

MANAGEMENT OF PHOTO ARCHIVES IN THE LIBRARY AND ARCHIVES SERVICE OF THE REGIONAL DIY (SPECIAL REGION OF YOGYAKARTA)

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Abstract

This research discusses photo archive management procedures in the Regional Library and Archives Service (DPAD) of the Special Region of Yogyakarta (DIY) based on the archival continuum model theory. Photo archives play an important role in preserving collective memory, historical documentation and cultural identity. This research uses a descriptive qualitative approach, collecting data through interviews with archivists involved in managing photo archives at DPAD DIY. The photo archive management process is analyzed through four dimensions of the archive continuum: creation, recording, organizing, and pluralization. In the creation dimension, DPAD DIY collaborates with photographers and Regional Apparatus Organizations (OPD) to ensure that photo archives meet the required criteria. In the record dimension, metadata is structured to include important details about the origin of the record and its relationship to other records. In its organization, archives are stored in special boxes and safes, even though the storage temperature is less than optimal. In the pluralization dimension, photo archives can be accessed by the public through initiatives such as the Jogja Archives Diorama and service rooms, thereby increasing accessibility and preservation. In conclusion, DPAD DIY has effectively implemented photo archive management in accordance with the archival continuum principle, thus ensuring control from creation to public access. Recommendations include upgrading storage facilities to meet ideal standards and improving online catalogs for faster retrieval of records. The findings of this study offer practical insights for other archival institutions in developing comprehensive photo archive management strategies, particularly in integrating acquisition, preservation, and public access within a unified archival framework.

Keywords: Archive management, photo archives, DIY DPAD, collective memory

INTRODUCTION

Archive management plays an important role in supporting educational needs and information preservation. Archives have a vital role as a primary source of information that is tasked with accompanying reading literature that is used as authentic reference material for

research studies in various fields of science (Prabowo & Rukiyah, 2019). Therefore, good management will ensure that these archives can be easily accessed and used optimally as supporting materials in the learning process and academic research.

Effective archive management not only maintains the physical existence of archives, but also ensures that the information contained therein remains easily accessible in the future. The purpose of archiving itself is to maintain records of activities or sources of information that have utility value that can be managed in an orderly and planned manner, thus facilitating the retrieval process if needed (Alkalah, 2023). In line with this, archives play an important role in maintaining the continuity of information, ensuring that historical evidence is maintained and can be utilized as needed whenever needed, one of which is photo archives.

Photo archives play a role in recording historical and cultural events in an area, including in Yogyakarta which has a long history and is rich in cultural heritage. The long journey of the history of the development of the Special Region of Yogyakarta has left many archives, documents, and historical relics that are tens or even hundreds of years old (Ramadhan et al., 2024). With the existence of many archives that are tens to hundreds of years old, it is important for archival institutions to implement effective photo archive management. If archives are not managed properly, it is likely that the archives and the information contained in them will be lost (Widiastuti & Krismayani, 2021). In line with this, these archives need to be managed properly and efficiently considering the very important function of archives. Along with the times, the challenges in managing photo archives have become increasingly complex, especially in terms of information accessibility. As an institution responsible for managing regional archives, DPAD requires a structured process in every stage of photo archive management. Starting from obtaining them, preserving them, to presenting them to the public, all must be done properly so that the sustainability of the archives is guaranteed. The DIY Regional Library and Archives Service (DPAD) is a very appropriate location to be used as a research site related to photo archive management. The selection of the research location at DPAD DIY is also supported by the fact that this institution has an innovative service, namely the Jogja Archive Diorama, which was selected to receive the Smart Museum Award at the 2024 Purwakalagra Indonesia Museum Award. This award reflects DPAD DIY's innovation in presenting history and culture innovatively to the public, making it a relevant location to study photo archive management.

As a regional archive institution, the DIY Regional Library and Archives Service stores archive collections in various formats, including text, photos, maps, and videos. The archives come from agencies within the Yogyakarta Special Region government, community organization archives, and individual archives, with an archive period of 1874 - 2010 (Suhardo, 2022). Photo archives are the second most numerous type of archives in the DIY Regional Library and Archives Service, with a total of 3,638 sheets. The following is the number of static archives that have been processed and are ready to be served to the public.

Table 1. Number of Static Archives in DPAD DIY

ARCHIVE FORMAT	JUMLAH
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Textual Archives	20,098 covers
Photo Archives	3,638 sheets
Audio Archives/Sound Recordings	201 pieces

Cartographic Archives	179 sheets
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Previous research (Idham Farid Fahrodji and Yanuar Yoga, 2019) emphasized the importance of processing static image archives, but did not analyze their management comprehensively. Another study by Ade Dadan Nugraha et al. (2018) focused on the management of audiovisual archives in West Java, but did not touch on the aspect of photo archives in Yogyakarta. Research conducted by Novanti & Hermintoyo (2019) used the archive continuum theory for vital archives in the form of textual documents, but did not discuss the management of photo archives.

This gap encourages the need for an in-depth study of the management of photo archives at the DIY DPAD using the archive continuum model. The main problem in this study is that there has been no study that specifically analyzes the management of photo archives at the DIY DPAD using the archive continuum theory approach. In fact, photo archives have unique visual characteristics and creation contexts, so they require a different management strategy from textual archives. The researcher emphasizes the management of photo archives at the DIY Regional Library and Archives Service (DPAD). Although previous studies have examined various aspects of archive management, including the processing of static image archives and audiovisual archives, there has been no research that specifically focuses on the management of photo archives at DPAD DIY. In this study, the archive continuum theory is used as an analytical framework. The continuum theory was chosen because its principles are relevant to the needs of archive management in the digital era. The archive continuum model is in line with the archiving tradition in Indonesia which generally uses the life cycle theory (Putra et al., 2023). The continuum theory is here to answer the limitations of the life cycle theory, especially in the management of electronic records or digital archives.

In the research to be conducted, it will focus on the management of photo archives at DPAD DIY. This is because photo archives are included in the category of special form archives, where the information content is recorded in visual media with different characteristics from archives stored in textual media (Radliani, 2012). The importance of analyzing the management of photo archives at DPAD DIY lies in a deep understanding of how archival institutions find and obtain old photo archives, as well as how the preservation and storage procedures are carried out to ensure their sustainability until they are finally served to the public. With this analysis, the research is also expected to be a reference for other institutions in optimizing the processing of photo archives, in maintaining and saving the value of the information owned by the archives.

RESEARCH METHOD

This study uses a descriptive approach with qualitative methods to understand the process of managing photo archives at DPAD DIY, from retrieval to service to the public. According to Sugiyono in (Pontoh et al., 2023) the purpose of this descriptive study is to create a systematic, factual and accurate description, picture or painting of the characteristics, facts and relationships between the phenomena being investigated. The data used are qualitative, obtained through interviews with key informants, such as archivists involved in managing photo archives, as well as related observations and documentation.

Table 2. List of Research Informants

No	Name	L/P	Positioning
1	Murjono, S.PT	L	Arsiparis Muda
2	Ikra Widya AYS, SS, MPP	P	Arsiparis Muda
3	Sunarto, S.ST.Ars	L	Arsiparis

This study uses an instrument referring to the Archive Continuum Model to analyze the management of photo archives through four dimensions: creation, recording, organizing, and pluralization. Data analysis follows the Miles and Huberman model, which consists of four stages: data collection, data reduction, data presentation, and drawing conclusions (Sugiyono, 2022). In the data collection stage, interviews and observations are used to obtain relevant information, which is then reduced to focus on the main topic. Relevant data is presented in narrative form, and conclusions are drawn based on an analysis of the dimensions of the archive continuum model to identify how DPAD DIY maintains the preservation and accessibility of photo archives as part of collective memory. To ensure data validity, this study uses source and method triangulation techniques. Source triangulation is carried out by comparing data from interviews, observations, and documentation. Meanwhile, method triangulation is carried out by combining interview results with archival data and supporting documents from DPAD DIY. In addition, the member checking technique is also used by asking informants to review the interview results to ensure that the researcher's interpretation is in accordance with the informant's true intentions. With this approach, it is hoped that the research can provide an in-depth picture of the contribution of DPAD DIY in preserving photo archives for future generations.

RESULT AND DISCUSSION

Dimensions of Creation

DPAD DIY DPAD DIY obtains photo archives through two methods, namely submission from Regional Apparatus Organizations (OPD) and active acquisition from OPDs and individuals. This is supported by Flynn's statement (2001) that the archive continuum model emphasizes the transfer of responsibility for archives from one group to another. People involved in this process include OPDs and individuals, especially local artists. OPDs create photo archives by involving the Archive Assessment Committee (PPA) for initial assessment. If they do not have an archivist, OPDs can ask for assistance from DPAD DIY. In addition, DPAD DIY acquires photo archives from around 20 local artists for preservation purposes. This is in accordance with the concept of the archive continuum put forward by Flynn (2001), which emphasizes the involvement of actors as creators of archives. Not all archives produced by creators need to be stored as part of collective memory. Flynn (2001) emphasized that documents received or created must be evaluated based on their characteristics. Photo archive assessment at DPAD DIY is carried out using the Archive Retention Schedule (JRA) from the Governor's Regulation (PERGUB), which states that photo archives created before 1970 are declared as static archives, while archives after 1970 are assessed based on secondary value according to PERANRI.

Flynn (2001) also stated that transaction traces must be recorded in documents to become authentic evidence. This is reflected in the process of receiving photo archives at DPAD DIY, which prioritizes credibility through administrative documents such as minutes of handover and Decree of the Head of DPAD DIY. The document records transactions between OPD, individuals, and DPAD DIY as the recipient of the archives. McKemmish (1997) in Upward et al. (2009) stated that storage of archives in the creation dimension must be equipped with steps to maintain security, such as the identity of the creator through KTP documents, deeds, or diplomas.

Overall, the management of photo archives at DPAD DIY when viewed from the creation dimension is in accordance with the concept put forward by Flynn (2001). This process includes actor involvement, receipt of photo archives, recording of transaction traces, and administrative documents as authentic evidence in archive management.

Dimensions of Recorder

Metadata creation in DPAD DIY involves external parties such as photographers or OPDs that create photo archives in collecting information. Interviews with archive creators are conducted to obtain information that is not available in other archives, including textual archives. This activity strengthens the relationship between archive creators and DPAD DIY as managers, creating an integration of relevant and authentic information. Flynn (2001) defines a unit in the recording dimension as an activity carried out by a particular group in creating metadata by involving the party responsible for its creation.



Figure 1. Changes from Negative Photo Archives to Positive Photo Archives

According to Flynn (2001), metadata creation includes adding information such as the origin of the archive and its relationship to other archives. In DPAD DIY, metadata not only provides basic information but also involves steps such as converting negative photo archives into positive photos to facilitate visual identification. In addition, information collection is carried out from other archives, such as textual archives, which often function as document attachments.

Notes in the recording dimension, as explained by Flynn (2001), include the context of origin and relationship to other archives. DPAD DIY pays attention to the provenance aspect to maintain the accuracy of information, including involving photographers or related OPDs to complete metadata. McKemmish (1997) in Upward et al., (2009) emphasizes the importance of metadata that connects archives to the context of activities, ensuring their completeness, accuracy, and accessibility over time.

DPAD DIY applies the General International Standard Archival Description (ISAD) standard in creating metadata. The mandatory elements in ISAD are met, although optional

information is sometimes not available because the photo archives are difficult to identify. This process requires high precision to ensure that the metadata reflects the activities recorded, including location, time, and parties involved. Verification is done by matching photo archives with textual archives or direct interviews, making metadata as authentic evidence. Overall, metadata creation at DPAD DIY is in accordance with the recording dimensions in the archive continuum model, producing accurate, relevant, and reliable metadata. Collaboration between the static archive processing team, the media transfer team, and the photo archive creators ensures complete information to support the preservation and accessibility of archives.

Dimensions of Organizing

According to Flynn (2001), organizational indicators in the archive continuum model include actors who carry out the main functions of the organization, namely storage and retrieval of archives. At DPAD DIY, photo archive management is the responsibility of the static processing technical team, which not only ensures that the storage of photo archives runs well, but also optimizes efficiency in the retrieval process.

The organizational functions carried out by DPAD DIY include storing archives by prioritizing the principle of provenance or the origin of the archive. Archives from OPD are grouped based on the organization that created them, while archives from individuals are classified directly based on their creators. Bramantya (2018) stated that this grouping ensures that photo archives do not lose the administrative context that explains the relationship between the archive and its creator. Physical storage is carried out using custom plywood boxes, oil paper envelopes, and iron cabinets, to protect archives from moisture, damage, and pest attacks.



Figure 2. AC temperature in the Photo Archive Storage Room

The storage room temperature at DPAD DIY is maintained at 18°C, although Rakhmawati et al. (2020) recommends an ideal temperature of 10–15°C. In addition, DPAD DIY implements a media transfer strategy by scanning photo archives into digital formats, such as TIFF, JPEG, and PDF. This strategy ensures that archives are maintained while minimizing the risk of data loss.

In the retrieval, DPAD DIY uses the Media Akses application as an online catalog that includes information such as definitive numbers, archive types, and provenance. However, obstacles such as the lack of cabinet number information are a challenge in accelerating archive searches. Most users prefer digital copies to printed versions, so archivists rarely conduct physical searches.

As part of collective memory, DPAD DIY ensures that photo archives have secondary value through an assessment based on the Archive Retention Schedule (JRA). This process is supported by preventive preservation procedures, such as cleaning archives from mold and

controlling humidity using silica gel. Photo archives, especially the collection of the DIY Information Service, are visual evidence of Yogyakarta's history, strengthening the position of the DIY DPAD as an institution that preserves cultural heritage while providing access to information for the wider community. In the archive indicator, Flynn (2001) stated that archival documents in an organization. Based on data, the DIY DPAD has the most ancient photo archives from the DIY Information Service, which is currently no longer operational. Based on the analysis above, the management of photo archives is analyzed from the organizational dimension in the archive continuum model.

The DIY DPAD implements storage, retrieval and preservation of archives as organizational memory. Storage is carried out with careful procedures, including the use of custom boxes, oil paper envelopes, and iron cabinets to maintain the quality of physical archives, although the storage room temperature applied (18°C) is still not in accordance with the ideal standard of 10–15°C. In retrieval, the DIY DPAD utilizes online catalogs such as media access applications, but the limited specific information such as cabinet numbers is a challenge in accelerating the archive search process. As an effort to maintain organizational memory, the DIY DPAD uses a secondary use value assessment procedure when receiving archives and carries out preventive preservation to extend the life of the archives. The managed photo archives, such as the largest collection from the DIY Information Service, serve as visual evidence of Yogyakarta's history and strengthen the role of the DIY DPAD as an institution that preserves collective memory.

Dimensions of Pluralism

In the archive continuum model, the pluralization dimension emphasizes the importance of organizations reaching out to the community while ensuring accountability and cultural memory in the community. Flynn (2001) stated that institutions that successfully carry out this function will gain social recognition. DPAD DIY carries out its public service function by providing service space, the Jogja Archives diorama, and archive exhibitions, which provide wide recognition as an institution that conveys information to the public. This success is reflected in the Informative

Public Agency award received on December 12, 2024, marking DPAD DIY's commitment to providing broad access to information for the public. In the objective indicator, Flynn (2001) emphasized that the function of the organization must be in accordance with its mission. DPAD DIY supports the institution's vision by presenting innovative services such as the Jogja Archives Diorama, which presents the history of Yogyakarta in an interesting and educational way. This innovation was recognized through the 2024 Anugerah Purwakalagra Indonesia Museum Award as a Smart Museum, proving DPAD DIY's role in creatively connecting archives with public information needs.



Figure 3. Diorama of the Jogja Archives at DPAD DIY

The indicator of a collection of archives according to Flynn (2001) emphasizes the importance of public access to relevant archives. DPAD DIY makes photo archives a source of information that supports historical research and public understanding. These archives can be accessed through online catalogs, SIKN, and the Media Akses application, which allows the public to access archives from anywhere. The procedure for duplicating photo archives in softfile or print formats also provides flexibility for users, although the majority prefer digital copies because of their more efficient costs.

Finally, the indicator of collective memory, as explained by Flynn (2001), refers to the role of archives as a shared memory of the community. DPAD DIY, through innovations such as the Jogja Archive Diorama and archive exhibitions, has succeeded in reviving the history of Yogyakarta, including the 1950s elections. The photo archives exhibited not only function as historical records, but also strengthen the local cultural identity that is passed on to the next generation. This is in line with the view of Wattimena (2012) in Fahrodji and Yoga (2019), which states that collective memory aims to revive memories of past events.

These findings are relevant not only for DPAD DIY, but can also be a reference for other regional archival institutions in Indonesia that face similar challenges in managing photo archives, especially related to metadata recording, physical preservation, and public access. For example, a number of LKD (Regional Archival Institutions) in other provinces still do not have a standardized online catalog system or media transfer mechanism, so the experience of DPAD DIY can be a model for implementing practices based on continuum theory that can be replicated with contextual adjustments.

In addition, DPAD DIY's achievement in building the Jogja Archive Diorama and receiving the Smart Museum award shows that the integration of archive preservation and public education can be an effective strategy to strengthen the social function of archive institutions. This provides a good example for similar institutions that want to develop pluralization functions through creative and participatory approaches.

Overall, the pluralization dimension in the Archive Continuum Model shows how DPAD DIY has succeeded in going beyond its internal functions, by making archives a source of public information that strengthens collective memory. Innovations such as the Jogja Archives Diorama, archive exhibitions, and the use of digital applications make archives more accessible, while preserving cultural heritage for future generations.

CONCLUSION

The photo archive management procedure at DPAD DIY applies the archive continuum theory that includes creation to pluralization. At the creation stage, photo archives are managed by involving photographers and related OPDs, and are documented for accountability. Metadata is compiled in detail by the archive processing team, including origins, archive relationships, and recorded activities, ensuring authenticity and completeness. Archives are stored in a structured manner using custom boxes, oil paper envelopes, and safes, although the storage temperature is not yet ideal. Retrieval is carried out through online catalogs such as Media Akses, although specific information is still limited. Preservation includes secondary use value assessments and preventive preservation to extend the life of the archives. In pluralization, DPAD DIY utilizes photo archives for the collective memory of the community through the Jogja Archive Diorama, archive exhibitions, and the SIKN and Media Akses applications, facilitating public access.

These findings indicate that the application of the archive continuum model allows photo archive management to be carried out in a sustainable, structured, and adaptive manner to the challenges of digitalization. This model can be replicated by other archive institutions in Indonesia by adjusting their respective institutional structures and resources, especially in the aspects of collaborative metadata creation, online catalog systems, and public-based pluralization strategies. Theoretically, this study strengthens the relevance of the archive continuum approach in managing visual archives, as well as opening up space for developing further studies related to the integration of this model in the context of digital and community archiving.

SUGGESTION

1. Improving Online Catalog (Media Access)

To improve efficiency in the photo archive retrieval process, DPAD DIY should complete the online catalog in the Media Access application with more specific information, namely the cabinet number. This will make it easier for archivists to find photo archives more quickly, although most users prefer soft file copies over duplication

2. Adjusting Storage Temperature

Considering that the current temperature of the photo archive storage room (18°C) does not meet the ideal standard (10–15°C), DPAD DIY should try to adjust the temperature appropriate for storing photo archives. One step that can be taken is to increase the efficiency of the air conditioning system and ensure stable temperature control.

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