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CReative Europe ARCHive as innovative cultural hubs

A conversation between countries and cultures from paper to multimedia

Training handbook

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1. Intro

• A legitimation problem

Among the various topics of cultural heritage, the archives and their institutions have shown a less strong attitude towards updating their media and their institutional target and involved public.
In particular, this problem seems to be rooted (in the Italian context) in the training schemes addressed to the personnel assigned to the archives and in the institutions that carry out this kind of training format.

As the manual of the Dutch archivists, edited by Muller, Feith et Fruin (1898), suggested a normative approach to the Dutch archival subject[1], so the work of Casanova (1928) and Cencetti (1940), still valid for contemporary archives, has almost paralyzed the debate on the archival profession in Italy.

This compliance with the archives and their professions has posed a problem of legitimizing the archives in the context of the modern world. In a society that constantly accumulates data and is able to move them at enormous speed, a profoundly reductive image of the archives as cultural assets has been created.
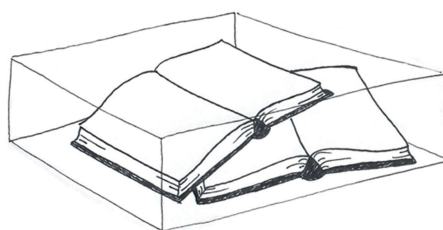
The question about archives is often: "*Why not digitize them completely?*" or even "*Why spend to keep them open and usable?*" The confusion between archives and deposits of paper material could be strong and it is undeniable that the archives have left (or perhaps never entered) the common imagery of cultural heritage.

To reverse this trend, it is necessary to rethink the purposes of the archives and to accept that, in our society, the time of the "pure" professions, even of the pure archivist dedicated only to organization and conservation, is probably running out.

• An issue of tools

The problems about "tools" (for dissemination, to engage new publics or, even, to create a good communication chain inside a single but heterogeneous institution) is the main issue of this training course.

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[1] Also new papers pay attention to the relevance od Dutch Manual and a new wave of praising has crossed the specialist literature in recent years. A good example is the paper of Peter Horsman, Eric Ketelaar, and Theo Thomassen, *New Respect for the Old Order: The Context of the Dutch* Manual in The American Archivists, vol. 66, n.2 (2003).

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- **An issue of publics**

The more representative public for the archive is, without doubt, researchers of any discipline. The major issue about archives publics deals with the meaning and value of the archives. In some sectors, as in the archives of fashion companies, the problem of the meaning of archives was perceived first and addressed. In some cases, it has been felt the need to think about an archive model capable of arising interest not only among researchers, but also among enthusiastic amateurs[2].

European archival community addressed this issue with joint work in past decade on creation of one-stop web service to make European archives as accessible as possible for various public – Archive Portal Europe (APE)[3]. Beside various directories and search options through registers of archival holdings, features such as „Explore our topics" and „Featured documents" highlight stories in archival documents and show orientation toward new presentation oportunities.
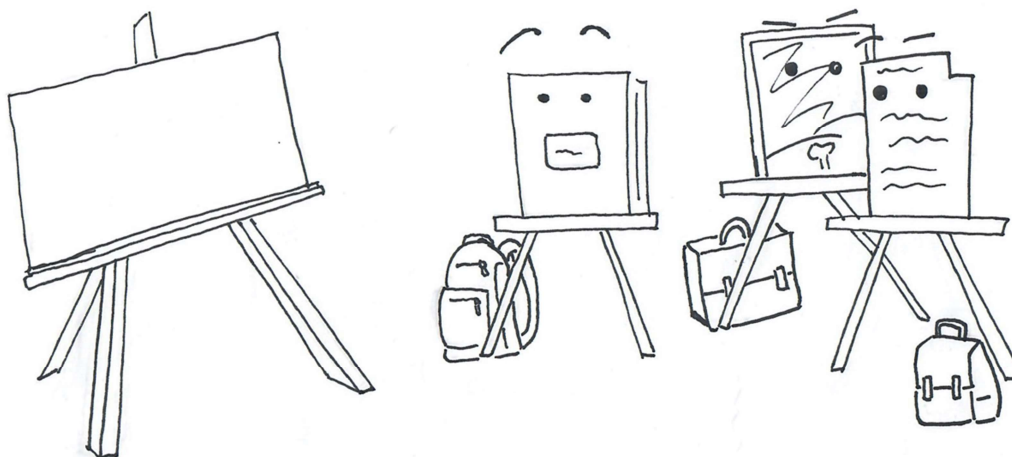
- **Integrated communications for shared objectives**

The storytelling has entered into the field of archival enhancement as one of the most cheered players. Among the new tools used to communicate the archives value and to go beyond the material beauty of a document, without doubt it has played the easier and more effective role throughout all European cultural institutions. The base of this success lied on the exceptional engagement power of this old and, at the same time, modern way of communicating feeling and values[4].

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[2] In Italy, the online portal "Archivi della Moda" was inaugurated on November 14th 2011. It collects more then three hundred archives and it's linked to APE (Archives Portal Europe).

[3] Archives Portal Europe: http://www.archivesportaleurope.net/

[4] Jonathan Gottschall, *The Storytelling Animal: How Stories Make us Human* (2012), it's a plain and easy example of the storytelling evolution and about his effectiveness for marketing and corporate brand.

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2. Methodological insight

This training course is about engagement and it's first aim is to serenely engage archival professional on their skills field. The training of adult professionals is a methodological problem that is the main subject of a lot of studies[5]. An important and critic point is the engaging of archival professional in a methodological field that, for them, goes from an 'armoured' one (about the archival technical methods) to an unknown one (related to non-publics). The audience of the training course could make a sort of unwillingness about the main topics of class.

The trainers have to be able to explain the not contradictory nature of traditional preservation practices of archives and engagement needs, therefore the new needs of archival institutions.

"Training may be provided in the form of activities, courses, workshops, seminars, and field trips. Emphasis should be placed on simulation techniques (role playing, round tables, computer simulation).[6]"

The theoretical basis of the traditional archival training can be broadened with the use of simulations and practical examples. To establish an effective connection with the audience, the trainers can let them touch the realty of some situations and pointing the existing best practices in this field.

It's necessary to consider the basic principles concerning adult learning. The consideration of these principles leads to the formulation of preconditions for successful adult training.

Adult professionals contribute to the learning environment with their life and job experience and their previous knowledge. Adult professionals also learn best through collaboration and reciprocity, so it's important to build an environment in which people can learn more by comparing

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[5] One of the more specific about this topic is Thomas V. Pipes, *Variable resistance versus constant resistance strength training in adult males,* in European Journal of Applied Physiology and Occupational Physiology, 1978.
[6] Anne Herberich, *Environmental Training for Tourism Professionals*, 2003.

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their knowledge with the others. There are different teaching methods and techniques for professional education. These methods can be classified in three general categories:

a) methods of presentation: fast and comprehensive provision of information

b) instruction methods: the trainer organizes learning providing activity guided towards achieving a set of prescribed objectives – cultivation of reflection and critical thinking

c) discovery methods: helping learners to follow a process of intellectual and mental exploration

Some of these processes certainly promote the active participation of learners; which is, as already mentioned before, one of the main goals of adult professional education. There are both participatory methods, that requires interaction between trainer and learners and heuristic methods by which the trainees elaborate tasks and spreading skills. The trainers could also use the interrogative approach, in order to help learners to discover what the instructors want to teach. So, generally, the class is focused on active methods in conjunction with traditional learning, this combination can stimulate the motivation of adult learners avoiding monotony. The use of these methods, of course, depends on the nature of the teaching content, the teaching context and the group of learners.

Here below some methods and techniques that trainers could use during the training programme:

Enriched presentation is widely used even if it has received international criticism about its adequacy in adult education. The instructor should know in which cases it is considered the most appropriate technique to use and especially how it can be improved through its combination with other more active techniques, because despite its disadvantages it is one of the basic instructional techniques, that if used correctly can have numerous positive effects.

Questions/answers and discussion. The establishment of dialogue between trainer and trainees or between learners are training techniques aims at facilitating learning through. Their difference is that the questions/answers do not address an issue as thoroughly as a discussion which is used for the systematic consideration of a subject. In a discussion the instructor should have a scheduled series of questions while questions/answers are implemented with a relative improvisation. They can be used in combination with other techniques commonly used with presentation. The debate is useful at the initial approach of an issue pushing learners to ponder on it and consider other aspects. Questions should be addressed to all, be open, push to substantiated reasoning, avoiding pseudo-questions.

During a **brain storming**, the trainer provides a topic or an issue to the learners, so that they can express their ideas freely and spontaneously. It is a technique that promote the involvement of the attenders in the learning process, helping the development of intimacy, contributing to the improvement of the atmosphere and cooperation. Among its benefits are also: the valorisation of the experience and creativity of learners, the implementation of free expression, critical thinking and cooperation, as well as new perspectives about the analysis of issues from leading to the transformation of certain stereotypical beliefs. Disadvantages of this technique are that some

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learners may not participate and the whole activity can be turned to become a show of imagination rather than a creative expression. By using this method, the trainer asks the trainees to suggest individually as many ideas as they can to a posed question; encouraging them to express themselves rapidly, spontaneously.

The case of studies provide that the attenders receive the description of a problem which is real or hypothetical and are invited to study it in depth and propose solutions to the problems described. This leads to the proposal of a lot of different solutions, presented and discussed in order to identifying the positive and negative aspects. If the case refers to a real problem at the end the solution is presented and discussed. The difference of working team consists in the fact that a case study is a synthetic exercise which requires more time to be completed.

It must be applied when the subject has been already investigated and the attenders have acquired some knowledge on it. Among the virtues of this approach are the following: they enhance the critical and analytical ability; if the case reflects real situations contributing to transformation of trainee's attitudes specialized rather than general knowledge is developed; they promote communication and collaboration; they also save teaching time. The disadvantages of the technique are that it is difficult to be associated with the experiences of all learners as well as it is difficult to have conclusions when solutions are not quantitative.

In the approach of role play technique learners act roles associated with their professional or social environment so that through this experience to understand thoroughly the situation and their reactions on it. It is used when the resolution of a problem or conflict requires specific skills, communication and behaviours. Role playing methods provides trainers with the opportunity to act and experience real situations in a learning environment in which is possible to test, to make mistakes and to have practice. The feedback from attenders and from the trainer are very important, through them it is possible for learners to improve. The role playing is appreciated for the development of skills in negotiation, expression of feelings, cooperation development. However, its performance depends on the mood and creativity of the attenders, and knowledge of group dynamics.

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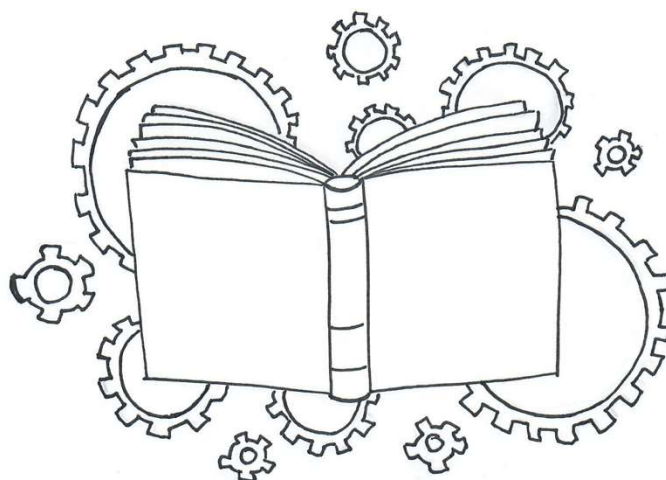
3. Archives as repositories. Archives as value.

Archival Science, an "icy" and technical matter. The context

The main issue about the design and the transmission of a new scheme to approaching archives and to engaging new publics is well stubbed within the traditional archival formation. For about twenty years throughout Europe and beyond, the archival professionals have had to deal with the new problems about digital conservation and traditional conservation of records.

This new issue has started a debate among the archival professionals and has started an "identity crisis" about the Archival Science and its meaning. The major goal of this module will be to re-design the borders of archival skills and fix some legitimacy problem about the "new" archival professionals.

Archives as institutions and records as documents are generally seen by academic and other users, and by society generally, as passive resources to be exploited for various historical and cultural purposes.[7]

At beginning of the millennium the dean of Canadian Archivists, Terry Cook, pointed with precision the status of archives in the cultural community and their problematic role in the cultural heritage landscape. The archives appeared well fixed and compelled into an inert role. Like old and shadowy mines, a destination for the bravest among researchers. Obviously this kind of role has created a dysfunction in the archives' participation and contribution to the cultural sites community. Under the impartiality and neutrality's cloak the Archival Science has attempted to becoming an "icy" and technical science and, sometimes, has succumbed to the temptation of deserting the debate about the new ways and the new approaches to cultural heritage. Emphasizing their impartiality, archivists have often lost touch with the disciplines necessary to dialogue with the new public.

Until very recently, archivists obliged by extolling their own professional myth of impartiality, neutrality, and objectivity. Yet archives are established by the powerful to protect or enhance their position in society. Through archives, the past is controlled. Certain stories are privileged and others marginalized. And archivists are an integral part of this story-telling.[8]

In reality, the myth itself of impartiality should be affected regarding the archives' foundation. Overriding this theoretical framework with examples of "best practices" concerning multidisciplinarity is the first step of the course and the first attempt to "open" the archival professionals to new approaches. A good witness of the possible role of the archives in order to shaping a new integrated community of memories and value it's the Anthea Josias's job. Analysing the situation of post-apartheid South Africa, Josias underline "*the erosion of boundaries between archives, museums, and other less-institutionalized memory projects in post-apartheid South Africa*" and

[7] Joan M. Schwartz & Terry Cook, *Archives, records, and power: The making of modern memory*, 2002.
[8] *Ibidem.*

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points the ways in which archival activity is taking place outside of traditional archives, as part of a changing and evolving memory landscape[9].

But the trainers will expose also more practical examples. In the European context it's possible to find a couple of projects in which the value of the archives changes framework. From a simple repository of "old stuff" it becomes a stage for playing with memories or a receipt of new stories created by users, under the guide of "new" archival professionals. In this way the need, pointed once again by Terry Cook and Joan Schwartz, in which "*archives are not passive storehouses of old stuff, but active sites where social power is negotiated, contested, confirmed. The power of archives, records, and archivists should no longer remain naturalized or denied, but opened to vital debate and transparent accountability*[10]."

The trainers could point the experience of Historical Archives of Bizkaia, both presented at 22th ICARUS Meeting in 2018. These kinds of project could be interesting because they put in direct touch "traditional" archives professionals and new publics, like schools or children.

Archives as repository

The new issues about conservation and digital preservation of document shouldn't be undervalued. The long path to the engaging of non-public starts here. Archives are repository of what? The documents and records aren't sufficient borders for the answers related to this question. Dealing with the different kind of archives and the new issues about digital or analogical conservation is the first step of the training course. Changing the traditional definition of archives shifts

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[9] Anthea Josias, *Toward an understanding of archives as a feature of collective memory*, 2011.
[10] Joan M. Schwartz & Terry Cook, *Archives…, 2002.*

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this towards a more inclusive one is import to design new ways to touch the feelings and the interests of other publics.

It's important to speak about the fashion archives, the corporate archives[11], the music and oral tradition archives and so on[12]. From these different realities the traditional archival institutions can take new means and new tools for a public's policy targeted beyond the researchers and the scholars.

Beside these 'uncommon' archives the course points the issue of digital creation and preservation of document. Leading the theoretical discussion beyond the digitalization as a tool for conservation, the trainers have to underline the possible coexistence of a traditional and rigid ways adopted to storing, preserving and ordering analogical documentation and the digital media as a tool addressed to the dissemination of values. This different conception of the digital is able to heal the anxieties about the influence of digitalization on the archival professionals and the contrast between the "dissemination" of the present and the "conservation" of the past.

"Digital is in itself a machine that produces present, which tends to crush time. As a result of digital technology we live in an increased 'document' reality. For these reasons the discipline that has always governed the archives is in difficulty. The traditional methods and tools, which it has always governed, seem to be no longer sufficient to administer, or perhaps to teach, the time, tame it and bend it to the kaleidoscopic demands of memory[13]".

Question the archival professionals on the precise content (as large as it could be) of these "repositories"[14] and problematize the conservative function of the archives (in all their specialization and through all their natures) is useful to create a new awareness about the engagement potential of the archives as active actor in cultural heritage. A good answer about the issue regard the content of archives and depositories comes from a Baltic Conference about archives and refugees. This answer design the archives as repository of *not-yet-written* histories.

"Why? When one talks with refugees or their descendants or reads their memories, one gets the impression that there are things left unsaid and stories never written down. Due to this, an important aspect remains unknown to us. It is this aspect, this 'something' containing questions unanswered and completions of memories that I have found in the archives – put into words as well as hidden between the lines[15]".

In this context we have to consider also the not-historical archives. Artist archives or physical person archives could be a living source for the said *not-yet-written histories*. The living archives, indeed, are like a natural link between consolidated memories and the recent past of our communities. The work in a living archive requires not only the application of scientific methods and

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[11] Giorgio Bigatti, *Reti di carta: Ferrovie, tecnici e imprese nelle carte degli archivi aziendali,* 2013.

[12] Karin Bijsterveld and José van Dijck, *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices,* 2009.

[13] Federico Valacchi, *Di presente si può morire. L'urgenza archivistica della conservazione digitale* in Officina Della Storia, 2018.

[14] Eirc Katelaar, *Tacit narratives: The meanings of archives*, 2001.

[15] Kaja Kumer-Haukanõmm, *Why Do We (Researchers) Need Archives, Memory Institutions?,* Baltic Heritage Network Conference 2009: Accessing the History of the Baltic Diaspora Acts, 2009.

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technical practices, but it's first and foremost based on mutual trust, and on the harmonic collaboration of researchers and artists during the whole process. This relationship, indeed, constitutes a common experience which encourages the two sides to redefine their positions and views. The archive of Socìetas Raffaello Sanzio can be pointed as an historical reality, but, given that it narrates a part of the history of modern theatre, its gaze is also directed towards the future. The Italian Ministry of Culture has declared it a 'national cultural collection of major historical interest and importance'. Its invaluable content documents the activity of one of the most important theatrical troupes of international avant-garde. However, this is not a historical archive with the sole mission of preserving memory, it is not a collection sealed and sheltered from external intervention. The archive of Socìetas Raffaello Sanzio is alive, uninterrupted, and evolving even now. It's a link between memories and present values.

Archives as value

The engagement of archival professionals into a new training prospective could start around a hard question about the value of their work. The archival science has developed itself and has created its theoretical patterns around the relationship between archives as places of the past and memory. But, questioning the meaning of the memory, a new reflection about the value of the archives could start.

"Archivists must look more closely at the nature of memory and search for connections with the world of archives. What is memory? How do we remember? What do we remember and why?[16]"

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[16] Laura Millar, *Touchstones: Considering the Relationship between Memory and Archives* in Archiviaria 61, 2006.

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Why remember? Probably it's the key to a new reflection about the value of the archives. A project recently presented by the Historical Archive in Pozarevac concerns the protection of privately owned archival material[17]. It is a very interesting story about the popularization of archives and the value of archives as diffused memory. A well visible phenomenon of this popularization and diffused value of the archives is the creation of community archives.

"The old archives paradigms are no longer sustainable in the face of independent community archives, which often refuse to surrender their archives to the state or state-financed institutions, as they may feel excluded or even discriminated by them[18]."

Furthermore, in 2011, Archives Canada reported nearly 200 community archives in the country, mostly organized around efforts to preserve and promote interest in the history of a region or ethnocultural community. This pattern of networking around the archives should be studied to identifying new and shared values perceived by the public when the discussion is about the "archives". In this uncommon and untraditional situation, the archives stop to be an idle and passive subject and become an active player among the communities.

"What distinguishes the framework of autonomous archives is its insistence that these collections serve emerging publics whose constituent members have been traditionally excluded from or denied full participation in public discourse[19]".

As Rebecka Sheffield claims one of the value of the archives could be to engage the traditionally non-public in the cultural landscape of a large community. But this feature shouldn't be an exclusive tool for the community archives but have to be one of the new characteristic aspect of archival training. How to convert an historical archive into a place of dialogues and visibility for the marginal publics? The archival professional have to change the perception of the content of their institutions in order to find something new among the records, among the best preservation practices and shelves. This "something new" could be any kind of link to the present life of the non-publics of their institutions. The documents, ever used like a tools about memory, can be doors, can be bridges, can be mirrors and also can be microphones.

The archival professionals of a modern archival institutions have to be able to perceive this need of participation among their community and find the way to create a link between this need and cultural mission of their archives. In order to achieve this target, the archival institutions have to escape the thick and strong borders of a "repository" institution, of a "place of the past" and start to organize workshops and spaces of contacts between public and documents.

The implementation of simulated and guided research sessions would be a good participative way to show the value of traditional and historical archives to a public of non high learned people.

If an archive holds a huge amount of historical documentation their professionals could use ancient names, historical dates and old places to make a link with modern family, modern festivals and the transformed urban tissue.

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[17] **https://arhivpozarevac.org.rs**/
[18] Cecilia Lizama Salvatore**,** *Cultural Heritage Care and Management: Theory and Practice,* 2018.
[19] Rebecka Sheffield, *Community Archives,* in Currents of Archival Thinking, 2017.

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If an archive holds documentation about an artist, of course, it could organize a festival or workshops for emergent artists and young students in order to use its "document" like a source of inspiration and community aggregation. And so on.
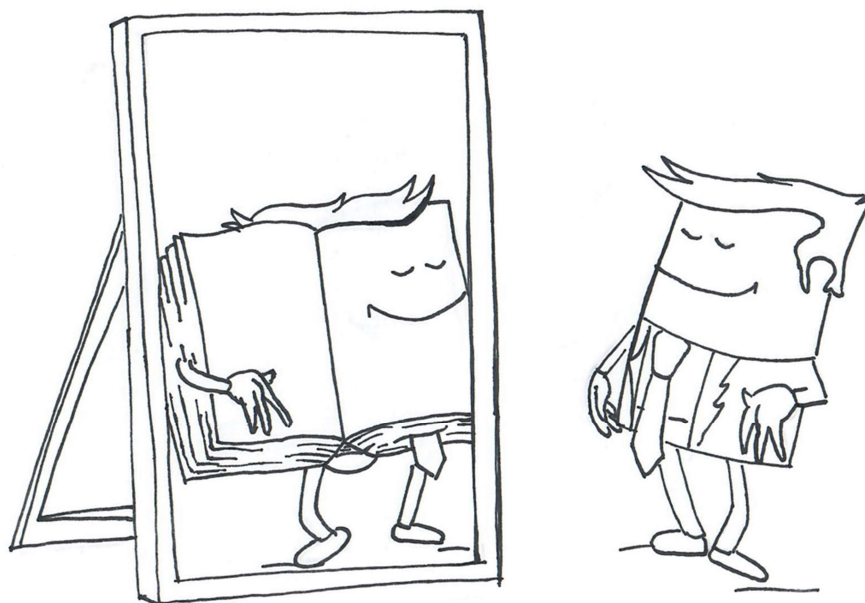
The "key" is open the archives. Open, actually, and with the real effort aiming to deleting the barriers between a cultural place and marginal publics. We have to use the archives, despite it seems hard and despite their marginal role among the communities in the short past. Use actually and with a wise blend between scientific activities, preservation and an active role in their reference community.

"Use is the end of all archival effort. It is the duty of an archivist to open up the research treasures that are entrusted to his care…. He should not only accumulate and preserve documentary material; he should also make it accessible to others[20]."

The archival professionals have to reflect about this quote. Actually the meaning of "open up" and "others" paly a key role in order to design a new pattern for the archives' value. Furthermore, the emergence of transnational public digital archival platforms (like Monasterium, Mapire, Topotheque) and digital archives such is Archives Portal Europe transcends some of the major controversies regarding trust in digitized memory, their content, and their source. At the same time, public digital archives prevail the network entropy where democracies in the advertising of data/information are crucial to phenomena such are: the difficult finding of relevant content, insufficient verifiability of relevant content and insufficient maintenance of advertised content[21].

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[20] Theodore R. Schellenberg, *The Management of Archives*, 1965.
[21] Vlatka Lemic, Josipa Mijoc, Nikolina Filipovic, *Potential of digital archives: Topoteque of smart novel Viliijun*, 2017

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Archives in digital Age

Majority of current programs, activities and initiatives in the archival community are focused on challenges facing archives as a result of the ongoing changes in society, economy and technology. Implementation and possibilities of digital technologies put emphasis of common characteristics and similar problems of traditionally different heritage institutions, so nowadays libraries, archives, museums, documentation centres and similar institutions more and more work together in the creation of common cultural landscape directed towards users and community within they operate, instead on institutions themselves and their specifics.

Globalization of contemporary information environment and international trends of culture involvement in all spheres of public life, resulted in various projects and strategies dedicated to accessibility of holdings of heritage institutions, in analogue and digital form. In that sense, archives are dedicated to cooperation across borders, linking with various cultural and scientific institutions, presenting to the community, making archival records accessible to everybody, exchanging professional knowledge and creating new innovative practices and ideas.

What archives should be on the global perspective, or to be more precisely, how archival community see archives nowadays, can best be shown from the perspective of The Universal Declaration on Archives developed by International Council on Archives (ICA) at the beginning of 21st century and adopted by the UNESCO General Conference in 2011.

As stated by ICA, "the Declaration:

- defines archives to include all recorded decisions, actions and memories in all formats including paper, digital, and audio visual;

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- recognises the uniqueness of archives in the way they provide authentic evidence of human actions;

- emphasises the key role of archives in ensuring administrative transparency and democratic accountability;

- supporting democracy and human rights, and preserving collective social memory;

- explains the role of archivists as skilled professionals who care for archives and provide access to them;

- highlights the key requirements for good archival management."[22]

The Declaration describes archives as unique and authentic whiteness of administrative, cultural and intellectual activities and as reflection of society evolution. As such, they are of vital importance for supporting business efficiency, accountability and transparency, for protecting citizens' rights, for establishing individual and collective memory, for understanding the past, and for documenting the present to guide future actions. Besides preserve and use diverse archives and multiple archival records formats, key role of archivists is to serve their societies by care for and provide access to archival records, as well as to provide and promote good archival management.[23]

Retrospective of European archival landscape shows that activities of professional archival community are for decades focused on co-operation and networking of archival institutions at all levels (institutional, through joint programs and projects, joint initiatives, through professional associations and conferences, etc.), development and implementation of professional standards, transfer of knowledge and creation of a common information infrastructure.

It is undeniable clear that influence of contemporary global ICT and social trends shift archival community orientation towards creation of a common information infrastructure, transfer of knowledge, outreach, enhancing public knowledge on archival sources and encouraging easy access to archives on the international level, while archival programs are connected with information society development and cultural heritage policy in general. Great deal of projects under the "culture and history" framework are focused on activities related to democratization of access to cultural heritage, social inclusion, information use and re-use, cultural industries and similar topics, including digital platforms, cultural networks and e-services.

Thanks to the development and possibilities of digital technology there are numerous of different databases, digitization projects and digital collections, as well as software tools to view and search data in the archives, number of which cannot be set up. Access to archival material nowadays includes online access to finding aids and the archival records, as well as interactivity, interoperability and networking, providing connections of various archival holdings, establishing links between the archival and other information sources and most of all – usability of data.

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[22] ICA Universal Declaration on Archives, https://www.ica.org/en/universal-declaration-archives
[23] Universal Declaration on Archives, https://www.ica.org/sites/default/files/UDA_June%202012_web_EN.pdf

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Major archival projects and currently running archival digital platforms across Europe, like APE, Mapire, Monasterium, Topotheque, show this contemporary trends and initiatives of cross-institutional cooperation, openes and public orientation projects.

4. Public History, new models to tell the sources

Archives and communities

The "Public History" was born, as a new field belonging to the historical disciplines, just thirty years ago, in 1978[24]. Its creators asserted that history should also live and prosper outside the universities, in the various communities that reflect on themselves and seek their own cultural and anthropological identity. Public History it is also born because historians want to bring history to institutions, companies, communities, which have their own history. The public historians also try to give history a role of treasure for the understanding of the present and the resolution of economic, political problems, social, urban, ecological issues.

Thus, the community archives and their functions in the community are closely related to the value of Public History and its development in last twenty years. The need for a more participatory history, aware about the communities needs and able to give voice to the marginal actors and non actors of main history, have generated both these phenomena. The topic of shared memory is clearly tied to the topic of writing history. In the same way of community archives, the spreading of studies and debates about Public History have testified a new need about the study and the creation of memory.

"Public history is founded on the construction of narratives about the past or present in public and on purpose. The purpose may vary widely, from the political and ideological to the practical or entertaining. It may manifest at the microcosmic level of a geographic community, as described here in Carter and Cosson, or a national or international level, as suggested by Caswell and Long. The silences and omissions in mainstream archives highlighted by both Caswell and Carter demand that we recognize the ways in which the dominant socio political actors in society have shaped the histories that can be made. Since the 1990s, archives practitioners have become increasingly conscious of this effect and developed strategies to diversify their holdings to reflect their communities.[25]"

The archival professionals have to deal with the scheme that has produced these "silences and omissions". The participation of a specific community and the purpose to telling an history from a particular point of view, could be both pointed at features of Public Historic that the archival professional can find in the community archives pattern. The spaces and the tools through which the archival institutions can engage the communities have to be find in the conjunction point between Public History and the spontaneous need and creation of community archives.

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[24] It can be pointed at creation of review *The Public Historian*, in 1978, and foundation of *National Council on Public History* in 1979.

[25] Victorya Hole*, Editorial: archives and public history*, in Archives and Records, 2017.

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"Community archives, which sit outside of mainstream or traditional archival practice, are defined by 'the active and ongoing involvement of members of the source community in documenting and making accessible their history on their own terms.[26]"

How the archival institutions can go beyond their traditional researchers and, without disavow their patrimony, become a place of public history and community engagement? The archival professionals have to look at the interaction with public, not only like the keepers of a passive place (traditionally it is the way how researchers and historians live the archives) but like mediators able to start a participatory project, aimed to a goal, and co-creators of cultural results. In this prospective a project of Public History can be designed like a tool to create a real link between publics and the documents. The Public History, for the archives is not only a scientific and interesting purpose, but it's the most effective way to catch up the delay about the participated heritage and scientific deliverables. In order to create an effective space to make Public History in the traditional archival context (but also, in a not "mainstream" archives like a corporate archives or an artist lifelong archives) the archival professionals have to deal with a different asset of value. The language of study rooms, libraries and research space is usually a language of mutual legitimation. Even the student-researcher seek in the research space, in the archival staff, a first metaphoric mirror of its knowledge and of its journey as researcher. Of course this kind of language become laud and lauder when the public of archival institutions become professional scholars or university researchers. The public that have to be reached by a Public History project have to be different and so the communication of a document worth, of the archives content itself have to be different and more addressed towards the inclusion then towards the legitimation based on skills and knowledge.

"Within the contemporary context, it is increasingly clear that archivists, as keepers and communicators of information, must interact with all of the many groups that make up their constituency, whether they be creators or users. In addition to simply enabling history to be written, the archival record has become a valuable tool in the decision making process of governments and other organizations, in formal and popular
education programmes, and in bringing to life our cultural heritage. While interaction with the public has been a long-standing tradition in archives, it never has been as diversified as it is now.[27]"

Public History like a tool

Essentially training an archival professional to engage new publics means change the framework of his language to shaping a new communication. Finding common (and also basic) knowledge and shared feelings it's the starting point for a creative dialogue between archives and marginal publics. Exploring the feelings and the values rooted in their community, the archival professionals could lead Public History project and use the participatory space of their archives as a call for create a relationship between the "old staff" (so important for historians and researches) and
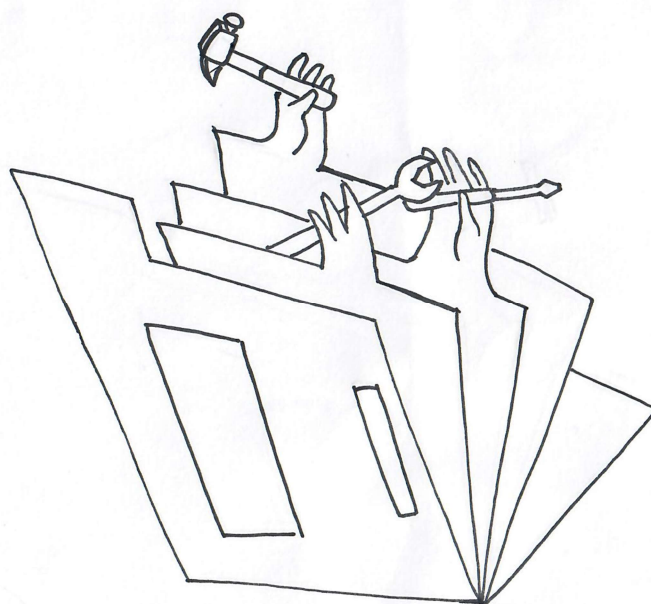
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[26] *Ibidem.*
[27] Gabrielle Blais and David Enns, *From Paper Archives to People Archives: Public Programming in the Management of Archive*s, in Canadian Archivial Studies and Rediscovery of Provenance, 1993.

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the citizens. If an archival institution has ever had in their assets the creation of scientific contents, archival reviews, seminars and conferences, through the changing of the language and the aims of these activities, the memory professionals can drive these kind of scientific efforts into something different. Telling about the history, and also letting tell the history by not mainstream users (ever with the key role of the primary sources and in collaboration with archives staff) can achieve different and valid scientific deliverable, but also change the role of the archives among the different communities.

"This special issue of Archives and Records was conceived as an opportunity to explore the diverse roles that archives now play in public history activity, gathering the perspectives of not only archivists but also historians, artists, and sociologists. Over the last decade, the archival literature has been rich in scholarship on themes, including community archives, social justice, political activism, and place-making. However, this special issue gathers papers that specifically consider these activities as forms of public history. Collectively, they ask why and how public history is being made through archival work, situating now-familiar ideas in new contexts.[28]"

The languages and the tools of others institutions (museums, cultural workshops and so on) have to be drive in the less responsive world of the archives and, furthermore, properly used. One can give the statement that the issue about Public History and archives is, deeply, an issue about languages, spaces and targets. The archival professionals getting in touch with their traditionally non-publics have to shifts their languages towards other value system, recreate the functions of the archival spaces and also consider the changing of the scientific aims of their work. A good and practical example of this shifting of aims and methods can be pointed among the best practices of public historians. For decades the archival institutions have been concerned, and yet they are, about the dissemination and the availability of their digital collection of documents and items. The feeling of danger about the "ownership" of documentation usually is an obstacle and an issue during the digitalization project.

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[28] Victorya Hole*, Editorial: archives and public…,* 2017.

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"Public historians and collection managers may opt for open access to the repository. An open repository makes all information available to users, including previously hidden metadata. Opening data to users and peer institutions has the potential to increase collaborative activities. Public historians can help the public participate in the creation of metadata. With new digital technology tagging of items by different users can help repositories to enrich the metadata of their collections.[29]"

Sometimes the archives can evade from their wall and "physically" start a journey towards others kind of public. A prototypal activity in this direction was carried out in France at beginning of '80s. Despite this kind of experiment could be classified just like an effort to improve an effective format of archival educational, the focus on the ties between documents and social environment can be view like an exercise of education at the Public History through the archival materials.

"A unique example of an archival education initiative is "l'Archivobus," sponsored by the Archives dipartementales de l'Orne and of the Bouches-du-Rhene in France. Through this programme, students of all levels were given the opportunity to "use" archival material in accordance with specific instructions outlined in the school curriculum. In 1982, a bus was purchased and equipped to deliver archival education programmes to rural communities. The programme aimed to familiarize students with archival documents and encourage archival research; to demonstrate the multiplicity and relevance of archival documents and their relationship to secondary sources; and to help students relate to their local environments.[30]"

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[29] Thomas Cauvin, *Public History: A Textbook of Practice*, 2016.
[30] Gabrielle Blais and David Enns, *From Paper Archives…*, 1993.

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5. Telling the archives: storytelling transmediality

A theoretical prospective about storytelling and media through the cultural sites it's an important base on which build an effective tool of engagement. The archives are an exceptional starting point for storytelling project because, more then other cultural sites, the "core business" of archival institution is made by histories. Tales about a brand, tales about a professional category or about historical institutions could be found among the deposits and shelves of archives. The storytelling aims to shape this cluster of information and facts into a narrative pattern. The narrative approach, through images or through audio visual material, is one of the way to create an access to the unknown world of archival records.

"Digital storytelling is only recently emerging in the cultural heritage field as a powerful way to engage visitors, with two main interpretations: first, it is conceived as a better channelled form of "user-generated content" (which was extremely popular 6-7 years ago). Visitors, instead of being asked to generally express their opinion or comments, are asked to tell a story about something (e.g. an object of their own or an object on display in the museum). The second interpretation sees curators and experts "telling stories" about cultural topics in a web 2.0 way (i.e. in a somehow "improvised", relaxed style). Let us see some examples of both.[31]"

The next part of the present handbook deals with more practical and didactical issues. The further text aims to help the training program participants to design and organize an effective storytelling project about their archives. This easy guide about storytelling and archival professionals has the form of a questionnaire.
The answers of this questionnaire will create a sort of roadmap fort the first journey through the storytelling designing and could be useful in order to sharing and clarifying the fundamental

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[31] Michela Negrini and Nicoletta Di Blas, *Digital Storytelling for Cultural Heritage: a Modular, Multi-channel, Multi-scenario Approach* in Built Heritage 2013 Monitoring Conservation Management, 2013.

concepts of target, public and stories. These ideas are the pillars of every storytelling project and it's very important to create a common meaning of these among archival professional and cultural mediators.

The trainers can, indeed, modifying and shaping the questionnaire in order to grant a more effective results for the institutions and archives involved in the participants' job.

1: Set your goal
The first step in storytelling is setting your goal.
- ➢ What is the subject you want to talk about?
    - i. Your own archive?
    - ii. A specific collection?
    - iii. Do you want to hear stories from others about your collection?
    - iv. Or something else entirely?

2: Set your target group
Who constitutes your target group? Consult with your colleagues to arrive at a first draft.
- ➢ Set your target group
    - i. Men or women?
    - ii. Older or younger people?
    - iii. Inhabitants of the province of Limburg / your own region?
    - iv. Highly educated or not?
    - v. And so on…

3: Specify your target group
You have determined your goal and your target group. Alternatively, it may have been decided for you which group you are supposed to reach. In any case, the profile of your target group is still incomplete. Ask yourself these questions in order to specify your target group.

- ➢ Specify your concepts and assumptions concerning your target group
    - i. You aim to reach young people. But what age are these 'young people'?
    - ii. You are planning an event for people with little education. What do you mean by 'little education'?

- ➢ Use available statistics about demographics
    - i. In what areas of your city can you find people with little education?
    - ii. Where does the largest group of people of **non-western** descent live?

- ➢ How, where and when should you present information to your target group?
    - i. In person, in print or digitally?
    - ii. Can you reach them on Facebook, Instagram or other social media?
    - iii. Do they use primarily a PC or a smartphone?
    - iv. Are there public spaces where they gather?

> What do you know about the search and read strategies of your target group?
>> i. Do they prefer recreational browsing (for instance those interested in local customs and folklore)?
>> ii. Do they want quick and no frills useful information?
>> iii. Do they prefer information on paper (think genealogists), or do they read exclusively digital pieces?

> Construct a brief profile of your target group, based on the information you have gathered. Obviously, you could also construct several profiles.

4: Determine the needs of your target group

Now you have a profile, or several, of your target group, but to connect them successfully to your collection, you also need to determine their (latent) needs. Do not be intimidated by the 1001 options for market research, but conduct a few (simple) qualitative tests.

> Visit your target group's hangouts (community centre, the street). What is it they are interested in?

> Be open to your target group's current affairs and use local media. What is currently going on in your region?

> Based on your findings analyse your collection. What would be the 'wow'-factor in your collection for them? Which questions could you answer? Which problem could you provide solutions for?

5: Share and collect stories

Initially, since the only aim of archives was to *preserve,* their collections were carefully stored according to systems only comprehensible to archivists.

The idea behind storytelling is the insufficiency of simply presenting collections. Archives will only really come to life when preserved materials are interpreted and shared. In this way, also new meanings and stories will develop. In order to stimulate this, how will you present your collection? And how will you gather the stories?

> What online and offline media will you use to inform, amuse and inspire?

> Which type of content will you select? Long-reads? E-books? Blog? Infographic? Mobile app? Podcast? Graphic novel?

> Plan ahead on how to deal with the stories your target group will tell you - how will you preserve them?

> Do you see opportunities to build a 'community'?

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> ➢ Evaluate all steps: how will you bring - a part of - your collection to the attention of your specific target group?

Storytelling Projects and archives

Two storytelling projects staged by the Regional Historical Center of Limburg and by Foundation Bank of Naples can be pointed as good practices of archival storytelling. These projects are different and build on different archival and documental basis. The first one uses the power of images and the shared work experience of a community. The second one rests on a participative approach and aims to share the contents of ancient documents, in order to shape them into an understandable tale or an artistic novel.

Project: Miners Day

The Miners Day, organised by both archives RHCL and SHCL on Tuesday October 16th 2018, was a big success. For the first time, a non-public archive was made accessible on this scale for those eligible. More than 200 former miners and their families came to see their pension and staff documents. In total, more than 250 of these documents were requested.

Background

The day was organised after SHCL received the archive of *Administratiebureau Zuid-Limburg*, the administrative body for the pensions of the mines' pension funds AMF and BFM. This archive consists of 60 meters of cards with all staff data of the Oranje-Nassau Mines, the Domanial Mining Company, Laura and Vereeniging and the Willem-Sophia, which were all mining companies (i.e. coal mines) in the south of Dutch Limburg.

These archives are a beautiful match with the archives of the Oranje-Nassau Mines and the Domanial Mining Company, already in the care of RHCL. Because of this, visitors could also request to see the staff documents of the Oranje-Nassau Mines.

Since these documents contain private information they could only be viewed by the miners concerned or their next of kin. So visitors were required to show legal identification or proof of the miner's death and they are direct relatives.

Elements of Success

- We have presented the project as an emotional experience. In spite of the fact that staff documents are a relatively simple source, they were framed as a chance to 'experience your mining past'.
- Fringe programming offered lectures and documentaries on the mines.
- A stylish location: RHCL's study hall in the 13th century Old Franciscan Church in Maastricht was filled with a host of objects from the Dutch Mine Museum.

Lessons

- 'Catching' the stories could be improved - in spite of the fact that our staff heard the many reactions and stories of our visitors in the study hall, we did not follow up on that. It might have been better to provide a visitors' book where people could have recorded their impressions in writing.

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- We had a number of visitors who could not prove they were related to a deceased miner, or could not prove the miner was in fact deceased. Because of the recently tightened privacy legislation we were not allowed to help these people.

Project: The Told Archives

The Told Archives, staged by Foundation Bank of Naples on fall 2016, was addressed to students and young authors eager to writing histories based on historical documents. None among the public was a research or an archives' users. The activities were organized by two authors of historical novels and theatrical piece (Antonella Cilento and Stefania Bruno). The project has lasted five stages and has evolved more then twenty participants. All the project activities were carried out with the help and among the original document of Historical Archives of Bank of Naples. The participants could, literally, put their hands on the inspiration source of their novels.

At the beginning of the meeting, copies of original documents, related to the XVI or the XVII century, have been distributed to the participants. After, with the effort of archival professionals, the documents have been explained. The activity has foreseen also a walk through the archival spaces. The emotional impact with ancient shelves has been thought as a starting point for the creative phase, the writing of the novels related to the documents.

Elements of Success
- We have presented the project as a creative and participative experience.
- The view and the explanation of documents was a real touching point between archival material and non public.
- An immersive location: the archival space of Historical Archives of Bank of Naples.

Lessons
- The participatory mind of event was a hard goal to reach and the selection of document had to be shaped in relation with the background of participants in order to have a real emotional engagement.
- The project needed the professional skills of archival professional in order to select and explain historical documents.

Project: Stories from archives

In the framework of CREARCH project activities ICARUS Hrvatska in 2019 started with „Stories from archives" program, that is collecting archival records documenting interesting themes, witnessing hidden histories and unique stories. This virtual collection comprising archival stories from various archives and heritage institutions is available at: https://www.icarushrvatska.hr/projekti/crearch/price-iz-arhiva and it planed as the various public and creative activities and multimedia interpretations.

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Background

ICARUS Hrvatska work is orientated toward promotion of the open access to archival sources through new IT technologies, enhancing of archival activities and inter institutional cooperation. For a number of years this association actively organizes various public events (lectures for general public and target groups aimed at promotion of archives and historical sources and they use and re-use in contemporary society) and interact with GLAM institutions by providing support and education in digitization and promotion of archives. Through @rchives magazine, digital platforms (Topotheque, Monasterium, Mapire, Znameniti.hr) and professional conferences disseminating themes such as public and creative archives programs, community archives, audience development and users engagement etc ICARUS Hrvatska established strong base for "Stories for archives" multimedia program, as first archival "storytelling" initiative in Croatia. So far around 30 archives and various heritage institutions joined this activity.

Elements of Success

- "Stories from archives" is complementary to ICARUS Hrvatska ideas and previous work, which provides network of collaborative institutions interested to participate in this program. It is also the guarantee of sustainability of this program in the future, beyond the CREARCH project.
- ICARUS Hrvatska magazine @rhivi is widely distributed and available online which provides good dissemination and communication tool for audience development issues.
- "Stories from archives" visibility – on the web page interested parties and user can see and comment what is going on.

Lessons

- Regarding interest of involved institutions for „follow-up" of this activity it is clear that coordination and term-planning for connected public events is needed.
- Public communication can be improved with preparing targeted users group materials (like school teachers, artists, collection curators, local communities, etc).
- We start to gather feedback and ideas for planning further activities – for example "Picture your story" or "From old to new story" focusing on creative interpretations of records presented in "Stories from archives".

Project: Digitization beyond images and text. Totheque and Smart novel Vilijun

Topotheque digital platform
Topotheque is a digital platform – a collaborative online archives – providing public and free access to digitized historic sources from various community public and private collections. It is

created by ICARUS[32] in the framework of EU founded project co:op – "Community as Opportunity – the Creative Users' and Archives' Network" as a new opportunity of safeguarding and presenting less known, marginalised, and often not easily accessible historic documents.

International project co:op is financed through the Creative Europe program and it brings together 17 archival and academic institutions with more than 40 associated partners from all around Europe aiming at strengthening transnational cooperation between institutions and user groups.[33] Following former project ENArC – "European Network on Archival Cooperation", co:op is going wider and deeper in strengthening and promoting the cooperation between archives and other institutions preserving our common cultural heritage, as well as, encouraging the active involvement of the general public. A variety of creative, pedagogical and didactic activities planned inside a four year schedule (including Topoteque, "Adventure in the archives" and "Bring your history days" programs, educational material for schools, historical workshops, scientific research etc.) are dedicated to the promotion of archival activities to the wider community, to fostering collaboration between the public and archives and to facilitating access to archival material by using the possibilities of the digital age.

Topotheque digital platform[34] provides description, presentation and search of archival material by using interactive IT tools and description scheme compliant with ISAD (G) standard which enables data transfer in other archival information systems. The administrational work within every Topotheque collection done by a registered topothequers, while visitors and users can also be engaged through answering questions online and, as guest-topothequers, uploading and indexing data (crowd work). From 2015 till day more than 350 Topotheque collections all across Europe were published online, which made Topotheque the biggest comunity archival platform in Europe. This virtual collections, with more than 650.000 on line accesibile records presenting „archival stories" helped visibility of its local communities on regional and national level, encouraged local programs and events (history and memory days) and helped the promotion of cultural and other manifestations and history specifics of local areas. Through them one can meet private family documents and photographs (like Bischoff family), monitor the changes in life and landscape of some small places (all around Europe) or famous sights (like Viennese Prater). All material and data on common Topotheque platform are delivering further to Europeana, thus building individual and local stories in shared European history[35].

Smart novel Vilijun Topotheque

Smart novel Vilijun Topotheque[36] was open to the public on 20 June 2017. It is private collection made by author of novel, consisting of various materials (archival records) connected with the novel: parts of the original text, illustrations in the novel, recordings made on book promotions, photos made on novels presentations, media texts, literary theoretical reception, guest presentations at book fairs (Peking, Zagreb), footage of rehearsals the premiere performances of the

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[32] ICARUS - International Centre for Archival Research. http://icar-us.eu/en/

[33] Project partners list is available at: https://coop.hypotheses.org/category/project-partners.

[34] Topotheque is available at http://www.topotheque.eu/.

[35] Lemić, V. Mogućnosti suradnje arhiva i zajednice – co:op projekt // *Glasnik arhiva i   Arhivističkog udruženja BiH.* 46 (2016), pp. 107-109

[36] http://vilijun.topotheque.eu/

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novel *Vilijun,* recordings of the premiere performances of the novel *Vilijun* and interviews with the author.

Vilijun is novel by author Jasna Horvat published in 2016 by Ljevak publishing company, labelled from critics as the first QR i.e. "smart" novel whose reading requires the use of a smartphone. In the annotation of the novel is the following description:

„The protagonists of Vilijun are Marco Polo and Kublai Khan in the year of their farewell. Marko Polo tells Kublai Khan about the cities on the Silk Road, and Khan is interested in Marko Polo stories to decide whether to allow him to return to his homeland. It is bond of two nomads and two cultures within which Marko Polo also describes numerous other cultures he met and got to know on the Silk Road. It is a novel about nomadism – thought and traveller, but also about trust, friendship and loyalty."[37]

Topotheque Vilijun is a new step in the interactivity of this text, which allows everyone paper and web travel by the Silk Road stations – it is a digital archive of one novel, who is also a holder of heritage memories. Topotheque Vilijun in many ways is unique archive – it keeps various records (presentations, promotions, newspaper articles, theaterical plays, performances at book fairs, thematic talks, published cultural and literary criticisms, scientific papers) which document the life of this novel; it consists of all types of media (documents, photos, AV records etc) and it encompasses existing, as well as yet non created documents that we do not know when will be make, how they will look like and what kind of ideas will trigger them. As live, timeless public archives that links the story and the characters, readers, scientists, artists, users and all those whose paths are connected with them at a particular moment –through the theme and life of the novel *Vilijun* – Topotheque Vilijun is an archive of the information global society of the 21st century and at the same time a new form of promotion of heritage themes and the very novel itself as a product of the creative industry.

Multimedia novel

Novel *Vilijun* is an example of contemporary literary text that links the media of printed books with the Internet – a global digital media. It is the first published QR novel in Croatia and also the first novel that presents heritage themes in an innovative way. In her Afterwords in the print novel, Dubravka Oraić-Tolić states the following:

„ … A new shift in the work of Jasna Horvat occurred in the book *Vilijun* (2016). It is a multifaceted novel-toy. This is, on the one hand, conscious, planned, organized and thematic re-conceived permutation of the *Vilikon* novel. On the other hand, it is a "smart book" (author's self-concept) that is symbolically and truly linked to new technologies, mobile phones and the world of the Internet. In the first, textual layer of a novel, the author is playing with her own novel *Vilikon* and his reconceptualization. In the second, para-textual layer (QR-codes scattered in the novel) she offers the reader an opportunity for endless games and thus creates an interactive hypertext – a book toy."[38]

In her critical review of the novel, Oraić-Tolić notes that this innovative way of literary expression give the possibilities of multiple readings, and that Vilijun is "first Croatian interactive hypertext

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[37] Knjižara Ljevak: http://www.ljevak.hr/knjige/knjiga-20935

[38] Oraić-Tolić, Dubravka. Ars Horvatiana. U: Horvat, Jasna. Vilijun. Zagreb : Naklada Ljevak, 2016, pp. 211

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novel with a million of possibilities of textual, visual and network nomadism" and illustrates this with two QR codes from *Vilijun* which are results of the author's work, i.e. the first of them came about one year before the publication of the novel, and the second came about at the first presentation of the novel *Vilijun*.

Both QR codes perform (musical and acting) poem *Million*, which is part of the novel *Vilijun*. In addition, both contents encrypted with these QR codes are in some way archival documents because they are part of the author's private collection and are directly related to the creation and the presentation of the novel of which they are an integral part. In this way, novel *Vilijun* can be seen as an own archive collection, thus opening up the question of the documentary capacity of the novel itself.[39]

6.   Business Economic, creating value through cultural heritage

Cultural memory and memory economy[40]

The global era is characterized by information overwhelming and hence entropy as a result of semantic and informational controversy in finding content that is presenting online. Already Robert Escarpit notes that the book as a product of the cultural and creative industries intended for mass selling differs books whose life on the book market primarily appears as a category of "short-term" creative product (best-sellers) to continue under certain circumstances its course towards a product that on the market lives as a "long-term book."[41]

One of the prerequisites for a book, and its content, to live "in the long run" is the public visibility of the book – product of the creative industry. In terms of entropy of data published on the Internet, public digital archives can also contribute to the promotion of creative products in the long term, and thus the longevity of content that a given product represents. Although the purpose of the public digital archives is not primarily aimed at promoting the creative industries, their role can also be observed from this perspective, aligned with re-use of public sector information directions and outreach initiatives. Namely, the public archiving of the life span of a book that deals with heritage content, apart from publicly promoting publishing, at the same time builds up a map of cultural links that literary texts achieve – whether it is the representations of the literary text itself as part of the publishing promotion activities, or introducing heritage content described in the text. This opens the possibility to consider the public digital archives as a platform where „archival certified memory" contribute to the economy and social benefit of mapped areas, themes and archive material. Memory economy thus becomes a platform for long-term promotion of (cultural and/or creative) products, but for the first time in the history of literary engagement, it is possible to build a long-term memory at the time of its creation.

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[39] Ibid, pp. 217

[40] Vlatka Lemic, Josipa Mijoc, Nikolina Filipovic, *Potential of digital archives: Topoteque of smart novel Viliijun*, 2017

[41] Escarpit, Robert. The Book Revolution. London : Harrap, UNESCO, 1966, pp. 147