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REGULATORY FRAMEWORK FOR AUDIOVISUAL DOCUMENTS: THE HISTORICAL ASPECT

During the period of Kazakhstan's independence, the system of managing audiovisual archives underwent significant changes and went through several stages. However, over time, domestic researchers have concluded that audiovisual documents are a unique type of document that influences the renewal of historical thinking in the context of the development of modern historical science. Therefore, this type of document has also been legally ensured from a normative-legal perspective.

The article examines the normative-legal framework of audiovisual documents, with a focus on the historical aspects of their formation and development. The study analyzes the evolution of legislation regulating the use of audiovisual materials, starting from the Soviet period to the present, in the context of the country's independence. Furthermore, the article covers not only the history of the normative-legal framework for audiovisual documents in our country but also considers the current state of these documents.

Various analysis methods were used in the research process, including comparative analysis, historical-legal methods, and documentary analysis. These methods helped to deepen the understanding of the process of forming the normative-legal framework and its impact on the development of the audiovisual document industry.

The article explores key stages in the formation of legal systems regulating the handling, distribution, and storage of audiovisual documents, as well as the role of legal norms in ensuring cultural diversity, access to information, and protecting the interests of all participants in this process.

The storage and use of audiovisual documents confirm their high legal potential. The history of forming the normative-methodological framework in the field of audiovisual documents and its current state is directly related to the practical demands of publishing historical data.

Today, researchers in the country give significant attention to audiovisual documents, which significantly complement the National Archive Fund with valuable historical data. In the preservation of historical heritage, especially in periods when all confirmations are only through documents, laws, regulations, and instructions play a crucial role in society. Therefore, the article systematically addresses the relevance of legislative issues concerning audiovisual documents in modern conditions.

Key words: audiovisual documents, archive, legal acts, audiovisual archive, archive, regulation.

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Аудиовизуалды құжаттардың нормативті-құқықтық негіздері: тарихи аспект

Қазақстан тәуелсіздігі кезеңінде аудиовизуалды архивтерді басқарудың мемлекеттік жүйесі елеулі өзгерістерге ұшырап, біршама кезеңдерден өтті. Дегенмен отандық зерттеушілер уақыт өте келе, аудиовизуалды құжаттар қазіргі заманғы тарихи ғылымның дамуы аясында тарихи ойлауды жаңартуға ықпал ететін өзіндік ерекшелігі бар құжат түрі екендігіне көз жеткізіп келеді. Сондықтан да, аталмыш құжат түрі де заңдық тұрғыдан, нормативтік-құқықтық тұрғыда қамтамасыз етілді.

Мақалада аудиовизуалды құжаттардың нормативтік-құқықтық базасын қамтиды, олардың қалыптасуы мен дамуының тарихи аспектілеріне баса назар аударылады. Зерттеуде аудиовизуалды материалдарды пайдалану жөніндегі заңнаманың эволюциясы талданады, кеңестік кезеңдегі және еліміздің тәуелсіздік жағдайындағы аудиовизуалды құжаттардың даму кезеңдерінен бастап қазіргі заманға дейінгі жай-күйі қарастырылады. Сонымен қатар, еліміздегі аудиовизуалды құжаттардың нормативті-құқықтық базасының тарихына тоқталып қана қоймай, аталмыш құжаттардың қазіргі кездегі жағдайы туралы да қарастырылып отыр. Мақаланы зерттеу барысында әртүрлі талдау әдістері қолданылды, оның ішінде салыстырмалы талдау, тарихи-құқықтық әдіс және құжаттық талдау әдісі. Аталмыш әдістер нормативтік-құқықтық базаның

әдіс және құжаттық талдау әдісі. Аталмыш әдістер нормативтік-құқықтық базаның қалыптасу процесін және оның аудиовизуалдық құжаттар индустриясының дамуына әсерін терең түсінуге көмектесті.

Мақаланы зерттеу жұмыс барысында аудиовизуалдық құжаттармен жұмыс жасау, тарату және сақтау жөніндегі құқықтық жүйелердің қалыптасуындағы негізгі кезеңдер және құқықтық нормалардың мәдени әртүрлілігі, ақпаратқа қолжетімділікті қамтамасыз ету және осы процестің барлық қатысушыларының мүдделерін қорғаудағы рөлі зерттеледі.

Аудиовизуалды құжаттарды сақтау немесе пайдалану оның заңдық тұрғыдағы әлеуетінің жоғары екендігін уақыт көрсетіп отыр. Аудиовизуалды құжаттардың саласында қазіргі кезеңдегі нормативтік-әдістемелік базаның қалыптасу тарихы мен қазіргі кезеңдегі жай-күйін зерттеу тарихи деректерді жариялаудың тәжірибелік қызметінің сұраныстарына байланысты болып отыр.

Қазіргі таңда, еліміздің зерттеушілері Ұлттық архив қорына байыта үсетін тарихи құнды деректерді толықтырып отыратын аудиовизуалды құжаттарға үлкен мән беріп отыр. Тарихи мол мұраны ұзаққа жеткізуде, барлығын құжатпен ғана растай алатын кезеңде заңдар, ережелер мен нұсқаулықтардың қоғамда алатын орны орасан зор. Сондықтан да, бұл мақалада заманауи жағдайларда аудиовизуалды құжаттардың заңнамалық проблемаларының өзектілігі жүйелі түрде қарастырылады.

Түйін сөздер: аудиовизуалды құжаттар, мұрағат, нормативтік құқықтық актілер, аудиовизуалды мұрағат, мұрағат, ереже.

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Нормативно-правовая база аудиовизуальных документов: исторический аспект

В период независимости Казахстана система управления аудиовизуальными архивами претерпела значительные изменения и прошла через несколько этапов. Тем не менее, отечественные исследователи с течением времени пришли к выводу, что аудиовизуальные документы – это особый вид документов, который влияет на обновление исторического мышления в контексте развития современной исторической науки. Поэтому данный вид документов был также обеспечен с правовой точки зрения, с нормативно-правовой позиции.

В статье рассматривается нормативно-правовая база аудиовизуальных документов, с акцентом на исторические аспекты их формирования и развития. В исследовании анализируется эволюция законодательства, регулирующего использование аудиовизуальных материалов, начиная с советского периода и до современности, в условиях независимости страны. Кроме того, статья охватывает не только историю нормативно-правовой базы аудиовизуальных документов в нашей стране, но и рассматривает современное состояние этих документов.

В процессе исследования использовались различные методы анализа, включая сравнительный анализ, историко-правовой метод и метод документального анализа. Эти методы помогли глубже понять процесс формирования нормативно-правовой базы и её влияние на развитие индустрии аудиовизуальных документов.

В ходе работы статьи исследуются ключевые этапы формирования правовых систем, регулирующих работу с аудиовизуальными документами, их распространение и хранение, а также роль правовых норм в обеспечении культурного разнообразия, доступа к информации и защите интересов всех участников этого процесса.

Хранение и использование аудиовизуальных документов подтверждают их высокий юридический потенциал. История формирования нормативно-методической базы в области аудиовизуальных документов и её современное состояние имеют прямое отношение к запросам практической деятельности по публикации исторических данных.

На сегодняшний день исследователи страны уделяют большое внимание аудиовизуальным документам, которые значительно дополняют Национальный архивный фонд ценными историческими данными. В сохранении исторического наследия, особенно в тот период, когда все подтверждения только через документы, законы, правила и инструкции играют колоссальную роль в обществе.

Ключевые слова: аудиовизуальные документы, архив, правовые акты, аудиовизуальный архив, архив, регламент.

Introduction

In accordance with the requirements of the times, society has entered the era of global information society. The emergence of many forms of information provision and information exchange has brought many new opportunities to mankind. Audiovisual documents are a type of document that takes an important place among archival documents, both in terms of need and volume. One of the features of the modern era is that the importance of audiovisual documents is increasing year by year. Today, this document has become an integral part of public life. And one of the main goals of these documents is to deliver information to the people. Compared to traditional documents, audiovisual documents have their own special features. The visual and audio features of this document can give the reader an emotional impact on his inner state, more than a traditional document. Audiovisual documents, like other documents, belong to historical data. Due to these features and importance, audiovisual documents have gained a special place in society. Therefore, it is natural that the demand for these documents from society is increasing. In this regard, not only presenting the public with retrospective documents, but also the work of informing them by making their accessibility efficient and convenient is one of the current issues. Issues of access to archival documents and their use began to be implemented after the independence of the countries of the joint USSR. This created a great opportunity to open archives in the country, to look at archive documents from a new perspective, to study events in depth. The development of computer technologies also had a positive effect on the increase of audiovisual documents. Since the 90s of the 20th century, archive documents have become the subject of numerous and diverse publications in historical, scientific-public and other journals.

The opening of the archives marked the beginning of a new era in the study of the history of not only our country, but also other states, certain phenomena and events (A.V. Korobova, 2016). The history of information about the regulatory legal and methodological base of audiovisual documents in Kazakhstan is closely related to the history of the Central State archive of film-photo documents and audio recordings. It is not only the only institution that preserves audiovisual documents of our country, but it is also a scientific and methodical center where archives, other institutions, and organizations preserve them. This institution with a history of more than 80 years includes film documents –

30 thousand units, photo documents – 25 thousand units, phono documents – more than 15 thousand units. Preservation of such valuable documents as historical relics and making them available is also part of this institution. In the first years of independence, the field of archives also went through difficult periods and some difficulties. It was necessary to find a solution to many stored problems related to the field of archives. However, with the passage of time, the work of the archival industry became somewhat regulated and began to fall into one channel. One of the main issues is to improve the use and publication of audiovisual documents by improving the regulatory and legal framework for the activities of archive institutions.

The forms of use of audiovisual documents in the country are defined in the Law «On the National Archive Fund and Archives» approved in 1998. Since this law concerns all areas and documents of the management of all archives in the country, it is natural to include the preservation of audiovisual heritage in it. The approved legislation is the leading direction of the country's cinematographic activity.

The relevance of the topic stems from the need to regulate the processes of using and accessing film, video, photo, phonodocuments at the legislative level.

Materials and methods

The main purpose of the article is not only to consider the legal basis of the use of audiovisual archive documents in the country, but also to identify its current problems. In the study, the Law «On the National Archive Fund and Archives» and the regulation «On approval of the principles of collection, storage, accounting and use of documents of the National Archive Fund and other archival documents of state and special state archives», as well as the works of Russian and Kazakhstani scientists as the main sources. was used. For this purpose, traditional methods of data science such as data testing, analysis, classification and systematization were used. The legislative acts on the use of audiovisual documents and the current activities of the Central State Archive of Cinema-Photographic Documents and Audio Recordings related to this issue were analyzed and a comparative analysis was made. In the course of the article, the use of the comparative method became the basis for comparing the measures being taken on the regulatory and legal basis of audiovisual archive documents in the republic with the works being done in this direction in the Russian archives. In the course of

the research, the importance of audiovisual documents as archival data for the society was revealed, not limited to the analysis of laws. The importance and specificity of using audiovisual documents was widely discussed.

Research results and discussion

History of the regulatory and legal framework of audiovisual archives in the Soviet period

Legal support of the activity of archives is a decisive moment for its successful activity in the modern legal field. Analysis of the state and development of the normative legal and methodological base of audiovisual archives is a necessary stage in determining the general strategy of its activity in the current period. Development of methodological aspects of the complex of problems related to audiovisual documents and their practical implementation, organization of proper storage of these documents in institutions and optimization of work with these documents. With the emergence of various organizational and legal structures in society, the archive faced serious problems in its activities. The long-term absence of regulatory legal acts has had a negative impact on the collection of valuable sources for the archival society, providing work with audiovisual documents (Seksenaeva G.A., 2019).

In their public role, archives not only preserve retrospective information, but also have a social function and the use of this information. Therefore, when using archival documentation, the priority of human rights, including the right to know the history of one's country, should prevail (Seksenaeva G.A., Alpysbaeva N.K., 2016). In addition, information provision with archive documents according to users' requests is one of the priority directions of development of works in the field of archives (E.M. Grinevich, 2017).

We can say that the history of the organization of the archive industry in the republic was formed during the period of publication of the first Soviet decrees, which laid the foundations of archival documents (Zhmagulov K.T., Nurpeisova B.E., Sabdenova G.E., 2007).

Private filmmaking also developed rapidly at the beginning of the 20th century and continued to grow during the World War, February and October revolutions. In the Russian film market, not only domestic central and local firms, distribution offices and photographers, but also foreign departments of motion pictures were actively working, but none of them thought of creating a specialized film photography warehouse.

Reforming and centralizing the work of the archive began at the beginning of the 20th century. After the events of February-October 1917, the new authorities at the center and in local areas took measures to protect the archives of the abolished institutions of the tsarist and provisional governments. Until 1918, all motion picture documents were privately owned by motion picture entrepreneurs. In April 1918, "Kinogazeta" raised the question of creating a film museum of history – an archive of film and photo documents, where all films depicting important events in the history of the country will be collected (Batalin V.N., Malysheva G.E. 2011). In accordance with the decrees of the Soviet government in 1918-1919, the production, accounting and use of cinematographic products was handed over to the state. Accordingly, the Decree of the new government dated June 1, 1918 "On the reorganization and centralization of archives in the RSFSR" was issued. After the nationalization of the film and photo industry, photo albums and positive photo materials from the pre-revolutionary period and the first years of Soviet rule were concentrated in the IV section of the State Archive of the RSFSR. First of all, it was necessary to select negatives until 1921, regardless of their technical condition.

On the basis of the decree, the archive business introduced a system of centralized management of the archives of the Union countries. Kazakhstan, a member of the Union, was also considered a part of the said archive. Most of the documents of the Kazakh warehouses first became part of the archive fund of the RSFSR, then the USSR. By implementing the problem of collecting data related to our country, it was intended to collect new material suppliers that appeared in accordance with the development of science and technology. Soviet archival authorities had the right to collect film photographic documents from the personal archives of cinematographers and professional photographers, but at the same time, many valuable film photographic materials did not enter the state archives, because the rights of private owners were not guaranteed, but in addition to archives, museums also collected materials. The recognition of film stills as documents was the first real step of the state in organizing a specialized archive. However, it was not until 1927 that the cinematographic documents could be consolidated in one place. A certain number of film still remains in a number of research institutions, museums and organizations. Taking this situation into account, in 1928, a decision was made to organize an independent photo-cinema archive and build a special storage building in Moscow on the territory of the for-

mer Lefortov palace. Film documents obtained from film organizations remained unsorted for nearly ten years.

On April 10, 1929, the Central Archive Department of the USSR was established, which began to create archives of All-Union importance. Also, in the post-war period, Methodological ideas were formed about the specialized conditions necessary for the storage of audiovisual documents on various material carriers, the requirements for equipping and using classrooms for working with film, photo and phono documents were determined (GN Lanskoï). Since audiovisual archives are close to technical archives by definition, it should be noted that at each stage of archive activity: from the stage of receiving documents to state storage, to the stage of providing the requested information to researchers, the archive needs special equipment that meets current requirements. In the early 1940s, not only the volume of film and photographic information, but also the technique of their execution was significantly improved: narrow film cameras, sound cinemas appeared. These changes not only strengthened the technical and informational aspects of film and photo documents, but also influenced the resolution of the issues of evaluation and selection of sources separately by type.

The Central State Archive of film-photo documents and audio recordings in our country has undergone several reconstructions and changes over the course of more than half a century. All changes were made in 1941 of the Council of People's Commissars of the USSR "On approval of the Regulations of the state funds of the USSR and systems of state archives of the USSR". It started with the resolution No. 723 of March 29. Council of People's Commissars of the CPSU "1943". April 1 in Almaty. On January 27, 1943, the Central Republic adopted Resolution No. 25 on the creation of the State Archive of Cinema and Photographic Documents (<http://kfdz.kz/History> dated 20.09.2024). However, according to the rules, the archive was a scientific research institution under the archive department of the Central Committee of the People's Commissariat of Internal Affairs of the CPSU. Since 1943, the first kilometers of film – the living history of the Second World War – began to be collected in the archive fund. The joint central film studios (BOKS), organized by Moscow, Leningrad and Almaty cinematographers, contributed to the compilation of the rich documentary heritage of that time in the archive. The period of BOXING, which is famous in all respects, is associated with the names of Dziga Vertov, Roman Karmen, Eduard Tisse, Irina

Wenger, Yakov Poselsky, Mikhail Slutsky, known to the world. In 1944, "Instructions on the procedure for accounting and storage of photographic documents in institutions, enterprises and organizations of the archives of the USSR" were developed and put into practice, which determined the composition of photographic documents of interest to the state archives (Instruction on the procedure of accounting and storage..., 1944:12). Since 1955 Special attention was given to photographic documents in this direction. In the "Manual for scientific and technical processing and cataloging of photographic documents" (1957), emphasis was placed on the data analysis of photographic documents a large array of photographs led to the need to develop improved methodological recommendations for their evaluation and selection for state storage. In 1978, the All-Union Research Institute of Archives and Documentation (BIZ) compiled a long experience of archiving cinematographic documents. Subsequently, normative-methodological documents created in the Kazakhstan film and photo archive were based on the indicated methodological recommendations (Seksenbaeva G.A, 2020). . The problems of evaluation of audiovisual documents and collection of archives with them included the manual "Procedure for working with film-photo-phono-documents of state archives", which is the main and unified normative document in the territory of the USSR. Thus, the long-term experience of organizing work with departmental film photo archives and the subsequent procedure for the selection and acceptance of film photo documents into the state storage were approved within the framework of a single normative document. In addition, the archive has developed a methodological complex for certain types of work based on all-Union model principles and guidelines. The development of methodological aspects of the complex of problems related to audiovisual documentation and their introduction into service practice, as a whole, had a positive effect on the proper organization of their preservation for our country.

Current normative legal framework of audiovisual documents

The main goal of archivist specialists after the collapse of the USSR is to preserve and reproduce documents from the past and important historical sources that depict the current life of our states, leaving them as a legacy to society (Miymanbaeva F.N., 2018).

During the years of independence, there were radical changes in the structure of the archival work and archive network of Kazakhstan, especially in

the development of the regulatory and legal framework. During the period of the country's independence, the system of archive institutions developed further. The main goal of conducting the state policy in the field of archives is to ensure the formation and preservation of the optimal composition of the National Archive Fund.

This identified a number of challenges that needed to be addressed:

- improvement of the normative-legal basis of activity of archival institutions;
- improvement of work organization based on introduction of advanced scientific and technical experience; – development of material and technical base;
- increasing the effectiveness of measures to ensure the preservation of documents;
- introduction of automated archival technologies;
- expansion of access to information resources, archival institutions using the Internet, etc. b.

In the first years of independence, there were no regulatory laws in the field of archives in the country. However, in this direction, the Constitution of the Republic of Kazakhstan adopted several laws, resolutions and instructions based on the Basic Law. The Law “On the National Archive Fund and Archives” was first adopted in 1998 in the field of archives in the country (On the National Archive Fund and Archives...). The first Law in the history of Kazakhstan not only legally established the functioning of the archive industry as an independent branch of public service, but also created a legal framework for the fulfillment of a three-fold task: the formation of written historical and cultural heritage, ensuring its preservation, using it in the interests of society and the state, and furthering the archive work. determined priorities in development and improvement. Their activity and main task is aimed at preserving and increasing the documentary heritage of the people. These laws not only ensure the preservation of audiovisual documents, but also give special importance as a retrospective information-carrying document. Moreover, these documents are classified as documents with cultural and social value. Therefore, the use of audiovisual documents is based on the legal situation. Another feature is that, compared to traditional documents, the use of audiovisual material is carried out only according to special laws and regulations, guidelines.

In November 2001, the then President of the Republic of Kazakhstan signed the Law of 1998 “On the National Archive Fund and Archives” with a number of provisions related to the transfer of

documents to state storage, the responsibility of users for the preservation of documents, the correct use of information obtained during the use of archive documents, etc. b. signed explanatory changes and additions. In all documents, it was noted that the material and technical base of the industry is morally and physically outdated, does not meet modern standards and needs (Miymanbaeva F.N., 2019). Although this law plays a positive role in preserving the country's historical heritage, today it is clear that the legal environment in the archives is imperfect.

On this new legal basis, taking into account the accumulated work experience of archival institutions and foreign archival practices, the Ministry of Culture and Sports developed the principles of “Collection, storage, accounting and use of documents of the National Archives Fund, other archival documents of state and specialized state archives” dated December 22, 2014. , confirmed. They show the fundamentally new initial position of state archives as a storehouse of documentary cultural values, a real information system, a qualitatively new category of state management body – the National Archive Fund and all areas of archival work (Seksenbaeva G.A, 2014).

The issue of access and use of archive documents at the legislative level was the first to be tackled by experts in the field of archives of the Russian Federation. This is evidenced by the establishment of the temporary Regulation “On the procedure for access to archival documents and the rules for their use”, created for the purpose of regulating and adapting the Federal law “on repression”. (Zhakupova G.T., Zhunisbaeva A.A., 2018).

Moreover, in Russia, earlier than us, in 1993, “On the archive fund and archives of the Russian Federation” was adopted. This law is called “Archive Case of the Russian Federation” dated October 22, 2004 (as amended on June 18, 2017).

In accordance with the principles of collection, storage, accounting and use of documents of the National Archives Fund and other archival documents of state and special state archives, the types of publications of archival documents (scientific, popular and educational) and type (by fund, thematic or other) of their It is stated that the purpose, the specificity of the selection of sources, the composition of the archival documents and their GAA, will be determined by the reception-handover of the text (<https://adilet.zan.kz/kaz/docs/V2300033290> date of access 25.09.2024). Accordingly, several forms of publication of archival documents are specified in the said law. For example: 1) print: series, collection, album, booklet, prospec-

tus, poster, media publication 2) electronic: hyper-text, multimedia, database.

For example, the work of the website of the Central State Archive of Film Photo Documents and Sound Recordings of the Republic of Kazakhstan envisages the possibility of using electronic information resources with unlimited access. Users of documents with limited access are given the opportunity to use electronic / digitized documents within the walls of the educational institution without the right to further distribute them (<http://kfdz.kz/index.php?module=News> Data access: 10.09.2024).

The collection of audiovisual documents in the archive of the Ministry of Defense of the Republic of Kazakhstan is carried out in accordance with the instruction “The order of admission of film documents and video phonograms to the state archive”. It shows the preservation of these documents, evaluation of their value, the composition and complex of audiovisual documents subject to state preservation. The instruction “Ensure acceptance and storage of valuable audiovisual documents in state storage” consists of six chapters.

Currently, the Central State archive of film-photo documents and sound recordings is a state institution. And the Ministry of Culture and Information of the Republic of Kazakhstan provides services in accordance with the charter of the state institution “Central State Archive of Cinema-Photographic Documents and Audio Recordings”. Thus, in order to ensure the preservation of archival documents and their comprehensive use for the benefit of citizens, society and the independent state, the legislative foundations were laid to regulate the formation, organization of storage, accounting, use and management of archives and archive funds. Legislative changes affected all levels of archival management, including preservation of documents, including audiovisual heritage. This direction remains one of the leading directions of the country’s film and photo archive and activities.

Conclusion

The topic of legal regulation of relations in the field of archives is one of the topics discussed among the professional community (Mustafina A.Kh., 2020). The rapid development of information technologies in the country began to dominate audiovisual documents in culture, politics, sports and many other fields. Today, the “Central State Archive of Cinema-Photo-Documents and Audio Recordings” with more than 200,000 video, photo and audio documents is the only specialized center

in the republic that preserves retrospective audiovisual information on the history of Kazakhstan from the end of the 19th century to the beginning of the 20th century.

“Central State Archive of Cinema-Photo-Documents and Sound Recordings” is not only a national archive of film and video documents, but also a unique technotronic archive in our country, as an integral link in the chain of creation of information products in mass media, television and film production, scientific research. takes a special place. The audio-visual documents of the central state archive of film-photo documents and sound recordings are so diverse that they inform about all important events not only in our country but also abroad. The current stage of the development of archives in our country is characterized by the constant growth of society’s need for retrospective documentary information, which creates the need to improve the work of archives on providing them with information, requires the search for more effective forms and methods of providing information to consumers. All this creates the need for further development of regulatory and legal norms. In this period, the archive fund for supplementing and supplementing the National Archive of the state archive service institutions focuses on paying attention to the documents in the state sphere and revitalizing the work. The main task and goal of the work of audiovisual documents is always to maximize political satisfaction on the use of documents, to provide access to retrospective documentary information to the economic, scientific and socio-cultural demands of citizens and the state within the framework of legislation.

Today, the fund, which is a leading archive in terms of technical availability, faces modern challenges. Since the contents of archive documents are complex, they need to be stored in a special mode. And the digital system allows to quickly meet the demand of researchers. In this regard, more than 40 percent of the Central State archive of film-photo documents and audio recordings have been transferred to digital format. In recent years, especially, the demand for documents on the construction and reconstruction of buildings has increased. Today, the number of visitors to the study hall of the Archive is increasing. Every year, the interest of foreign researchers in ancient archival documents is increasing. Currently, with the development of the newest information technologies, Audiovisual documents are becoming dominant in many fields of culture, science, politics, sports and others.

Today, it is clear that the legal environment in audiovisual archives is not fully developed. Many

existing standards do not take into account the interests of the archival sector, which creates difficulties in the relationship between archives and institutions

that create audiovisual documentation. That is why it is necessary to pay attention to the regulatory and legal space of audiovisual documents.

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Поступила: 15.09.2024

Принята: 30.11.2024