

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Arkiv

I et arkiv oppbevares dokumenter som i mange tilfeller kun finnes i ett eksemplar. Eksempler på arkiverte dokumenter er håndskrevne manuskripter, lydopptak, fotografier og maskinskrevne dokumenter. Digitale dokumenter inngår i økende grad også i arkiv, og noen arkiv er helt digitale (eventuelt “born-digital archives”).

Som konsekvens av en institusjons virksomhet oppstår det (ofte store mengder) saksdokumenter. Disse dokumentene bevares i ett eller flere arkiv for at institusjonen skal kunne arbeide effektivt og dokumentere hva som har blitt gjort tidligere. En institusjon – f.eks. en offentlig etat eller en privat forening – er en arkivskapende enhet. En enkeltperson, en familie osv. kan også være en arkivskapende enhet. Noen slike arkiv oppbevares senere i et arkivdepot, dvs. en institusjon/bygning som kalles et arkiv. Ordet arkiv brukes både om en samling dokumenter og om oppbevaringsstedet for disse dokumentene. Noen institusjoner lager arkiv, andre bevarer dem (helst for all ettertid).

Et arkiv er en “building, facility, or area that houses an archival collection (the term repository is preferred by most archivists). Also, to place documents in storage, usually to preserve them as a historical, informational, legal, or evidential record, permanently or for a finite or indefinite period of time. [...] an organized collection of the noncurrent records of the activities of a business, government, organization, institution, or other corporate body, or the personal papers of one or more individuals, families, or groups, retained permanently (or for a designated or indeterminate period of time) by their originator or a successor for their permanent historical, informational, evidential, legal, administrative, or monetary value, usually in a repository managed and maintained by a trained archivist. Also refers to the office or organization responsible for appraising, selecting, preserving, and providing access to archival materials. Archives can be classified in three broad categories: government archives (example: National Archives and Records Administration), in-house archives maintained by a parent institution, and collecting archives (manuscript libraries, film archives, genealogical archives, sound archives, personal archives, etc.). [...] The term is also used in academia to refer to a repository of electronic preprints, working papers, and similar documents, commonly called e-print archives. Used in this sense, there is no implication of

archival management, which has caused some confusion” (Joan M. Reitz i [http://lu.com/odlis/odlis\\_c.cfm](http://lu.com/odlis/odlis_c.cfm); lesedato 30.08.05).

Et arkiv er “a place where people go to find information. But rather than gathering information from books as you would in a library, people who do research in archives often gather firsthand facts, data, and evidence from letters, reports, notes, memos, photographs, audio and video recordings, and other primary sources. Whether or not you realize it, you probably have an archives in your home. It might be in a filing cabinet in the study, a box in the basement, a chest in the attic – or even in all three. This is your personal archives: a collection of material that records important events from your family’s history. Believe it or not, there are similarities between your family’s archives and local, state, or national archives. All save items to serve as proof that an event occurred, to explain how something happened, or for financial or sentimental reasons. All types of archives may be stored in more than one location. And both personal archives and larger archives save a variety of materials that can range from letters, to photographs, to films, to databases, to official documents, and more. [...] Archives come in all shapes and sizes. There are national archives, state archives, city archives, community archives, business archives, church archives, and more. There are archives for different types of government records, and also archives that contain the personal records of people and organizations. There are archives that contain the personal papers of famous leaders (for example, Martin Luther King, Jr), authors (for example, Maya Angelou and Ernest Hemingway), scientists (for example, Albert Einstein and Marie Curie), performers, religious and business leaders, social activists, and more! Archives – and the professional archivists who work in them – make sure that all important records will be available for research by generations to come. To help preserve material, archivists in all types of repositories store archived records in acid-free folders within acid-free boxes that are placed in dark spaces with consistent temperature and humidity.” (Lee Ann Potter m.fl. i <http://files.archivists.org/advocacy/AAM/WhatIsAnArchives.pdf>; lesedato 13.11.17)

Ulike typer arkiv er kjent fra de tidligste sivilisasjoner. “The Sumerians contrived with a store of perhaps several thousand tablets what has come to be known as an archive because of the preponderance of administrative records – by some estimates as much as 95 percent – that it contained. For the most part such archives have been unearthed from palaces and temples, but some have even been found in residences. As the accumulation of clay tablets grew into the tens of thousands in the second half of the third millennium B.C., the last major component of the clay-tablet system, organized collections of tablets, came into being. The best-documented archive, the Royal Archive at Ebla, in northern Syria, contained fifteen thousand tablets and fragments written in the Eblaite language using cuneiform signs. The archive room, measuring only 5.10 by 3.55 meters, was housed in a structure designated as Royal Palace G, which was destroyed by fire about 2250 B.C. The tablets had been stored on three wooden shelves, each 0.8 meters deep, on three sides of the room. The vertical distance between shelves was half a meter.

Giovanni Pettinato, the epigrapher [= en som studerer inskripsjoner] at Ebla, “ascertained that the area of the north wall contained texts of a lexical character, while the east sector was reserved for the tablets of a commercial nature. It seems, therefore, that the scribes had ordered the material also, and perhaps chiefly, on a basis of content ... a fact of considerable importance for library science.” Indeed it was, for such shelving of library materials under broad subjects persisted until the last years of the nineteenth century.” (Kilgour 1998 s. 16-17)

“Arkivarer sørger for at informasjon bevares og gjøres tilgjengelig. En arkivar kan jobbe med arkiv og dokumentasjonsbehandling i forvaltningen eller i en arkivinstitusjon som bevarer historiske arkiver. [...] Arkivdanning handler om å skape arkiver. [...] Vanlige arbeidsoppgaver:

- journalføring og registrering
- kvalitetssikring
- gjenfinning av dokumentasjon
- oppfølging av rutiner knyttet til dokumenthåndtering

[...] Som arkivar i arkivinstitusjoner (også kalt depotinstitusjoner) jobber du som arkivar med arkiver som er levert til arkivinstitusjoner. Det vil si arkiver som ikke lenger er i aktiv bruk i en virksomhet. Vanlige arbeidsoppgaver:

- katalogisering og beskrivelse av arkivene og deres historiske kontekst
- gjøre arkiver tilgjengelig som kilder for forskere og andre
- saksbehandling knyttet til innsyn i arkivene
- formidling av arkiver og historie til ulike målgrupper

Arkivarer må kunne ta i bruk ny teknologi slik at man kan tilpasse arkivvirksomheten til utviklingen i faget. Det finnes IT-arkivarstillinger i de fleste depotinstitusjonene, med krav om IT-faglig kompetanse. [...] En arkivar kan jobbe både i offentlig og privat sektor. Det finnes ulike arkivarstillinger innenfor for eksempel Arkivverket, kommunale arkivinstitusjoner, museer og andre offentlige virksomheter. Stadig flere private bedrifter ansetter også arkivarer for å kunne ta vare på bedriftens voksende informasjonsmasse. Her kan arkivaren gjerne kalles Records Information Manager eller Document Manager.” (<https://utdanning.no/yrker/beskrivelse/arkivar>; lesedato 08.01.18)

Mange arkiv (arkivdepot) følger det såkalte proveniensprinsippet, dvs. at det overleverte materialet bevares slik det opprinnelig var ordnet/organisert. Det

motsatte er pertinensprinsippet, der dokumentene deles og spres ut fra bestemte behov, f.eks. å samle alt som handler om en historisk viktig person.

Det kan være vanskelig å avgjøre et materiales “arkivverdi” (“archival value”).  
“The decision, following appraisal by a knowledgeable expert (or experts), that a document, record, or group of records is worth preserving, permanently or for an indefinite period [...] Records are retained for their:

Administrative value – utility in the conduct of current or future administrative affairs

Evidential value – capacity to furnish proof of facts concerning their creator or the events/activities to which they pertain

Fiscal value – utility in the conduct of financial business or fiscal accounting

Historical value – capacity to document past events, providing information about the lives and activities of persons involved in them

Informational value – usefulness for reference and research

Intrinsic value – inherent worth based on content, cultural significance, antiquity, past uses, etc.

Legal value – utility in the conduct of future legal proceedings or as evidence of past legal decisions

Monetary value – worth in the market place, based on appraisal by a person experienced in making such judgments”  
(Joan M. Reitz i [http://lu.com/odlis/odlis\\_c.cfm](http://lu.com/odlis/odlis_c.cfm); lesedato 30.08.05)

Et klipparkiv er en samling avisutklipp, ofte limt på papirark der det er skrevet korte forklaringer. Ivar Aasen-tunet ved Ørsta/Volda inneholder klipparkiv som gjelder nynorsk skriftkultur: “I tillegg til [Peder Elenus] Hovdans Arkiv for norsk målreising inneheld samlingane også andre klipparkiv. Samla vil desse arkiva dekkje det meste av tida frå om lag 1908. Dei er anten ordna kronologisk, etter person eller etter emne:

Noregs Mållags avisklipparkiv 1983-2005

155 kassetar og permar. Papirarkivet blei avslutta våren 2005 og erstatta med digital klippteneste frå iFoqus, og frå november 2006 Retriever.

Ivar Aasen-året 1996

Vi har heile arkivet, medrekna avisklipp 1994-96.

Arkiv frå Jens Kåre Engeset

Vi har fått eit arkiv med avisklipp om Ivar Aasen-tunets historie 1990-2000; ti store permar, ordna kronologisk.

Reidar Djupedal sitt klipparkiv

22 kasser mottekne sommaren 2002, førebels ikkje ordna og registrert.

Artikkelarkivet

Like sidan opninga av Aasen-tunet i juni 2000 har vi brukt avisklipp i aktualitets-hylla i utstillinga. Vi prioriterer artiklar om profilerte nynorskbrukarar: forfattarar, journalistar, sentrale tillitsfolk eller tilsette i nynorskinstitusjonar, andre nynorskbrukande kulturpersonar, og andre utvalde landsfemnande institusjonar og organisasjonar som bruker nynorsk. Pr. 1.1.2009 var det 6340 utklipp i dette arkivet, fordelt på 820 personar, institusjonar og organisasjonar.” (<http://www.aasentunet.no/>; lesedato 06.12.17)

I Sigurd Evensmos roman *Flaggermusene* (1949) beskrives det hvordan noen norske journalister i mellomkrigstida brukte klipparkiv: “Men han vil ikke gi opp utenriksstoffet, og skulle han skrive regelmessig, måtte også klipparkivet holdes à jour. Han hadde skaffet seg store samlekonvolutter som sto i en lang rekke på skrivebordet i Kollektivet og hver dag fikk tilførsler fra innen- og utenlandske aviser og tidsskrifter. Hvert land hadde sin konvolutt, og dessuten var det særlige konvolutter for Folkeforbundet, Arbeidsbyrået, rasespørsmålet og andre emner som gikk over landegrensene. Sent på natten kunne Karl Martin våkne av at Eyolf fôret konvoluttene med klipp som han hadde hatt med fra redaksjonen, og på morgenen tvang han seg ofte opp samtidig med Karl Martin for å rekke å skrive artiklene i formiddagstimene.” (i kapitlet “Tre i Kollektivet”)

Et litteraturarkiv rommer én eller flere forfatteres “etterlatte skrifter og samlinger [...] oppbevart, katalogisert, pleid og vurdert [...] ofte i offentlig eie” (Schütz 2010 s. 220). Arkivarene ved et forfatterarkiv fungerer bl.a. som mellomledd mellom arvtakerne av forfatterens opphavsrett på den ene siden og forlagsbransjen på den andre siden, og bidrar til at opphavsrettslig beskyttede dokumenter kan utgis på forlag (Schütz 2010 s. 222). “One author may have kept a notebook, manuscript drafts, typescript drafts, proofs, and reviews in the papers whilst another may not have kept any drafts of his work. The same is true about correspondence – sometimes there are whole files of personal and professional correspondence, but in other cases, only a small amount of letters will have survived. Personal papers can shed light on an author and his works, and occasionally there will be diaries, photographs and family papers. Sometimes we will not have a collection of papers belonging to the author, but there might be letters or manuscripts that have survived amongst other people’s papers.” (<https://www.llgc.org.uk/en/collections/learn-more/archives/modern-literary-archives/>; lesedato 21.11.17)

At en forfatters bibliotek, dagbøker, etterlatte manuskripter osv. tas vare på i et offentlig litteraturarkiv, bidrar til å kanonisere forfatteren (Schütz 2010 s. 222). Etterlatte manuskripter kan ha stor økonomisk verdi i tillegg til den kulturelle verdien, noe som går fram av hvor høye priser slike manuskripter kan bli solgt for på auksjoner (Schütz 2010 s. 221).

480 arkivbokser med den tyske dikteren Johann Wolfgang von Goethe sine etterlatte litterære manuskripter ble innlemmet i UNESCO-programmet Memory of the World (Plachta 2008 s. 119). Mens han levde skrev Goethe teksten “Dikterens og forfatterens arkiv” (1823), der han foreslo at både hans manuskripter, hans bibliotek og alt han hadde samlet på, skulle bevares som en samlet enhet etter hans død (Plachta 2008 s. 133). Dette ble en realitet da Goethe- og Schiller-arkivet ble opprettet i Weimar i 1896. Da dette arkivet ble innviet, ble det feiret som en “æreshall” og “helligdom” (Plachta 2008 s. 138).

Det tyske litteraturarkivet i Marbach ble grunnlagt i 1956 (Schütz 2010 s. 221). Det er “one of the most eminent literary institutions worldwide. On the basis of its collections it arranges and explores important records pertaining to the history of literature, ideas, and scholarship from the 19th up to the 21st century. Regionally, it acts as a centre of literary life and cultural education. Nationally, it is the most important centre of the collection and arrangement of German literature since the beginning of the modern era. Internationally, it is among the most renowned institutions of the humanities in Germany. It collaborates on all levels with universities as well as other research and collecting institutions, complementing one another in terms of their respective key focuses. The collections are made available for research and to the public through the library, the archive, and the museums (Schiller National Museum and Museum of Modern Literature). They provide a testimony to the creation, distribution, reception, interpretation, and exploration of works of the history of literature, ideas, and scholarship, and the lives and minds of their authors, in the form of hand-written, printed, audio-visual, and digital material, as well as images and objects. Comprising the core of the collections are the literary estates of prominent writers, intellectuals, and scholars, as well as the archives of institutions, such as the archive of the publishing house Suhrkamp Verlag. Alongside these is the largest German library of sources and research material for literature in German and literary studies from the Age of Enlightenment to the present day. Access to the collections is open to all who require the material for their work. Details of the entire collection are made available via worldwide electronic access in the form of the cataloguing system Kallías.” (<http://www.mww-forschung.de/en/german-literature-archive-marbach/>; lesedato 08.12.17)

Arkivet i Marbach kjøpte i 1989 forfatteren Franz Kafkas håndskrevne manuskript til romanen *Proessen*, for 1,5 millioner euro (Plachta 2008 s. 135). Arkivet inneholder også Thomas Manns dåpsklær, hår fra Stefan George, et røntgenbilde av Karls Jaspers’ lunge og lignende kuriositeter (Plachta 2008 s. 139).

Den tyske forfatteren Bertolt Brechts leilighet i Berlin har blitt museum, “og i etasjen over holder Brecht-arkivet til. I dag kan man sitte i arkivet og bestille opp bøker fra Brechts fremdeles intakte bibliotek og slik se hva han har notert og for øvrig merket seg i verker av Marx, Lenin, Stalin – og Hegel.” (*Morgenbladet* 12. – 18. august 2016 s. 49)

“New York Times meldte søndag 6. mars at institusjoner i Oklahoma hadde sikret seg Dylans arkiv, som består av notatbøker, bilder, korrespondanse, innspillings-taper, fotografier og annet materiale, i alt 6000 registreringsnummer, for mellom 15 og 20 millioner dollar. Ekspertene uttaler at Dylan-forskningen vil gå inn i en ny fase etter at materialet er katalogisert og gjort tilgjengelig. Blant annet finnes det bakgrunnsmateriale og utkast til en rekke av Dylans mest kjente sanger. Særlig interesse er knyttet til en liten notatbok som skal kaste nytt lys over albumet *Blood on the Tracks* fra 1975.” (*Morgenbladet* 11. – 17. mars 2016 s. 44)

Den amerikanske dikteren Allen Ginsberg “sold his old letters and notes and drafts to a library archive for a million dollars, or something like that. A lot of people complained that he had “sold out.” Many of my older literary pals sold their materials for big bucks as well: Norman Mailer, James Michener, Joseph Campbell, and John Updike. I assume American Nobelists Ernest Hemingway and John Steinbeck did the same thing. In the old days, that’s what happened. After a lifetime of writing literature and corresponding with other famous folks, writers would sell their boxes full of musty letters and doodles and scribbles to libraries for posterity. The idea was that future scholars could study the materials and write articles and books with titles like *The Collected Letters of So-and-So*. [...] Nowadays, we open our work-in-progress on our laptop at a coffee house, tinker with it for a while, click “Save,” and when the prompt asks if we want to save the changes, we click yes, thereby erasing the history of that work, be it poem, short story, or novel. A work may have had a hundred drafts before being published, but we will never know a single one of those earlier versions. Certainly the modern process is efficient and saves trees, but what literary artifacts will writers leave behind for those interested in understanding how a piece of literature came to be, what it might have been at one time or another? Did an early version of a masterpiece begin with a different first chapter or have an alternative ending? Was a beloved protagonist originally cast in a less flattering light? And what about marginalia, those wonderful, insightful, and sometimes fanciful scribbles and doodles in the margins that tell us something about the writer and his or her process?” (John Smelcer i <https://northamericanreview.org/future-literary-archives-digital-age-john-smelcer>; lesedato 20.11.17)

UNESCO tok initiativet til “the World Heritage List, which identifies and protects outstanding world cultural sites, and a relatively new program, begun in 1992, called “Memory of the World,” designed to preserve endangered documentary

items of importance to specific regions and groups and promote appreciation of all cultures. This program, styled as preventing “collective amnesia,” concerns itself with the preservation, in any medium, of manuscripts and other rare and valuable documents in libraries and archives (“Memory of the World Programme” 1994).” (Knuth 2003 s. 245)

“UNESCO established the Memory of the World Programme in 1992. Impetus came originally from a growing awareness of the parlous [dårlig] state of preservation of, and access to, documentary heritage in various parts of the world. War and social upheaval, as well as severe lack of resources, have worsened problems which have existed for centuries. Significant collections worldwide have suffered a variety of fates. Looting and dispersal, illegal trading, destruction, inadequate housing and funding have all played a part. Much has vanished forever; much is endangered. Happily, missing documentary heritage is sometimes rediscovered. An International Advisory Committee (IAC) first met in Pultusk, Poland, in 1993. It produced an action plan which affirmed UNESCO’s role as coordinator and catalyst to sensitize governments, international organizations and foundations, and foster partnerships for the implementation of projects. Technical and Marketing Sub-Committees were established. The preparation of General Guidelines for the Programme was initiated through a contract with IFLA (International Federation of Library Associations), together with the compilation, by IFLA and ICA (International Council on Archives), of lists of irreparably damaged library collections and archive holdings. Through its National Commissions, UNESCO prepared a list of endangered library and archive holdings and a world list of national cinematic heritage. Meanwhile, a range of pilot projects employing contemporary technology to reproduce original documentary heritage on other media was commenced. (These included, for example, a CD-ROM of the 13th Century Radzivill Chronicle, tracing the origins of the peoples of Europe, and Memoria de Iberoamerica, a joint newspaper microfilming project involving seven Latin American countries.) These projects enhanced access to this documentary heritage and contributed to its preservation. IAC meetings have since been held every two years. Several National Memory of the World National Committees have been established around the world. The Memory of the World Register – in some ways the most publicly visible aspect of the Programme – was founded on the 1995 General Guidelines and has grown through accessions approved by successive IAC meetings.” (<http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/about-the-programme/>; lesedato 14.11.17)

“Thor Heyerdahl Archives[:] Documentary heritage submitted by Norway and recommended for inclusion in the Memory of the World Register in 2011. World citizen, explorer, writer and scientist, Thor Heyerdahl’s legacy is an archive of unusual richness that encompasses photographs, films, manuscripts and documents of historical, artistic and cultural value. They provide a unique insight into the life and work of one of the greatest communicators and renowned explorers of the 20th century, who at the same time was a source of inspiration for generations of people



and scientists throughout the world. Some of the unique photo and film material were collected from places that soon after would face modernisation and globalisation processes making the pictures and films documenting their transitional period even more important, both for the local communities as well as the modern world that imposed these changes upon them.” (<http://www.unesco.org/new/>; lesedato 14.11. 17)

I den lille byen Bad Arolsen ved Kassel i Tyskland ligger et arkiv som i 2007 hadde over 25.000 hyllemeter med dokumenter om naziperioden, bl.a. med et kartotek med ca. 47 millioner faktaopplysninger om mer enn 17 millioner nazi-ofre (Neuhaus og Holzner 2007 s. 616).

Arbetets museum i Norrköping i Sverige åpnet i 1991. Det har bevart og samlet inn store mengder materiale om arbeidslivet i Sverige. “En insamling går till så att vi efterlyser människors skriftliga berättelser om arbete och liv, exempelvis i press eller via internet. Berättelser kan även samlas in genom intervjuer och skriv- eller berättarcirklar. En dokumentation består vanligen av intervjuer och foto-dokumentation av människor och miljöer på en arbetsplats. Ibland ingår även fältarbete där forskare är med på arbetsplatsen och följer dem som jobbar där. [...] Idag har vi fler än 2600 intervjuer och minnesberättelser i våra arkiv – drygt 17 hylmeter med erfarenheter från arbete och vardagsliv. Dessa berättelser gestaltas i våra utställningar och presenteras i skrifter och publikationer.” (<https://www.arbetetsmuseum.se/samlingar-forskning/>; lesedato 13.12.17)

TV-serien og periodedramaet *Garrow's Law* (2009-2011; skapt av Tony Marchant m.fl.) har handling fra London på 1700-tallet, og viser datidens britiske rettssystem fra en advokats perspektiv. William Garrow var en reell person, en kjent skrankeadvokat fra perioden, selv om TV-serien primært er en fiksjonsserie. Serien er basert både på en biografi og et nettsted som inneholder et enormt digitalt arkiv. Nettstedet Old Bailey Online inneholdt da serien ble skapt over 200.000 dokumenter og 120 millioner ord. Dette er store deler av Old Baileys arkiv. Old Bailey var et tinghus med en rettsal der alle typer rettsaker med “vanlige folk” involvert fant sted. Nettstedet rommer “court records” fra perioden 1764-1913. I TV-serien er handlingen knyttet til “whatever case happens to be the most entertaining or scandalous that day. The opportunities prisoners have for defence counsel are minimal, the chances of conviction extremely high. The jury (and the audience; yes, the miserable plight of some being, as always, a ready source of entertainment for others) is rarely sympathetic. The punishments for even petty crimes are usually severe, such as being *forcibly branded in court*. The sentence for the poor schmuck in the dock? Quite often death. And the worst part? This is all pretty much Truth in Television. [...] there were several things sadly missing from the legal system, such as adequate cross-examination, the right of representation for all whether or not they could afford it, and the concept of being innocent until proven guilty. There was, however, William Garrow, who planned to do something about remedying that. [...] court cases based more or less completely faithfully on

real trials recorded in the files of the Old Bailey, a more than solid script, spiffy costumes and a cracking cast, and you more or less have *Garrow's Law*.” (<https://tvtropes.org/pmwiki/pmwiki.php/Series/GarrowsLaw>; lesedato 29.10.18)

Alle artiklene og litteraturlista til hele leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>