

# news from ica Flash



**User centered:  
a glimpse in tomorrow's archives**

N° 39 APRIL 2020

## Focus: Audiovisual archives



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Archives+ Project at Manchester Central Library, presented by Peter Lester at DTAA delaide2019.

User-centred archive design, the principal theme of last year's Adelaide Conference, continues to remain a live issue for the international archiving community today.

There is one category of archive, audio-visual, for which this is a recurrent and far-ranging topic, extending far beyond research circles alone. Audio-visual archivists were among the first to embark on digitisation programmes and to look into the possibilities offered by new technologies, such as artificial intelligence and crowdsourcing, for boosting the accessibility of their collections.

Their experience has shed greater light on the challenges and difficulties that audio-visual

archives are likely to face in the years and decades ahead with regard to the role of users, the challenges of digitisation and digital archiving, the use of new technologies for automatic collection description purposes, copyright and data privacy. All these points and more are addressed in his article by IFTA Secretary General Brecht Declercq and resonate with discussions in progress in the international archiving community. They will doubtless prompt further debate around the Adelaide Conference theme.

For her part, Agnès Magnien, Director in charge of Collections at INA, describes her organisation's unique experience of collection digitisation and accessibility by proposing

a complete case study into the true cost of the investment needed to cater to these challenges. Finally, the ideas emerging from the Photographic and Audio-visual Archive Group presented by David Iglesias serve to provide a link between specific and more general considerations.

Discussions at the Adelaide Conference clearly struck a chord with those present, in particular the 2019 cohort of New Professionals, who were quick to relate the issues raised to their own professional experience. This is reflected in their contributions on indigenous archives (Angela Schilling), an interview with Elizabeth Shepherd, keynote speaker at the conference (Laura Luca), comparative analysis of user-centred approaches (Maria Papanikolaou), a case study with regard to the situation in India (Priyanka Kaushik) or ethical considerations (Anne-Flore Laloë).

Human aspects are also fundamental to work on the Records in Contexts standard, as Florence Clavaud explains using the example of the practical changes from which users may benefit through the introduction of RiC-O ontology.

The new situation we are in as a result of the Coronavirus pandemic makes it mandatory to put in place new dematerialized access ways to our fonds and provides the opportunity to engage new audiences.

The discussion undertaken by the community about how to put the user at the center of what we do can help us in this approach.



**Marianne Deraze**  
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## Flash

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**The International Council on Archives (ICA)** is dedicated to the advancement of archives through international cooperation. Archives, by providing evidence of human activities and transactions, underlie the rights of individuals and states, and are fundamental to democracy and good governance. In pursuing the advancement of archives, ICA works for the protection and enhancement of the memory of the world.

*Flash* communicates news on ICA activities and highlights current issues in archives. It is the complement to the in-depth professional reflection, reports and debate in *Comma*. The ICA publishes *Flash* twice a year as a membership benefit. Contents may be reproduced and translated in part or in whole, provided that credit is given. Information in this issue of *Flash* was current at the closing date for production on 8 March 2018.

*Translators: Yves Lapointe, Anna Dysert, Marianne Deraze, Christine Cross, Annick Yonga, Céline Dubuis, Suzanne Ndedi Penda, Chaimae Boulhilat, Pierrick Jeancolas, Christine Trembleau. Most translations are provided by volunteers: please think of offering your help for just a few hours every six months!*

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ISSN: 1728-533X. Dépôt légal à parution.

# Feels like heaven?

Five major challenges for audiovisual archives in the era of “full digitisation”



78 rpm instantaneous lacquer disk, by Brecht Declercq.

*“In an age where global audiovisual communication has become a highway of social media traffic, audiovisual records offer us the opportunity to transcend the limitations of time and place. Audiovisual archives convey messages from one era to another. It is the audiovisual archivist’s responsibility that the messages captured are reliable, authentic, persistent and complete.”*

This quote comes from the Call for Papers of the Joint Conference that the International

Federation of Television Archives (FIAT/IFTA) and the International Association of Sound and Audiovisual Archives (IASA) will jointly be organizing in October 2020 in Dublin. When reading this statement, one might think that the digital transformation has led audiovisual archives beyond the classic challenges of archives management. Nothing could be further from the truth. In my opinion, audiovisual archives today face five major challenges.

The first challenge I’d put forward in the era of full digitization is... digitization. Analog audiovisual carriers, especially magnetic tapes, degrade rapidly. But maybe worse: the players are becoming obsolete, spare parts are no longer available and specialized knowledge disappears. Experts agree that these two effects combined will make large-scale digitization of audiovisual carriers effectively unaffordable sometime between 2023 and 2028. This two-headed monster that Mike Casey (Indiana University) called “Degralescence” is almost defeated in some places in the western world. But elsewhere it got the help of its villain accomplices Dissension and Austerity. FIAT/IFTA’s annual Timeline survey showed in 2019 that even in prosperous Europe almost half of the audiovisual archives is not yet halfway done with getting their collection digitised. In 2019 the UNESCO Information for All Programme (IFAP) together with IASA surveyed magnetic tapes collections worldwide. While the results are being processed fear has it that millions of carriers are still waiting to be rescued. When it comes to audiovisual digitization, it is time to shift the efforts not one but two gears up.

With the digitization race still on, a second huge challenge is awaiting us. The written terms we formulate our queries in aren’t there in audio or video, so textual description is required to make audiovisual archives searchable. Furthermore, the exploding amount of audiovisual material produced by humankind also has huge archival impact. Describing all images and sounds manually is no longer an option. Since 25 years or more it has been anticipated that algorithms could take over this task. No wonder that

audiovisual archives were amongst the first ones to jump on the bandwagon of artificial intelligence. But the conversations on this topic have an interesting parallel with teenage sex: everyone talks about it, but hardly anyone really knows how to do it. Still many think that all the rest are doing it, so they claim that they are doing it too. When push comes to shove, according to a FIAT/IFTA survey from 2017 only one out of ten audiovisual archives already leaves archival description tasks to the computer.

When it comes to making their mark online, audiovisual archives have to deal with a third, tough challenge: copyrights, ethical and privacy rights. It might not always seem so, but most audiovisual archives would definitely love to show and tell more online, because the value is in the use. But a first hindrance is called copyright, preventing audiences worldwide to get online access to the archives they oftentimes funded through their tax payments. On the other hand many archives are heavily pushed to look for sources of revenue beyond the eternal government subsidies or grants, such as... archival sales. Add to that: the recent tightening of privacy legislations, for example in the European Union. If faces and voices are considered personal data, trying to obtain consent for just about every fragment they’d like to publish online becomes an immense challenge for European archives. At the FIAT/IFTA conference in 2018, Gianna Bianchi-Clerici, member of the Italian Privacy Authority, said what many thought but no one dared to say: General Data Protection Regulation legislation (GDPR) is de facto impracticable for audiovisual archives. ●●●



Microcassette, magnetic tape carrier, Brecht Declercq.

●●● The fourth challenge I'd like to raise is about digital preservation. The digital storage infrastructures of many audiovisual archives are comparable to those of major banks. Evidently also the required competencies of audiovisual archivists are rapidly changing. It is all about digital sustainability, system documentation, avoiding vendor lock-in, fighting file format obsolescence via large scale migration operations, etc. Digital operations can be done on a much larger scale than manual ones, but "digital" is not a synonym for 'no effort required.' At least one iron law of the analog archive also applies

### FIAT/IFTA – IASA CONFERENCE 2020 26 TO 29 OCTOBER 2020 IN DUBLIN

For the first time in more than 25 years the FIAT/IFTA Executive Council and the IASA Board have decided to join forces and organize a joint conference with an integrated programme. The 51<sup>st</sup> IASA Conference will also be the 44<sup>th</sup> FIAT/IFTA World Conference. Together with our host RTÉ, a long-standing and active member of both organisations, we bring together the two leading associations in broadcast, media, sound and audio-visual archiving.

in a digital one: nothing is ever preserved, everything is just being preserved.

The fifth and final challenge is less visible than the others, but all the more sensible. It's about legitimacy and repositioning in a changing social and political landscape. Audiovisual heritage is probably the only kind of tangible heritage of which by far the largest collections are acquired, stored, digitised, managed and used by institutions who rarely have it in their mission to do so: broadcasters and other media organisations. But heavy financial pressure often urges them to refocus on their core business and decrease archival investments. Still, their archives often sharply show the internal contradictions of society, relativizing the present through a confrontation with the past. Especially public broadcasters' archives can be a defiance to those wanting to impose simple solutions for complex problems. This means that a strong shield for the protection of democracy is threatened.

Notwithstanding the five challenges outlined above, audiovisual archives are above all a treasure trove of great opportunities. Their unique value for our society today is in the combination of two major assets: the storytelling power of the past stored on tangible and virtual vaults, and the imaginative power of sounds and moving images. These two together can transform each audiovisual archive into a laboratory where these strengths can jointly be expressed to the fullest, a gold mine of the individual and the collective memory.



**Brecht Declercq**  
Secretary-General  
at FIAT/IFTA  
Twitter: [Brecht\\_declercq](#)

# Let's mobilize for our audiovisual memory!

Moving images are omnipresent, sound is everywhere, at every moment we record and film for professional or personal needs. Born digital today, analogue yesterday, audiovisual archives deserve our full attention if we want to preserve our collective memory.

For 45 years, the [INA](#) has been committed to fulfilling its role as a heritage institution and has worked tirelessly each step of the way to pursue the rocky road of managing audiovisual archives and taking up its challenges: to heal, prevent, describe, secure and share. Among the tasks entrusted to the INA when the ORTF (Office de radiodiffusion-télévision française, National agency with broadcasting monopoly in France until 1974) broke up—and confirmed by the 1986 law on communication—was the preservation of archives produced by public radio and television. In 1992, the INA was given the task of organizing the legal deposit of radio and television, which was extended to Web media in 2006.

Its collections, which are of patrimonial and, for some of them, commercial value, can be briefly described in the following way: programmes produced and co-produced by public television channels and commercial mandates, recordings resulting from the legal deposit of radio and television (169 channels, recorded 24/7) and web media (14 000 sites, media user accounts on social networking platforms, i.e. more than 800 million tweets) as well as heritage

mandates covering the memory of audiovisual production, creation and live performance, including internationally.

Today, the department in charge of INA's collections has 450 employees and is responsible for 19 million hours, which increase by one million hours every year and are almost instantaneously accessible at the [Inathèque](#) and in more than fifty establishments in mainland France and overseas territories. An immense, vulnerable, fragile and naturally inaccessible heritage, which must be preserved in order to share it, and whose current ●●●



National Audiovisual Institute (INA), France.

●●● conservation issues can be summarized as follows. The INA has a conservation centre 60 km from Paris. This site, with a surface area of 74 000 m<sup>2</sup>, is made up of buildings constructed between 1930 and the early 2000s. The total capacity is 117 linear kilometers (lkm), with approximately 85 lkm occupied by the end of 2019. Given an average annual increase of 4 lkm, it is close to capacity.

Nearly two million physical audiovisual media are stored there: 600 000 boxes of films, 160 000 video tapes, 185 000 cassettes and 950 000 magnetic tapes. Given the construction methods and despite the installation of temperature control systems (18° for video and 12° for film and magnetic tapes) and hygrometry (+/- 50% and +/-35%), conservation conditions are not optimal and are the subject of constant attention.

A real estate master plan is underway in order to plan for the increase in the site's capacity for the next thirty years, combining the sorting and elimination of fonds, upgrading of conservation conditions, and a project to build new storage areas on the site.

In the first phase of implementation, the master plan should make it possible, within two years, to secure fonds affected by vinegar syndrome<sup>(1)</sup> or binder hydrolysis, in addition to improving working conditions for employees. The desire to improve storage conditions is mainly due to two reasons: the technical installations have aged and become less efficient, and the cost of maintaining these energy-consuming appliances raises questions.

(1) <https://www.ina.fr/contenus-editoriaux/articles-editoriaux/le-patrimoine-audiovisuel/>

The system must be rethought in its entirety (temperature and hygrometry objectives, organisation of media storage, nature of the equipment, volume of storage, etc.).

As early as the end of the 1990s, INA had decided to digitize its collections through the "Digital Backup Plan"<sup>(2)</sup> designed both to safeguard the contents and to make them accessible.

This project required a political decision, a sustained awareness-raising campaign to supplement the budget, the organisation of human resources and documentary and technical processes and processing chains. By 31 December 2019, we had reached 93% of the target set and digitised 1.750 million hours...

Today, the problem of preservation concerns both digitized files and born digital files, which today constitute the bulk of the collection. Securing the collections requires us to gradually organise a single form of digital storage for preservation files, whatever their provenance. Gradually, the capacity of our data centre in Bry-sur-Marne (60 Petabytes duplicated in another place in the Paris region) allowing, all the collections are being stored robotically on LTO 7<sup>(3)</sup> with migrations organised every three years.

As the aim of conservation is to make the archives accessible, we also much ensure traceability and description. In order to safeguard technical and documentary

(2) <https://institut.ina.fr/institut/statut-missions/plan-de-sauvegarde-et-de-numerisation>

(3) Linear Tape-Open (LTO) is a magnetic tape data storage technology.

systems (tools and processes) that are poorly documented and partly obsolete, we have developed a new "documentary description model" that merges the two existing environments (professional archives and legal deposit), and are currently developing a new data and metadata acquisition tool, a "data lake", a tool for the processing and consultation of metadata, and a web service for data access.

Convinced of the value of audiovisual archives—the heritage value that applies to fonds resulting from legal deposit as well as to the deposits entrusted to us and commercial value in the case of re-use and in order to remunerate the authors and contributors of audiovisual works—the INA is committed to the entire processing chain, from collection to broadcasting. Much remains to be done to save other collections throughout the world and much remains to be done to ensure conservation at the pace of daily audiovisual production. The preservation of this common good must be guaranteed by raising awareness among all, by the viability of the heritage institutions in charge and by the work of the women and men who care for it, devoting their time, experience and know-how to it with passion.



**Agnès Magnien**  
Chief Heritage  
Conservator  
Director of Collections  
National Audiovisual  
Institute, France



In INA's 16mm film repository.

# Image archives: facing the future

The ICA Photographic and Audiovisual Archives Working Group (PAAG), which brings together experts in the management of photographic and audiovisual heritage, was created in 2010 to support the archival community. Very useful resources have been created by the group since then and introduced to the community through publications and forums (the Short guides Series presented on the following page are only one example). But while delivering practical resources for the community, PAAG is also an ICA's think tank in the audiovisual field. This article is therefore dedicated to the challenges we see

for the future and reflects on the interest of heritage images to society. As archivists, the first thing we must consider is the need to have a thorough knowledge of the archival objects we are preserving. This knowledge relates to the object's form and involves the capacity to perform morphological analysis on the object's physical structure. It also relates to the material's content and requires the capacity to analyze and explain the image's iconography. We also need a knowledge of the legal status of the image and, of course, a professional training that regulates the quality of our work. Besides, it is important to bear in mind the social role held by the image in the traditional sense before the advent of the multimedia image. Analyzing the social role of the image then allows a better understanding of the cultural importance of the archive.

Images are a main element in contemporary society. They are prominent in communication; they open up possibilities for artistic expression. Their universal character, the historical legacy they carry, their testimonial value, their role in the construction of cultural identities, their original ingenuity in the representation of the world, their popularity, their semantic understandability at different levels, their contribution to abstraction, their value in personal learning and also their empirical transformation in the digital world, etc. make them an intrinsic part of our culture, our history and our contemporaneity.

These characteristics differentiate the photographic and audiovisual archives from other archives, consequently, when the archive is made available for society to use and reuse,

what we call archive socialization (1), we need to remember the global phenomenon that images represent. Thus, it is important to consider how to disseminate the archives participating in cultural, communicative, administrative or game activities in any environment and at any time.

The dissemination of the archives is achieved by means of a strategy that should respond to, above all, the commitment of the institution to serve the user but also to culturally enrich people. It also involves integrating new technologies like image recognition techniques and the possibilities for dissemination to, and recruitment of, new audiences.

Focusing on new audiences and knowing the widespread interest in heritage images, strategy is obligatory. First of all, the archiving strategy should be centred on the user and no longer on the technology. We have to view the citizen as active and participative, not just as a consumer of culture who will be delighted with what we make available to them. This does not mean that we give up innovation, but that we extend the concept, to see innovation also as the renewed use of existing technology. There is a great challenge that cannot be delegated to IT professionals but depends on our creativity.

It is difficult to know which technologies can be more useful in dissemination. But if we analyze and look at the current innovation projects, without being exhaustive, ●●●

(1) The Evolution of the Spanish archives Funds in the treatment of Photography: a path towards specialization, Joan Boadas I Raset, David Iglesias I Franch, Centre de Recerca I Diffusio de la Imatge, Girona City Council.



Il Cartastorie: Storytelling in the archives, Europa Nostra award winner project. The museum of the Banco di Napoli Historical Archives opens its physical and digital doors to the general public, by Damiano Falanga.

Engraving *The rabbit on the wall*, Museu del Cinema Collection - Tomás Mallol (1856).

●●● I think we can begin to imagine new approaches based on at least two concepts that are related: Storytelling and XR (Extended Reality). Social networks must be considered as the media in which things happen which is why it is important to stress the need to have strategies that allow us to use them to our advantage.

The creation of stories, or Storytelling, is a very interesting area for Archives, because it is free of rules and opens the doors to creativity. Creativity is something inherent to the human being and for archivists it is a key element in the development of the profession. Why should we limit our tasks? If we really want to open archives to society, "socialize the Archive", we have to resort to creativity and this is something that is not improvised, but it must be strengthened.

Strongly linked to storytelling we find virtual reality. This has greatly evolved in recent years and it is nowadays a powerful tool in dissemination. The most interesting thing for Archives is the possibility of mixing real and virtual environments. I think the more accurate term for this concept is Extended Reality (XR), even if Augmented Reality and Mixed Reality are similar concepts. In any case, this is interesting for the heritage field as the user can travel in three-dimensional space and time, which is a more enriching experience.

To open image archives to new audiences, it is essential to understand the relationship established between people and machines, because the game is played online and therefore, we have to cultivate this relationship. Technology must benefit the end user. It is important to understand that plenty of opportunities can be opened up: that of bringing culture to people's daily lives; that of using our urban environment as a set for our



Viewer for a stereoscopic photograph, by Negretti & Zambra, Museu del Cinema Collection - Tomàs Mallol (1900 ca.) Research on Virtual reality started longtime ago as it has the capacity to give the user an amazing experience.

stories; that of linking the virtual experience to the reality of our fonds; that of offering the possibility of interacting and therefore turning the user into an active subject; etc. Ultimately, the challenge we really have, is to exploit the narrative potential of our images and we can only achieve this goal through a professional approach to our work and creativity in the dissemination of our fonds and collections.



**David Iglésias Franch**  
President of the  
Photographic and  
Audiovisual Expert Group

## The ICA-PAAG Short Guide Series

The ICA-PAAG short guide series features a number of specialised publications regarding the management of photographic and audio-visual archives. These guides aim to mitigate the limitations symptomatic of general education and to orient the work of non-specialist archivists. The series published its first guide in 2014, a crucial moment for photography and video given the combined eruption of digital images and the financial crisis of 2008. These developments gave rise to a new industrial trend marked by the production and consumption of digital images on a huge scale. This created new opportunities and challenges for a number of sectors including archivists. It is therefore unsurprising that the first guides of the series focused on the management of photography and digital video.

Seven guides have been published so far:

- ▶ "The Digital Image Archive" by David Iglesias;
- ▶ "Digital Video Archive" by Pau Saavedra;
- ▶ "Management of Photographic Repositories" by Josep Pérez;
- ▶ "Long term preservation of digital media files: Guide lines and best practices" by Jean Varra and Eleonore Alquier;
- ▶ "Software for image management" by Rubén Alcaraz and Juan Alonso;
- ▶ "Colour management for digitisation projects" by Beatriz Martínez.
- ▶ "Managing photographic Heritage" by Joan Boadas has just been released in English and French.

These guides are available in Catalan, Spanish, English and French for ICA members. (1) As was the case in 2014, we find ourselves living in a moment of significant change. The European Broadcasting Union (EBU) News Report of 2019 for example, states that

(1) <https://www.ica.org/en/photographic-and-audiovisual-archives>



metadata is no longer essential for archival description, as "machines are becoming so sophisticated that they are able to detect relevant content even when the metadata is missing". (2) As Brecht Declercq pointed out, this statement is overly optimistic (3); however, it demonstrates how normalised AI's presence in the professional archival sector has become, as was especially apparent in the recent FIAT/IFTA conference in Dubrovnik. (4) These technological advances offer multiple opportunities for describing, preserving, accessing and making use of archival material, while at the same time ensuring that industry professionals acquire and update their specialised knowledge. The ICA Photographic and Audiovisual Archives Working Group is committed to continuing its work in creating an open network of specialised professionals who can share quality content amongst themselves. This in turn will spark intellectual debate regarding our methodologies and allow us to update our professional practice to properly plan new strategies for audio-visual archiving.

**Juan Alonso Fernandez**  
PAAG Member

(2) EBU. "The Next Newsroom: Unlocking the Power of AI for Public Service Journalism", 2019, p. 22.

<https://www.ebu.ch/publications/news-report-2019>

(3) [https://twitter.com/Brecht\\_declercq/status/1197445531641012225](https://twitter.com/Brecht_declercq/status/1197445531641012225)

(4) FIAT/IFTA <https://www.slideshare.net/flatifta>

# DTAAdeelaide2019: putting people at the center of what we do



D<sup>r</sup> Michael O'Brien, Kurna Elder, during the Welcome to Country Ceremony at DTAAdeelaide2019.

*"I would like to Acknowledge that the land we meet on today is the traditional lands for the Kurna people and that we respect their spiritual relationship with their Country. We also acknowledge the Kurna people as the traditional custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kurna people today."*

The "Acknowledgement of Country" is a formal process promoted in South Australia with the aim of ending the exclusion historically experienced by the Indigenous communities of this region. As Reconciliation SA states, "it promotes an ongoing connection to place of Aboriginal and Torres Strait Islander Australians and shows respect for Traditional Owners." (1) To become more open to Indigenous realities in the archival practice was precisely at the core of the conversations inspired not only by the sessions under the stream "Indigenous

(1) <https://reconciliationsa.org.au/welcome-and-acknowledgement-of-country/>

Matters" but with the Welcome to Kurna Country by Mickey Kumatpi Marrutya O'Brien, the opening keynote of the conference by Camille Callison, and the Indigenous Summit at the end of the week. The conference was a space to better understand Indigenous people's territorial, cultural, economical, legal and political claims, in the light of the United Nations "International Year of Indigenous Languages" and the accelerated implementation of the United Nations Declaration on the Rights of Indigenous Peoples in many countries.

In the 32 concurrent sessions a myriad of research projects and initiatives focusing on activist groups, refugees and immigrants, communities facing processes of reconciliation, care leavers, among other social groups, was an evidence of how archives and archival practice needs to widen its professional scope in order to meet the needs of a changing society. More than 500 delegates of 62 countries had the opportunity to attend 4 workshops, 8 Interactive Sessions, and 7 Lighting Talks, in addition to the concurrent sessions distributed in four streams: Innovation and Experimentation was centered on discussing innovative thinking and experimentation, linked to the question on the relevancy of archives and how they are integrating community/user-centered approaches into their daily work. (2) "Recordkeeping Systems", was focused broadly on the design of recordkeeping systems in different contexts. The aim of this stream was to look at practical ways of dealing with urgent issues, such as ensuring records can be preserved in business systems, especially

(2) Flash 38, p. 5.

complex technical databases, as well as issues around privacy and agency of "subjects" in recordkeeping practice. (3)

"Indigenous Matters", allowed Indigenous and non-Indigenous colleagues to share their experiences and projects, the role they, or their organization, play in the context of reconciliation and in the decolonization of the ways and means of archival organizations. (4) "Design and Transformation", gathered innovative projects and technical strategies to challenge current situations in the daily work of archivists and their own environment. "Designing the Archive" was inspiring and challenging because it allowed the conference delegates reimagining the archives, expanding the notions of the profession, and bringing together more voices into the debates related to recordkeeping. Putting people at the center of what we do as archival and information professionals promotes connections, humanitarian, cultural and historical connections as the one we witnessed when we acknowledged the traditional Country of the Kurna people of the Adelaide Plains.



**Maria Paula Garcia Mosquera**  
Responsable du  
Programme de l'ICA

(3) Flash 38, p. 5.

(4) Flash 38, p. 4.

**PRESENTATIONS AND VIDEOS OF  
DTAADELAIDE2019 CONFERENCE**  
[www.ica.org/en/dtaadeelaide2019](http://www.ica.org/en/dtaadeelaide2019)



## Review of the Adelaide Conference by New Professionals



New Professionals 2019-2020 group photo. From left to right: Angela Kim Schilling, Forget Chaterera, Maria Papanikolaou, Anne-Flore Laloë, Laura-Ioana Luca, Normand Charbonneau (VP Programme), Sharon Smith (Outgoing New Professionals Programme Coordinator), Priyanka Kaushik.

Discussions at the Adelaide Conference clearly struck a chord with those present, in particular the 2019 cohort of New professionals, who were quick to relate the issues raised to their own professional experience. This is reflected in their contributions on indigenous archives (Angela Schilling), an interview with Elizabeth Shepherd, keynote speaker at the conference (Laura-Ioana Luca), comparative analysis of user-centred approaches (Maria Papanikolaou), a case study with regard to the situation in India (Priyanka Kaushik) or ethical considerations (Anne-Flore Laloë).

# Archivist ethics and issues the profession is facing

Designing the Archive for the 21<sup>st</sup> century is a vast theme that allowed many different topics to be discussed at the ICA annual conference in Adelaide last October. Projects presented included everything from building design to records management workflows to indigenous cultures and spatial heritage. The diversity of the issues covered indubitably bears witness to the many sides of the archival profession: there are so many archives and so many archivists! But, foremost, there are many ways of being an archivist. This raises all sorts of follow-up questions: in such a multifaceted archival setting, what does it mean to be an archivist? What standards should we abide to, how can we ensure practices are ethical and that these are relevant to society at large. And, crucially for me, as a new professional, where do I go from here? It's quite intimidating to be new to a profession that has so many sides and that is facing different issues.

For example, the technical skills needed to be an archivist are clearly different to what they have been in the past. I know that I have some technical ability, but rely heavily on support from my institution's IT services. I certainly am not fully attuned to questions of ethics and automation or discriminatory algorithms. Similarly, questions on the subject of community archives, representation, social activism, climate change or data protection: I attended some sessions on these themes, so I am less uninformed about them, but I am far from being able to formulate my own coherent opinion on them, let alone apply them to my everyday work. Add to this the fact that I have my personal interests which

I want to continue exploring and specializing in, it means that sometimes, in the midst of all this, I feel I can't see the forest for the trees. Therefore, for me, what emerged as the conference's central aspiration was that by inviting us to engage with so many topics, the point is not to all become experts in everything, but to become informed about many questions and to be able to take from each one what we need and to build on them as required by our professional settings. In a way, what I want to see more of is how to disagree constructively about our shared objective of delivering the goals of the [Universal Declaration on Archives](#) of "enriching our knowledge of human society, promoting democracy, protecting citizens' rights and enhancing the quality of life" of everyone.

Indeed, at times in Adelaide, tempers ran high because the so-called traditional approach clashed with new perspectives. I saw several discussions left hanging because there was little will to compromise or see that both approaches might benefit from the other point of view. This, I think, is a problem for our profession, and I believe today that how we sustainably marry theory (past and present) and practice in different archival settings and for all people is the biggest challenge I will be facing throughout my career. I trust that future conferences, and indeed the archival community generally, will help me navigate this, by continually exposing me to new ideas, inviting me to review my own practices, enabling me to engage with evolving questions, and allowing me to disagree sometimes, but in a constructive way.

A pier in South Australia, representing how I sometimes feel as a new professional: I'm facing an oceanic task, but at least there's some support along the way, by Anne-Flore Laloë.



Since returning to work after the conference, I have caught myself thinking about things that I hadn't really thought about before. Through this, I feel as though the new colleagues I met in Adelaide, especially my fellow New Professionals, came home with me and are helping me in my archival practice. This is what I see in the ICA logo's yin and yang of faces: together, we make a whole, we are there for the whole of society, and there is room for everyone. That is something to smile about, regardless of how much I know.



**Anne-Flore Laloë**  
Archivist, European Molecular Biology Laboratory, New Professional 2019-2020

# Decolonising by Design



Inga Marja Steinfjell, Director Sámi Archives, National Archives of Norway speaking at ICA Indigenous Summit, Adelaide Event.

For those at “Designing the Archive” – the 2019 ICA / ASA Conference hosted in the dry South Australian city of Adelaide – the idea that a shift in traditional archival practice is well underway would have been hard to ignore. Apart from a host of emerging topics such as the climate crisis and its issues for archival institutions, feminist archival theory and trauma-informed archives, the conference had programmed an Indigenous stream. As a young Australian archivist, and in particular one employed at the federal government’s assumed Indigenous archival space, the opportunity to be part of an international conversation on the topic was incredibly exciting. This conversation, led by a cohort of international First Nations archivists, marked a strong feeling that as colonial as the profession inherently is, it can also bring healing and strength to Indigenous people the world over – if led by Indigenous communities.

The Indigenous stream of the conference consisted of several presentations, workshops and panels each day focussing on Indigenous archives. An inaugural one-day Indigenous Matters Summit was hosted after the close of the formal conference proceedings. At this event, the newly formed ICA Expert Group on Indigenous Matters (EGIM) presented the Adelaide Declaration. The purpose of this document is to guide and commit the archival profession to actively supporting commitments made under the United Nations Declaration on the Rights of Indigenous Peoples and working towards the decolonisation of the archive. The Summit served as a closer discussion of the issues presented throughout the week of the conference. Two notions that were of considerable weight to me throughout both events were the notion of Indigenous design”, and of “slow archives”. The concept of Indigenous design is not new to the Australian national

discourse – the importance of indigenous knowledge systems are time after time shown in land and country management, cultural safety and care, and more – particularly in days of imminent environmental, social and political breakdown. Similarly, Indigenous design in the way we appraise, process and make material available, as well as use data and technology, is important if we want to use archives to heal and move forward. Collaborating with Indigenous communities to access this knowledge is the only way we can know the best ways in which to do this. Mukurtu – an Indigenous-led open source CMS designed and managed by the Centre for Digital Scholarship and Curation at Washington State University and focused on safe community recordingkeeping – is one example of the ways in which the archival profession can effectively use Indigenous knowledge in information management.

Similarly, the notion of slow archives stood out to myself as an example of the paradigm shift that must happen if we are to decolonise the archive. Christen and Anderson, in their 2019 article “Toward Slow Archives” (1), referenced on multiple occasions throughout the week, state that ‘slowing down creates a necessary

space for emphasizing how knowledge is produced, circulated, and exchanged through a series of relationships. Slowing down is about focusing differently, listening carefully, and acting ethically’. In this way, we can archive with purpose – to use knowledge to tell truths, heal, connect and grow.

This shift in archival thinking cannot be tackled alone, by only one archivist or institution, or even nation. It takes collaboration and listening, and archiving with purpose, rather than with tradition or textbook. It takes a shift in thinking about our jobs as archivists, both in policy and through personal introspection. Led by Indigenous archivists, female and non-binary archivists and women of colour, a movement within the walls of the traditional archival professional was clearly felt. While not all may have experienced complete ease with this movement, it was clear that there is strength in numbers in such a momentous and timely shift.



**Angela Kim Schilling**  
Archives Officer,  
Australian Institute of  
Aboriginal and Torres  
Strait Islander Studies,  
New Professional 2019-2020

(1) Christen, K., & Anderson, J. (2019). Toward slow archives. *Archival Science*.



Indigenous Matters Summit, Group photo, by Robert Monteleone, Adelaide Event.

# Archiving with care: creating a kinder society

An interview with **D<sup>r</sup> Elizabeth Shepherd, Professor at University College London (UCL) and keynote speaker at the 2019 ICA Annual Conference: "Designing the Archive"**.

The 2019 ICA Annual Conference program explored ways in which individuals can be brought to the forefront of our work to ensure their needs and rights are properly met. Elizabeth Shepherd's [keynote address](#) focused on [MIRRA: Memory-Identity-Rights in Records-Access](#), a participatory research project that looks at social care records and the process necessary to access them. MIRRA aims to improve the way in which social care records are created and accessed to better reflect the individuals represented in the files and prioritise their rights. It also seeks

to improve practical and emotional support for those wishing to access their records. In an interview with D<sup>r</sup> Shepherd, she and I discussed what archiving with care means and what the wider implications are for society, as well as for new professionals in the archive sector.

When thinking about archiving with care it's important to look beyond the everyday tasks and into why we do them and most importantly, who we do them for, what is our profession all about? Most people would agree that archives are about people. Records reflect our experience on this planet, and so our work should revolve around people. The findings of the MIRRA project show that bureaucratic processes and thinking diminish the individual's voice and affects their rights. D<sup>r</sup> Shepherd states that these

findings should hopefully lead to "a change in orientation" so that "the voices of the people who are in the records in one way or another [are] heard and their rights and privilege given much greater prominence". This should in turn have a positive impact on a democratic and fair society as it can influence kindness in policy and create a more tolerant environment. In ensuring a focus on the individual and their rights, archiving with care can also play a part in issues around consent and trust in organisations, a topic which is becoming increasingly important. D<sup>r</sup> Shepherd recognises that the biggest challenges for adopting an archiving with care approach are finding ways of embedding human centred approaches within existing services and budgets and shifting mind-sets away from traditional ways of thinking about records and those represented within them. She is confident that consistent advocacy and appropriate education of new professionals will ensure that more and more people start understanding this concept.

In terms of teaching, D<sup>r</sup> Shepherd recognises the importance of teaching archival principles and theory which are framed by current research. At UCL, this means that some teaching has been influenced by participatory record keeping and community archiving, the focus of which is inevitably on the individual, their needs and their rights. In the interest of the new professionals' community, I will leave you with Elizabeth Shepherd's advice for us:

"Try and think really broadly about our social role and really take advantage of it. We've got to think about how we relate to the rest of the world rather than worry about defending our borders, and that means that people have to think differently about the professional jobs



D<sup>r</sup> Elizabeth Shepherd at DTAA Adelaide 2019 Conference.

that they want to do, the skills they need, where they are prepared to work, and to always be thinking beyond their immediate job role about what they could do that would interact better with the world around us, because otherwise there won't be a profession."



**Laura-Ioana Luca**  
ICA New Professional  
2019-2020  
[www.twitter.com/laurailuca](https://www.twitter.com/laurailuca)



# The “Allure” of user-centred approaches at the ICA Adelaide Conference

“A shift from the archivists and archival practices to the people”. With these words ICA President, David Fricker, summarized the importance of the ICA conference in Adelaide and signified a turning point to start thinking about our profession and practices in a more human-centred way, placing the people at the top of our work. Who are these “people”? The public, communities, our current and potential users, stakeholders, archivists and archival staff, are the “people” that archivists should pay attention to.

Among the topics covered at the conference, a challenging one was about users’ experiences. Archivists usually focus on preservation matters or obsess with processing and description, struggling to excel, for instance, creating finding aids. The American archivist [Hellen Tibbo](#) has described it as archivists “love affair” with their materials rather than with their users. On the other hand, the users are not always aware of the mission of the archives. Drawing from my experience in the American University in Cairo, the archives are perceived by the university personnel as solely storage places for “getting rid of the old papers and saving spaces in the offices”. Thankfully, things have been changing over the last few years and the conference gave insight into worldwide initiatives to improve users’ experiences. The Designing Thinking approach was used by different institutions for analysing users. Particularly, I was interested in the first stage of the methodology called as “Empathy”, which means a thorough understanding of people’s needs, feelings, desires, and concerns.

The National Archives of Fiji (NAF) employed empathy to identify how the Fijian public feel about the national archives ([session 4.1](#)). The results revealed that the NAF have low visibility and trust from society. Barriers included prevailing misconceptions, language barriers and geographic location. To break down these barriers, the NAF took the archival materials outside the archives space to the rural people instead of expecting the people to come to them. The locals go to engage with the archival process, helping to translate records, and acquire a knowledge of the archive’s usability.

From another perspective, the City of Sydney Archives organized a user-centred design project to transform the archives policies and systems to meet the needs of current and potential users and “position the archives, by design, for the future” ([session 1.2](#)). During the empathy stage the different user types were identified according to their search performance, service level they requested and the subject of archives they were looking for. A third example came from the European Molecular Biology Laboratory (EMBL), where users and creators are the same entity ([session 2.5](#)). The EMBL archive was set up through collaboration between archivist and creators, namely scientists, and thus the creators were at the same time co-designers of the archive.

At the conference, archival buildings were considered part of a human-centred approach. The Dutch Archivist [Eric Ketelaar](#) has described archival buildings as temples which convey the idea of surveillance and power, inapproachable by the public. But as Odile



Maria Papanikolaou at DTAA Adelaide 2019.

Welfele from Archives de France said during [her presentation](#), “Archives building[s] have to be made for people”. [Peter Lester](#) from the University of Leicester presented the Manchester City Council activity and interpretation plan for archives which included that the archives space should be designed for people to feel “at home”.

What I have learned from the above examples and the conference in general, is that the archives have to pass the archival threshold, going into the outside world and reaching to public, the people, taking “aggressive” action where we will not be waiting for users to come to us but we go and engage our users. The archives are traditionally connected with power. The word “Archives” derives from the Greek word arche which

means power or government. We have to re-imagine our position in society as archivists and think that the power we have, most importantly, the power the archives have, should be distributed and shared with the people or even better to shift it to the people. However, the challenges will be there for us to find the balance between our professional imperatives, rules and ethics with the human-centred approaches. Because we archivists have power and we are people.

## **Maria Papanikolaou**

Assistant University Archivist  
for Records Management  
Rare Books & Special Collections Library  
The American University in Cairo, Egypt  
New Professional Program 2019/2020

# Archives audience in India, how it is taken into account and the challenges for the profession



National Archives of India.

This article will provide a personal reflection on archive audiences and challenges from my experience working in the archival profession at the National Archives of India as well as my recent experience at the ICA Annual Conference in Adelaide. Returning to work after the conference, I have been thinking about the kinds of challenges we face in our archival institutions. In India, these include outreach, access, professional training for archivists, the credibility of the profession and electronic document management.

The archival audience in India mostly consists of research scholars working on a Dissertation, Thesis, Article, and/or Book. Nowadays, attempts have been made by the Archival Institutions Authorities to increase the reach of archives to include a broader audience of School, University and College Students and the general public. Across India, school group visits to archives have been encouraged, papers on archives have been introduced at university level and special interactive exhibitions and talks are being organised to increase the archival audience and create awareness about our responsibilities in the upkeep of this shared heritage.

We need to keep engaged and increase the audience, mainly with younger generations who could use the archive and provide a much better environment for its usage, understanding and heritage, administrative and legal value. In the context of expanding our use base, I have listed some of the suggestions provided by my mentor as well as outcomes of my learning from the Conference in Adelaide.

To encourage the audiences, an archive

could organise “thematic days”, such as anniversaries (birthdays of famous people, historical dates etc.) and offer guided tours, or online exhibitions with relevant documents from the archive - to give the audience a taste of what is kept by the archive. Some archives have events like “the archival document of the month/year” – they present online or analogue documents and write a small article about it. Some other archives (local archives for instance) offer special research services like the search for ancestors, the local history etc. to gain more users and to promote the archive itself.

Crowdsourcing in archives and special collections can take the form of transcribing handwritten documents, indexing genealogical records, identifying people and places in photos, correcting optical character recognition (OCR) errors in digitized newspaper collections, tagging or captioning historical images, adding pictorial content to maps, transcribing oral histories, and much more. The best use of crowdsourcing is when human judgment is required on a large scale in such a way that can be structured into relatively simple, fun tasks. And fun is a key concept here; the gamification of micro tasks keeps people coming back for more.

There are so many great projects going on around the world (several of them are international collaborations), but I will narrow it down to U.S. projects for now. Some smaller institutions are doing fascinating projects such as the [University of Iowa's DIY History project](#) to transcribe Civil War diaries, handwritten recipe collections, railroad correspondence, and financial papers.

The University of Texas–Austin is crowdsourcing the transcription and identification of “manuscript waste” used to bind books in the Middle Ages. Unsurprisingly, it's the big players that have the most prominent projects: the [Library of Congress \(LC\)](#), the [National Archives and Records Administration \(NARA\)](#), the [Smithsonian](#) and the [New York Public Library \(NYPL\)](#): Its crowdsourcing project “Kill Time, Make History” gathers a breathtaking array of tools like “[What's on the Menu](#)”, “[Building Inspector](#)”, “[Direct me NYC, 1940](#)”, “[The Stereograminator](#)” and “[Map Wrapper](#)”.

These initiatives and projects for new ways to broaden the reach of archives and increase our archival audience.

## Priyanka Kaushik

“Designing of college Archives” project volunteer, National Archives of India, New Professional 2019-2020



Priyanka Kaushik presenting the National Archives of India Exhibition.



## FAN Adelaide 2019

At Adelaide, the Forum of National Archivists (FAN) held a session during the main conference programme, as part of the larger conversation that took place at the conference. Approximately 50 members and observers gathered to hear and discuss presentations, including: “Surfacing Provenance in Shared Archival Heritage,” by Njordur Sigurdsson (ICA [EGSAH](#)) and James Lowry (University of Liverpool), on the history and evolution of the concept of provenance and its intersection with approaches facilitating shared archival heritage; “Safe Havens for Archives at Risk,” by Didier Grange (ICA [EGATTT](#)) and David Sutton (ICA [SAHR](#)), including an update on recent developments with the swisspace initiative to develop [guiding principles for such safe havens](#); and “Reimagining the archival models for the National Archives,” by Carey Garvie and Robyn Gamble, National Archives of Australia.

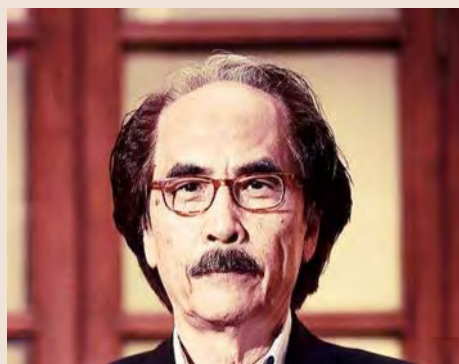
The FAN Kew 2020 meeting is cancelled due to the COVID-19 situation. For more information, please contact Jessica Squires ([squires@ica.org](mailto:squires@ica.org)) or Clarissa Angus ([InternationalStrategy@nationalarchives.gov.uk](mailto:InternationalStrategy@nationalarchives.gov.uk)) from the FAN bureau

**Jessica Squires**

FAN Coordinator

## ICA Fellows awarded in 2019

Simon Chu (Hong Kong)



Simon Chu has been an active member and advocate for the ICA for several decades, serving as Secretary General of EASTICA from 1997 to 2017, as a member of the SPA steering committee and corresponding member of the SAE. He developed the Post Graduate Certificate in Archival Study in cooperation with EASTICA and the University of Hong Kong, attracting students from many countries in the region. The first archivist and records manager for the government of Hong Kong, appointed in the early 1990s, he convinced the government to build a properly designed archives facility (1997) and continues the campaign to secure suitable archives legislation. Sarah Choy, one of his nominators, writes:

*“Simon is always proactive and vocal in advocating the importance of archives and records and challenging conventional beliefs and assumptions loud and clear in every opportunity he can find...I am particularly impressed by his patience and untiring effort in sharing his experience and knowledge with young people. He is an inspiring teacher...”*

Adrian Cunningham (Australia)



Adrian Cunningham has earned respect throughout the ICA and the archival community in Australia. He has authored more than 60 articles, many reflecting his deep commitment to standards for archives and recordkeeping. He has served as treasurer of PARBICA (2003-2011) leading the project to develop the influential PARBICA Recordkeeping for Good Governance Toolkit. He has been a knowledgeable participant in ICA's committees addressing the need for descriptive standards, developing the ICA-Req (2008) and advocating for their adoption as an ISO standard. He has been recognized as a Fellow of the Australian Society of Archivists and with the Emmett Leahy Award for services to records management.

One colleague has written: *“For over 30 years Adrian has been a recognized archival practitioner, widely experienced in leading projects across many countries focusing on good recordkeeping. He is a principal author, expert advisor and negotiator for international standards on software specifications and descriptive systems.”*

Nolda Römer-Kenepa (Curaçao)



For more than 12 years, Nolda Römer-Kenepa (1994-2006) served on the executive council of CARBICA, organizing workshops and training events including both the International African Diaspora Congress in 2003 and the 2nd Annual conference on the Preservation of Archives in Tropical Climates. She hosted the 2006 CITRA in Curaçao and subsequently served as Vice-President (CITRA) of the ICA, (2008-2012). Her nominators stress her organizational, leadership and administrative talents but also refer to her thoughtful manner.

Avril Belfon, current President of CARBICA remembers the 2006 CITRA: *“I recall her gracious and professional hosting of every aspect of the programme and specifically, her kindness to me as a new professional.”* Rita Tijen Fooh of Suriname was equally clear: *“She was my inspiration to dedicate and contribute to the archival profession in the Caribbean region as well as internationally.”*

# ICA Strategic Review

“ICA for its members, by its members”: this was the theme of the ICA strategic review carried out over 2019-2020. The goal of this strategic review was to try and make the process more inclusive of the ICA membership by gathering feedback via surveys, focus groups and interviews to create a strategy driven by member needs, rather than simply a top-down approach. A draft of the strategy will be presented to the Executive Board next meeting with a finalized version for approval by members at the General Assembly later this year.

We've received a huge amount of feedback from individuals, organisations, professional associations and national archives. All these contributions have been incredibly helpful and informative, and we were especially pleased with the 30% survey response rate. It may not seem like a lot but, on average, surveys only receive about a 15% response rate. The survey queried members about what they felt ICA did well, where it could improve and what it should stop doing. Below are two figures that show the response rates by membership

category and then by geographic region. It was very encouraging to see such a representative sample of the membership engaging in the survey. It helped me, as Secretary General, and the members of the Secretariat better understand membership expectations and needs. Members shared their views freely on all aspects of ICA work and when invited to contribute their thoughts on what the association did well, it was generally agreed that ICA was good at providing spaces to network, exchange ideas and advocacy.

The question that garnered the most feedback from the survey, along with the focus groups and interviews, was where ICA could improve. It has also proved the most difficult category of data to analyse as the feedback was wide-ranging, reflecting the depth and breadth of the ICA membership. For the sake of brevity, I will focus on only four main themes that emerged from across the membership:  
1) As ICA members you want the organisation's strategy to be reflective of the professional needs as expressed by its members.

2) As ICA members you want the organisation to be more transparent about its decision-making processes, finances, and the selection of governance committee members (e.g. Programme Commission and Executive Board).

3) As ICA members you want the organisation to make it easier to participate in its work/activities, but to be clear about volunteer commitment as well as expectations.

4) As ICA members you want the organisation to be more influential and work more closely with existing partners (e.g. IFLA, ICOM and ICOMOS) as well as to create new partnerships to further strengthen the position of the association and the profession.

I hope that those of you that read this but do not find your contribution reflected above will not be disappointed. The needs of the membership are vast and diverse, and trying to develop a common view for an international organisation is challenging.

Another issue that stands out as a challenge for the organisation at governance levels and elsewhere, is that of ensuring that ICA

“ICA has succeeded to bring together archives and archivists with very different legal and cultural backgrounds.”

*Category A member*

is inclusive, diverse and representative. The association is studying this question in its governance committees: The Programme Commission (PCOM) and Executive Board (EB). The Programme Commission (PCOM) is examining the issue in order to ensure the widest representation of perspectives regarding the direction of ICA's professional programme. The Executive Board is also considering how best to be inclusive and representative of different membership categories, geographic regions and professional discourses (i.e. archives, records management, information management) along with how best to facilitate efficient and effective decision-making.

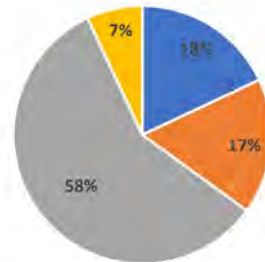
Questions around efficiency and representativeness in association governance are not unique to ICA and many sister organisations are facing similar issues. Finding the right balance is difficult. Nor is this the first time ICA has broached these issues, during the 2004 constitutional and strategic review, similar discussions took place. There is no silver bullet or one constant solution: these topics need to be revisited periodically to ensure that the organisation is travelling ●●●

% total participation by Category



■ Category A ■ Category B ■ Category C ■ Category D

% of geographic regions



■ Africa and Arab Countries ■ Asia and Oceania  
■ Europe and North America ■ Latin America and Caribbean

“Preparing professional tools and standards and updating them, raising global subjects and issues...”

*Category B member*

“ICA values archives and archivists, unites all archivists into one entity and tries to give archivists around the world the same skills.”

*Category C member*

●●● in the right direction and able to meet the needs to its members.

One interesting observation from the strategic review was when members were asked what ICA should stop doing. More often than not, the response was: nothing. Moreover, there were requests for the organisation to do more and offer more things for free. Perhaps in an ideal world with unlimited resources that might be a possibility, but the realities are that the ICA will need to make strategic decisions on where to spend members' contributions, based on the information we have received as part of the review and that will mean we will have to stop doing certain things.

Looking at all the data we've gathered, in my mind, the ICA strategic vision needs to be two-pronged, with inward and outward looking approaches. The association needs to be better positioned in the international arena: one clear request from the membership was for ICA to be more influential and the strategy will need to reflect that need along with considering the wheres and hows. Nevertheless, we cannot forget that we are an association paid for by our members and we need to be better at communicating what we do and be more transparent about our operations (e.g. appointments to governance committees, finances, decision-making and volunteering). We need to continue

developing and broadening the profession through networking opportunities, training and publications (e.g. standards, guidelines and tools).

The greatest challenge for me as Secretary General will be to bring together the different views expressed by members into one strategic plan for the next four years. There are still opportunities to discuss the strategy and I plan on giving a webinar to the membership on all that we have discovered from the strategic review along with the thinking about where we are going. I hope that the membership will continue to be involved in this process and thank them for the time they have taken to contribute.



**Anthea Seles**  
ICA Secretary General

“ICA creates avenues for knowledge exchange, networking, building solid foundations for the archives and records management professions by organising conferences and workshops to [...] expose young professionals to issues and themes in archives.”

*Category D member*

# ICA invites you to participate in the International Archives Week

8-14 June, Campaign theme is “Empowering Knowledge Societies”, #IAW2020

The archival, records and data landscape in the 21<sup>st</sup> century is changing public expectations, how we do our work, what constitutes credible evidence and how we protect our holdings. Our profession (data and information managers, document managers and archivists) can provide opportunities to ensure we deliver benefits to citizens and Knowledge Societies. What means to us Empowering Knowledge Societies?

**EMPOWERING KNOWLEDGE SOCIETIES IS ABOUT ARTIFICIAL INTELLIGENCE, DIGITAL PRESERVATION AND EMERGING TECHNOLOGIES**

Artificial intelligence and emerging technologies are quickly changing how we do our work, but we need to understand both the strength and weaknesses of these technologies in archives and records endeavours. What do they do well? What can they help us do better? How do we engage with these new practices? What are the ethical implications? These technologies will also impact how we preserve information and make accessible information (records and data), but we not only need to discuss this but there are persisting questions about how to preserve records and data in a sustainable, practical and cost-effective way.

**EMPOWERING KNOWLEDGE SOCIETIES IS ABOUT SUSTAINABLE KNOWLEDGE**

Sustainable knowledge is fundamental to sustainable development and the achievement of development initiatives like the Sustainable Development Goals (SDGs). At the core of

these initiatives is the need for trustworthy information, regardless of format. Sustainable information is also about how we protect our holdings from climate change, theft, looting, and illicit trafficking. It also about looking beyond what is done to the archives and records institutions and examining our impact on society and the environment.

**EMPOWERING KNOWLEDGE SOCIETIES IS ABOUT TRUST AND EVIDENCE**

In the age of “alternative facts”, “fake news”, misinformation and cybersecurity threats, the need for trustworthy evidence (records, information, data) has become ever more essential. What is our role in this space? Who are our allies? What is the role of records and archives professionals in the area of internet governance?

Trust and evidence also mean reaching out and understanding what our users need, so that they can believe in what we do and how we acquire, preserve and make accessible information. How do we empower them? To empower us?

How do we better explain and advocate for the essential role played by archivists and information professionals in the Knowledge Societies of the 21<sup>st</sup> century? From paper to digital, how are you Empowering Knowledge Societies with your work? Let's challenge what people think we do! Help us tell the world what archives in the Knowledge Societies are about!

Share with us your vision of archives and your profession from Monday 8 to Sunday 14 June 2020!







## How to plan a successful International Archives Week step by step?

You have several options...

### 1. ORGANISE AN EVENT

From Monday 8 to Sunday 14 June 2020, Publicize the role of archives and share your experience and the importance of your work. Prepare your project for the International Archives Week 2020:

1. Starting from today, save the date from Monday 8 to Sunday 14 June 2020
2. [Get inspired](#) by what your colleagues around the world have organized [the previous years](#) and planned on the [International Map 2019!](#)
3. Under the theme "Empowering Knowledge Societies", choose right now your project to participate in the event: an online exhibition, a slide-show, radio programme or video interview, explain your work, raise the profile of your colleagues and explain how they can help other departments in your institution or your company.
4. In order to facilitate your events, ICA makes available on its website [customizable communication templates](#) (posters, bookmarks, etc.) and an [instructions guide to download Canva](#).
5. Publish your event using OpenAgenda: online exhibition, conference, radio show, contest or workshop, celebrate the International Archives Week with your colleagues and the general public. Advocate toast the achievements and

celebrate the events under "Empowering Knowledge Societies".

[Showcase your event here.](#)

Please note that you are responsible for the content that you publish in the agenda. In particular, you must ensure that you have released the rights to the images because they may be reused by third parties

6. From Monday 8 to Sunday 14 June 2019 please think of taking photos of, as well as your celebration and [send them to us](#) or post them on your Social Media channels using the hashtag #IAW2020! ICA wants to highlight your projects and the dynamism of archivists and records managers! Follow the events on the Social Media: Facebook, Twitter, #IAW2020. Help us to create #IAW2020.

### 2. WRITE AN ARTICLE ON THE ICA BLOG

Write an article about your job and share your vision of your work and your role in "Empowering Knowledge Societies". The 21<sup>st</sup> Century is bringing new challenges. Artificial Intelligence, Digital Preservation and Emerging Technologies, Sustainable Knowledge, Trust and Evidence, how are you ambitioning to respond to those issues? Let's challenge what people think we do! Help us tell the world what archives in the Knowledge Societies are about! We have dedicated a day for each challenge, so you can choose your involvement :

**Monday 8<sup>th</sup> June** Opening Statement

**Tuesday 9<sup>th</sup> June** Sustainable Development Goals (SDGs)

**Wednesday 10<sup>th</sup> June** Digital Preservation

**Thursday 11<sup>th</sup> June** Trust and Evidence

**Friday 12<sup>th</sup> June** Sustainable Archives and Climate Change

**Saturday 13<sup>th</sup> June** Open Standards and Open Tools

**Sunday 14<sup>th</sup> June** New Professionals

Share with us your vision of archives and your profession, and send us right now your text to be published on the [ICA blog](#). If you look forward to [more details about the topics](#).

Technical characteristics  
Number of words: 300-400

Image: 400 x 400 jpeg

Language: French or English

Profile photo of the author: 400 x 400 jpg

Deadline: 30 April 2020

### 3. JOIN #ANARCHIVELS

What is an Archive? To celebrate International Archives Day on Tuesday 9<sup>th</sup> June, the archival community is called upon to complement the hashtag #AnArchivels with its opinion. Based on the opinions expressed by the community on social networks, the best contributions (text and photos) will be chosen to design promotional banners that will support the 2021 campaign. So, up to you, #AnArchivels...



**Christine Trembleau**

Marketing and  
Communications Manager

# INTERNATIONAL ARCHIVES WEEK

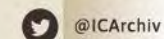
8 → 14 June 2020

## #IAW2020

## EMPOWERING KNOWLEDGE SOCIETIES



International Council on Archives  
Conseil International des Archives



@ICArchiv



ICA International Council  
on Archives

[www.ica.org](http://www.ica.org)

# RiC-O Converter: example of practical application of the ICA Records in Contexts standard (ICA RiC)

ICA Records in Contexts (ICA RiC, abbreviated to RiC in this article) is the ICA's new archival description standard, developed by EGAD (Expert Group on Archival Description). This standard, which is still in draft form, will ultimately combine and replace the four existing international archival description standards that were published between 1994 and 2008 (ISAD(G); ISAAR(CPF), ISDF and ISDIAH). It will provide an overarching framework adapted to changes in the profession and digital technologies. With this standard, better allowance can be made for the highly complex nature of archives and their history and for the numerous contextual layers inherent in archival collections.

First of all, RiC consists of an abstract conceptual model (RiC-CM). This model targets the profession and clarifies notions specific to the archival community. RiC-CM sets these notions out along similar lines to

those used by other professional communities (1). Using this model, the archival community will be able to communicate with other communities on clearly defined bases and to work with them to develop real interoperability for cultural data.

The second part of RiC (RiC-O) is an ontology, in other words a formal, technical representation of RiC-CM, consisting of a file setting out the vocabulary to be used and the rules to apply to digital archival metadata conforming to RiC-CM and having the form of RDF datasets publishable as linked or semantic web data. The relationship between RiC-O and RiC-CM is somewhat similar to that between XML/EAD and ICA ISAD(G). (2)

## PRACTICAL REQUIREMENTS FOR ADOPTING RIC-O

Adopting RiC-O will call for a certain number of specific skills: familiarity with XML and RDF technologies (e.g. SPARQL query language), web ontology language (OWL), and at least basic knowledge of the technical solutions for storing, managing and publishing RDF datasets: RDF databases or triplestores. These are skillsets that do not always form part of archival studies curricula, even though archival professionals are increasingly familiar with

(1) For example, IFLA LRM, the conceptual bibliographical reference model published in 2017: see <https://www.ifla.org/publications/node/11412>

(2) EAD is currently in widespread use throughout the world, especially in French archives and as an exchange format for portals such as Archives Portal Europe. This DTD or schema defines the vocabulary and the rules to apply for producing digital archival finding aids according to ICA ISAD(G) and using XML.



Pauline Charbonnier and Florence Clavaud presentation of the ICA-Records in Contexts Ontology, Journée d'études "Les métadonnées en transition", January 2020, Archives nationales de France.

at least some of these notions. To use RiC-O on a general or more limited basis within an institution, it will therefore be necessary to call on the services of experts with systems engineering profiles, specialising in web technologies and knowledge engineering. This may all seem fraught with difficulties. But their will be significant benefits, from the degree of precision of the data obtained to the potential for establishing links with the data of other institutions, plus access to collections and the ability to make repeated use of the same data.

## THE EXAMPLE OF FRENCH NATIONAL ARCHIVES (ANF)

ANF archival collection users currently have to browse a number of unconnected websites and databases when conducting their research. The online catalogue is admittedly the main point of entry, but the many relationships between the objects described (mainly documents and their creators) are completely unpolable. Users cannot poll the system on a blanket basis for information about an individual (who?), a place (where?) or a subject (what?). ●●●

●●● With RiC it is possible to represent an archival collection, all the documents that it includes, the people that produced it or that it concerns, the places involved, etc. in the form of a graph of interconnected entities. Each of the entities on the graph will then be a potential point of entry for the end user. In addition, some of these entities are known by institutions other than ANF and can therefore become access keys to the data contained in several different information systems. The result is descriptions in the form of multidimensional and dynamic graphs. To begin with, we wanted to check this concept by demonstrating its validity via a small subset of our archival finding aids and authority controls. This produced the [PIAAF prototype](#) put on line in February 2018, and developed in partnership with [BnF](#) (French national Library) and [SIAF](#). With this, we were able to demonstrate the feasibility of converting existing data into RDF according to RiC-O and to highlight the advantages of

graphic archival metadata displays. Not only were the results obtained of high quality but we were also able to recognise the improvement this solution offers in terms of accuracy and search possibilities. We have therefore decided to move to a much larger scale and make far more systematic use of this solution by acquiring the RiC-O Converter as ANF's first software building block.

#### WHAT CHANGES WILL THERE BE AS A RESULT OF RiC-O CONVERTER?

RiC-O Converter software has been designed to convert the French national Archives EAD finding aids and EAC-CPF authority records into RDF datasets compliant with RiC-O. We were able to complete this project in 2019 with funding received from the Ministry of Culture, which supports initiatives of French cultural institutions wishing to explore semantic web possibilities. We worked in close association with Sparna and its founder, Thomas Francart, an expert in semantic technologies.

Using RiC-O Converter, we have now successfully converted all our ANF finding aids and authority records into RDF format datasets compliant with RiC-O. And, of course, we can carry out further conversions whenever necessary, for example when major updates occur in our set of metadata.

RiC-O Converter also brought to light a number of quality issues (lack of precision, bad use of the EAD format, etc.) in our metadata, of which we would probably have otherwise remained unaware. Work on the conversion project was therefore a contributory factor in drawing up an overall quality enhancement programme. We have now also embarked on a process of fleshing out and standardising our authority records and reference data (3) as a means of pooling all the contextual descriptive data mentioned earlier.

(3) Controlled vocabularies, information about people and places, etc.

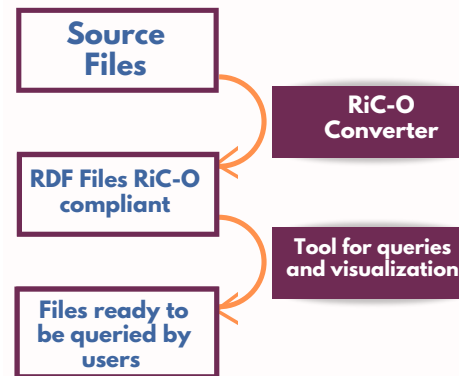
#### WILL EVERYBODY HAVE ACCESS TO THE RiC-O CONVERTER?

RiC-O Converter is very easy to use, even for the uninitiated.

We have developed this system for the ANF, while also bearing in mind its potential uses for all archival institutions or any other bodies with EAD format finding aids and/or EAC-CPF records interested in using web data technologies, insofar as their metadata is compliant with the RiC standard. This is why we have opted for a free software. Anyone will therefore be able to use this software and to adapt its code for their own purposes.

#### WHAT STILL HAS TO BE DONE BEFORE USERS WILL ACTUALLY BE AFFECTED BY THESE CHANGES?

RiC-O Converter is only one stage in a much bigger, more extensive process (see diagram).



While it is good to have full sets of RDF archival metadata, it is still necessary to develop tools for performing queries and visualising this data. ANF does not yet have an interface of this type, even though we have started to consider our options to figure out the next stages in the process.

The [ALEGORIA](#) research project, in which we are involved, develops an

innovative search interface for aerial photo collections with RiC-O ontology as the main metadata reference model for this project. And we have also been able to draw inspiration from interfaces that are technically comparable, such as <https://data.bnf.fr>, based on an ontology compliant with IFLA LRM.

We also need to consider how these semantic building blocks can be included in the existing ANF information system. One particular need is that of finding a means of updating RDF datasets when colleagues make changes to the original data in the systems they use in their work.

#### HOW CAN THE INTERNATIONAL ARCHIVING COMMUNITY BE OF ASSISTANCE?

First and foremost, by letting us know what it thinks of RiC!

In December 2019, ICA's EGAD Expert Group published working versions of the conceptual model and ontology, inviting comments from the archiving community as a prelude to launching further projects.

The EGAD working party is planning to publish Version 1.0 of RiC-CM and RiC-O by the end of the year, to give reference status to these comprehensive stable versions developed in conjunction with the archival community. It goes without saying that RiC will continue to evolve. We nevertheless hope that these standards will form the basis for major projects, such as portals, which will probably be the case with the international SNAC portal ([Social Networks and Archival Context](#)).

#### Florence Clavaud

General curator, head of the Office of Authority records and Vocabularies at the French National Archives  
Executive member of ICA EGAD  
Lead of RiC-O development team

## RESOURCES AND INFORMATION

### About RiC

[RiC-CM v0.2 preview \(PDF file\)](#)  
[RiC-O \(current version: RiC-O v0.1\) : RiC-O sources repository \(including examples and diagrams\)](#)  
[Information web site on RiC-O](#)

### About RiC-O Converter

[Source code and documentation \(available from monday 20 April 2020\)](#)  
[A page that provides links to the slides used on January 28, 2020, at the French National Archives, during a conference on "Archival metadata in transition: the new description standard, the challenges and first achievements" \(including slides in French on RiC-O Converter\)](#)

#StayHome, learn from home

# ICA's offer to the archival community during COVID-19

## A NEW SITUATION CALLING FOR NEW MEASURES

We all recognize the unprecedented situation that the worldwide COVID-19 crisis is having on your work, domestic and social structures, all of which are being impacted. The whole ICA team has switched to homeworking but even remotely, the team spirit persists. Our overriding message to all of the ICA network is: stay at home, but stay connected! The [ica.org](http://ica.org) website remains open during this period and we remain available by email, telephone and videoconference.

## TO ALLOW YOU TO IMPROVE YOUR SKILLS...

Supporting you in developing your professional

skills is particularly important to us at ICA. This is why we have developed an online training programme in 2019 which we plan to complement in 2020. Two courses are currently available in both French and English:

- ▶ [Introduction to Records Management](#)
- ▶ [Understanding and Using the Universal Declaration on Archives](#)

In these complicated times, the role of archives and records services should not be underestimated, so why not learn more about the [Universal Declaration on Archives](#) and the important role played by our institutions? ICA provides the opportunity to enhance your skills and offers, at an exceptional price, the chance for you to gain a [deeper understanding](#)

[of the Universal Declaration on Archives](#) and how it is not only relevant but also useful not just for the international archives and records community but also for society as a whole. This course will give you a better understanding of how the Declaration can be used to support records and archives management work, accountability, transparency and memory. *Special price 'Understanding and Using the Universal Declaration on Archives' : 50€.*

## TO INFORM YOU...

At this particular time, it may be a good opportunity to rediscover the ICA Resource Centre and enrich your skills:

- ▶ You weren't able to join us for ICA 2019

Conference 'Designing Archives'? That's okay! [We have loaded the keynote speeches and presentations for you.](#) Learn how to build a user-centered archives, understand user needs and the future of archives.

- ▶ Interested in professional topics and ICA initiatives: Read (or re-read!) the bi-annual [Flash magazine](#).
- ▶ Just want to know what's happening in the archives world from month to month: [Sign up to receive the ICA e-Newsletter](#) (next one coming soon...).

*Free access to all those contents.*

## SO #STAYHOME, WORK, LEARN AND TAKE CARE OF YOURSELF

## The Archives and Records are Accessible

At ICA we think it is an important time to tell people from all over the world, not just our community, that archives continue to be accessible even though in some cases the physical buildings may be shuttered. Also, that records services continue to operate to facilitate business and government operations. The vital role of archives and records services cannot be underestimated in these challenging times. Without archives, archivists and records managers, businesses, civil

society government and other international organisations could not operate. How do you make a decision, provide health care services or keep economies moving without accurate information and data? That's where we- archivists, records managers and information managers- come into play. We are vital to keeping businesses and government moving, even though we may be working from home. We are also adapting to new realities and service delivery models, not without difficulty, but still responding to

the needs of ensuring the governance of public and private organisations: Trying to work in distributed digital environments, while ensuring that employees and decision-makers can continue to access records and data to keep things moving. To enable the archives and records community to tell ICA what they are doing and what is accessible, we have developed a [digital map](#) where you can share information about an online exhibition, digital catalogue, specific digital collections or a crowd-sourcing project



that people can do while they are #StayHome. Now is the time to tell people what the community can offer them!

**TELL THEM WHY ARCHIVES AND RECORDS SERVICES MATTER!**

# New members of the ICA Secretariat

## Nicola Laurent New Professionals Programme Coordinator

Nicola is the Senior Project Archivist on the Find & Connect web resource, based at the University of Melbourne in Australia and Vice-President of the Australian Society of Archivists. Nicola's research focus is on trauma-informed archival practice, with an emphasis on raising awareness of the effects of vicarious trauma and emotional labour, and the creation of resources to support people within the archival profession.

Nicola was a recipient of the New Professional Programme in 2016, attending the Seoul Congress, and has remained actively involved in the ICA since then. She presented at the ICA Section on University and Research Institution Archives (ICA-SUV) 2017 Conference, the 2017 ALA-ICA Conference and the 2019 ICA Conference. Nicola assisted the ICA-SUV with their blog, website transfer and communications throughout 2018, and was a 2019 conference buddy to a current New Professional.

Nicola looks forward to working with the ICA community to continue to grow and integrate the New Professionals Programme to support



the aims of the ICA, the archival profession, and most importantly, new archivists and recordkeepers.

Contact details: [newprofessionals@ica.org](mailto:newprofessionals@ica.org)

## Constance V. Vidon Administrative Assistant of the Secretariat

Constance V. Vidon joined the ICA Secretariat team in the autumn of 2019 as Administrative Assistant. With twenty years of experience in the private and public sectors, in France and in the United States, she performs support tasks for the rest of the team and focuses on updating our membership database, particularly the category A institutional members. With two graduate degrees in law, she brings to the team her sense of precision and her international experience. She worked notably at Arianespace Inc. in Washington DC, in the Prime Minister's Office in Paris and at General Electric. She also worked as a self-employed translator and volunteered with various organisations before joining the ICA on a part-time basis, three days a week. She devotes the rest of her time to her family and enjoys being able to balance work and family life in a stimulating international environment.

Contact details: [vidon@ica.org](mailto:vidon@ica.org)



# Comma: “University and research institute archives”

comma,  
2018: 1–2  
INTERNATIONAL JOURNAL ON ARCHIVES  
REVUE INTERNATIONALE DES ARCHIVES

University and research institution archives  
Les archives des universités  
et des centres de recherche



Publication 2020

The next issue of Comma (2018:1-2) is a bumper special issue focusing on the work and impact of archivists and archives in university and research institutes. The seventeen articles (twelve in English and five in Spanish) originate from the 2018 ICA-SUV/Conferencia de Archiveros de las Universidades Españolas [Conference of Spanish University Archivists] conference, “What value do historical records in University Archives add to Universities?” They are arranged here under four main themes: the Identity of university archives, the Pace of archives in the university community, the Management of archival records, and the Dissemination of the university archival heritage.

The special issue editors, Miguel Ángel Jaramillo Guerreira and Caroline Brown, identify ideas about “identity” as the common thread which runs throughout the issue. How archivists conceive their own identity, and that of the archives themselves, is evident in articles which discuss the changing roles of archive services within the institutions and their wider communities, or the roles which archivists themselves play, notably that of the archivist-activist.

Shelley Sweeney’s “Academic archivists as agents for change” addresses the activist role specifically, but it is also to the fore elsewhere. Of particular interest to archivists whose work has a formal pedagogic aspect is a study of “Place-based Instruction in archives” by US

university archivists Carey R. Beam and Carrie Schwier, while Ashley Gosselar provides a fascinating account of student-led archival initiatives “... to remember and reassert black presence in American higher education.” Geographically, the issue ranges from North America (with the US higher education sector particularly well covered) to Abu Dhabi, and to India. Given the original conference venue, Spanish experience is well represented, with contributions relating to university and research archives in Coimbra, Valencia and at the Centro Documental de la Memoria Histórica (the Salamanca-based centre for Spanish Civil War study). Beyond the world of university and research institution archives, the articles offer information, advice, reflections and understanding which have value for any professionals in any sector.

*“Se trata de una oportunidad preciosa para poner al alcance de la colectividad archivística el trabajo que se viene haciendo en los archivos de las universidades y de los centros de investigación, que, como las aportaciones realizadas desde otras secciones del Consejo Internacional de Archivos, nos van a ofrecer datos, reflexiones e interpretaciones de utilidad para cualquier profesional de nuestro campo de actividad.”*

Also appearing in this issue is an appreciation of the ICA career of recently-retired Secretary-General Dr David Leitch which will be of interest to his many friends and former colleagues.

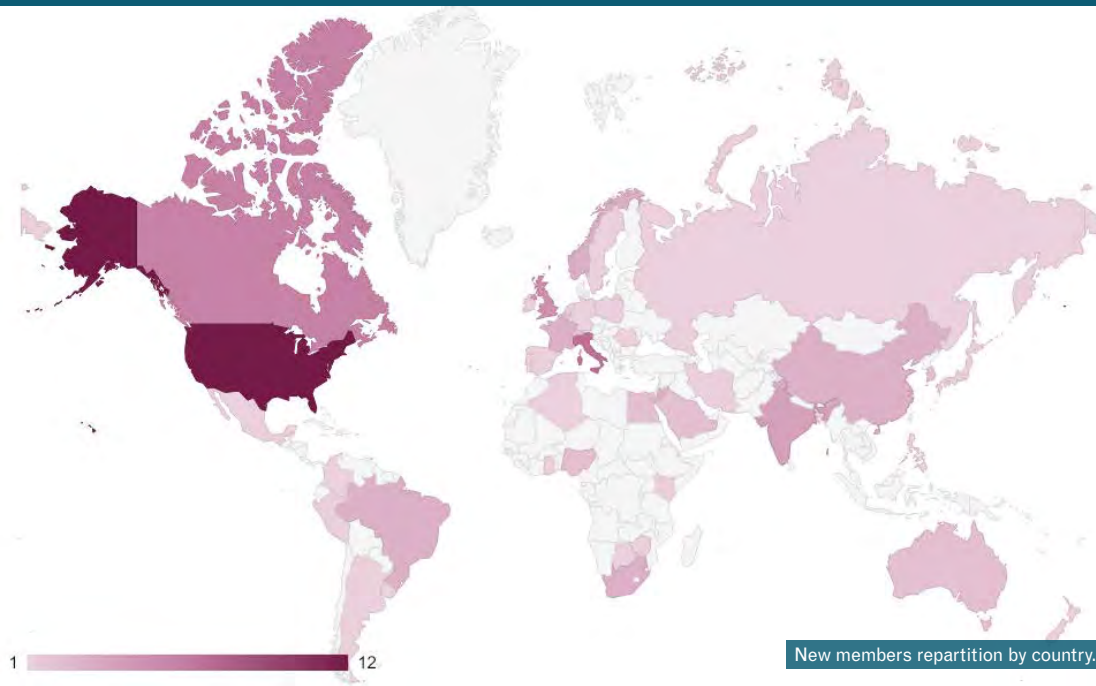
## Contributions invited to the ICA monthly newsletter

Each month the ICA Secretariat compiles a newsletter reporting on recent and forthcoming events and providing an update on archive and cultural heritage developments by listing articles published nationally and events and publications of international interest.

Are you organizing events that you would like to tell us about? Would you like to call our attention to the issues and discussions currently high on your agenda? If so, why not send us details for inclusion in our ICA newsletter at: [deraze@ica.org](mailto:deraze@ica.org)? We look forward to hearing from you.

# WELCOME TO THE NEW MEMBERS OF ICA

New members dated 26 February 2020



## Category B

Red de Archiveros Graduados de Córdoba, *Argentina*

## Category C

Electronic File, *Jordan*  
The Wildenstein Plattner Institute, *United States*  
Bacardi Group, *Italia*  
Arquivo Geral da Cidade do Rio de Janeiro, *Brazil*

Archives | Architectures Genève, *Switzerland*  
Nanyang Technological University, *Singapore*  
LLC Telos archive, *Russia*  
Shenzhen Archives, *China*  
Corporate Archives, The Co-operators Group, *Canada*  
University of South Africa, Department of Information Science, *South Africa*  
Cortes de Aragón, *Spain*  
Archives at the National Centre for Biological Sciences, *India*

Botswana Public Officers Pension Fund, *Botswana*  
Kosovo Specialist Chambers, *Netherlands*  
Secretariat of the Pacific Regional Environment Programme (SPREP), *Samoa*  
Cipla Archives (Cipla Limited), *India*  
Cellule architecture du Ministère de la Fédération Wallonie-Bruxelles, *Belgium*

## Category D

**ALGERIA:** Ali Arab  
**AUSTRALIA:** Youdell Gary, Barbara Reed  
**BANGLADESH:** Muhammad Lutful Haq  
**BELGIUM:** Marta Tuminska  
**BRAZIL:** Jair Martins de Miranda, Natalia de Lima Saraiva  
**CANADA:** Renee Belliveau, Dominique Maurel, Ken Hernden, Asha Siad, Lisandra Cortina de la Noval  
**CHINA:** Zhenzhen Tsui, Jingyi Zeng  
**COLOMBIA:** Maria Nelly Gomez  
**EGYPT:** Valerie Atef, Safwa Bedair  
**FRANCE:** Dominique Taffin, Mohamed Elshimy, Sébastien Lagarde  
**GERMANY:** Marie Schlotter  
**GHANA:** Kibrom Tseggai  
**HONG KONG S.A.R., CHINA:** Jennifer Luk  
**INDIA:** Abhishek Kumar Mishra, Sanjay Kumar Garg  
**IRAN:** Koroush Kamali Sarvestani  
**IRELAND:** Dr. Barry Houlihan  
**ITALY:** nicolo' michele maria zanini, Makenos Robinson, Emilia Di Bernardo, Ian Meldon, Giulia Sacco, Paola Ciandrini

**JAPAN:** Takashi Matsumoto  
**JORDAN:** Razan Ahmad, Jessica Holland  
**KENYA:** Phoebe Muthimi  
**MAURITIUS:** Sangeeta Mohun  
**MEXICO:** Jorge Alvarez  
**NEW ZEALAND:** Rona Abbott  
**NIGERIA:** Amb. (Dr) Ayodeji Oyewole Oyedokun, Tolulope Balogun  
**NORWAY:** Janny Sjøholm, Lasse Berg Nordhagen, Vilde Ronge  
**PERU:** Maricruz Gutiérrez  
**PHILIPPINES:** Liezl Dominado  
**POLAND:** Marcin Rdzak  
**PORTUGAL:** Paulo Batista  
**ROMANIA:** Palade Lulu  
**SAUDI ARABIA:** Faisal Alshebli, Ali Alshagaih  
**SOUTH AFRICA:** Celeste Reynolds, Mmamakau Katane  
**SOUTH KOREA:** Young Mi Baek, Jin yi Paik  
**SWEDEN:** Ida Frisell  
**SWITZERLAND:** Noé Guillén  
**TRINIDAD AND TOBAGO:** Helena Holder - Leonce  
**UNITED KINGDOM:** Andrew Morrison, Paul Turney, Catherine Stevens, Matti Watton, Geoffrey Yeo  
**UNITED STATES:** Nicolette Lodico, Rory Grennan, Michelle Schierburg, Justine Fletcher, Charles Piotrowski, Polina Ilieva, Lynne Drake, Yolanda Blue, Emily Cottle, Michelle Sticht, Youssouf Ouedraogo  
**URUGUAY:** Emiliano Ernesto Patetta Alvarez  
**ZIMBABWE:** Karadzandima Farayi  
**OTHER:** Hinerangi Himiona

