



**CONFERENCE AND SCHOOL**  
ON AUTHORITY, PROVENANCE,  
AUTHENTICITY, EVIDENCE

**25-28 October 2016**  
University of Zadar, Croatia

URL : <http://apae.unizd.hr/>

**University of Zadar, Croatia**  
**Department of Information Sciences**

in cooperation with

**University of California, Los Angeles (UCLA), USA**  
**Department of Information Studies**

Co-organizers

**Karl-Franzens-University of Graz, Austria**  
**VESTIGIA – Manuscript Research Centre**

**Scientific Centre of Excellence for Croatian Glagolism, Zagreb, Croatia**

**ICARUS – International Centre for Archival Research, Vienna, Austria**

Supported by

**Croatian State Archives, Zagreb, Croatia**

**University of Zadar**  
**Department of Information Sciences**

**Directors of the Conference and School:**

Professor **Mirna Willer**, and Assistant Professor **Marijana Tomić**, University of Zadar

Professor **Anne J. Gilliland**, University of California, Los Angeles (UCLA)

**Program Committee members:**

**Thomas Aigner**, PhD

**Gordon Dunsire**

Professor **Anne J. Gilliland**, PhD

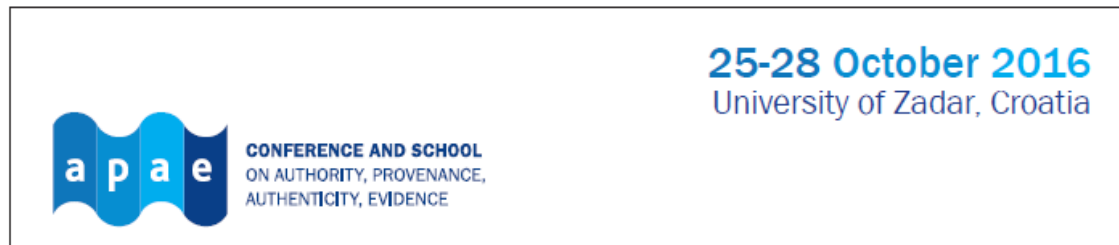
**Vlatka Lemić**, PhD

Professor **Milan Mihaljević**, PhD

Professor **Erich Renhart**, PhD

Assistant Professor **Marijana Tomić**, PhD

Professor **Mirna Willer**, PhD



## WELCOME

On behalf of the Department of Information Sciences of the University of Zadar, Croatia, and the Department of Information Studies, University of California, Los Angeles, USA, together with co-organizers Karl-Franzens-University of Graz, VESTIGIA – Manuscript Research Centre, Austria, the Scientific Centre of Excellence for Croatian Glagolitic, Zagreb, and ICARUS – International Centre for Archival Research, Vienna, Austria, and supported by the Croatia Croatian State Archives, Zagreb, we would like to welcome you to the fourth in the series of conferences~schools addressing issues of broad transdisciplinary and national, regional and international interest relating to information, culture, heritage, records and memory.

The University of Zadar hosted the Summer School in the Study of Old Books in 2009, the Summer School in the Study of Historical Manuscripts in 2011, and the Conference and School on Records, Archives and Memory Studies in 2013. The 2016 Conference and School focuses on historical and contemporary understandings and manifestations of the concepts of authority, provenance, authenticity and evidence in diverse cultural, community, disciplinary, professional and technological contexts, as well as on the nature, valence and relevance of these concepts looking toward the future.

Graduate and post-graduate students participating in the conference and school will also have the opportunity to network with and be mentored by more established scholars attending the conference on their own research papers and thesis topics.

The School is organized as part of the PhD Programme in *Knowledge Society and Information Transfer* at the University of Zadar's Department of Information Sciences. Selected papers will be published in refereed proceedings by the University of Zadar. Proceedings are also available from previous Summer schools:

1. Summer School in the Study of Old Books: Proceedings. Zadar: Sveučilište, 2011.  
[http://www.unizd.hr/Portals/41/elektronicka\\_izdanja/Summer\\_school\\_in\\_the\\_study\\_of\\_old\\_books.pdf](http://www.unizd.hr/Portals/41/elektronicka_izdanja/Summer_school_in_the_study_of_old_books.pdf)
2. Summer School in the Study of Historical Manuscripts: Proceedings. Zadar: Sveučilište, 2013.  
[http://www.unizd.hr/Portals/41/elektronicka\\_izdanja/summer2904\\_tisak.pdf](http://www.unizd.hr/Portals/41/elektronicka_izdanja/summer2904_tisak.pdf)
3. Records, Archives and Memory: Proceedings. Zadar: Sveučilište, 2015.

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## REGISTRATION AND GENERAL INFORMATION

### Registration Hours

Tuesday, 25 October 2016, 8 am – 1 pm

### Conference Location

Unless otherwise stated, conference events will take place in the main building of the University of Zadar, Obala kralja Petra Krešimira IV, no. 2

### Posters

Please bring your posters to the registration desk so that we can arrange for their display at the conference.

### Tours (no costs for conference registrants)

- Tour of the City of Zadar, Tuesday, 17.30
- Museum of Ancient Glass Tour, Poljana Zemaljskog odbora 1, Wednesday, 13.30 – 14.30.

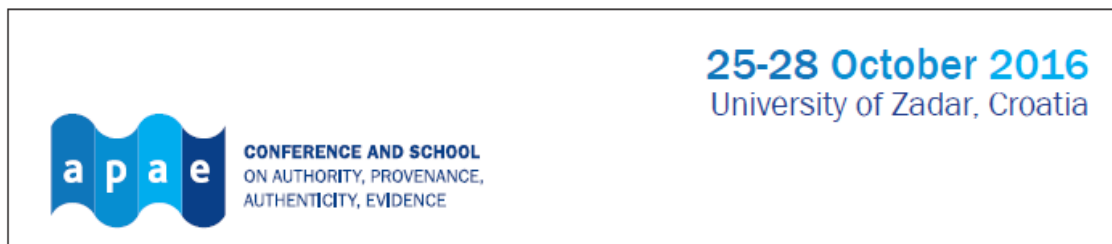
### Interesting spots in Zadar within easy walking distance of the conference location

- Gold and Silver of Zadar - exhibition of religious art, Trg opatice Čike 1
- State Archive in Zadar, Ruđera Boškovića bb
- The Sea Organ, Istarska obala, at the very end of the Zadar peninsula
- Greeting to the Sun, next to the Sea Organ
- Saint Francis church and Franciscan Monastery, Trg sv. Frane 1
- Church of Saint Donat and the Forum, a municipal square from the Roman era
- Five Wells Square, Trg Pet Bunara
- Saint Anastasia's Cathedral, the biggest cathedral in Dalmatia

**Excursion to Vrana, Maškovića han and Krka National Park, Saturday, 29 October 2016, 9.00 – 16.00** (excursion cost covered in registration fee, lunch will be at participants' own expense)

The han (caravanserai) is located along the road from Benkovac, over Miranje next to Lake Vrana in Pakoštane. Built in 1644 by Yusuf Kapudan Pasha Mašković but not finished as originally planned due to his death in 1645, the han was the Westernmost building in Islamic architecture in what was then the Turkish empire. It is considered to be the most important monument of Islamic secular architecture in Croatia.

Krka National Park (<http://www.np-krka.hr/en/>) is an area of great natural beauty and preserved ecosystems situated along the Krka River and known for its series of 7 travertine waterfalls.



## CONFERENCE AND SCHOOL PROGRAMME

### Tuesday, 25 October 2016

Venue: Aula Magna

#### **9.00 – 10.30**

*Shifting Conceptual Constructions in Archival Science* (Moderator: Greg Rolan, Monash University, Melbourne, Australia)

Professor **Anne J. Gilliland**, PhD, Department of Information Studies, University of California, Los Angeles (UCLA), USA. **Reframing Archival Understandings of Authority, Provenance, Authenticity and Evidence in Support of Humanitarianism**

Assistant Professor **Giovanni Michetti**, PhD, Sapienza - University of Rome, Italy. **From the Principle of Provenance to the Provenance Ontology**

#### **10.30 – 11.00 Coffee/Tea Break**

#### **11.00 – 13.00**

*Authority and Authenticity* (Moderator: Sokol Çunga, Central State Archive of Albania, Tirana, Albania)

**Vlatka Lemić**, PhD, Croatian State Archives, Zagreb, Croatia. **Access to Archival Records of the 20th Century in Croatia: Principles, Regulations and Obstacles in Practice**

**Zaruhi Grigoryan**, PhD, Lecturer, European Regional Educational Academy, Yerevan, Armenia. **Authority as Reflected in a Corpus Study of Coined and Borrowed Eastern Armenian Words: The Soviet and Post-Soviet Eras**

Professor **Milan Mihaljević**, PhD, Old Church Slavonic Institute, Zagreb, Croatia. **The Authority and Authenticity of Hand-written Glagolitic Texts**

#### **13.00 – 14.30 Lunch Break**

#### **14.30 – 16.00**

*Authority and Authority Control* (Moderator: Predrag Perožić, University of Zadar, Zadar, Croatia)

Assistant Professor **Tinka Katić**, PhD, National and University Library, Zagreb, Croatia and Assistant Professor **Marijana Tomić**, PhD, Department of Information Sciences, University

of Zadar, Croatia. **Evidence of Provenance and Name Authority Control in the GLAM Community: Three Competing Concepts?**

**Gordon Dunsire**, Consultant, Edinburgh, UK and Professor **Mirna Willer**, PhD, Department of Information Sciences, University of Zadar, Croatia. **Authority versus Authenticity: The Shift from Labels to Identifiers**

**16.00 – 16.30 Coffee/Tea Break**

**16.30 – 17.30** *Authority and Authority Control* (continued)

**Andrea Radošević**, PhD, Old Church Slavonic Institute, Zagreb, Croatia. **(Un)quoting Authorities in the Croatian Glagolitic Literature**

**Maja Stazić**, MIS, Split. **Access to Film Archive Materials: Benefits and Limitations of Existing Descriptive Practices in Croatia**

**17.30 – Tour of the city of Zadar**

**Wednesday, 26 October 2016**

**Venue: Hall Iadera (Hall 143, 4th Floor)**

**9.00 – 11.00**

*Originals and Copies* (Moderator: Stacy Wood, UCLA, USA)

Professor **Milan Pelc**, PhD, Institute of Art History, Zagreb, Croatia. **Prints between Originality, Authenticity and Authority in Early Modern Culture: Examples from the Valvasor Collection in Zagreb**

Professor **Erich Renhart**, PhD, VESTIGIA Manuscript Research Centre, University of Graz, Austria. **The “Original” and the Copies: Identity and Originality**

**Tamara Štefanac**, PhD Candidate, Department of Information Sciences, University of Zadar, Croatia. **Use of Original or Surrogate Records in Museum Exhibitions**

**11.00 – 11.30 Coffee/Tea Break**

**11.30 – 13.00**

*Digital Transformations and Provenance* (Moderator: Robin Margolis, UCLA, USA)

Professor **Rimvydas Laužikas**, PhD, Faculty of Communication, Department of Museology, Vilnius University, Lithuania. **Heritage as the Present: Cultural Heritage Transformations in Digital Culture**

Associate Professor **Regina Varnienė-Janssen**, PhD, Faculty of Communication, Institute of Library and Information Sciences, Vilnius University, Lithuania. **Provenance in the Context of Digital Cultural Heritage Content: The Lithuanian Approach**

**13.00 – 15.00 Lunch Break**

**13.30 – 14.30 - Museum of Ancient Glass Tour**

**15.00 – 17.30 Workshops**

**Venue: Hall Iadera (Hall 143, 4th Floor)**

Workshop: *Systems for Authenticity: Using ISO 16175*

**James Lowry**, Lecturer, and **Meg Venter**, Liverpool University Centre for Archival Studies (LUCAS), Liverpool, UK.

**Venue: Rectorate Building, Room 2.3, Liburnia**

Workshop: *Authority and Provenance as Linked Data in the Semantic Web*

**Gordon Dunsire**, Consultant, Edinburgh, UK, and **Predrag Perožić**, PhD, and Professor **Mirna Willer**, PhD, Department of Information Sciences, University of Zadar, Croatia.

**18.00 Conference Dinner**

**Venue: University of Zadar Rectorate, Ground Floor**

**Thursday, 27 October 2016**

**Venue: Aula Magna**

**9.00 – 10.30**

*Evidence and Evidencing* (Moderator: Vladan Vukliš, University of Banjaluka, Bosnia and Herzegovina)

Assistant Professor **Jelena Lakuš**, PhD, Department of Information Sciences, Faculty of Humanities and Social Sciences, J. J. Strossmayer University in Osijek, Croatia. **Examining the Evidence of Reading in the Past**

Mr. Phil. **Aida Škoro Babić**, Archives of the Republic of Slovenia, Senior Archivist, PhD student, University of Maribor, Slovenia. **Archival Records of Military Courts as Evidence**

**10.30 – 11.00 Coffee/Tea Break**

**11.00 – 12.30**

*Evidence and Evidencing* (continued)

**Stacy Wood**, PhD Candidate, Department of Information Studies, UCLA, USA. **Police Body-cameras and the Privatization of the Chain of Evidence**

**Kathy Carbone**, PhD Candidate, Department of Information Studies, UCLA, USA. **Evidencing and Moving Narratives: Two Artists in the Archives**

**12.30 – 14.00 Lunch Break**

**14.00 – 16.00**

*Libraries and Archives on the International Agenda* (Moderator: James Lowry, Liverpool University Centre for Archival Studies (LUCAS), Liverpool, UK)



**Ephrem Ishac**, Senior Postdoctoral Researcher, Syriac Liturgical Theology (Syriac Anaphoras Project), VESTIGIA Manuscript Research Centre, University of Graz, Austria.  
**Manuscripts as Refugees: Losing Identity?**

**Charles J. Farrugia**, National Archivist, National Archives of Malta, Rabat, Malta and **Ana Pervan, Jr.** Library and Information Management Officer, International Labour Organization Library, Geneva, Switzerland. **Indigenous Peoples on the National and International Agenda: Where Archives and Libraries Meet**

**Vlatka Lemić**, PhD, Croatian State Archives, Zagreb, Croatia. **ICARUS. Co:op Project**

**16.00 – 16.30 Coffee/Tea Break**

**16.30 – 18.00**

Workshop: *ICARUS: Topotheque.*

**Vlatka Lemić**, PhD, Croatian State Archives, Zagreb, Croatia.

**Friday, 28 October 2016**

**Venue: Aula Magna**

**9.00 – 10.30**

*Methodological Approaches* (Moderator: Tamara Štefanac, University of Zadar, Zadar, Croatia)

Assistant Professor **Mario Katić**, PhD, Department of Ethnology and Anthropology, University of Zadar, Croatia. **Applying Contextual Analysis: The Example of Mirila of the Dalmatian Hinterland**

**Kristijan Kuhar**, Research Assistant, Old Church Slavonic Institute, Zagreb, Croatia.  
**Methodology for Researching the Provenance of Old Slavic Manuscripts**

**10.30 – 11.00 Coffee/Tea Break**

**11.00 – 12.30** *Methodological Approaches* (continued)

**Grozdana Franov-Živković**, PhD, Croatian Academy of Sciences and Arts, Department of History, Zadar, Croatia. **The Glagolitic Confraternities' Books of the Zadar Area and their Value as Historical Documents**

**Andreja Dragojević, Sanela Huzjak, Marijana Mimica Tkalčec and Igor Kozjak**, Croatian State Archives, Zagreb, Croatia. **Non-Destructive Conservation Research Methods Applied to the Statute of Dubrovnik from 1437**

**12.30 – 14.00 Lunch Break**

**14.00 – 15.30 Panel Session**

*On the Edge of Something: Exploring 3rd Wave Records Continuum Thinking*

Professor **Sue McKemmish**, PhD, **Belinda Battley**, PhD candidate and **Greg Rolan**, PhD candidate, Faculty of Information Technology, Records Continuum Research Group, Monash University, Melbourne, Australia

**15.30 – 16.00 Coffee/Tea Break**

**16.00 – 16.45 Wrap-up Discussion and Conclusion of the Conference**

**Saturday, 29 October 2016**

**9.00 – 16.00 Excursion: Vrana, Maškovica han, Krka National Park**

## **LECTURE CONTENTS AND READING LISTS**

*Shifting Conceptual Constructions in Archival Science* (Moderator: Greg Rolan, Monash University, Melbourne, Australia)

**Professor Anne J. Gilliland, PhD**

Department of Information Studies, Director, Center for Information as Evidence  
University of California Los Angeles, Los Angeles, USA  
[gilliland@gseis.ucla.edu](mailto:gilliland@gseis.ucla.edu)

**Reframing Archival Understandings of Authority, Provenance, Authenticity and Evidence in Support of Humanitarianism**

Michelle Caswell (2014) has proposed a theoretical framework for managing records that document human rights abuse based on five key principles learned from work in community-based archiving: participation, shared stewardship, multiplicity, archival activism and reflexivity. Gilliland and McKemmish (2015) have proposed a suite of rights in records that could serve as a platform for participative archiving. Gilliland (2016), in examining how the archival field might play a more proactive role in supporting the survival, resettlement and recovery of those displaced through violence or environmental, economic or other exigencies, has argued that theoretical, organizational and practical reorientation is required. Such reorientation should be based in transnational and transinstitutional thinking and proactive humanitarianism that engage at the level of affected individuals and their everyday lives. This paper will consider each of these and other recent propositions such as *imaginary* and *irregular* records, in terms of their implications for current archival understandings of the concepts of authority, provenance, authenticity and evidence as these are relevant to the support of humanitarianism.

**Readings**

1. Caswell, Michelle. "Toward a Survivor-centered Approach to Records Documenting Human Rights Abuse: Lessons from Community Archives", *Archival Science* 14 no.3 (2014): 307-322.
2. Duranti, Luciana. "The Concepts of Reliability and Authenticity and Their Implications", *Archivaria* 39 (1995): 5-10.
3. Gilliland, Anne J. "A Matter of Life and death: A Critical Examination of the Role of Official Records and Archives in Supporting the Agency of the Forcibly Displaced", *Journal of Critical Library and Information Studies* (in press).
4. Gilliland, Anne J. and Michelle Caswell. "Impossible Archival Imaginaries and Imagined Records", *Archival Science* 16 (2016): 53-75. DOI: 10.1007/s10502-015-9259-z.
5. Gilliland, Anne J. and Sue McKemmish. "Rights in Records as a Platform for Participative Archiving", Chapter 14 in Richard J. Cox, Alison Langmead and Eleanor Mattern, eds. *Archival Education and Research: Selected Papers from the 2014 AERI Conference*. Sacramento, CA: Litwin Press, 2015, pp. 355-385.

**Assistant Professor Giovanni Michetti, PhD**  
Sapienza University of Rome, Italy  
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### **From the Principle of Provenance to the Provenance Ontology**

The Principle of Provenance is a pillar of Archival Science. In its very early stages, it was mostly meant not to intermingle documents from different origins, so as to maintain the identity of a body of records. However, archivists soon recognized that the internal structure also shapes the identity of a fonds, and thus the Principle of Original Order was established as a sort of corollary of the Principle of Provenance. These principles are based on the assumption that archives are the result of a single creator who performs a set of specific functions. Peter Scott challenged such a view and pointed out that archives are the outcome of a complex reality where different agents may act as creators while functions change, merge and disappear with possibly no direct relationships with the recordkeeping activities. As a consequence, Provenance in the archival domain moved from a simplistic one-to-one relationship to a multi-dimensional approach, and started being understood as a network of relationships between objects, agents and functions. The scientific debate pushed the boundaries of Provenance further, to the point that it acquired sophisticated nuances coming from the fertile interaction with other disciplines—the established orthodoxies cracked under the weight of Societal, Parallel and Community Provenance. These concepts shed new light on Provenance, yet they are not sufficient to interpret and govern the radical changes in the Internet era. The digital environment and new technologies have posed unpredictable challenges to the concept of Provenance—not only are digital objects often the result of an aggregation of several different pieces, but it is also extremely easy to mix and re-use them, to the point where it may be very difficult to trace their provenance. Cloud Computing has further complicated the picture, due to the little control that it is possible to exercise over Cloud service providers and their procedures. As a result, the archival functions – first and foremost access and preservation – are compromised, since objects get their meaning from the context, and Provenance plays a major role in identifying and determining such context—whenever Provenance is flawed, so is context, hence the overall meaning of an object. Moreover, any lack of control over Provenance determines some uncertainty, which in turn affects trust in digital objects, hence hindering the implementation of the top level of the Semantic Web Stack designed by Tim Berners-Lee. However, new technology provides a solution to cope with such complexity—the Resource Description Framework (RDF) and ontologies can be used to represent Provenance through new standards and models in such a granular and articulated way that was not conceivable before the advent of computers. In particular, the PROV-O (Provenance Ontology) developed by W3C provides a set of classes, properties and restrictions that can be used to represent and exchange Provenance information generated in different systems and under different contexts. PROV-O is no silver bullet for defining and representing Provenance—for example, it needs to be specialized in order to adapt it to the archival domain. The relevant aspect here is how technology may help in re-shaping concepts: Provenance is slowly taking the form of a network of triples, that is, a complex set of interrelated statements that is apparently distant from the original Principle of Provenance, yet it is rooted in that idea. Therefore, the digital environment is indeed a source of new problems, but it is also an opportunity to review and refine established practices and concepts.

*Authority and Authenticity* (Moderator: Sokol Çunga, Central State Archive of Albania, Tirana, Albania)

**Vlatka Lemić, PhD**

Croatian State Archives, Zagreb, Croatia

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### **Access to Archival Records of the 20th Century in Croatia: Principles, Regulations and Obstacles in Practice**

Regarding the complex and turbulent history of Croatian territories in the 20th century, it is unfortunately not surprising that the question of access to archival records – witnesses and evidence of those times – still raises lots of yet unsolved and often opposing professional issues. Some aspects of keeping, protection, access and authenticity of those records even now, in 21st century, are still undefined and without practical solutions and principles regardless of the fact of existing archival standards, laws and legal provisions.

This lecture will provide an overview of current practices of access to 20th century archival records in Croatia based on several relevant factors: history, contemporary archival standards, legal framework and Croatian archival practice, as well as professional, public and political perspectives. Examples of some practical situations - regarding records creators (e.g., the Communist party, Secret Service or individuals), purpose of use of records (e.g. scientific research, official business, publishing or others) or types of users (e.g., researchers, officials, journalists, politicians and others) - will show that access in Croatian practice is still viewed through the interests of political and public opinion instead of through legal and professional standards frameworks.

Since the question of access to archives (in media and public space usually referred as the “open archives” question) overcomes the archival profession with its wider social, administrative and scientific implications, it is important that archivists and other relevant experts raise the question of the importance of regulations on legal, professional and ethical bases. The objective of this lecture is to raise awareness of this issue among professionals and to promote implementation of professional standards and practice regarding access to archives in Croatia.

#### **Assignment**

It is suggested that students interested in writing an essay on this topic should choose a practical example or compare some concrete example from Croatian and another country's practices.

#### **Readings**

1. ICA Universal Declaration on Archives (URL: [www.ica.org/en/universal-declaration-archives-tool-improve-understanding-and-awareness](http://www.ica.org/en/universal-declaration-archives-tool-improve-understanding-and-awareness))
2. ICA Principles of Access to Archives (URL: [www.ica.org/en/principles-access-archives](http://www.ica.org/en/principles-access-archives))
3. ICA Technical Guidance on Managing Archives with Restrictions (URL: [www.ica.org/en/technical-guidance--managing-archives-restrictions](http://www.ica.org/en/technical-guidance--managing-archives-restrictions))

4. Zakon o arhivskom gradivu i arhivima (NN 105/97)
5. Pravilnik o korištenju arhivskog gradiva (NN 67/99)
6. Zakon o zaštiti osobnih podataka (NN 106/12)
7. Zakon o pravu na pristup informacijama (NN 25/13)
8. Zakon o tajnosti podataka (NN 79/07)
9. Zakon o informacijskoj sigurnosti (NN 79/07)

**Zaruhi Grigoryan, PhD, Lecturer**  
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**Authority as Reflected in a Corpus Study of Coined and Borrowed Eastern Armenian Words: The Soviet and Post-Soviet Eras**

A notable manifestation of the relationship of language with authority is the lexicon of Eastern Armenian, one of the two standardized forms of Modern Armenian. This paper presents the results of a corpus study on the development of the social-political lexicon of Eastern Armenian from the 19th to 21st centuries. The lexicon of the latter has predominantly developed by the following two means: coining new words and borrowing international ones. Despite extensive work on this theme, scholars have not yet fully explored the interrelation of these opposite tendencies in Eastern Armenian, especially through a corpus study. The research questions that have guided this study are as follows: 1. whether the socio-political concepts in Eastern Armenian lexicon were first reflected through terms coined out of Armenian language material and were later on replaced by words borrowed from/through Russian? and 2. whether the terms that were coined sooner, are also the ones that have been used more frequently?

The participants will learn about Corpus Linguistics and its main applications, as well as about the Eastern Armenian National Corpus and its use in a study on the development of the social-political lexicon of Eastern Armenian between the 19th and 21st centuries.

**Assignment**

The criteria for participation are: interest in Corpus Linguistics and/or Armenian, and desirably, an interest in conducting joint corpus studies comparing several languages, including Armenian.

**Readings**

You will find an introduction to corpus work in the following PDF:

[http://mssesteachers.wikispaces.com/file/view/Reading\\_Concordances-An\\_Introduction+%284%29.pdf](http://mssesteachers.wikispaces.com/file/view/Reading_Concordances-An_Introduction+%284%29.pdf).

You will also find an online information/resource pack that can serve as an introductory course on Corpus Linguistics, as well as a handy source for CL-related further bibliography here: <https://www.futurelearn.com/courses/corpus-linguistics/4/welcome>



**Professor Milan Mihaljević, PhD**  
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### **The Authority and Authenticity of Hand-written Glagolitic Texts**

The topic of this lecture is what is to be done after the discovery of new Glagolitic manuscripts. The description of newly discovered manuscripts has three main goals: 1. identification, 2. dating and 3. locating. For identification a precise description of the outer appearance of the manuscript as well as the identification of its content are needed. The dating and locating, if not explicitly given in the manuscript, require knowledge of different palaeographic and linguistic data. Palaeographic data are generally more important for dating than are the language facts, while vice versa holds for locating. The author will present, using concrete examples, the criteria for dating and locating recently discovered Croatian Glagolitic manuscripts.

#### **Readings**

1. Hercigonja, Eduard. 1999. Glagolitism and Glagolism. Ivan Supičić (ed.). *Croatia in the Early Middle Ages*. London: Philip Wilson, 369-400.
2. Hercigonja, Eduard. 2008. Glagolism in the High Middle Ages. Ivan Supičić (ed.). *Croatia in the Late Middle Ages and the Renaissance*. London: Philip Wilson, 171-226
3. Mihaljević, Milan & Johannes Reinhart. 2005. The Croatian Redaction: Language and Literature. *Incontri Linguistici* 28: 31-82.

*Authority and Authority Control* (Moderator: Predrag Perožić, University of Zadar, Zadar, Croatia)

**Assistant Professor Tinka Katić, PhD**  
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### **Evidence of Provenance and Name Authority Control in the GLAM Community Three Competing Concepts?**

A three-year project, *Production, publishing and maintaining national cataloguing rules: 2014-2016*, was initiated in Croatia in 2013. The goal of the project is to produce national cataloguing rules that prescribe conditions for the description and identification of, and access to items in libraries, archives and museums. To ensure that the prescribed rules will be applicable to these three communities, the production of national cataloguing rules has been based around their respective professional conceptual models and standards: FRBR, FRAD, FRBRoo, the joint FRBR-LRM, and ISBD; ISAAR(CPF), ISAD(G) and ISDF as well as the newly proposed RiC; and CIDOC(CRM) and the national guidelines *Rules for the content and management of documentation on museum objects*. The standards are mapped onto each other in order to determine principles of description, data elements and access points common to all communities, as well as those which will be included as specific to each community.

Provenance has been defined as "the history of ownership of a valued object of work of art or literature" (Merriam-Webster's Collegiate Dictionary) and it is present as a concept in each of the library, archive and museum communities, although the ways of expressing and using it differs in each community. In archival science the concept of provenance was first articulated in the 19th century and in 1910 was internationally accepted as the central principle around which a fond is arranged and described. It refers to the human or juridical authority responsible for the creation of the fond and has two facets that operate primarily at the collection level: *respect des fonds* and *original order*. Beyond its use in information retrieval, provenance in the archival field is used to establish the archival bond, to maintain the documentary context of the contents of the archival fond, and also to support the presumption of authenticity of the contents. In the library community, provenance is mostly recorded for old and rare books, as well as for manuscripts, early prints, photographs and other forms of "special collections". It can be assigned at the collection or item-level and primarily describes the previous owner(s), collector(s) or chain-of-custody of the item. The element/access point is recommended, but not mandatory, and is mostly connected with scholarly research such as historical bibliography, the history of reading and using books, and the history of the book market (Pearson). Most of the research into provenance in libraries has been focused on the methods and possibilities of tracing or reconstructing previous ownership (Pearson, Lakuš, Shaw, Renhart, Jensen), and the possibilities and modes of recording provenance information in bibliographic records (Katić, Shaw, Wagner, Fabian, Tomić). Provenance information is also of critical importance to the museum community. Information on previous owners is recorded in catalogue records, usually at the level of individual museum objects.

Overall, provenance is important as it is considered to be a tool that supports the reconstruction of the social and historical contexts of collections and individual items. From a postmodern perspective, it has been argued that the concept of provenance should be expanded and also studied from ethical, rights and other aspects, especially in terms of the changing values ascribed to an item or collection by different owners, institutions and scholars, tracing (il)legal or unethical paths and theft of items that are nowadays in heritage institutions and acknowledging the contributions, presence and rights of other parties in their creation, collection or ownership, [i.e., co-creators, etc.] (Gilliland and McKemmish, Hurley).

This presentation will discuss ongoing research as a part of this project to determine the possibilities for recording provenance information in the new Croatian cataloguing rules. It is employing a comparative analysis of FRBR-LRM, RiC and CIDOC-CRM in order to see if the concept of provenance has enough similarities in how it is understood and applied in those three communities to be able to build common rules, or if the communities differ so much that each will have to have its own rules for expressing it.

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**Authority versus Authenticity: The Shift from Labels to Identifiers**

In the context of design issues for Linked Open Data and the data that populates the Semantic Web, Tim Berners-Lee states:

The Semantic Web isn't just about putting data on the web. It is about making links, so that a person or machine can explore the web of data. With linked data, when you have some of it, you can find other, related, data.

Like the web of hypertext, the web of data is constructed with documents on the web. However, unlike the web of hypertext, where links are relationships anchors in hypertext documents written in HTML, for data they [are] links between arbitrary things described by RDF. The URIs identify any kind of object or concept. But for HTML or RDF, the same expectations apply to make the web grow:

1. Use URIs as names for things
2. Use HTTP URIs so that people can look up those names.
3. When someone looks up a URI, provide useful information, using the standards (RDF\*, SPARQL)
4. Include links to other URIs, so that they can discover more things.[1]

In addition to this idea of reification (identifying a thing by providing a URI), there are three other fundamental concepts that have to be considered in the Linked Open Data environment: the AAA principle, provenance, and the Open World Assumption.

The AAA principle that “Anyone can say Anything about Any thing” means that a statement encoded as a “triple” in Resource Description Framework (RDF)[2] has no intrinsic test of truth. It can only be tested for semantic consistency with other statements; for example:

- |  |
|--|
| <ol style="list-style-type: none"><li>1. Resource1 is-a ClassA (e.g. it is a Dog)</li><li>2. Resource2 is-a ClassB (e.g. it is a Cat)</li><li>3. ClassA is-disjoint-with ClassB (e.g. cannot be a Cat and a Dog)</li><li>4. Resource 1 is-same-as Resource2 (URIs for the same thing, a Cat and a Dog)</li></ol> <p>Inconsistent! At least one of these statements is “false”, but which one(s)?</p> |
|--|

Provenance is important because there are competing data from many different sources: social networks, publishers and sellers, governments, propagandists, etc. Thus a core question of any Semantic Web statement is “Who said that?” Archives, libraries, and museums provide data of higher quality (assuming they follow international, national and/or consistent local (identified) rules, standards, and vocabularies) which are intended to follow an ethos of trust, neutrality, etc. The answer to the question is itself a (meta) statement about

the statement: “This agent said that”. This requires the identification of the statement as a Thing with a URI (reification):

“That” is a triple (data or ontological)

- ✓ The triple is the subject of another triple
- ✓ ThatURI has-creator CataloguerAgent

The Open World Assumption (OWA) is that (1) the absence of a statement (RDF triple) about some Thing is not a statement of absence, e.g., no Date of birth does not imply a Person was not born, and (2) statements may be made about any Thing in the future because:

- ✓ Knowledge is always incomplete
- ✓ Something new can always be stated (true or false)
- ✓ The AAA principle!

In the global Open World of the Semantic Web every Thing must be identified by a URI:

- ✓ Local closed world data that use “blank” nodes (not identified by a URI) to cluster triples, e.g. for a compound access point, cannot be used by the Semantic Web.

RDF triples lose local context when connected to the Giant Global Graph[3], so fine semantic granularity can be maintained for local applications and mapped to a coarser granularity for global applications:

- ✓ Dumb-down from detail to broader categories of Things and relationships.

The paper explores the need to make explicit the social constructs and “social machines” underlying Linked Open Data in the ALM environment to support and benefit from the shift from (human) labels to (machine) identifiers.

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### **(Un)quoting Authorities in the Croatian Glagolitic Literature**

Croatian Glagolitic literature belongs to the vernacular popular religious literature. Most of the Glagolitic texts were translated from Latin, Italian and Czech medieval texts for the purpose of spreading Christian teachings to the lay audience and low clergy. By oral readings and preaching some of the important beliefs and Christian messages reached many of recipients. Therefore one of the duties of the Croatian translators and scribes was to adjust the texts written by Dominican and Franciscan authors to the often poorly educated local audience. Their adjustments also included some changes in those parts of texts which contain the quotation of authorities (Bible, Church Fathers, contemporary authors of didactic and homiletic works). Not only were quotations of authorities shortened or omitted, but also much of the detailed information about the authorities was replaced by shorter terms, sometimes only with a general note that the statement belongs to the written culture. Analysis has shown that quotation of authorities occurs in various forms, from very detailed and faithful translation to the very shortened and changed manuscript forms. Very often these changes were made to improve the memory of and reception by an audience for whom the Croatian text was translated at the first place.

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**Access to Film Archival Materials:  
Benefits and Limitations of Existing Descriptive Practices in Croatia**

This paper reports on a study of the film collections of the Croatian State Archives (commonly known as the Croatian Cinematheque) and the film collections of the Croatian State Archives division in Split. The study examined the description elements of the material, their compliance with international standards (FIAF guidelines and DACS) and general characteristics of the finding aids. The work is generally divided into two separate parts; the theoretical part, which describes the basic features of archival description (through an analysis of related literature), and the research part, which features the assessment of selected records and holdings from the film collections in terms of their descriptive practice. The purpose of this research is to review the advantages and limitations of existing approaches to archival material description and as such it is aimed at archival staff and related professionals.



*Originals and Copies* (Moderator: Stacy Wood, UCLA, USA)

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**Prints between Originality, Authenticity and Authority in Early Modern Culture:  
Examples from the Valvasor Collection in Zagreb**

Processing drawings and prints from a historical collection such as Valvasor's is a very complex and demanding task. Some aspects of that complexity are analysed in this paper.

The cataloguing of the material, carried out during the preparation of the facsimile edition of the entire collection, which was published between 2005 and 2008 under the title *Iconotheca Valvasoriana* (project leader and editor: Lojze Gostiša), showed, among other things, that the primary difficulty was associated with the determination of the authorship. However, the questions of authorship also involve questions of authenticity or originality. Furthermore, the attribution of drawings bound in the Volume XVII is a much more delicate task than the attribution of prints. The drawings are unique works of art, most often without the signature of the author. However, the uniqueness of a drawing does not rule out the possibility of it being a copy based on a model of any kind – meaning that its originality might be very limited. Indeed, many of the drawings contained in the Volume XVII were made in Valvasor's workshop as exercises by anonymous and not always overly skilled artists, who copied templates from the existing prints. In spite of their low artistic value, those drawings held a certain importance for Valvasor, who included them, along with many other prints similar in character, into the Volume XVII. Other volumes of the Valvasor Collection also contain a series of less important etchings and woodcut prints, and sometimes even clippings from illustrated books. Yet, owing to this “mishmashing” of topics and the collector's tolerance of aesthetically less valuable prints, the Valvasor Collection enables a unique insight into all forms and types of the printmaking production of the 17th century. Moreover, the inclusion of the drawings and etchings made by his associates in Bogenšperk also reflects his own situation as a local cultural entrepreneur in Carniola at the end of the 17th century. In this context, the paper also presents some other characteristic types of the relationship between the drawings and prints in terms of their originality and authenticity, particularly in relation to city views in Valvasor's main work *Die Ehre des Herzogthums Krain* (1689). It seems that Valvasor, as the main authority, sponsor and leader of the project for the creation of those engravings, has deliberately suppressed on them the information about the authorship of his artist-associate Justus van Nypoort.

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### **The “Original” and the Copies: Identity and Originality**

My presentation develops a series of aspects with regard to the title subject. In the world of manuscript tradition we are nearly always confronted with the situation of a missing »Ur-exemplar«. There are numbers of cases where later text versions were credited with canonical authority. This is particularly true for biblical and liturgical texts. Additionally, there are lots of texts preserved in manuscripts whose authors remain unknown: there is a rich literature which is classified as »anonymous« and »pseudo-«. The older texts are, the less knowledge we have of their translators, who normally may be considered the originators of a new textual tradition. The question of authorship is not limited to handwritten texts. Especially in the 16th and 17th centuries, when the market was over-flooded by printed books, there emerged the idea of authenticating early prints referring to ancient manuscripts: authority was given to printed books through references to ancient text versions preserved in the oldest manuscripts. Books in any form were always used as an instrument to express identity. In this sense, censorship, marketing and distribution, dedication to authorities, royal and noble privileging, etc. were widely influential on our historical landscape of bookmaking. The question of authorship touches core aspects of national and cultural identity – a reality which became manifest in the medium of books throughout history.

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### **Use of Original or Surrogate Records in Museum Exhibitions**

To what extent can the virtual replace the physical in a museum exhibition? Do records displayed in exhibitions encourage fetishist reactions? What emotions originate through encounters with digital items? On which bases are preferences made? This lecture will address the abovementioned questions while focusing on the visitor's experience of displayed archival items in museum exhibition settings. The results of a study entitled "Records as Museum Artifacts" will be presented. The main goals of this research were to comprehend visitor reactions and more specifically to analyse and describe visitors' cognitive and emotional reactions toward the same cultural artefacts but displayed in different forms: in the original form of their creation, as analog reproductions, and as digitized copies. The study was conducted within a theoretical framework of directed behavioural studies using an applied ethnomethodological approach combined with quantitative inputs.

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**Heritage as the Present: Cultural Heritage Transformations in Digital Culture**

At the end of the 20th century information and communications technology (ICT) developments created new opportunities in many areas of applicable activity. But more important is the fact that the rapid spread of ICT has brought major changes in the development of society. Researchers, when discussing the impact of digital ICT in the sphere of cultural heritage and memory institutions usually emphasize the technological value of these developments, paying less attention to the social aspects of ICT impact.

The goal of this lecture is to discuss the concept of heritage and the change in how heritage functions in society in the context of digital culture. Different researchers define digital culture according to different concepts. One type of definition puts more focus on technological dimensions (e.g., the Internet, 3D, augmented, extended or virtual realities), others on cultural or even philosophical dimensions (e.g., the concept of *chaosmos*). The lecture will follow the classic (known since ancient times) concept of culture, relating it with human intellectual and physical activity and, thus, delimiting it from nature (*natura*). In this context, culture is everything that is created by human hands and mind (what does not come from nature is not natural). Therefore, digital culture includes all that is created by human hands and mind through digital technologies (digital artifacts) and phenomena encouraged by these digital artifacts in the "real" (i.e., not digital) world. The report discusses the digital cultural elements important for heritage such as textuality and visuality, openness and closedness, textualistic approach and object-oriented approach, concentration and decentralization, expertness and crowdsourcing, static nature and interactivity, one-directional communication and participation, and gamification.

In the context of digital culture, heritage is made a part of the contemporary, functioning not so much as knowledge of the past, but more as an element of present culture. Thus the line is being erased between heritage (which belongs to the past and represents past culture) and contemporary culture. Heritage essentially becomes a present – like a tool of modern culture, the modern entertainment industry, identity construction, political communication, and so forth - acting not so much as a place (c.f., *genius loci, lieux de mémoire*), but more like the idea of communities of people who were displaced with the help of digital technologies from their usual geographical space and linked to the solid space of the "global village" world (c.f., CIDOC-CRM, E28 Conceptual Object "...non-material products of our minds and other human produced data that have become objects of a discourse about their identity, circumstances of creation or historical implication...").

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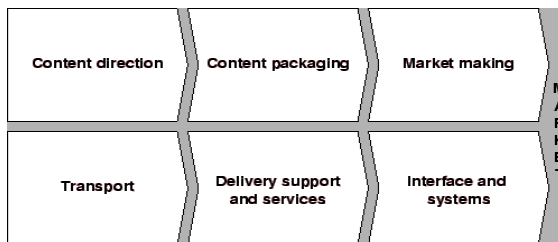
## **Provenance in the Context of Digital Cultural Heritage Content: The Lithuanian Approach**

### **Objectives**

Provenance is a concept that is central to digital library practice and our ability to validate, verify and conceptualize digital objects as well as sustain their preservation, authenticity and integrity. Information provenance is crucial for determining whether information is trusted and how to integrate diverse information sources and give credit to originators when reusing information. The main objective of this report is to highlight issues of provenance in the digital environment as a fundamental concept of data quality. The report has the purpose of theoretically substantiating the notion that provenance of information is crucial for determining the trustworthiness of information. Drawing on the example of Lithuania's Information System for Virtual Heritage (hereafter "VEPIS", *Virtuali elektroninio paveldo informacinė sistema*), we review the key principles of modelling provenance and the provenance lifecycle in the digital environment. The report also introduces the results of the author's research on the provenance-related added value of VEPIS.

### **Methodology**

We applied the EU 2-3-6 concept of added value for electronic publishing illustrated in the figure below<sup>1</sup>:



Source: European Commission, DG XIII, 1996 and Andersen Consulting

Such methodology and qualitative analysis of approximately 20 scientific articles allowed conceptualizing the following processes of provenance: **Content Creation; Content Packaging; Market Making; Transport; Delivery Support and Services; and Interface and Systems**. It also enabled the identification of the functions of provenance as well as their dimensions and the building of a model of the provenance-related added value of VEPIS.

### **Results of the research**

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<sup>1</sup> European Commission, DG XIII and Andersen Consulting (1996). Strategic development for the European publishing industry towards the year 2000: Europe's Multimedia Challenge, Main Report. [cited: 2016-06-15]. Available at: <http://www.echo.lu/elpub2/en/exengl.pdf>.



According to our model, the **Content Creation Process** is based on one function – *identifying the scope of provenance content*. The function refers to the structure and meaning of provenance records. In order to conceptualize this function, we analyzed the Open Provenance Model (OPM), requirements of the W3C Provenance Incubator Group for provenance on the Web (RDF), the CRM<sub>dig</sub> ontology, and research literature on provenance. The following dimensions were established: object, digital object (D1), attribution, artefact, agent, person name (D21), place, digital machine event (D7), things, versioning, justification, and entailment. Some of the names of dimensions are similar, but their semantic content is different. “The ontology assumed by Open Provenance Model is very minimal. It comprises only three classes (Artefact, Process, Agent) and the following five associations among those classes: Used, wasGeneratedBy, WasControlledBy; wasTriggeredBy; and WasDerivedFrom” (Theodoridou, et al., 2010, 193).

The **Content Packaging Process** is based on two functions: *implementation of provenance data models* and *adaptation of provenance metadata standards*. The first function is realized by the following dimensions: OPM, W3C Provenance Incubator Group, CRM<sub>dig</sub>, OAIS, RDF, and the so-called provenance-aware applications models. Some authors consider that information, recorded according to CRM<sub>dig</sub>, can be mapped to the OPM-based view, but not vice versa, because the OPM ontology is not comprehensive compared with the CRM<sub>dig</sub> ontology (Theodoridou, et al., 2010, 193). The second function involves the following two dimensions: descriptive metadata (MARC and MODS) and structural, technical and administrative metadata (METS and RDF). Within VEPIS, UNIMARC and MODS are applied for descriptive metadata. For Archival Information Packages, we use METS (consisting of descriptive, structural and administrative metadata), elements of descriptive metadata of diverse institutions as well as records from the Common Database of Personal Names, Geographical Names and Historical Chronology and their semantic links expressed in the unified RDF form.

The **Marketing Process** was conceptualized on the basis of the provenance requirements formulated by the W3P Provenance Incubator Group. We established one function within this process – *management*, which, according to the model, defines how provenance should be distributed. The function is realized by the following dimensions: publication (making provenance available on the Web), access (ability to find provenance for a particular artefact), dissemination (defining how provenance should be distributed and controlled), and scale (dealing with the amount of provenance). The marketing process within VEPIS is closely connected with other processes, the results of which are available at [www.epaveldas.lt](http://www.epaveldas.lt).

The **Transport Process** is based on two functions: *creation of access to the network* and *application of permanent identifiers*. The first function is realized by protocols and the standard model for data interchange on the Web used for Internet searching (Z39, SRU/SRW and OAI-PMH and RDF, which is a low-barrier mechanism for repository interoperability). Within VEPIS, data providers expose structured metadata via OAI-PMH. Service providers then make OAI-PMH service requests to harvest these metadata. OAI-PMH is a set of six verbs or services that are invoked within HTTP. The second function is realized by the URI, DOI and URL (PURL) identifiers. Within VEPIS, URI is realized as the permanent URL – PURL. VEPIS, which operates in line with the METS standard, contains the description of provenance according to CRM<sub>dig</sub> expressed in the RDF/XML form. Representation of CRM<sub>dig</sub> in Semantic Web languages offers standard formats for exchanging provenance data. These means permit the user to directly browse within the database. “The

system sends only metadata, while the digital object is preserved on the host website” (“The Specification of VEPIS”).

**Delivery Support and Services Process** is based on the following two functions: *application for web pages* and *application for automatic data import via OAI-PHM*. These functions ensure retrieving the needed provenance data due to applying the above-mentioned semantic and technological tools within the VEPIS system. The possibility to retrieve provenance of digitized objects within VEPIS draws upon crosswalks referring to the National Bibliographic Data Bank, which aggregates extensive records of objects in traditional and digital media.

**Interface and Systems Process.** This process is based on the functions *Querying provenance* and *visualization of provenance*. The first function is realized by one dimension – understanding, which, according to the W3C Provenance Incubator Group, means enabling the end user to consume provenance. The second function, *visualization of provenance*, is realized by the following six dimensions: interoperability (combining provenance produced by multiple systems), comparison (comparing artefacts through their provenance), accountability (using provenance to assign credit or blame), trust (using provenance to make trust judgments), imperfections (dealing with imperfections in provenance records), and debugging (using provenance to detect failures or bugs). These dimensions motivate recording and managing provenance of information.

The analysis of the technical specification of VEPIS confirms that the majority of the described provenance dimensions have been realized within VEPIS by applying the OAIS model, in which provenance of information describes events that occur during the life cycle of digital objects. It documents the history of the content information and refers to its origin or source, any changes that may have taken place since it was originated, and who has had custody of it since it was originated. Information provenance within VEPIS, constructed in line with the CRM<sub>dig</sub> model, satisfies provenance-related query services: getting the creator of an object; getting the earlier versions of an item; getting the events that changed the custody of an item; getting the master version of an object; getting the resolution of a digital object. It matches the above-mentioned models and requirements for information provenance in the digital environment. A conclusion is made regarding the provenance-related added values of VEPIS.

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*Evidence and Evidencing* (Moderator: Vladan Vukliš, University of Banjaluka, Bosnia and Herzegovina)

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### **Examining the Evidence of Reading in the Past**

Since its beginning as a field of scholarly research, the history of reading has been faced with the problem of finding representative evidence about the reading practices of readers in the past. The sources for its first and most important question “who read what” were being rather easily identified (lending library records, private inventory books and library catalogues, etc.). However, the sources for more interesting, but also more challenging questions of “how and why” people read are more difficult to detect since the evidence of the act of reading is often scattered, fragmentary and obscure. The aim of this paper is to give an overview of the most important and available sources for the history of reading such as annotated books, correspondence, commonplace books or notebooks of literary extracts, memoirs and autobiographies, journals and diaries, inquisition documents and police records, sociological surveys conducted in the past, even visual representations of reading (documentary photographs and paintings), etc. The paper will demonstrate their usefulness and value as primary source material for the history of reading, suggesting that these kinds of sources are not only quite revealing of what readers thought about what they read but also of the social and cultural context of reading in the past, for instance, whether reading took place in company or in solitude, whether reading was silent or aloud, where reading took place – at home, in coffee houses, in nature, etc., at what time of day it occurred, under what occasions, for what purpose, etc.

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### **Archival Records of Military Courts as Evidence**

This paper will address the issue of using the archival records of Yugoslav military courts between 1943 and 1948 as evidence. The paper will consider several points of the view. It will first present an overview of the content of the records of military courts and how they raise many questions about their use as evidence more than half a century later. Given Slovenia's adoption of several laws concerning individuals regaining rights, the paper will then present the issues faced by archivists in resolving legal requests, for example, to use the records as part of the process of obtaining Slovenian citizenship and certain other benefits. It will also present an analysis of some examples of records that may not have the characteristics of archival records in the present time, but which, based on archival 'experience' and practice are recognized as a credible documents for proving certain facts. The results of this analysis could contribute to future archival appraisal decisions about which records should be preserved by archives.

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### **Police Body-cameras and the Privatization of the Chain of Evidence**

Over the past two years, substantive amounts of both money and time have gone into the implementation of large-scale police body-camera initiatives. The cameras have become the primary institutional response to high profile instances of police violence, vibrant community and political organization and internally focused paranoia. The rhetoric surrounding these programs quite easily equates the equipment with a kind of automatic transparency, the technology itself acting as third party witness. Footage from police body cameras will assuredly challenge archivists and archival scholars to meet the challenge of preserving, describing and providing access to new and abundant records. While many of the longer-term questions have been put aside, leaving issues of use and storage to be determined, leading bodycam manufacturers such as Taser and Viewu currently offer end-to-end service. Beginning with the cameras themselves and locking law enforcement agencies to cloud based evidence management systems, the companies are inseparable from the chain of evidence. These records require a reconceptualization of foundational archival principles, in order to understand how the footage is constituted as evidence and how we can assess its reliability and authenticity within the context of such purported technological neutrality. This paper will focus on the end-to-end design of police body camera manufacturers in order to situate police body camera footage as evidence supported by overlapping private and public infrastructures.

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### **Evidencing and Moving Narratives: Two Artists in the Archives**

From March 2013 through February 2015, interdisciplinary artist Garrick Imatani and investigative poet Kaia Sand were artists-in-residence within the City of Portland Archives & Record Center (PARC) in Portland, Oregon, USA. Imatani and Sand named their collaborative work in the residency, *The Watcher Files Project*, reflecting their art and literary engagements with the *Portland Police Historical/Archival Investigative Files*, a collection at PARC comprising thousands of surveillance documents collected by the Portland Police Bureau on civic and activist groups in the 1960s, 70s, and 80s.

Throughout their residency, Imatani and Sand explored relational dynamics between the police records and the citizens whose lives constitute and intersect them. By reading and mobilizing records along and against their grain, the artists evidenced dominant narratives and sub-narratives in the files, and through socially engaged art practices, created new and counter-narratives with the records. Imatani and Sand produced a large body of work during their residency, such as spoken word and movement performances, poetry objects, photographic triptychs, and sculptures. A majority of their works was made in collaboration with four activists whose lives they encountered in the records.

Extending upon my ongoing ethnographic research with Imatani and Sand, in this paper I draw from interviews and participant observation with the artists and two activists with whom they collaborated. I will discuss how the artists, through participatory strategies, ethics of justice and care, and a variety of aesthetic methods with the records, evidence and interweave a complex of human activity and experience over space and time: a history of police surveillance; the work and lives of activists both past and present; the interplay between official and personal memory; and, archival labours, activisms, and transformation.

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*Libraries and Archives on the International Agenda* (Moderator: James Lowry, Liverpool University Centre for Archival Studies, Liverpool, UK)

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### **Manuscripts as Refugees: Losing Identity?**

The Syriac Christians' fleeing migration has roots as deep at least as the 4<sup>th</sup> century as famously exemplified by St. Ephrem the Syrian (373 C.E.), who was a refugee theologian who had fled from his city because of wars. This fleeing and seeking refuge in new territories was certainly accompanied by the migrations of manuscripts, resulting in a phenomenon of "manuscripts as refugees". This lecture will demonstrate such a phenomenon in various realities and discuss it at different levels. While manuscripts have been traveling and in flight as a result of being uprooted, they nevertheless do not totally lose their identity since we can observe in many cases some traces and remarks that preserve their historical distinctiveness regarding their original authority and place of origin. This lecture will use slide images to illustrate this phenomenon in many Middle Eastern manuscripts. A special focus will be highlight the current Syrian War and other war zones in the Middle East, which have witnessed many cultural genocides.

### **Assignment**

This lecture is directed to all who are interested in the study of manuscripts, but it would be preferable to know some basic knowledge on Oriental and Middle Eastern cultures such as Syriac and Arabic. It is not necessary to know these cultures to participate in writing an essay regarding this lecture.

Suggestions for a written assignment:

- 1) In the current state of debate over refugees in Europe: how might Middle Eastern refugees enrich the countries to which they flee or in which they settle by preserving some possible manuscripts brought with them?
- 2) Describe a manuscript of your choice to show the historical traces, marks and signs, which prove its historical identity.

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### **Indigenous Peoples on the National and International Agenda: Where Archives and Libraries Meet**

Indigenous people are identified as a group with a distinct language, culture and social system that is based on their traditional values, visions and needs. In international and national legislation, indigenous rights are founded on historical ties to a particular territory, and on the cultural or historical distinctiveness from other populations. The focus of this paper is on the new ways library and archival communities are approaching indigenous users and other distinct communities on the international and national agenda. This debate is framed in the reality of paradigm shifts that the two disciplines are facing. Therefore, it will be presented through two case studies – the ILO Library’s research guide platform and an archival web-based project developed by the National Archives of Malta.

#### **Case 1: The research guide on indigenous people (ILO Library)**

The research guide is a digital library service developed in a collaboration between librarians and human rights professionals on matters relating to indigenous peoples. Its main purpose is to inform and educate indigenous people, researchers and third parties interested in first nations rights. The guide provides access to international labour conventions and legislations, multimedia and the most recent and relevant publications and on the topic of indigenous people – their land rights, education, discrimination, employment, etc. As such, the research guide is systematically updated and seeks to be the starting point for dissemination of information on indigenous matters in labour and human rights environments.

#### **Case 2: An all-inclusive national memory project developed by the National Archives of Malta**

Malta is the smallest EU country. Its geographical position exposes it to flows of migration from North Africa. Apart from this, the island has also developed up-market retirement services. This is resulting in the creation of special communities of people that, even if their status as indigenous people can be questioned, surely present new realities for user services of libraries and archives. The National Archives of Malta is aware of the changing demographic patterns, and the new cultures of sub-groups that will also, in the long term, form the national memory of the country. Through the development of a web-based project called the National Memory Project they will be able to amass together documentation on different media – ranging from paper, audio, photograph and film to oral narratives to make the national collection more representative of the society as a whole. The new interest is to capture the memory of society as a whole rather than the traditional approach focused on preserving the memory of government. The National Archives is also responding to the paradigm shifts of the archives sector and reengineering its cataloguing, metadata and

interoperability of catalogues to make the user interface the main yardstick of the project rather than maintain the traditional archival focus on historical research in its narrow sense.

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**The ICARUS co:op Project - “Community as Opportunity – the Creative Users’ and Archives’ Network”**

ICARUS (International Centre for Archival Research) is an international association devoted to the creation and supporting of a common platform for mutual support in expert issues, and a project management consortium of various cultural and scientific European institutions. Founded in 2008 and situated in Vienna, it promotes international and trans-national cooperation between heritage institutions through the provision of professional, organisational and financial support for projects and strategies especially dedicated to accessibility of archival material in digital form. The ICARUS network today consists of more than 176 members from 30 European countries, the USA and Canada. It has initiated and launched more than 10 European Union-funded projects and actively participates in various programs and activities that aim to meet the challenges facing archives as a result of the ongoing societal, economic and technological changes.

co:op is an international project founded by the Creative Europe Program comprising 17 archival and research institutions from 12 European countries. It aims to strengthen transnational cooperation between institutions and user communities. A variety of creative, pedagogical and didactic activities planned inside a four year schedule (including the Topoteque digital platform, "Adventure in the archives" educational material for schools, recording of video materials with experiences in using archives, historical workshops 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 records by using the possibilities of the digital age. Among these, CSA activities in this program are also targeting the preservation and promotion of Glagolitic heritage as a unique part of our shared European history.

*Methodological Approaches* (Moderator: Tamara Štefanac, University of Zadar, Zadar, Croatia)

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**Applying Contextual Analysis:  
The Example of Mirila of the Dalmatian Hinterland**

The aim of my lecture is to argue for pre-interpretive contextualization (i.e., finding a relevant context for analysis) when using a contextual analysis approach. Although context as an analytic framework is not something new, only a few authors have problematized what context actually is, or how to determine relevant context for one's analysis (Young 1985; Ben Amos 1993, 2010; Dilley 1999). The importance of relevant context is not yet recognized in almost all social sciences and humanities. In this lecture I will present the main ideas about context and relevant context, and at the end show the possibilities of a contextual analysis approach using case studies focused on oral traditions from Bosnia, and the practice of marking the resting place of the deceased with *mirila* prior to their burial in the Dalmatian hinterland.

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### **Methodology for Researching the Provenance of Old Slavic Manuscripts**

The Old Church Slavonic and Croatian Glagolitic corpus of manuscripts in its contents is mostly a liturgical corpus. Recent research in Glagolitic liturgical manuscripts has been conducted mostly in the fields of linguistics and paleography, with few notes about liturgical form of manuscript and text. In the interests of complete interdisciplinary research, Old Church Slavonic liturgical manuscripts should be examined by applying theological and liturgical research methods. Using the historical liturgical method of research can give relevant results that complement linguistic, paleographic and other methodological approaches. This paper will set up the methodological approach for research into two Croatian Glagolitic liturgical manuscripts: II. Breviary of Beram (Ljubljana) and IV. Breviary of Vrbnik. This methodological approach is based on the recent methodology of research into Roman (Latin) liturgical manuscripts, adapted to Croatian Glagolitic and Old Church Slavonic manuscripts.



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### **The Glagolitic Confraternities' Books of the Zadar Area and their Value as Historical Documents**

A large number of confraternity books (or only parts of these books) that are full of information for the study of the everyday life of people of the area and important for onomastic, demographic, sociological, historical, linguistic and other research were found and saved in the Zadar area. The study that will be discussed includes *madrikule (matrikule)*—books of confraternities that contain rules (*kapituli*), lists of founders, lists of members and minutes of the annual meetings; accounting books of confraternities (*kvaterani, notebooks*) in which various notes related to work of confraternities were recorded, such as incomes and expenses, testaments related to *laše (endowments)*, contracts related to the sale or donation of land to confraternity; books of revenues and expenditures (*datja and prijatja, prijaće and trošnje*) in which only incomes and expenses of confraternities were recorded; fishing bills, which recorded sales and earnings from fishing, concessions to fishing areas, and drawing of lots (*brušketavanja*); books of *lašov* containing descriptions of endowment of confraternity members; list of *pogrebica*; list of deceased brothers; and list of members of confraternities.

#### **Readings**

1. Vladislav CVITANOVIĆ, Bratovštine grada Zadra, *Zbornik Zadar*, Zagreb 1964., 457-470.
2. Lovorka ČORALIĆ, Izvori i literatura o bratovštinama u Dalmaciji od srednjeg vijeka do pada mletačke republike, *Croatica Christiana Periodica*, časopis Instituta za crkvenu povijest Katoličkog bogoslovnog fakulteta Sveučilišta u Zagrebu, god. XV, br. 27, Zagreb 1991., 88 - 96.
3. Pavao KERO, *Popis glagoljskih kodeksa zadarske nadbiskupije*, Stalna izložba crkvene umjetnosti, Zadar i Sveučilište u Zadru, Zadar 2013., ur. Pavao Kero i Josip Faričić, drugo izdanje, 124-129.
4. Grozdana, FRANOV-ŽIVKOVIĆ, *Bratovštine (Skule) župe sv. Mihovila u sv. Filipu i Jakovu u razdoblju od 17. do 19. st.*, Mjesni odbor Sv. Filip Jakov, 2013..

**Andreja Dragojević, Sanela Huzjak, Marijana Mimica Tkalčec and Igor Kozjak**

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### **Non-Destructive Conservation Research Methods Applied to the Statute of Dubrovnik from 1437**

Research of the conservation process provides valuable information about the history of an object, the production technique, and the materials used. Non-destructive methods of research do not endanger any part of the object, so the method fits the contemporary understanding of the ethics of conservation. The preservation of each part of a cultural object also preserves its history, which thus remains its integral part.

The 1437 Statute of Dubrovnik is a cultural object of legal, cultural, historical and artistic importance. It is actually a transcript of the Statute from the 13<sup>th</sup> century, which continued to be supplemented by new laws until 1657. In addition to the legal life of Dubrovnik, it also provides information about the life of its citizens through 400 years of history. On the fifth page of the Statute there is an initial with the image of St Blaise, the patron saint of the city. The miniature has been recorded in daylight, and under UV (ultraviolet) and also IR (infrared) light. The best results were yielded by the UV light, which revealed a detail that supplied us with a new and previously unknown historical image of the object. By using the XRF spectroscopy (X-ray fluorescence spectroscopy) method, we have found out which pigments were used by the artist when painting the miniature. A microscopic analysis of the surface of parchment and leather has revealed the type of skin from which the sheets of the book block and the binding were made. Solubility tests showed the characteristics of inks with which the text and the initials were written. The non-destructive research methods that we have used revealed, therefore, some previously undiscovered details and helped us to understand the production history of the Statute of Dubrovnik, which is extremely valuable for Croatia's written cultural heritage.

## PANEL SESSION

**Professor Sue McKemmish, Belinda Battley, PhD candidate and Greg Rolan, PhD candidate**

Faculty of Information Technology  
Monash University, Melbourne, Australia

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### **On the Edge of Something: Exploring 3rd Wave Records Continuum Thinking**

For over 25 years archival and recordkeeping researchers and educators at Monash have led the development of records continuum theory and fostered its practical application and uptake within the Australian and international community. From the design and development of curriculum which positions recordkeeping as a vital component of data and information management and governance, through to ground breaking collaborative research projects such as the SPIRT Recordkeeping Metadata Project (1999-2002), the Clever Recordkeeping Metadata Project (2003-2006) and the Trust and Technology Project (2004-2008), the Records Continuum Research Group (RCRG) has become the focal point for the national and international community of researchers, educators and practitioners exploring and using continuum conceptualisations of recordkeeping.

Anniversary celebrations in 2015 gave the RCRG the opportunity to reflect on this legacy, as well as to look forward to the next 25 years with a renewed sense of purpose in being at the forefront of a third wave of Records Continuum research, education and praxis with a new generation of records continuum scholars. This scholarship will continue to move archiving and recordkeeping beyond institutionalised views, exploring the archival multiverse, embracing critical theories and participatory methodologies and seeking to transform archival and recordkeeping frameworks, policies, processes and systems in order to meet grand societal challenges.

This session will feature a set of short interactive presentations:

- 1) An overview of third wave Records Continuum thinking
- 2) Research case studies – a selection of doctoral research projects and the Archives and the Rights of the Child research program highlighting the ways in which they use, influence and develop records continuum theory and praxis
- 3) Education and communication initiatives – addressing the challenges in communicating the complexities of continuum models and thinking.
- 4) Future scholarly agendas

### **Assignment**

‘The development of the records continuum and continuum-based thinking and practices [is] probably the most important conceptual reorientation of the field in its professional history.’<sup>2</sup>  
Discuss.

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<sup>2</sup> Gilliland, A. (2015). Permeable binaries, societal grand challenges, and the roles of the twenty-first century archival and recordkeeping profession. Presented at the ARANZ 2015, Auckland, New Zealand. Retrieved from <http://escholarship.org/uc/item/90q5538g>

## Readings

1. McKemmish, S., Upward, F., & Reed, B. (2010). Records Continuum Model. In *Encyclopedia of Library and Information Sciences*, Third Edition (pp. 4447–4459). London: Taylor & Francis. Retrieved from <http://www.tandfonline.com/doi/abs/10.1081/E-ELIS3-120043719>
2. McKemmish, S. (2016) Recordkeeping in the Continuum: *An Australian Tradition. Research in the Archival Multiverse.*
3. Upward, F., McKemmish, S., & Reed, B. (2011). Archivists and Changing Social and Information Spaces: A Continuum Approach to Recordkeeping and Archiving in Online Cultures. *Archivaria*, 72(Fall 2011), 197–237. <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/13364>
4. Evans, J., McKemmish, S., Daniels, E., & McCarthy, G. (2015). Self-determination and archival autonomy: advocating activism. *Archival Science*, 15(4), 337–368. <http://doi.org/10.1007/s10502-015-9244-6>

## WORKSHOP

*Systems for Authenticity: Using ISO 16175*

### **James Lowry, Lecturer and PhD Candidate**

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and University College London  
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### **Meg Venter**

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ISO 16175 is an international standard that provides agreed principles and functional requirements for software used to create and manage digital information in office environments. Systems that comply with the standard are greatly strengthened in their capacity to ensure the authenticity of digital information.

The standard is divided into three parts:

- 1 *Overview and statement of principles* – sets out the fundamental principles for the management of records in a digital environment.
- 2 *Guidelines and functional requirements for digital records management systems* – sets out the functional requirements for software systems that are designed principally to manage records.
- 3 *Guidelines and functional requirements for records in business systems* – sets out the functional requirements for the management of information held in business systems.

This workshop will provide participants with an overview of the development of the standard, its structure and its guiding principles. Through groupwork, the workshop will then encourage participants to analyse the mandatory functional requirements and articulate their provisions. The workshop will then move on to the optional requirements, and through discussion, the participants will explore the relationship between the requirements and the principles of good practice record-keeping.

## WORKSHOP

### *Authority and Provenance as Linked Data in the Semantic Web*

**Gordon Dunsire, Consultant**

Edinburgh, UK

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**Predrag Perožić, PhD**

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**Professor Mirna Willer, PhD**

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The first part of the workshop will be based on and continue the topic raised by the presentation **Authority versus Authenticity: The Shift from Labels to Identifiers** in which Dunsire and Willer elaborate issues related to the library environment represented by the new bibliographic conceptual model *IFLA FRBR-Library Reference Model*, 2016-02-21 Draft for World-Wide Review, [http://www.ifla.org/files/assets/cataloguing/frbr-lrm/frbr-lrm\\_20160225.pdf](http://www.ifla.org/files/assets/cataloguing/frbr-lrm/frbr-lrm_20160225.pdf). Those issues will be discussed against the new archival conceptual model *ICA EGAD. Records in Contexts: A Conceptual Model for Archival Description*, Consultation Draft v0.1, September 2016, <http://ica-egad.org/ric/conceptual-model/RiC-CM-0.1.pdf>. The goal of this part of the workshop is to analyse two concepts related to provenance and authority in the context of Linked Open Data where it is essential to ‘make explicit the social constructs and “social machines”’.

In the second part of the workshop Predrag Perožić will first describe the library extended **Authority Data Ontology** based on IFLA UNIMARC authorities format, which will then be critiqued within the archival model *Records in Context*. The goal of this part of the workshop is to analyse whether UNIMARC Authorities format can be extended to include the archival provenance concept thus enabling a common data model for an integrated library and archival information system.

### **Predrag Perožić**

#### **Authority Data Ontology**

The Authority Data Ontology (in Croatian: Ontologija autoriziranih podataka - OAP) is a result of the investigation of the most suitable options for representing authorized bibliographic metadata stored in UNIMARC Authorities format (UNIMARC/A) as semantically related and machine understandable data.

OAP is based on the abstract syntax of the SKOSXL/RDF data model but its semantics is modeled according to UNIMARC/A format-specific logical data elements describing bibliographic entities. The OAP element set consists of one hundred and two (102) classes and one hundred and forty seven (147) properties that are modularly extended by

Administrative Data Ontology (ADM). The ADM element set consists of one (1) class and sixteen (16) properties modeled according to the UNIMARC/A format-specific logical data elements describing UNIMARC/A record.

The OAP + ADM ontological vocabulary, which is abbreviated simply as OAP, achieves the same granularity of authorized metadata as well as a significantly higher number of UNIMARC/A content designators (a combination of field+indicators+subfield). Since the OAP vocabulary is a simpler tool than the UNIMARC/A format but transmits the same information it can be said that this approach achieves a kind of optimization.

In terms of methodology, the OAP ontology combines both bottom-up and top-down approaches in trying to strike a balance between: a) clarity and consistency in defining bibliographic entities as OAP classes and their semantic relations as OAP properties, and b) the accuracy and amount of information that describes these entities in the authorized data set. The ontology documentaion includes full specification in human and machine-readable form in OWL/XML notation and thus meets the theoretical and technical conditions for its implementation.

## References

RDF 1.1 Primer: W3C Working Group Note 25 February 2014 / Editors Guus Schreiber, Yves Raimond. Available at: <http://www.w3.org/TR/2014/NOTE-rdf11-primer-20140225/>

SKOS Simple Knowledge Organization System Primer: W3C Working Group Note, 18 August 2009 / Editors Antoine Isaac, Ed Summers. Available at: <http://www.w3.org/TR/skos-primer/>.

UNIMARC manual: authorities format. 3rd ed. / edited by Mirna Willer. München: K. G. Saur, 2009.

## **WORKSHOP**

**Vlatka Lemić, PhD**  
Croatian State Archives  
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### **ICARUS: Topotheque Workshop**

A topotheque is a digital platform – a collaborative online archive – giving access to digitized historical community materials (photographs, documents, texts, objects, video and sound material) with the help of interactive IT tools for description, presentation and search. Together with the inventories of public libraries, archives and collections, the topotheque creates a unique and novel opportunity to safeguard and make accessible to the public historic documents that are not always otherwise easy to access. Bringing together the topotheque toolkit and a participating community enables treasures hidden in private hands to be unveiled and made accessible to anybody independent of space and time. In this way, the topotheque contributes to building the regional and historic identities of communities and their members.

The administrative work within a topotheque is very simple and is carried out by the topothequers. The entries meet the ISAD(G) standard, thus enabling the data to be easily implemented into any archival information system. Visitors and users can also be engaged: they can answer questions online and, as guest-topothequers, upload and index data themselves and collaborate in a topotheque (crowd work). A topotheque connects historic materials virtually through a database equipped with index, date and localization markup. The original material as well as any rights of use, which surpass the presentation within the topotheque, stay with the respective owners.

This workshop will present the idea and concept of a topotheque, as well as address practical issues such as how one can join, start and work in a topotheque.



## ABOUT THE LECTURERS AND MODERATORS

**Belinda Battley** is a doctoral candidate at Monash University, Melbourne, Australia researching how a community with distributed archives maintains the records of its collective memory, from a recordkeeping continuum perspective. Specific areas of research include the significance of place in records creation and use, and in identity, affect and memory; community constructs of records and recordkeeping; and participatory, reflexive research methodologies. Belinda also works as a Senior Archivist at the Auckland office of Archives New Zealand.

**Kathy Carbone** is a doctoral candidate in Information Studies, with a focus in Archival Studies, at UCLA, Los Angeles, USA. Her research focuses on points of intersection between archivists, artists, art practices, social justice, and archives; affect in and through archives; the body and performance as archives and archives as embodied and performative. She is the Institute archivist, performing arts librarian, and a faculty member in the Herb Alpert School of Music at CalArts where I teach two courses, Archives and Art Making and Music Research and Writing. I am also a modern dancer who has been collaborating with musicians and dancers through improvisation and set material in theatre and gallery based live performance events for over 25 years.

**Sokol Çunga** graduated in Medieval and Modern Greek Studies in 2006 from Tirana State University, Tirana, Albania. His MA thesis was the publication of the 19th century *Register of betrothal contracts of the Monastery of St. Kosmas of Myzeqe, Albania* (2016). He has been employed since 2008 at the Central State Archive of Albania, mainly working on cataloguing and promoting documents of the post-byzantine period written in Greek, but also those in Latin and Albanian that are part of the holdings of the CSA.

**Gordon Dunsire** is an independent consultant living in Edinburgh, Scotland. He is chair of the RDA Steering Committee and a member of the RDA Board. He is also a member of IFLA's FRBR Review Group, ISBD Review Group, and Linked Data Technical Sub-Committee. He participates in a number of technical groups developing bibliographic standards and linked open data for the Semantic Web. He publishes and presents widely at international level, and is co-author of *Bibliographic Information Organization in the Semantic Web* co-authored with Mirna Willer.

**Charles Farrugia** is Malta's National Archivist and the Chairman of the Association of Commonwealth Archivists and Records Managers. He studied at the University of Malta, University of Northumbria, University College London and the University of Aberystwyth where his is finishing his doctoral studies. He lectures in archives and records management at the University of Malta and is also a member on the European Archives Group, the European Board of National Archivists, and the Experts' Group on the Digitisation of Cultural and Scientific Heritage.

**Dr. Grozdana Franov-Živković** works at the Institute for Historical Sciences in Zadar. She wrote a series of articles, several books and chapters related to the history of everyday life and historical demography mainly in the period of Venetian rule (14th-18th centuries) on the basis of Glagolitic sources and sources written in Croatian Cyrillic (Bosančica). Since 2010 she has collaborated on the series of Monumenta Glagolitica Archidioecesis Iadertina, publisher of the Permanent Ecclesiastical Art Exhibition in Zadar and the University of Zadar where twenty five books with facsimiles of Glagolitic codices and their transliteration have

been issued so far. In her research she primarily deals with the study of social and church-religious history of the late medieval and early modern period mainly based on documents written in Glagolitic and Croatian Cyrillic Script, but also in Italian and Latin. This is reflected in her publications, which deal with the confraternities, historical demography, customs, the role of the Glagolitic priests, territorial and administrative organization of government in rural and urban areas, the spiritual organization of the villages, the role of the family, the position of women and children, economy, maritime affairs and fisheries, relations of old Croatian customary and Venetian statutory rights, the development of literacy and education, the relationship between folk (oral) and scholarly (written) culture, development of science and philosophy, the history of sensibility, and the history of mentality all in comparison to the Adriatic and European areas.

**Dr. Anne J. Gilliland** is Professor and Director of the Archival Studies specialization in the Department of Information Studies, and a faculty affiliate of the Center for Digital Humanities at the University of California Los Angeles (UCLA), USA. She is also the director of the Archival Education and Research Initiative (AERI), a global collaborative effort amongst academic institutions that seeks to promote state-of-the-art in scholarship in Archival Studies, broadly conceived, as well as to encourage curricular and pedagogical innovation in archival and recordkeeping education locally and worldwide. She is a Fellow of the Society of American Archivists and recipient of numerous awards in archival and information studies. She is an Honorary Research Fellow of the Centre for Global Research, RMIT University in Melbourne and has served as a NORSLIS (Nordic Research School in Library and Information Science) Professor and as an Honorary Professorial Research Fellow, Humanities Advanced Technology and Information Institute, University of Glasgow. She has taught courses as a visiting faculty member at Renmin University of China in Beijing and the University of Zadar, Croatia. Her research and teaching relate broadly to the history, nature, human impact and technologies associated with archives, recordkeeping and memory, particularly in translocal and international contexts. Her recent work has been addressing recordkeeping and archival systems and practices in support of human rights, recovery and daily life in post-conflict and diasporic settings; the role of community memory in promoting reconciliation in the wake of ethnic conflict; bureaucratic violence and the politics of metadata; digital recordkeeping and archival informatics; and research methods and design in archival studies.

**Dr. Zaruhi Grigoryan** is Lecturer at the European Regional Educational Academy, Yerevan, Armenia. She received her degree of Doctor of Philosophy in Philology by the Resolution of *RA Supreme Certifying Commission: Germanic Languages – 009 Specialized Council*, Yerevan, Armenia. She was a Research Fellow at Karl-Franzens-University of Graz in 2010. She co-authored with Khachik Grigoryan the *English-Armenian Contemporary Dictionary* in 2014 (online and electronic versions: <http://dictionaryarmenian.com/index.php>).

**Sanela Huzjak** graduated at the Academy of Fine Arts in Zagreb, Department for Conservation-restoration of Works of Art in 2009. Since then she has worked at the Croatian State Archives in the Central Laboratory for Conservation and Restoration. She has two specializations, conservator-restorer for paintings and conservator-restorer for archival, literary materials and art works on paper. Her responsibilities at the Laboratory are painter works in restoration process such as retouching, documentation and other different forms of research that are required by conservation-restoration process. She participates at conferences, seminars, workshops and exhibitions. In 2016 she became a member of the European Research Centre for Book and Paper Conservation-Restoration.

**Dr. Ephrem Aboud Ishac** was born in Syria and accomplished his studies in Aleppo and New York. He defended his doctorate in the field of Oriental Studies (Syriac Liturgies) from Université Saint Esprit Kaslik-Lebanon, where he also worked in cataloging rare Syriac/Arabic manuscripts and microfilms. He was granted fellowships to catalogue digitized Syriac manuscripts at the Hill Manuscript & Museum Library, USA and in some European academic libraries. Since October 2013 he has been working on the research project of “Syriac Anaphoras” in VESTIGIA Manuscript Research Centre at Graz University.

**Dr. Mario Katić** is Assistant Professor in the Department of Ethnology and Anthropology, University of Zadar, Zadar, Croatia. His research is focused on pilgrimage, death, oral tradition, memory, place, space and landscape. His main areas of interest are the Dalmatian hinterland and Bosnia and Herzegovina. Recently he co-edited *Pilgrimage, Politics and Place-making in Eastern Europe* (Ashgate) and *Pilgrimage and Sacred Places in Southeast Europe: History, Religious Tourism and Contemporary Trends* (Lit Verlag). At the moment he is working on a new co-edited volume *Remembering the Dead: Military Pilgrimage and the Commemoration of Conflict* (Routledge).

**Dr. Tinka Katić**, Assistant Professor, is working at the National and University Library (NUL) Zagreb, Croatia since 1988. Until 2003 she was working as rare book specialist in the Department of Rare and Older Books. During those 15 years, among other things, she intensively dealt with the old material, especially in the domain of the standardization of automated cataloguing, and also started several projects of retrospective cataloguing and retrospective conversion, which would serve as a basis for the future integral Croatian retrospective bibliography. From 2003 to 2007 she was working as a chief cataloguer maintaining and editing the Library's bibliographic and authority databases (online catalogue). Since 2007 she has been working as a consultant for heritage collections in the NUL's Croatian Department for Librarianship, and in December 2009 she was appointed as head of the Department. From 1998 to 2007 she was editor-in-chief of *Vjesnik bibliotekara Hrvatske* (Journal of Croatian Librarians). She published *Stara knjiga : bibliografska organizacija informacija* [*Old Books: Bibliographic Information Organisation*] in 2007. She is coordinator of the three-year project, *Production, publishing and maintaining national cataloguing rules: 2014-2016*.

**Kristijan Kuhar** graduated as a priesthood candidate at the Metropolitan Classical Gymnasium in Zagreb, and finished his baccalaureate in theology at the Catholic Theology Faculty, University of Zagreb, Croatia. Since 2011 he has been a doctoral candidate in the study of medieval history at the Faculty of Humanities and Social Sciences, University of Zagreb. His PhD thesis *Historical and liturgical peculiarities of the early stage of Slavonic Liturgy* has been approved. He is currently employed as a junior researcher at the Old Church Slavonic Institute in Zagreb and as an associate at the Scientific Centre of Excellence for Croatian Glagolism. His areas of research interest are history of liturgy – the Middle Ages, history of Slavonic liturgy, special characteristics of the Slavonic liturgical tradition, indigenusness of euchological patterns, and liturgical veneration of saints in Croatian liturgical Glagolitic books.

**Dr. Jelena Lakuš** is Associate Professor at the Department of Information Sciences at the Faculty of Humanities and Social Sciences, University of J. J. Strossmayer in Osijek, Croatia. She obtained her PhD (2006) in Comparative History of Central, South-Eastern and Eastern Europe at the Central European University, Budapest, Hungary, with the thesis entitled *Books, Society and Culture: Religious and Political Order in Dalmatia (1815-1850)*. She teaches several

courses dealing with the history of books and reading, including “Sociology of Books and Reading I” and “Sociology of Books and Reading II”, “Croatian Bibliographies” and “Croatian Newspapers throughout History”. She has published more than twenty scientific articles on book history and one book (bibliography), *Publishing and Printing Activity in Dalmatia (Zadar, Split and Dubrovnik) in the first half of the 19th century: bibliography of monographic and serial publications* (2005). Her areas of interest are primarily the history of books, reading and reading habits, as well as old books and bibliographies as the source of data on book history and the history of reading.

**Dr. Rimvydas Laužikas** is a Professor of Digital Social Sciences and Humanities and the Head of Department of Museology in the Faculty of Communication of Vilnius University, Vilnius, Lithuania. His education is in the interdisciplinary SSH fields of educational sciences, archaeology and communication and information sciences. Rimvydas’s research interests cover medieval and early modern archaeology, digital SSH, information and communication of cultural heritage, and the history of gastronomy. From 1998 to 2008 he was working in the field of museums where he was the chief curator of the collections for Lithuanian Museum of Ethnocosmology and the head of Section of Collections and Curatorship for the Lithuanian Museums Association. For the past 14 years he has worked as an editor of history textbooks for secondary schools. Rimvydas became a Lecturer in 2004 (from 2008 an Associate Professor, from 2015 – Professor) in digital SSH in the Faculty of Communication of Vilnius University. He has been actively involved in national projects in the fields of his interests and has also participated in several international projects, and been active in international organizations, networks and working groups (such as Digital Preservation Europe, Connecting Archaeology and Architecture to Europeana, Local content in a Europeana cloud, Europeana Food and Drink). He has written numerous articles on the archaeology of 15th to 18th century Lithuanian church and manors, using computers in SSH, digitisation, information and communication of cultural heritage, standardization, museology, and history of gastronomy.

**Dr. Vlatka Lemić** has a Ph.D. in the information sciences in the field of archivistics from the Faculty of Humanities and Social Sciences at the University of Zagreb, Zagreb, Croatia. Since 1998 has been working in the Croatian State Archives in Zagreb in the area of reference services, information systems, publishing and presenting archival records, registers, development and documentation services and international cooperation. She was Director of the Croatian State Archives from 2013 until 2016 and currently holds the position of archival counsellor. From 2003 she has taught archival studies at the Faculty of Humanities and Social Sciences at the University of Zagreb and participates in various educational and professional programs and projects. During her professional career she has participated and lectured at various professional meetings and conferences in Croatia and abroad and published more than 70 works in Croatian and foreign publications. She published a book *Arhivi i arhivistika za suvremenog korisnika (Archives and Archival Studies for the Contemporary User)* in 2016. She actively participates in various international projects and cooperation initiatives, and is currently vice president of ICARUS and a member of EURBICA Executive Board.

**James Lowry** is a Lecturer in the Liverpool University Centre for Archive Studies, Liverpool, UK and a doctoral candidate in the Department of Information Studies at University College London, looking at the application of economics theories and models to approaches to open government, including Freedom of Information and open data. He led the development of the UK government's commitment on records management in its Open Government Partnership National Action Plan (2013-15), and he is currently a member of the Home Office Access to

Police Records Working Group. He was on the ICA project team that developed training and advocacy materials to support ICA-Req, the standard that would later be adopted by the International Standards Organisation as ISO 16175.

**Professor Sue McKemmish** is Associate Dean of Graduate Research in the Faculty of Information Technology, Chair of Archival Systems, and a lead researcher in the Centre for Organisational and Social Informatics at Monash University, Melbourne, Australia. Since 1990, she has been involved with Monash colleagues in the development, coordination and teaching of Australia's leading professionally accredited graduate program in archives and recordkeeping (ARK), and in developing records continuum theory. More recently she has been engaged in research and standards initiatives relating to the use of metadata in records and archival systems, information resource discovery and smart information portals. Her current research and writing focus on archives and human rights, the participatory archive, archival autonomy and agency, rights in records, community and Indigenous archiving, and the development of more inclusive archival educational programs that meet the needs of diverse communities.

**Robin Margolis** is an MLIS student specializing in Media Archival Studies at the UCLA Department of Information Studies, Los Angeles, USA. He completed his B.A. in Media Studies at Pomona College. He approaches archives from a foundation as a teaching artist, community organizer and filmmaker, aiming to serve social movements both emergent and ongoing. His research interests involve community-based archiving, oral history in the digital age, personal digital archiving, archiving performance, archives as a site for transmission of culture and political memory, and continuum informatics. He has worked in the film industry and as a union researcher. He currently contracts with Oral History Projects at the Academy Foundation and serves as a Reference Desk Assistant at the UCLA Music Library.

**Dr. Giovanni Michetti** is Assistant Professor in Archival Science at Sapienza University of Rome, Italy. His research area is focused on contemporary and digital archives. His main research interests are records management, description models and digital preservation. He has been involved in national and international projects on digital preservation, including ERPANET (Electronic Resource Preservation and Access Network) and CASPAR (Cultural, Artistic and Scientific knowledge for Preservation, Access and Retrieval), both funded by the European Commission. He is currently leading research within the InterPARES Trust project. He is heavily involved in standardization processes as the Chair of the Subcommittee "Archives and Records Management" and Vice-Chair of the Committee "Documentation and Information" in UNI (the Italian Standards Organization). He is also the Italian representative in a few ISO Working Groups on records management. He has authored articles and essays on scholarly journals, as well as the Italian translations of EAD and OAIS.

**Dr. Milan Mihaljević** is Professor at the Old Church Slavonic Institute, Zagreb, Croatia. He holds a PhD in linguistics from the Faculty of Humanities and Social Sciences, University of Zagreb. As an adjunct member he was Lecturer of the Old Church Slavonic Language, Lecturer of the Slavic Comparative Grammar, and Lecturer of the Generative Linguistics at the Faculty of Humanities and Social Sciences, University of Zagreb. His fields of interest are grammar of the Croatian Church Slavonic and contemporary Croatian language and comparative Slavic grammar.

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