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**PROVA SCRITTA – 4 MAGGIO 2022**

**PROVA ESTRATTA**

**SECONDA TERNA**

Classificazione archivistica e classificazione bibliografica: illustrarne le caratteristiche, evidenziando peculiarità e similarità.

Le origini della guerra fredda e della Nato (dal 1946 al 1950).

The Principle of provenance is the foundation of archival theory and practice, and consequently of the whole profession. This principle may have an outward application, which is to respect the archival body as it was created by an individual, a group or an organization as a whole. We call this Respect des fonds. The Principle of provenance may also be applied inwardly, respecting the original order given to the documents by the administration which created them. We call this Respect of original order. Both parts of the Principle of provenance form an inseparable whole.

Carl Weibull agrees with the Respect des fonds, the outward application of the Principle of provenance, but he criticizes the idea that within a fonds the archivist must preserve the original order as it came from the creator of the fonds. That order might have served the administration, but it seldom serves historic research. An archivist has to take care of researchers' needs, and the best way to do so is to arrange the items in a fonds by subject. Robert Fruin replies that Weibull is right that the purpose of the archivist is to help archive users to do their research, but by re-arranging a fonds on the basis of subject-oriented classification schemes, as librarians probably would, without preserving the administrative order of the documents, the archivist is being subjective. The administration knew best what arrangement was the most effective for its fonds. Consequently, this arrangement will be the most objective one and – as such – appropriate for any kind of research.

Is Fruin right? Why should archivists respect the original order? How valid is the inward application of the Principle of provenance? If there is an identifiable old arrangement, it is easy to maintain it, and eventually restore it. But what are the benefits for the researcher? What serves the user best, the old administrative system, sometimes complicated and difficult to understand, or a redesigned generic classification scheme? Why should archival principles take precedence over the demands of the historian? In fact, some



researchers might prefer a chronological arrangement; others an alphabetical one or an arrangement by subject, or some other system. However, only the original order reflects the way of functioning of the documents' creator. The creator kept the documents according to how they were used and they were more easily retrievable. Archival documents owe their existence to administrative processes; they were created in a particular legal and social context; they can only be interpreted by knowing that context, which will be preserved by respecting the fonds as an entity and by respecting its internal structure as well.

However, an administration is a living organization, and its fonds grows and changes with it: it is an organic whole (a metaphor to be used carefully). Seldom has there existed during an agency's lifetime one immutable order for its documents. The fonds reflects its changes in organization, competence and record-keeping practice. There are no straight, mathematic relationships between the activities of a creator, the records created by these activities, and the structure given by the creating administration to the archives. The fonds is a complicated result of the activities of the creator, political decisions, organizational behavior, record-keeping methods, and many unexpected events, such as forces of nature, fire, rearranging archivists, mice, researchers, and others. The application of the Principle of provenance in such complex structures as large governmental or private administrations, or in modern digital records systems is more conceptual than physical work. Respecting the original order of a fonds means reconstructing the original relationships between the functions of the records-creating agencies and the recorded information. The physical order of the documents does not matter, except for logistical purposes. It is the intellectual arrangement that makes the original order. This order may be very complicated and consists of many layers. Ideally the archivist should reconstruct the consecutive intellectual orders, and not only the last arrangement the documents had before finishing their usefulness for the last administrative body which actively used them. Describing the context is describing a continuum: the records-creating agency, its competencies, functions, structure, and the changes therein. Preserving the original order is defining and describing the structure of the fonds and the relationships between the agency's characteristics and the documents. The task of the archivist is to make a representation of the original context, so that researchers will be able not only to retrieve information, but above all to interpret the information in the original, administrative, functional context.

## **PROVE NON ESTRATTE**

### **PRIMA TERNA**

Descrizione archivistica e descrizione bibliografica: illustrarne le caratteristiche, evidenziando peculiarità e similarità.

La Società delle Nazioni e l'Organizzazione delle Nazioni Unite: origini, continuità e differenze di struttura istituzionale delle due organizzazioni; il nuovo ordine internazionale postbellico.



One reason many users and scholars see YouTube as an archive has to do with the distance between the meaning of the term archive agreed upon by specialists and its reworking by a broader community of individuals interested in collections of, for want of a better word, data. The way the archival profession understands its work and the way that its language has been revisited by others, particularly those who curate digital, online collections, is pivotal to creating perceptions of YouTube as an archive. This has come about without the affordances of access, permanence, and other elements of organization and control long associated with professional archival work.

Defining archive in a media studies context, Harris posits that "Physical archives claim to amass anything that gives evidence of time that has passed." More technically, the Society of American Archivists defines the term archives as "Materials created or received by a person, family, or organization, public or private, in the conduct of their affairs and preserved because of the enduring value contained in the information they contain or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order, and collective control; permanent records." Archives are selected, arranged, described, and preserved according to the principles of provenance (referring to the creator of the record whether individual, family, or institution) and original order (records are maintained in the order in which they were maintained by their creator). Through these principles, archives ensure the authenticity, reliability, and evidential value of the records that they are charged with preserving for posterity.

Price adds another layer of abstraction, suggesting that while the archive has been associated with material objects, with digital collections, "archive has gradually come to mean a purposeful collection of surrogates." Here digital copies of records replace the physical collections in the archives, transcending these institutional spaces. Digital humanities scholars have also co-opted the term archives to describe projects concerned with the digitization, annotation, and visualization of primary source materials. Freed from their physical forms and unmoored from the shelves of the traditional brick-and-mortar archives, in their digital form, these documents can be freely shared, edited, copied, changed, and reposted.

Further, the term archive has been appropriated by those outside the field, referring to the collection of any documentation of historical interest, a rhetorical move that fosters the reading of YouTube as an archive. Folsom has described how digital projects can also come to rely on the resonance of the traditional archive: "We call it The Walt Whitman Archive, but that's a metaphor, meant to evoke the dust and texture and smell of the old books and documents themselves. The Whitman Archive is, in actuality or virtuality, a database." Archive in this context not only references the physical materials of Whitman's papers, but the authority of the archive as a trusted resource that lends authority to the records it contains. According to Prelinger, this extension of the concept allows the public to see YouTube as "not simply an archive but an ideal form of archive." Because of the illusion of completeness, coupled with the ability to contribute video or comments, and to embed and share videos, YouTube has become popularly regarded an idealized interaction with the archive unattainable in established institutional models. Gracy offers a similar analysis of the platform, dubbing YouTube a "democratic digital archive" that "encourages the deposit and use of any and all material that belong to the public." At times, it seems the consensus among scholars is that YouTube functions as the "default media archive." Juhasz goes so far as to suggest that the platform is "our culture's most visited archive of moving images."



YouTube's mission statement mirrors this sense of openness, stating, "We believe that everyone deserves to have a voice, and that the world is a better place when we listen, share and build community through our stories." This is the same utopian ideal offered in the discourse of the Internet itself, as an open and free space where anyone is free to share and exchange information, disregarding the platform's commercialization. Those who conflate the repository with a preservation platform commit a similar folly. YouTube is mutable, an anti-archive of constantly changing material. The platform does not preserve, but continues to morph, change, move, grow, and erase. To preserve YouTube, one must employ the Internet Archive's methodology, capturing snapshots of YouTube continuously over time.

### TERZA TERNA

La conservazione digitale in archivio e in biblioteca: illustrare i problemi, le strategie e gli standard di riferimento, evidenziando le peculiarità dell'uno e dell'altro ambiente.

La prima fase del processo di integrazione europea: dalla crisi del 1947 e dalla nascita dell'OECE e del Patto di Bruxelles ai trattati di Roma del 1957.

All across the globe, book spines carry the same call numbers. Religion? It starts in the 200s. Social sciences? Head over to the 300s. History and geography? Those books are marked in the 900s. But a growing number of school and youth librarians are moving to dismantle the Dewey Decimal Classification system—the worldwide cataloging system for libraries devised by Melvil Dewey in 1873. Not only is the Dewey Decimal System outdated, they say, but many of Dewey's approaches to categorizing books were racist and sexist. For instance, Black history is not part of American history; women's work is a separate category from jobs; non-Christian religious holidays are situated with mythology and religion; and LGBTQ+ works were once shelved under "perversion" or "neurological disorders" before landing in "sexual orientation".

In 2019, the American Library Association (ALA) voted unanimously to strip Dewey's name from its top honor, citing a history of racism, anti-Semitism, and sexual harassment. "Whereas Melvil Dewey did not permit Jewish people, African Americans, or other minorities admittance to the resort owned by Dewey and his wife," reads the resolution approved by ALA. "Whereas the behavior demonstrated for decades by Dewey does not represent the stated fundamental values of ALA in equity, diversity, and inclusion," the statement continues after listing several other Dewey offenses. The move came more than a century after Dewey had been ostracized by ALA, the organization he helped found, for sexually harassing four female members.

The push to slowly shift away from some of Dewey's overtly biased categorizations comes amid a greater effort to decolonize—or build racially equitable—libraries in general. It's an attempt to be more inclusive of voices of color, to highlight diverse perspectives, and to decenter whiteness. It's not easy and it can't



be done all at once, librarians say. Rather, it's a thoughtful, continuous process. And as with decolonization, many school librarians are dismantling Dewey one section at a time with a threefold goal: eliminate the bias, create more inclusion, and make cataloging more accessible to students to help increase circulation. "We are trying to make it more intuitive for students so they can browse better and they can find relatable things they might not have found otherwise. My personal motto is: If I can't put a label on a shelf that will tell the students what's on that shelf, then it's not organized very well," says Hoiseth. "All those extra decimals were created for someone who was nonwhite male, someone who was considered an other," she adds. However, some librarians recognize there's work to be done on their end too: for example, by placing groups of picture books featuring Black history stories together, are they "othering"?

Over a decade ago, Jess deCourcy Hinds, a library director, made some small tweaks, such as alphabetizing plays and poetry, just like works of fiction. More recently, while doing research with three student library interns, Hinds learned that years ago, Dorothy Porter flagged that all books by Black authors—no matter what topic—were in 325 (international migration and colonization). And the mainstream hadn't really corrected that since then. For Hinds, it was time for the Dewey system to undergo more scrutiny. "It's hard to erase the history of these structures," Hinds says. "I took a closer look at why immigrants and African American history were separated from American history." For example, Hinds and her students questioned why speeches by President Obama landed in two different sections (civil rights/social science or American history). Ultimately, she decided to group all his works under American history. Not all books by Black authors were moved, though. Cornel West, for example, remained in the 300s because his books examine race—a seamless integration in the social science category.

Hinds and the student interns took a similar approach with other underrepresented groups. They created their own numbers in the 973 section by ethnicity. "Students didn't want people of color to be pigeonholed. They wanted them to be in American history. But they still wanted the history of Asian Americans to be in its own cohesive spot," she says. In some areas, though, she abandoned the numerical classification and used call letters instead. "I had students who wanted to create an LGBTQ section, so we just used the call number LGBTQ; and then FIC or NONFIC or GN for graphic novel, so we put that section up in the front as well with other creative works," says Hinds. "I'm steering people towards thinking about things in a way that values our community," she says. "Creating a library with social justice objectives isn't just the labeling, but it's the display and the promotion." "It's really about accessibility, it's not about following a system," Hoiseth adds.