



## **Formation and use of audiovisual documents: Directions and forms**

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**Abstract.** The purpose of the article is to investigate the directions and forms of the use of audiovisual documents in the archives of Ukraine. The methodological basis of the article was the following methods: abstract-logical, analysis, source research, classification, cognitive, synthesis, generalisation. Such approaches of scientific knowledge as dialectical objectivity and structural-functional are applied. The scientific novelty of the article lies in the presentation of the peculiarities of the functioning of audiovisual documents in Ukrainian archives. The following areas of use of audiovisual documents are distinguished: informative, educational, cultural and educational, scientific. The following forms of engagement of archival audiovisual documents are presented: organisation of online exhibitions, preparation of radio and television broadcasts, creation of an audiovisual product for presentation on the Internet. Exhibition work as a form of using archival audiovisual documents has its own characteristics – exhibiting, for example, photo documents in originals or copies. The proposed material enriches the theory of modern archival science about the changing role of the archives of Ukraine, which have accumulated a significant fund of film, audio, photo, and video recordings. Conclusions. Audiovisual documents as carriers of film, photophone, and video information characterise the image and sound that determine the specifics of living in the actual environment of use or potentially such a possible one prolonged in time, that is, their preservation in collections, archive funds, libraries, museums, and other institutions. Two important directions in the activity of audiovisual archives of Ukraine were identified – preservation of documents and providing access to them to a wide range of users. Work on media projects involves the close cooperation of archives and intermediaries (project developers) in the use of information resources of audiovisual documents: choosing a topic, developing a script, preparing textual support, selecting and copying documents, but the main analytical and synthetic work remains with archivists

**Keywords:** document; audiovisual documents; archives of Ukraine; media space; information resource; information; digital technologies

### **Relevance of the research topic**

Traditional printed text as a way of recording, distributing and storing information occupies a dominant position, but the attention of most users dynamically focuses on another format of its existence – audiovisual. Vivid scientific discourses in philosophy, aesthetics, information science, librarianship, archival science, document studies, source studies, jurisprudence and other sciences have become an integral attribute of the study of audiovisual documents. The creation and preservation of audiovisual “witnesses” of difficult times is

one of the most important, socially significant practical tasks of today’s archivists with the aim of preserving information, enabling its use in the creation of information products (including media products), as well as for the integral formation of collective memory.

Analysis of current research and publications. Already in the 19<sup>th</sup> century, the first generalisations appeared regarding the features, format, and possibilities of audiovisual documents as sources of information and means of communication, based on source studies and

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archival approaches to the study of audiovisual documents. Ch.-V. Langlois & Ch. Seignobos (1898), S. Muller *et al.* (1898) developed the general principles of presentation of a new type of document (including an archival one) containing an image or sound, the prospects of its inclusion in a host of archival sources, storage units, and its significance for cultural and historical heritage.

In the Ukrainian scientific tradition, the first publications on personal practical experience and empirical observations about audiovisual documents on the pages of archival periodicals belong to historians-archivists and source scholars in 1925-1938. Archivists M. Bazanova (1960; 1971) and L. Kvitchenko (1964) and others presented opinions based on practical experience in publications in the "Scientific Information Bulletin of the Ukrainian SSR Archive Department". Approaches of V. Bezdrabko (2017), I.N. Voitsekhivska *et al.* (2018), I. Pasichnyk (2002), I.N. Voitsekhivska (2010) were based on comparative analysis, historical-chronological, typological, classification and other principles. N.N. Kushnarenko (2006) focused on the study of the classification of documents according to the method of documentation, features of the medium, form, construction and content of photo, phono, film and video documents, the author confirms their separateness as a species. In recent decades, we note the beginning of the historiographical discourse in the Ukrainian scientific space, the subject of which is the history of the study of audiovisual documents (Bezdrabko, 2008). Different directions and forms of using archival audiovisual information are highlighted in the thematic works of T. Yemelianova (2004; 2007; 2010). Y.S. Kalakura (2022) rightly emphasises the tests and specifics of the activity of archives in the extraordinary conditions of Russian aggression against Ukraine, which acquires exceptional importance in view of their functions (informational, cultural, scientific, memorial, educational) and M. Palienko (2022).

The purpose of the article is to investigate the directions and forms of the use of audiovisual documents in the archives of Ukraine.

## Presenting main material

From the moment of the appearance of audiovisual documents, reflections related to the study of this phenomenon are actually counting down, challenging the usual concepts of a document, a source, a work of art, the essential or permanent identity of which was "disrupted" again by the latest possibilities of recording, preserving, distributing information and using it. Despite the differences in interpretations that exist in national and foreign traditions, the fundamental determinants of content – image and sound – remain unchanged (Bezdrabko *et al.*, 2021; Official website of Universitätsarchiv, 2024). These two characteristics determine the specifics of living in the current user environment or potentially such a possible one prolonged in time. In the

latter case, it is about their preservation in collections, archive funds, libraries, museums, other institutions, for example, educational institutions (Official website of Universitätsarchiv, 2024) or judicial authorities (Audio-visual documentation..., 2022), which is the result of their activities aimed at stockpiling funds.

Audiovisual information, which is in a "state of rest" in the archives, in the process of use is introduced into social circulation and media practice. Audiovisual documents are a social phenomenon, therefore there is a wide range of information needs for audiovisual information. The constantly growing media space itself produces audiovisual information and, at the same time, creates the need for retrospective information for the implementation of media projects. Two important areas of activity of audiovisual archives – preservation of documents and provision of access to them require the following problems to be solved: development of a legal framework for storage and preservation of audiovisual documents; giving archives the right to store, copy and provide access to funds under predetermined conditions; consideration of legal restrictions affecting access to audiovisual documents and therefore, resolving the conflict between access and protection of rights to objects of intellectual activity; ensuring that the distributed copies created must be preserved and available for future use. These questions concern not only archives, but also all institutions for the preservation of film, audio, photo, and video records – libraries, museums, as well as film studios, television studios, radio stations, and other organisations related to the audiovisual industry. Both archives and developers of media projects adhere to basic scientific principles in matters of using archival information: objectivity, historicism, and comprehensiveness. The principle of comprehensiveness requires optimal completeness of information provision, that is, a representative set of archival sources that would satisfy the information needs of a potential or actual consumer of information.

An important method of updating archival audiovisual information is the correlation of the needs of users, even their cultural level, with the content of information contained in audiovisual documents. The selection of archival audiovisual documents for use in media projects, precisely those that are relevant, informative, contain new and useful information for consumers and the transmission of information through mass communication channels, is a creative process – shared by archivists and intermediaries.

In the theory of information use, directions and forms of use are distinguished. The concept of "directions of use" is closely related to the goals that are achieved through the use of information. The goals of media projects can be as follows: to inform, educate a mass audience, popularise cultural heritage, or more ambitiously – to investigate the problems faced by modern society. Important directions (goals) of the use

of audiovisual documents in media projects are informative (publication of documents in the media for the purpose of informing the public about the composition and content of audiovisual documents), educational (dissemination of knowledge), cultural and educational (stimulating interest in archives, preserving cultural heritage, revealing the significance and the value of audiovisual documents as historical and cultural monuments), scientific (delineation of important political and social problems of our time, the origins of which should be sought in early periods of history).

Various directions of use of retrospective information are represented by forms of involvement of archival audiovisual documents. The most common in media projects are the organisation of online exhibitions, the preparation of radio and television broadcasts, the creation of an audiovisual product for presentation on the Internet (using the information of audiovisual documents in documentaries, popular science, journalistic films). Work on media projects involves close cooperation between archives and intermediaries (project developers) in the use of information resources of audiovisual documents: choosing a topic, developing a script, preparing textual support, selecting and copying documents. It should be recognised that the main analytical and synthetic work remains for archivists. Exhibition work as a form of using archival audiovisual documents has its own characteristics – exhibiting, for example, photo documents in originals or copies.

Project work involves a number of important measures: multifaceted development of the theme and conceptual foundations of the exposition, spatial design of the exhibition, which will have a certain informational emphasis, definition of the circle of archival documents, their selection and systematisation, compilation of a list of exhibits, annotation of photo documents, preparation of musical and audiovisual accompaniment using archival sound recordings and newsreels.

The effect of using archival audiovisual information in media projects depends on the nature of the information involved in the project (here, archives and mediators play a decisive role as informants who convey information to the collective consumer), as well as the consumers themselves (their interest in information, subjective and objective) objective factors influencing the perception of information). We can talk about the effectiveness of using retrospective audiovisual information when mediating media projects when the results of this use coincide with the expectations or goals of the collective consumer of information – a mass or local audience. An important role in increasing efficiency is assigned not only to consumers as carriers of information needs, but also to archives and developers and implementers of media projects. The latter should be well oriented to the relevance of information, the information needs of consumers, the characteristics of the audience and the degree of its training, the ability

to perceive the value and usefulness of information, the efficiency of using information resources.

The informative effect of the use of retrospective audiovisual information in media projects is the social resonance caused by the presentation of audiovisual documents in the media space – discussions on forums, in social networks, increased interest in archival heritage, and therefore an increase in demand for archival information. The cultural and educational effect of using audiovisual information in media projects is manifested in raising the cultural level of the collective consumer of information, the formation of value orientations and a careful attitude to the historical and cultural heritage.

We interpret the aesthetic effect of media projects involving audiovisual documents as promoting the development of aesthetic views, the formation of aesthetic tastes and preferences. Although this effect is directed at people's subjective consciousness, it indirectly affects their social behaviour. The use of archival film, photophone, and video information in the media space also has a scientific effect. First, the media projects themselves are to a certain extent an intellectual product (development of the conceptual foundations of the project, examination and scientific processing of sources, selection of retrospective information presentation methods). Secondly, media projects identify current problems in the life of society and are a kind of incentive for scientific studies, the object of which will be the study of these problems.

The scientific novelty of the article lies in the presentation of the peculiarities of the functioning of audiovisual documents in Ukrainian archives. The following areas of use of audiovisual documents are distinguished: informative, educational, cultural and educational, scientific. The following forms of engagement of archival audiovisual documents are presented: organisation of online exhibitions, preparation of radio and television broadcasts, creation of an audiovisual product for presentation on the Internet. Exhibition work as a form of using archival audiovisual documents has its own characteristics – exhibiting, for example, photo documents in originals or copies. The proposed material enriches the theory of modern archival science about the changing role of the archives of Ukraine, which have accumulated a significant fund of film, audio, photo, and video recordings.

## **Conclusions**

Audiovisual documents as carriers of film, photophone, and video information characterise the image and sound that determine the specifics of living in the actual environment of use or potentially such a possible one prolonged in time, that is, their preservation in collections, archive funds, libraries, museums, and other institutions. Two important directions in the activity of audiovisual archives of Ukraine were identified – pres-

ervation of documents and providing access to them to a wide range of users.

Important areas of use of audiovisual documents are informative (publishing documents in the media with the aim of informing the public about the composition and content of audiovisual documents), educational (spreading knowledge), cultural and educational (stimulating interest in archives, preserving cultural heritage, revealing the significance and value of audiovisual documents as historical and cultural monuments), scientific (delineation of important political and social problems of our time, the origins of which should be sought in the early periods of history).

Different directions of use of retrospective information are represented by the following forms of

involvement of archival audiovisual documents: organisation of online exhibitions, preparation of radio and television broadcasts, creation of an audiovisual product for presentation on the Internet (use of information from audiovisual documents in documentary, popular science, journalistic films). Exhibition work as a form of using archival audiovisual documents has its own characteristics – exhibiting, for example, photo documents in originals or copies. Work on media projects involves the close cooperation of archives and intermediaries (project developers) in the use of information resources of audiovisual documents: choosing a topic, developing a script, preparing textual support, selecting and copying documents, but the main analytical and synthetic work remains with archivists.

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