order not to incur criminal and administrative sanctions (Frigo, 2010).

Having regard to the owner of the property, it should be noted that with reference to protection, the private individual is considered by the legislation as a taxable person, unlike the valuation, where he can become an active subject.

In fact, for the purposes of enhancement, the Code provides for the possibility of resorting to the stable establishment of resources, networks and structures, as well as technical skills, financial or instrumental resources, aimed at promoting knowledge of cultural heritage, thus ensuring better conditions of use and public use of goods.

In order to achieve this objective, the State, the Regions and the local autonomies may conclude agreements for the coordination of the methods of implementation and the necessary times also by means of legal entities established *ad hoc*.

Private individuals may also participate in the agreements, which must allow the public use of the cultural assets they own, with the exception of the provisions of art. 38 c.b.c., by virtue of which the goods covered by the interventions can be realized with the contribution in both total and partial expenditure of the State, therefore, making them accessible to the public on the basis of agreements or conventions (Severini, 2015).

The private individual can undertake atypical activities of enhancement, precisely because it focuses on an open concept that includes any initiative aimed at increasing the promotion, dissemination and use of cultural heritage.

The initiative of the private individual to the enhancement can be motivated by various reasons, although the Code considers that this activity is socially useful with the purpose of social solidarity.

In particular, the scarcity of financial resources has fostered greater cooperation between the public and private sectors, thus increasing the degree of conflict between conservation and fruition.

The participation of private individuals in the cultural heritage sector can take on different configurations, attributable to various hypotheses, such as, by way of example, additional services, sponsorships, liberal disbursements, and in a broader perspective, as in the case of recovery and urban redevelopment interventions for social and economic development.

The Code provides that there may be private initiative support for enhancement activities on privately owned cultural heritage, in harmony with the interest in the dissemination of culture.

6. THE ENHANCEMENT OF CULTURAL HERITAGE

The Code of Cultural Heritage deals with the enhancement, first of all, in Articles. 6 and 7, contained in the general provisions, but the founding nucleus concerns Articles. 111–121, which represent the principles to which regional legislation must comply with in the field of valorisation.

The legislation highlights the acquired awareness of the existence of cooperation between public and private in enhancement activities.

In this sense, the legislator promotes, compared to the past, the use of consensual forms that become an indispensable tool in order to guarantee the forms of coordination between public subjects and between the latter and private individuals, as provided for by the new art. 118 cost.

The Code of Cultural Heritage enhances the cultural heritage of public belonging by making a distinction between the subjective and objective profile.

From a subjective point of view, the reference that the law makes primarily concerns public administrations, allowing private individuals to play a role in conservation and enhancement (among the interventions carried out are the banking foundations as the first experiments of public-private museum management that promote exhibition, educational, editorial activities, etc., in addition to the subjects that operate in additional services such as bookshops, cafes, audio-guides and guided tours).

In this way, valorisation activities take on a dutiful character, rather than simply possible.

Furthermore, it notes the distinction between the goods, respectively, inside and outside the places of culture: for the former, the enhancement is ensured „in compliance with the fundamental principles established by this Code“; while, for the latter, it is established is ensured „compatibly with the performance of the institutional purposes for which these assets are intended“ (Corte conti, Sez. centr. contr., delib. 4 agosto 2016, n. 8/2016/G, *Iniziative di partenariato pubblico-privato nei processi di valorizzazione dei beni culturali*, in www.corteconti.it, p. 19).

There is a graduation of duty, which emerges in an absolute way for the goods present in the institutes and places of culture, in implementation of the cultural vocation of these seats, and vice versa is configured in a relative way for the goods located elsewhere.

Art. 112 of b.c., traces the boundaries of the matter „valorization“, which art. 117, paragraph 2, cost. assigns to the competing legislation State-Regions.

The interpretation is articulated along two lines, among other things connected, it is appropriate to define in the first place, which activities should be included in the enhancement and in the second place, the relationship between the legislative powers and the dominical regime (Michiara, 2016).

7. CULTURAL HERITAGE OF PRIVATE BELONGING AND ENHANCEMENT

The Code of Cultural Heritage, with regard to the enhancement of cultural heritage of private belonging, defines, in general terms and principle, the final and supporting element of the structure given to the articulated phenomenon of the enhancement of cultural heritage.

After being qualified with respect to protection, the enhancement of cultural heritage is regulated in its most typical forms.

In this regard, the provisions that make up art. 113 of the Code, rather than dealing with the general aspects of the activities and structures responsible for the enhancement of privately owned cultural heritage, define the characteristics and role of support from public entities (Sciullo, 2017).

For privately owned cultural assets, the owner usually defines the *an* and the *quomodo* of any enhancement activities, being able to verify the intervention of public subjects in mandatory hypotheses: in the case of expropriation when „it responds to an important interest in improving the conditions of protection for the purposes of public use of the goods themselves“.

This, in practice, is the only case in which an initiative to enhance a private cultural asset can be carried out through expropriation on an authoritative basis.

In addition, the hypothesis of the alienation of cultural property in favor of private individuals, pursuant to art. 10, Presidential Decree n. 283 of 7 September 2000, allows the purchaser to impose obligations on the purchaser in the sale contract with reference to the enhancement of the alienated assets (Piperata, 2004).

As far as the intervention of public entities is concerned, this is configured for „conventional and incentivized enhancement techniques, such as agreements for the promotion of fruition, tax breaks and subsidies“ (Stella Richter & Scotti 2002).

The Code, therefore, in admitting public support in the enhancement of privately owned cultural heritage, sets out some fundamental points: it recognizes that the enhancement is a private initiative; provides that it can be substantiated in an activity and in an ad hoc structure and finally, establishes that the support can come from the State, from the Regions and from the other territorial public bodies (Piperata, 2004).

The legislator also provided that public support for valorisation must be adapted to the relevance of the private cultural object to which it relates.

In other words, that provision creates a proportional link between the *amount* of public support and the relevance of the asset, so as to consider that profile to be the only factor capable of revealing the commitment of public intervention (Stella Richter & Scotti, 2002).

The Code outlines a model based on the principle of consensuality, through the instruments of negotiation and agreements, the agreement, and this from the sphere of relations between public administrations to that of relations between these and private individuals (Chinè et al., 2018).

The use of consensual forms for the enhancement of cultural heritage, carried out by the legislator through the provision in question, is the expression of a point of arrival deriving from a long evolution and at the same time, constitutes an innovative element.

Indeed, from the first point of view, a synergy between different competences is realized, with the consequence that both the sector system and the constitutional jurisprudence have always allowed collaborative-cooperative logics to prevail.

On the other hand, there are also numerous cases in which recourse is made to non-typical contractual acts, signed on the basis of the general rules on negotiating administration, which are called ‚memoranda of understanding‘.

The Code in art. Article 112 is innovative in that the rule expressly regulates the figure of the agreement as an instrument relating to enhancement activities and, in particular, as a joint exercise of the functions of local and regional authorities.

In this way, the aspiration to consultation, which until now had remained as a mere affirmation of principle, rather than in the preparation of operational instruments, seems to be fully realized (Battelli, 2017).

8. FROM THE AUTHORITATIVE FORM TO THE CONSENSUAL ONE

The evolution of the administrative activity of the public administration has made it possible to conclude agreements (Article 11) - with the private sector, aimed at pursuing

the public interest - whose content of the final measure is identified on a discretionary basis or the agreement replaces the measure.

In this way, the principle of the negotiability of administrative powers and the principle of the participation of the citizens concerned in the procedure have been affirmed.

With reference to the agreements between p.a. and private individuals, pursuant to art. 11 l. cit., in compliance with the principles of procedural participation (ex art. 10 of l. n. 241 of 1990), the legislature intervened through the introduction of article 7 of l. n. 15 of 2005, providing for the possibility of concluding agreements in lieu of measures, outside the principle of typicality of the same unlike in the past (Mazzarelli, 1995).

With the introduction of the legislative amendment, the consensual forms become ordinary instruments for the exercise of administrative action, therefore, the traditional principle of the single track is replaced by the so-called double track, so that the administration has the possibility to choose between the authoritative form and the consensual one (Dugato, 1996).

Corollary of this provision is the principle of free stipulation of agreements between private individuals and the public administration, although the aforementioned types of agreement must be preceded by the determination of the body considered competent to take the final measure, this to guarantee the impartiality and good performance of the administrative action *pursuant* to Article 97 of the Constitution.

Such agreements, therefore, generate legal effects without the public administration having to carry out further activities that are an explanation of the exercise of power.

It should be pointed out that agreements between the public administration and private individuals make it possible to have recourse to institutions suitable for concerting the pursuit of the public interest with the private sector.

Indeed, art. Article 11 of Law no. 241 of 1990 introduces two types of agreements between administrations and individuals: procedural agreements, also defined as supplementary, and those replacing the measure (Plaisant, 2018).

The supplementary agreements concluded between the public administration and the private individual, as part of the administrative procedure, have the purpose of determining the discretionary content of the final measure. The administration, therefore, exercises power through the issuance of a measure, the content of which, however, becomes the subject of the consent of the private individual (Di Camillo 2005).

Therefore, the parties may determine and extend the content of the measure itself (Aicardi, 1997).

As regards, however, the substitutive agreements, replacing the administrative measure, intervened between the public administration and the private, Law no. 15 of 2005 exceeded the previous version of the regulatory text that sanctioned the typicality of the same through the expunction of the phrase „in the cases provided for by law“.

Specifically, Law no. 15 of 2005 takes up the elaboration prepared by the Nigro Commission and reduces the differences between the two types of agreements by ascribing them in a single category (Cons. St., Ad. gen., 19 febbraio 1987, n. 7, in *Foro it.*, 1988, III, c. 34).

The anti-corruption law (law no. 190 of 2012) introduced a series of important changes to the discipline of supplementary or substitutive agreements of the provision and with art. 1, paragraph 47, added to paragraph 2 of art. 11, l. n. 241 of 1990, the obligation to state reasons.

In particular, such agreements must state the reasons on which they are based, indicating the factual conditions and the legal reasons which led to the administration's decision, in relation to the findings of the investigation (Zito & Tinelli, 2017).

The rationale of the aforementioned provision is to counter illegality by ensuring that the activity of the public administration is inspired by criteria of impartiality, as enshrined in both art. 97 cost., both by art. 11, l. n. 241 of 1990.

However, the consensual instrument is subject to limitations for substantial and formal reasons: the same art. 13, l. n. 241 of 1990, excludes the applicability of the agreements to the administrative activity aimed at the adoption of general regulatory, administrative, planning and programming acts (Cons. St., Sez. IV, 10 dicembre 2007, n. 6344, *www.giustizia-amministrativa.it*).

Finally, this does not prevent pursuant to the same provision of art. 13, paragraph 1, according to which, in such cases, „the particular rules governing their formation remain unaffected“ that specific disciplines may provide for the application of conventional modules in these areas, such as, by way of example, with regard to subdivision conventions in urban planning matters, conventions for the public usability of cultural heritage and conventions for the enhancement of cultural heritage (Fantini, 2014).

9. CULTURAL HERITAGE BETWEEN PROGRAM AGREEMENTS, MEMORANDA OF UNDERSTANDING AND CONVENTIONS FOR ENHANCEMENT

In the field of cultural heritage, the administration by agreements has found wide diffusion as it represents a practical relevance and is a transversal topic ranging from administrative law to private law.

The different possibilities of public-private collaboration in the field of cultural heritage find expression in the increasingly numerous practical experiences that are developing also through program agreements and memoranda of understanding.

The agreement between the Ministry of Cultural Heritage and local authorities and between the latter and private individuals represents one of the last applications, known in the field of cultural heritage, of that specific consensual form constituted by the program agreement. In particular, art. 112 outlined a new system of consultation, divided into three distinct phases or moments: strategic, „specific programming“ or planning, and management or implementation, through which the State, Regions and local authorities can stipulate, on a regional and / or infra-regional basis, agreements to define strategies and common objectives of enhancement (so-called strategic phase) and to elaborate the consequent strategic and cultural development plans and programs (phase of specific programming), also promoting the integration, in the agreed valorisation process, of infrastructures and related production sectors.

Several Regions have stipulated agreements and agreements on cultural heritage with the Ministry, implementing forms of interinstitutional and socio-economic cooperation for so-called „development“ purposes, with an opening to both local authorities and private individuals, creating a regulation agreed between public entities or between the competent public entity and private parties for the implementation of different interventions to through the definition of common strategies and objectives for the enhancement of cultural heritage present in certain territories, as well as to develop strategic plans for cultural development.

The memorandum of understanding is also an instrument with which the State, the Regions and the local autonomies with the participation of private subjects, reach agreements in order to carry out conservation and enhancement interventions concerning assets ascribed to the cultural heritage and present on the regional territory.

The agreement is aimed at coordinating conservation and enhancement interventions on cultural heritage to ensure a balanced and profitable use of the overall resources available in the sector.

With the Memorandum of Understanding, the Contracting Parties regulate relations within a coordinated framework of interinstitutional relations, taking into account the coincidence of the objective areas of intervention, so as to promote shared interventions concerning important goods or places of culture which, by reason of their historical, artistic, architectural and cultural value, present significant opportunities for enhancement and development of fruition.

The memorandum of understanding responds to criteria of economic management and efficiency and effectiveness of administrative action, also in consideration of the limited resources of the public part available for the performance of the institutional tasks that the State, Region and local authorities must ensure and support pursuant to Article 1, paragraph 3, of the Code of Cultural Heritage.

In addition, the other consensual instruments cannot be overlooked the enhancement conventions aimed at guaranteeing the public usability of the asset, the latter elaborated on the basis of what has happened in urban planning and which allow to fully realize the synthesis of public and private interests for the best enhancement of the cultural asset.

Precisely in order to understand the application ratio of the aforementioned enhancement conventions, it is appropriate to move from the principle of consensuality in the government of the territory, so-called „consensual urban planning“, to arrive at the analysis of urban planning conventions as a general model on which to lower the conventions of enhancement of cultural heritage (TAR Basilicata-Potenza, 6 febbraio 2018, n. 106).

10. CONVENTIONS FOR THE ENHANCEMENT OF PRIVATE CULTURAL HERITAGE

The conventions, in addition to being applied in the field of subdivision just l. n. 765 of 1967, are used, in terms of enhancement of cultural heritage of private belonging, as substitutive agreements of the provision, pursuant to art. 11 l. n. 241 of 1990, aimed at combining interests of which the public administration and private individuals are the bearers (Sulli, 2000).

Administrative conventions and agreements represent an Italian legal typology, which has spread in international legal systems, where the administration is placed in an equi-ordinate position and not of supremacy over the counterparty.

Therefore, urban planning conventions as well as those of enhancement are an expression of the new conception of administering by agreements and are subject to the discipline referred to in art. 11 l. n. 241 of 1990, and the particular regulation sanctioned between the parties to regulate the relations between the parties.

The question under examination - with the entry into force of the law on administrative procedure - is to establish whether art. 11 is applicable to subdivision conventions and, therefore, to conventions for the enhancement of cultural heritage, this precisely because art. Article 13 establishes the inapplicability of the aforementioned rules ,with regard to the activity of the public administration aimed at issuing regulatory, general administrative, planning and programming acts, for which the particular rules governing their formation remain unaffected' (Parente, 2006).

In fact, in urban planning conventions, both the profiles relating to individual rights and the profiles relating to spatial planning coexist, with regard to which the specific recourse to consensual and non-authoritative activity allows to combine the opposing interests.

Despite the usual jurisprudential conflict, these conventions are defined as acts of a civil nature, to which the rules of the code subject to certain derogations apply.

In particular, for the purposes of the applicability of civil principles, the jurisprudence has considered that the private individual, in the presence of a subdivision agreement modified by the master plan, can act *pursuant* to Article 1453 of the .c., which provides for termination for non-fulfilment, and recognizes to the p.a. to be able to resort to executive self-protection.

Therefore, the private individual, who has suffered a prejudice to his subjective position, may in the event of failure of the administration have recourse to the remedy referred to in art. 2932 c.c.

However, in the present case, action may be taken by recourse to protective instruments other than private ones, such as those of a public nature, among which there may be a request for the appointment of the commissioner *ad acta* (Verna, 2006).

For the reasons set out, urban planning agreements cannot be defined unequivocally for the purposes of qualification, although through the interpretation of the law on administrative procedure the theory of the so-called public object contract has been formulated (Massa, 2013).

Thus, the subdivision agreements and similarly the conventions for the enhancement of cultural goods, can be outlined as contracts peculiar by nature that are part of the administrative procedure, resulting in a degradation of subjective rights to legitimate interests, if the administration adopts the authoritative power, following the arrival of reasons of public interest (Massa, 2013).

In any case, the aforementioned urban planning conventions tend to be traced back to the agreements referred to in art. 11, which provides that for reasons of public interest the p.a. may withdraw from the contract; withdrawal that is not outlined and known by the Civil Code as a cause for termination of the contract itself.

The public administration through the use of conventions must pursue the public interest to which it is institutionally responsible.

Precisely with reference to the present case, the jurisprudence, although it has brought the dogmatic framework back to the private case, has considered that the urban planning convention is subsumed in the procedural context in which the adoption of the building permit by the public administration expresses the authoritative power, and can determine the sacrifice of the subjective position claimed by the private individual.

As for the civil contract, even in the public sector, the agreement between the public administration and the private sector cannot pursue purposes prohibited by law, indeed the public administration through the exercise of its discretionary power can achieve the desired result, in compliance with the institutional purpose.

The relationship that arises from the agreement consists of a mandatory part essential to the realization of the intervention on the asset and an optional part defined by the contractors *pursuant* to art. 1322 c.c.

The reasoning is applicable both to subdivision agreements and to agreements between private individuals and public administration, aimed at enhancing the cultural heritage of private belonging.

With the stipulation of the agreement, the parties delimit the specific obligations, in an area where the meeting of the wills - consecrated in a written pact - is an expression of the civil canons of correctness and good faith, which finds its natural addentellati in art. 97 cost., with regard to the principles of impartiality and good performance, which inform the administrative action.

11. CASE STUDIES AND CONCLUSIONS

An emblematic case of enhancement agreement aimed at public usability concerns the aforementioned case of Villa Pignatelli, which has allowed the owners, expected the unsustainable and huge costs of conservation and restoration, to continue to live in a part of the Villa and benefit from state funding, having to guarantee, at the same time, the opening to the public for the usability of the frescoes (Barbati et al., 2017).

The enhancement agreement responds to the univocal logic: to put or bring back into the availability of the public artistic and cultural goods, the use of which was not possible or was limited exclusively to professionals.

However, in cases where it is impossible to proceed with the stipulation of enhancement agreements, the procedural process follows the administrative path, up to the *extrema ratio* of the expropriation of the cultural asset.

In this regard, the case of the Pontrelli Quarry of Altamura is emblematic, in which, following the constraint affixed by the Ministry of Cultural Heritage on the entire area concerned, the company that owns the site was available to recognize the right of passage to the Superintendence, the Municipality and the Universities, but not to the stipulation of agreements for the enhancement for the purposes of public usability.

Since the discovery, the Superintendence has started negotiations with the owner in order to coordinate forms of management aimed at the realization of projects to enhance the same site; however, since the fund is interlocked, with difficulty of access, the need for an easement of passage immediately emerged.

The negotiations conducted between the Ministry, the Municipality of Altamura and private property, aimed at entering into agreements, in order to guarantee the public usability of the site have not been successful and the extreme solution of the expropriation of the Dinosaur quarry has been reached (Simonati, 2016).

The expropriation of cultural heritage is the final stage of the lack of enhancement that can be advanced by the Ministry only after a fair balancing of the interests at stake, not without having evaluated the possibility of resorting to other organizational tools; therefore, the compulsory transfer of ownership of the asset takes place where the consensual instruments have not had effect and provided that the same constitutes an essential, indispensable and infungible condition for an improvement in the conditions of protection of the asset for the purposes of use.

In particular, the enhancement activity is carried out „in the establishment and permanent organization of resources, structures or networks, or in the provision of technical skills or financial or instrumental resources“ (Article 111 of the Italian Civil Code.b.c.), on the initiative of the private sector, including all the activities and structures for the enhancement of privately owned cultural heritage, which benefit from public support from the State, of the regions and other local public bodies according to the relevance of the assets concerned (art. 113 c.b.c.).

However, due to the limited availability of financial resources, cultural heritage policies have shifted towards entrepreneurial management of cultural heritage, also with a view to greater cooperation between the public and private sectors.

In fact, in addition to the public interest, a series of interests deserving of protection on cultural heritage are involved, including: the collective interest of citizens in the fruition, the interest of the private owner of a cultural asset, the interests of private financiers, whose participation can take on peculiar forms, such as additional services, sponsorships, liberal disbursements.

The public body participates in the management and enhancement of private cultural heritage through agreements for public usability and multiple consensual tools (collaboration agreements, negotiated programming, memoranda of understanding, organizational and program agreements, etc.), aimed at allowing the private, owner of the asset, to access public subsidies for the activities of rehabilitation of the cultural asset (Barbati, 2009).

Eloquent, in this regard, is the aforementioned case of Villa Pignatelli in Naples, in which public and private interests have been harmonized through an enhancement agreement for public usability, allowing, on the one hand, the owners to carry out conservation and restoration activities that they could not have supported due to the huge costs and, on the other, to guarantee the opening to the public, thus ensuring the usability of the asset.

In this case, the consultation between the administration and private owners of the cultural property has allowed the full pursuit of the public interest together with the private interest: indeed, on the one hand, the Ministry for Cultural Heritage through the enhancement agreement for the purposes of public usability of the asset has allowed the private to access the financing that it could hardly have found without public intervention; on the other hand, to the State to guarantee the community the fruition of the cultural asset of private belonging.

Otherwise, in the case of the so-called Dinosaur quarry, in the province of Bari, the Superintendence for Archaeological Heritage has *reached the extrema ratio* of expropriation. Furthermore, the story of the Teatro Petruzzelli in Bari, a company of public importance and cultural property of private property, devastated by a fire in 1991, arouses interest. In the present case, the enhancement agreement (so-called Protocol), signed in 2002 by the Ministry of Cultural Heritage and local authorities with the owners of the Theatre, was intended to ensure the exclusive management of artistic activities in the functioning theatre to the Fondazione Lirico Sinfonica, which was established with the aim of participating in the management of some Bari theatres including Petruzzelli and to do so the local authorities undertook to complete the necessary works aimed at the reconstruction of the theater, as indicated in the project drawn up by the superintendence, while the private parties were obliged to sell the entire property within ninety days of the request by the Foundation, for the realization of the aforementioned works without any impediment. The protocol also made explicit reference to the granting of the trademark by providing for the Foundation to grant the exclusive use of the theater together with the exclusive use of the trademark for any activity compatible with the tradition and prestige of the theater upon payment to the owners of an indemnity by the foundation.

It is evident that the aforementioned protocol has guaranteed the public usability of the asset and justified the use of public funds available as a result of Law no. 444 of 1998 and the allocation of the residual funds necessary for the restoration and functional recovery of the Theater, thus regulating the use of the company and the privately owned trademark and taking into account the necessary protection of these asset profiles.

The cases mentioned show that the lack of consensual enhancement causes harm both to the owner, who risks being expropriated of the asset, and to the State, which will have to proceed with the expropriation and identification of the most appropriate tools of enhancement through a considerable expenditure of public money and time.

If, on the other hand, there is recourse to concerted activities between public and private, antagonistic interests can be reconciled and the public purpose can be pursued with undoubtedly shorter times and costs.

Among the objectives pursued by the protocols, there is that of regulating the institutional relations between the subjects in a harmonious structure, identifying coincident areas of intervention.

Indeed, the Ministry is called upon to evaluate the proposal for an enhancement agreement and decide with the sole canon of judgment of the maximization of the care of the public interest (protection and enhancement of the cultural asset) whether for the correct protection and management of the asset the best solution is actually constituted by the stipulation of the agreement, having regard to the size and relevance of the specific cultural asset, if of local or supralocal and / or national interest, in order to find a way to ensure the most profitable protection and public enjoyment of the assets.

The so-called agreement promotes concerted interventions regarding cultural heritage and places that, due to their historical or architectural value, constitute an opportunity for enhancement and development for the purpose of fruition.

The parties, therefore, pursue good practices for the preservation of historical memory, also through innovative management, aimed at the enhancement and use of the asset through suitable organizational modules, which combine the various activities, thus ensuring a unitary and timely action, which defines the real estate and furniture, the areas subject to related interventions, the resources essential for the intervention and how to find them, the elaboration of intervention and planning programs with the indication of the timing.

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