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AN AUDIOVISUAL DOCUMENT – AUDIOVISUAL HERITAGE: CONCEPTS CORRELATION

The article is devoted to the urgent issue of definition of the concepts «audiovisual document», «audiovisual heritage» and their correlation, which is important for clarifying of the conceptual apparatus of audiovisual archival studies.

Key words: the audiovisual document, the audiovisual heritage, the audiovisual archival studies.

In recent decades, takes place a growing scientific interest to the problems of audiovisual archival studies, its philosophical and theoretical comprehending¹ indicating positive developments in the course of its scientific and institutional framework. The momentum of this process was enhanced by the increasing importance of audiovisual documents in the formation and distribution of a new form of historical memory with archives as main depositories of this memory.

Varied directions of researches and foundation of a new scientific discipline desperately need dynamic terminological support and conceptual «transparency» and consistency of terminology tools in audiovisual archival studies.

Analyzing historiography of terminological research, we should note that «audiovisual» field of conceptual and categorical apparatus for national archival studies has not been the object of special scientific explorations yet. Paying tribute to the works of L. Prokopenko, S. Zozulya, O. Shcherbakova, which covered some terminological aspects, we have to recognize their failure especially in terms of overcoming the differences between the rapid development of audiovisual archival studies compared to its conceptual support. Instead, we can say that at the present stage in world practice, a system of terms which are widely used in professional communication to describe concepts in the field of audiovisual archiving is consistently being developed. The most important «achievements» in sense of terminological material are contained in the writings of R. Edmondson, Birgit Kofler, and H. Harrison.

In this article, we restrict research features of formation and evolution of two key notions: «audiovisual document» and «audiovisual heritage», shed some light on their nature and content, and specify these concepts through comparison with one another to define their semantic limits.

The etymology of the term «audiovisual document» reaches 1960-ies, when archives and libraries were purposefully completed with cine-, photo- and

phono-documents. At this time, within a number of disciplines of documentary communication cycle, occurred the formation of the very term as well as attempts to its interpretation. In soviet source and archival studies in linguistic turn was introduced the notion «cine-photo-phono-document»² as generalizing to the concepts of «cinedocument», «photodocument» and «phonodocument» that since the edition of the «Brief Dictionary of Archival Terms» (1968) received the status of figurative and sound documents³.

In the 1980-ies, with the emergence of fundamentally new means for fixing the information transmission and reproduction, including video recording and, accordingly, a new type of a document – a videodocument, which a priori did not «frame» into the boundaries of the usual concept of «cine-photo-phono-document», increased the efforts of specialists in finding the most appropriate term not only at the level of form, but also concerning its semantic content. Hence, published in 1983 terminological standard of records management and archival affairs (GOST 16487-83 «Records Management and Archival Affairs. Terms and Definitions») fixed the term «audiovisual document», which is defined as a document that contains graphic and audio information⁴.

Confirming that the institutionalization of this notion took place in accordance with the general level and directions of scientific research in foreign terminology studies is done by the fact that in 1983 the International Organization for Standardization (ISO) developed international standard ISO 5127-11-83 «Documentation and Information. Terms and Definitions. Part 11. Audiovisual Documents».

In the post-soviet period, the development of documents and archival studies stimulated the need to clarify the concept of «audiovisual document». However, in the first Ukrainian terminological



standard of records management and archival affairs (1994)⁵ and the short explanatory terminological dictionary «Archival Studies» (1998)⁶, definition of an audiovisual document was reproduced due to GOST 16487-83. Only in the new edition of the native terminology standard on records management and archival affairs (ISO 2732: 2004)⁷, definition of an audiovisual document was slightly enlarged and presented as follows: a document which is presented as an image and (or) audio recording for fixing and (or) reproducing of which appropriate equipment is used. A similar definition was proposed in ISO 4419: 2005 «Information and Documentation. Audiovisual Documents. Terms and Definitions»⁸.

By definition, an audiovisual document matches the interpretation of ISO 5127: 2001 «Information and documentation. Dictionary»⁹, according to which «audiovisual document» is defined as a document that contains linked images with sounds (or not) for the use of which mandatory equipment is employed according to whether it serves as a document for viewing or listening» (author's translation).

But the professional area of library studies fixed the term «audiovisual» as defined similar to the definition in the already mentioned ISO 4419: 2005 except that the notion «documents» is replaced by «materials»¹⁰. The use of the notion probably should be connected with the influence of the English library and information terminology when in the defined terminological combination preference is given to definitions of the term «materials» instead of «documents».

An important contribution to solving the problem of the essence of the concept of an «audiovisual document» and its introduction to the theory of audiovisual archival studies was made by foreign experts, namely: R. Edmondson, Birgit Kofler, V. Mahidov, H. Harrison and others.

Not with a view to presenting a comprehensive disclosure of Russian variant for the term «audiovisual document», we confine to considerations of the known researcher W. Mahidova. In the monograph «Cine-Photo-Phono-Documents in the Context of Historical Knowledge», the author notes that an «audiovisual document» is a unifying and general concept concerning such terms as «cinedocument», «photodocument», «phonodocument» and «videodocument»¹¹. It should be noted that to the term «audiovisual document» is preserved the approach, which was previously applied to the concept of «cine-photo-phonodocument».

A well-known expert in the field of audiovisual documents B. Kofler, summarized the substance of their concept in the following list:

«– video records (with sound track or not), regardless of the physical medium and method of entry, such as films, filmstrips, microfilms, magnetic tapes, kinescopes, videograms (videotapes, DVDs), optical laser discs intended for public TV show or any etc., and also for public access;

– recording, regardless of the physical medium and method of recording, for example, magnetic tapes, discs, soundtracks of audiovisual recordings, optical laser discs intended for promulgation by the broadcast media or any other means, as well as for public access.

All of these documents have cultural significance»¹².

We should note that this definition does not include photodocuments that many researchers attribute to audiovisual documents.

Similar interpretation of audiovisual document is provided by the library consultant of Open University in the UK H. Harrison in his book «Audiovisual Archives: a Practical Guide» (1995)¹³, which, by the way, quite rightly points to the lack of common definitions of the term¹⁴.

One of the best, in our opinion, attempts to present and explain the term «audiovisual document» was made by the Australian scholar, a recognized global audiovisual archivists, R. Edmondson in his famous work «Audiovisual Archiving: Philosophy and Principles». The author, based on the analysis of different options for the definition of concepts presented in the international scientific space, offers to use its definition as «a product comprising reproducible images and (or) sound on media whose:

recording, transmission, perception and understanding require technical equipment;

visual and (or) audio content has linear duration targets aimed at interconnection of this content, instead of using the technology for other purposes»¹⁵.

Overall, foreign tradition demonstrates a broad approach to the definition of «audiovisual document». It can be affirmed in view of the analysis of the Resolution 33 C / 53, adopted in 2005 by the General Conference of UNESCO, which on October, 27 declared the World Day of Audiovisual Heritage. This document, in particular, emphasized the broad sense of the term «audiovisual documents» that actually was equal to the notion of «audiovisual heritage»¹⁶. We believe that during the last decade under the influence of the Resolution, the concept «audiovisual heritage» has become a noticeable spread in the scientific literature and practice (attempts of its determination occurred in the early 1990s) and is often used as a synonym to the term «audiovisual documents».



However, it would be incorrect to talk about their complete identity and synonymy. Following the interpretation of the term «audiovisual heritage» offered by B. Kofler¹⁷, and distinguishing it from the concept of «audiovisual document», R. Edmonson determines component structure of the audiovisual heritage as follows:

- recordings of audio, radio, film, television, video, or other products containing moving images and (or) sound intended or not intended for public distribution;

- objects, materials, works, including intangible, relating to audiovisual documents from the technical, industrial, cultural, historical or other viewpoint; this list includes materials of cine industry, broadcasts and sound recordings, such as literary works, scripts, posters, advertising materials, manuscripts and props (sets and costumes);

- concepts for preservation of outdated skills and conditions related to playback of media;

- non-literary or graphical materials such as photographs, maps, manuscripts, slides or other similar works, selected in a certain way¹⁸.

As one can see, «audiovisual heritage» is a complex multidimensional concept, which fundamental part consists in «audiovisual documents». As for the other components of audiovisual heritage, they are a direct reflection of the diversity of manifestations of the concept of «audiovisual document», which, according to V. Mahidov, acts in «several equitable ways: a document, a historical source, an information source, a product of creative activity and a piece of art»¹⁹.

Of course, despite the close relationship, not all of audiovisual documents can be audiovisual heritage, but only those that in terms of current interests and for future generations are a valuable resource of human knowledge and forms of expression. Being recognized by the society as values, such objects of audiovisual heritage undergo preservation and updating, and the leading role in the implementation of the tasks is assigned to special social and cultural institutions, archives, libraries and museums.

Obviously, the other components of the proposed definition of «audiovisual heritage» fit into the operation of these institutions, but require detailed study with the aim of isolating and distributing them to the areas of archives, libraries and museums.

From all the foregoing it follows that an «audiovisual document» and «audiovisual heritage» are complex and multifaceted concept, full certainty and an adequate understanding of which still does not exist. It is obvious that with the advent of new approaches in scientific discourse to the analysis of

these terms, their interpretation will be expanded and, therefore, will require regulatory consolidation.

When it comes to correlation of these concepts, their identification, in our opinion, is unfounded because the definition of an audiovisual document is a terminological part of a meaningful field of audiovisual heritage.

Promising seem to be future developments of the abovementioned problems in terms of refinement and expansion of the conceptual-categorical apparatus to terms of audiovisual archival studies that will contribute to enrich the theoretical and methodological base and diversification of problem-thematic range of the discipline.

¹ Эдмонсон Р. Аудиовизуальное архивирование. Философия и принципы [Электронный ресурс]. – Режим доступа: <http://www.unesco.kz/publications/ci/moscow/audiovisual-archives.pdf>. – Загл. с экрана.

² Див., напр.: Ермакова Н. И. Заширокое использование кинофотофонодокументов // *Вопр. архивоведения*. – 1964. – № 3. – С. 59–64; Кривошеин Л. Н., Фесуненко И. С. Об использовании кинофотофонодокументов (методика и опыт) // *Вопр. архивоведения*. – 1963. – № 1. – С. 25–36; Кунтиков И. Н. Кинофотофонодокументы в научных исследованиях // *Вопр. архивоведения*. – 1962. – № 2. – С. 55–59; Маркітан Л. П. Кінофотодокументи як історичне джерело // *Іст. джерела та їх використання*. – 1971. – Вип. 6. – С. 60–67; Никулаев Н. С. О некоторых критериях отбора кинофотофонодокументов // *Совет. архивы*. – 1968. – № 2. – С. 84; Пушкарев Л. Н. Источниковедческие проблемы кинофотофонодокументов // *Совет. архивы*. – 1968. – № 2. – С. 89.

³ Краткий словарь архивной терминологии. – М. ; Л., 1968. – 57 с.

⁴ ГОСТ 16487–83. Делопроизводство и архивное дело. Термины и определения. – М. : Госстандарт, 1984. – С. 3.

⁵ ДСТУ 2732–94. Діловодство й архівна справа. Терміни та визначення. – Київ : Держстандарт України, 1994. – 33 с.

⁶ Архівістика : термінол. словник / авт.-упоряд.: К. Є. Новохатський, К. Т. Селівєрстова [та ін.]. – Київ, 1998. – 106 с.

⁷ ДСТУ 2732 – 2004. Діловодство й архівна справа. Терміни та визначення понять. – Київ : Держспоживстандарт України, 2005. – 31 с. – (Національний стандарт України).

⁸ ДСТУ 4419:2005. Інформація і документація. Документи аудіовізуальні. Терміни та визначення понять. – Київ : Держспоживстандарт України, 2006. – 14 с. – (Національний стандарт України).

⁹ Information and documentation: Vocabulary: ISO 5127: 2001. – Printed in Switzerland. – 152 p.

¹⁰ Работа с аудиовизуальными материалами в массовой библиотеке : метод. рекомендации / Гос. респ. юношеская б-ка РСФСР. – М., 1974. – С. 3; Терминологический



словарь по библиотечному делу и смежным отраслям знания / Б-ка по естественным наукам РАН. – М., 1995. – С. 18.

¹¹ Магидов В. М. Кинофотофонодокументы в контексте исторического знания. – М. : РГГУ, 2005. – С. 10.

¹² Kofler B. Legal questions facing audiovisual archives. – Paris : UNESCO, 1991. – P. 10–13.

¹³ Harrison H. Audiovisual archives: a practical reader. – Paris : UNESCO, 1997. – 429 p.

¹⁴ Харрисон Э. Отбор материалов в аудиовизуальные фонды // Мир библиотек сегодня : науч.-информ. сб. – 1997. – № 1. – С. 50–56.

¹⁵ Эдмонсон Р. Аудиовизуальное архивирование. Философия и принципы [Электронный ресурс]. – Режим

доступа: <http://www.unesco.kz/publications/ci/moscow/audiovisual-archives.pdf>. – Загл. с экрана.

¹⁶ Акты Генеральной конференции 33-я сессия Париж, 3–21 октября 2005 г. Т. 1 : Резолюции [Электронный ресурс]. – Режим доступа: <http://unesdoc.unesco.org/images/0014/001428/142825r.pdf>. – Загл. с экрана.

¹⁷ Kofler B. Legal questions facing audiovisual archives. – P. 10–13.

¹⁸ Эдмонсон Р. Аудиовизуальное архивирование. Философия и принципы [Электронный ресурс]. – Режим доступа: <http://www.unesco.kz/publications/ci/moscow/audiovisual-archives.pdf>. – Загл. с экрана.

¹⁹ Магидов В. М. Кинофотофонодокументы в контексте исторического знания. – С. 35.

Стаття присвячена актуальній проблемі визначення понять «аудіовізуальний документ», «аудіовізуальна спадщина» та їх співвідношення, що є важливим для уточнення понятійного апарату аудіовізуальної архівістики.

Ключові слова: аудіовізуальний документ, аудіовізуальна спадщина, аудіовізуальна архівістика.

Статья посвящена актуальной проблеме определения понятий «аудиовизуальный документ», «аудиовизуальная наследие» и их соотношения, что является важным для уточнения понятийного аппарата аудиовизуальной архивистики.

Ключевые слова: аудиовизуальный документ, аудиовизуальное наследие, аудиовизуальная архивистика.