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## DIGITAL CULTURAL HERITAGE AND MEMORY INSTITUTIONS WITHIN THE STRUCTURE OF NATIONAL IDENTITY: PHILOSOPHICAL DISCOURSE



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**KEYWORDS:** National identity. Postmodernism. Cultural heritage. Collective memory. Digitization. Memory institutions. Library.

**ABSTRACT: Objective** - This article is to introduce theoretical motivation for the interaction and links joining national identity, collective memory, cultural heritage, digitization and libraries understood as memory institutions, and substantiate memory institutions and digital collective memory as an essential source for national identity. **Research methods** - The author claims that the digital resources managed by memory institutions, particularly libraries, are the fundamentals of national identity. Therefore she discusses postmodernism as a theoretical basis for the system of concepts of "national identity – collective memory – cultural heritage – memory institutions – digital resources – users", and presents the structure and individual concepts of this system. The research method used was qualitative research with discourse analysis and a theoretical analysis of information sources such as: J. Baudrillard, I. Hassan, D. Harvey, R. J. Lifton, J. F. Liotard, P. Waugh, A. J. Toynbee,

G. E. Veith et al., conventions and resolutions of the European Commission, Committee and Parliament, legal provisions in culture and cultural heritage by the Government of Latvia. **Results and conclusions** - National identity is seen as a totality of meanings the main manifestations of which are the cultural and national heritage as the basis for the personal system of values and experience. National identity is formed by the totality of conceptions on affiliation with something. Conceptions, ideas are formed in the interaction process of personality and the collective memory based on digital resources. The collective memory, i.e. the resources in libraries, museums and archives, particularly the digital ones, is the main element for the construction of national identity. This construction is delivered by memory institutions through collecting, harvesting, saving, arranging and providing access to resources via the digitization process. Digitization should become the main tool for maintenance, inclusion, communication, and identity in the process of globalization. The author introduces theoretical model, based on the discourse of postmodernism ideas, theoretical conclusions of world researchers and philosophers, official conventions, guidelines and declarations - for justifying memory institutions' resources as the basis of national identity. Such a theoretical analysis of the "national identity – collective memory – cultural heritage – memory institutions – digital resources – users" is the first experiment in Latvia to place the important role of memory institutions, particularly libraries, in a system of cultural heritage, digitization, new environment and national identity. The main conclusion is that the philosophical discourse of postmodernism accepts the idea of the leading role of memory institutions in the structure of national/digital heritage and national identity.

## INTRODUCTION

National culture, national identity, cultural heritage, digital cultural heritage, memory institutions, resources, and users are based in the culture both conceptually and in substance, which is one of the preconditions for the existence of society, therefore the features of their theoretical interpretation are to be found in the field of culture.

There are various conceptions of what is culture. The formulations adopted during the World Conference on Cultural Policies (Mexico Declaration, 1982) should be used as guidelines. They are used in any significant international documents, including the report of the World Commission on Culture and Development of the United Nations Organization "Our Creative Diversity" (1995). This definition of culture was supported by 190 countries of the world, adopting the UNESCO Universal Declaration on Cultural Diversity in 2003. On the basis of this declaration. The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Convention..., 2005) was adopted by the General Assembly of the UNESCO in Paris.

"Culture in the broadest understanding of the term means the totality of all spiritual, material, intellectual and emotional features of a society or social group and alongside art and literature includes also the way of life, ways of co-existence, systems of values, traditions and views" (Valsts kultūrpolitikas vadlīnijas, 2006, p. 5).

The national program "Culture" is elaborated according to the provisions No. 129 "The order of elaboration and implementation of the national programs", enacted by the Cabinet of the Republic of Latvia on the 9th of May of 1995, and according to the decree No. 146 "About national program for economic policy realization" of the Cabinet on the 24th of May of 1999. The national program "Culture" represents the continuation and execution mechanism of "Principal provisions of Latvian State culture policy" approved by the Saem (The Parliament) of the Republic of Latvia in 1995.

## THE LATVIAN NATIONAL PROGRAMME "CULTURE" AND THE NATIONAL RESEARCH PROGRAMME "NATIONAL IDENTITY"

The national program "Culture" is a totality of undertakings of culture and culture-industrial branches carried out by the state, whose realization is significant and essentially necessary for Latvian society and national economy's development on the whole. The goal of the program's development is based on an analysis of the present culture situation, to appoint aims and priorities of the cultural policy for subsequent periods, to elaborate a detailed plan of arrangement for achieving these aims and assuring priorities, and to implement this plan. The national program "Culture" constitutes a complex long-term target-program for the period up to 2010 that comprises two-stage programs for 2000-2005 and 2006-2010 respectively. They consist of 10 subprograms.

The topical National Programme "Culture 2000-2010" (Nacionālā programma "Kultūra", 2001, p. 10) marks the impact and meaning of the globalization process on culture, emphasizing globalization as an initiator of localization, cultural identity and cultural diversity, promoting the self-protection response of the people, highlighting cultural originality and identity, raising national self-confidence and mobilization in fights for survival. The effect of globalization on culture expresses itself as unification of cultures, development of hybrid cultures, individualization of the identity of an individual and the loss of importance of the common identity of a community. One of the most striking expressions and developers of globalization is the information society, which is described as abundance of information, the dominance of information and communication technologies. In the field of culture it means not only unification and the possibility of losing one's identity, but also new opportunities for broadening the availability of cultural resources in the digitization processes, development of new cultural products and services, involving new target audiences in the cultural processes and contributing to the process opposite to unification – strengthening of the national identity. In the development processes of national culture the opportunities provided by information and communication technologies for the promotion (preservation and dissemination) and availability of culture and public memory, implementing the digitization process of the accumulated values (resources), use of information flow and dissemination of assessment skills for preservation of national identity, the main role, from the author's point of view, is played by memory institutions, as well as in the development of the national culture and the provision of sustainability, a great role is played by national identity, studies on which are conducted within the framework of the Latvian National Research Programme "National Identity".

Latvia's national cultural heritage consists of spiritual and material values that are very important to the Latvian nation, its cultural identity, independently of place and time of creation of the values, as well as the current owner.

Cultural heritage is an evidence of a person's intellectual activity in a material or non-material form. Cultural heritage contains works of artists, architects, musicians, writers and scientists, as well as works of anonymous artists, expression of the human intellect and a system of values that imparts the meaning of life. The cultural heritage branch covers protection of immov-

able and movable monuments, registration of attestations, investigation, accounting, preservation and use of the cultural heritage, as well as its involvement in the circulation of modern life.

In accordance with Ordinance No. 313 of the Ministry of Education and Science of 3 June 2010 "On the redistribution of the allocated appropriation of sub-programme 05.12.00 of the National Research Programme for the implementation of the National Research Programmes in 2010", the National Research Programme "National Identity" (language, Latvian history, culture and human security) was initiated in June 2010.

The participation of the University of Latvia in the National Research Programme "National Identity" also includes research activities of the Information and Library Studies Department of the Faculty of Social Sciences in the subproject "National Identity in the Digital Environment". It includes a study of expressions and correlations among the national identity, cultural heritage/digital cultural heritage, collective memory, memory institutions, their digital collections and users. The author's investigation line was a philosophical discourse of memory institutions in a digital environment, as is presented in this paper.

See the matters of the research in Figure 1 "Fields of Activity of Cultural Heritage and National Identity (A theoretical model developed by the research group of the subproject of the Information and Library Studies Department of the Faculty of Social Sciences of the University of Latvia)" (p. 5).

The key words of the field, such as *national identity*, *collective memory*, *cultural heritage*, *digital cultural heritage*, *digital collections in memory institutions*, *memory institutions*, *resources*, *users*, covered by this theoretical model are to be interpreted using thoughts of the theory of postmodernism. The author's main idea is about postmodernism as the basic philosophical system for digital cultural heritage and national identity existence in the modern world, on the basis of memory institutions (libraries, archives, museums) digital and digitalized information.

## SIX BASIC FIELDS OF ACTIVITY IN THE THEORETICAL MODEL

*National Identity.* National identity consists of a totality of views on affiliation. The views are developed when an individual adopts (uses, consumes) the experience available in memory institutions or the social environment (in the memory of some individual personalities) – the resources accumulated in the traditional or digital form – and develops his/ her personal experience. Consequently, the individual can use, adopt and develop experience for further dissemination. It takes place on the basis of experience (the collective memory).

*Collective Memory.* Collective memory is a social phenomenon, knowledge of the mankind and the created objects. Everything developed and recorded, both physically (any knowledge available in the printed way and handwritings, artifacts of the material memory available in museums and documents in the archive collections), and virtually, electronically and digitally, what a personality (individual) has thought of and recorded since the historical beginnings of accumulation of the individual and collective experience, operate as collective memory. Collective memory and its content – the cultural heritage – are one of the elements of construction of national identity.

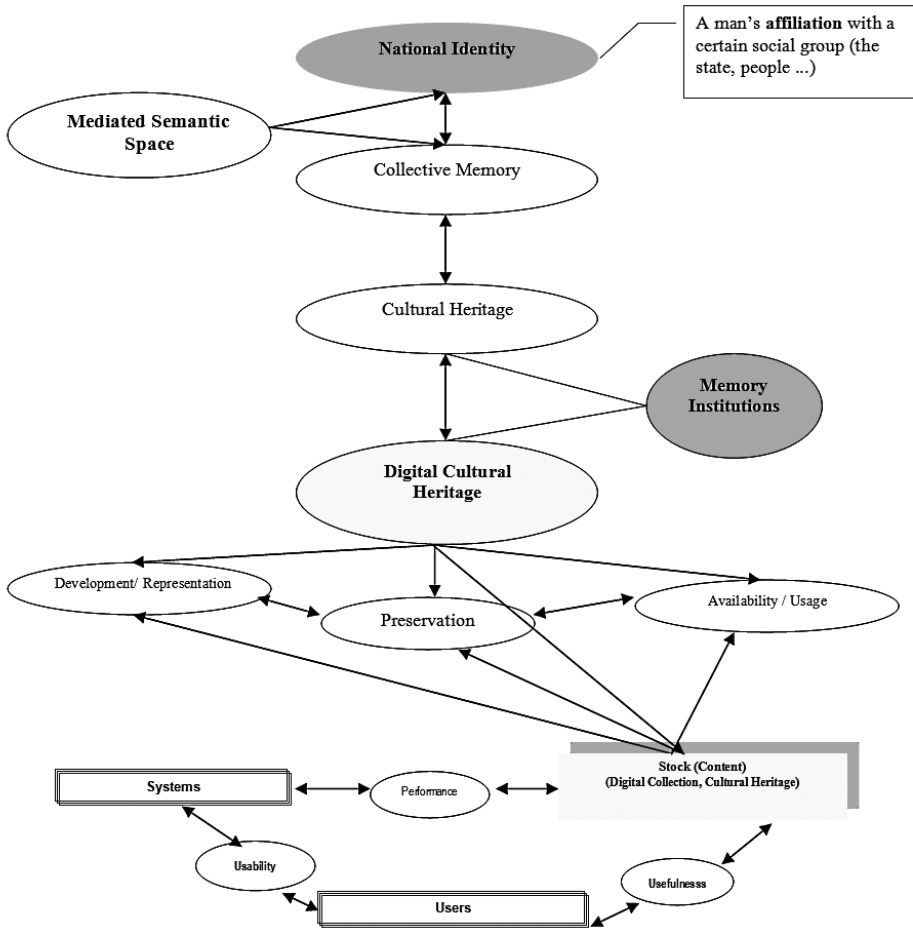


Figure 1. Fields of Activity of Cultural Heritage and National Identity (A theoretical model developed by the research group of the subproject of the Information and Library Studies Department of the Faculty of Social Sciences of the University of Latvia).

*Cultural Heritage. Digital Cultural Heritage.* The content of cultural heritage is the accumulated collective memory and collections in memory institutions. The digital cultural heritage is digitized or a digitally created resource.

*Memory Institutions.* The phenomena of social environment which collects, preserves, classifies, makes collective memory available and usable. The digitization process provides performance and sustainability of this process. The individual performance becomes collective memory right in memory institutions (libraries, museums, archives). Relations and interaction between the individual and memory institutions provide existence of cultural heritage, collective memory and national identity.

*Digital Resources/Resources.* A digital resource (digital collection) is a totality of digital objects which combines the documents/materials available on a specific topic. Digital resources along with traditional resources are the content basis and ground of collective memory.

*Users.* The individuals who use the resources available in memory institutions or in interpersonal contacts to broaden their experience, knowledge or to develop, transfer some new experiences and knowledge to other individuals. By using digital or traditional resources users provide heritability and sustainability of cultural heritage and thus contribute to the preservation of national identity.

On the basis of the definition of national identity, collective memory and cultural heritage, the research activities of the Information and Library Studies Department analyzes the following directions in the sub-project "National Identity in the Digital Environment" of the National research "National Identity":

- Activity of memory institutions;
- Digitization (provision of sustainability) of the collective memory, digitization of the cultural heritage;
- Provision of arrangement, accessibility to the collective memory/cultural heritage;
- Development of views on affiliation or the national identity in users.

The listed expressions are the basis of national identity because the opportunity of acquiring affiliation/experiences (of the cultural heritage), awareness of the individual's affiliation will be lost in the future without collective memory, cultural heritage and digitization along with the loss of national identity.

National culture, national identity, cultural heritage, digital cultural heritage, memory institutions, resources, users – these notions and their content can be understood, getting to know the conceptual thoughts of postmodernism (fragmentarism, situations of uncertainty, a loss of depth, etc.) theory.

## POSTMODERNISM

National identity should be interpreted as a totality of meanings, where cultural heritage is to be emphasized, understanding the cultural heritage as the links, objects, spoken forms having or having been assigned, historical, aesthetical, archeological, scientific, ethnological and anthropological value of groups of inhabitants and some separate individuals. These processes and phenomena find their expression in the rapidly developing digital environment (resources, means of communication, thinking, virtual life, transformation and fragmentation of a personality's thinking, etc.). The new epoch we have just entered is the age of fragmentation, loss of identity and varied views, *the postmodernism* age, which can be traced down since the forties of the last century in the theoretical researches.

The word *postmodernism* (according to the studies conducted by Gene Edward Veith, Jr (Vits, 1999, p. 251)) first mentioned in the book of Christian apologetics "Religion for Living: A Book for Postmodernists" by Bernard Iddings Bell in 1940, as well as in the Oxford English Dictionary in 1949. G. E. Veith holds the view that "One of the first scientists who has used the term of *postmodernism* is the great historian Sir Arnold Toynbee" (Vits, 1999, p. 41). Arnold Joseph Toynbee discovered, on the basis of the research on twenty-one civilizations of the world, that the societies falling into pieces experience a certain "splitting of soul". People stop believing in morality and give way to their drives in the name of a creative spirit, try

to avoid problems (*escapism*), stepping back in the world of entertainment and pastime activities. There is a certain drift – people rely on determinism, as if they had no power over their lives. Indiscrimination develops, uncritical acceptance of everything, tolerance, eclecticism. A. Toynbee describes this indiscrimination as giving way to transformation – both in religion, literature, art and also in manners and habits, which is *a triumph of the mass opinion* (Toynbee, 1987).

Patricia Waugh sums up the historical interpretation of A. Toynbee as follows: "According to the concept of A. Toynbee, the postmodernism epoch is the forth and the last phase of the Western civilization, where the anxiety, irrationality and helplessness prevails. In such a world, the consciousness drifts, being unable to cast an anchor near some universal justice, truth or the coastline of mind, where the ideals of the new period were built on in the past. In this way the very consciousness is «decentralized»: it is no more the driving force of the world's activity, but a function, where the impersonal forces go through of it and intersect. The art is not so much a mental expression of a person, as it is a current consumption product, therefore, similarly to knowledge, it cannot be critical anymore, but only functional. Besides we are postmodern and involved in the culture, where any knowledge originates through a discourse, we can no longer strive for transcendence. There is no position, where to observe the culture, outside the culture. There is no Kant's «view from nowhere», there is no conceptual space that is not involved yet in what it is trying to assess. The destruction is possible from inside: micropolicy, wordplays, parodying collisions, irony, fragmentation" (Waugh, 1992, p. 5).

The theoreticians of postmodernism acknowledge that during this period of postmodernism people no longer understand one another, because they do not have any common values. A totalitarian unity has obtained its opposite – the chaotic diversity that consists of small, similarly thinking groups of persons (in the theory of the information society they are referred to as the communities of interests and considered as the main types of organization of the society). Theoreticians have even declared that the reason is "dethroned" (Vits, 1999, p. 18). The industrial revolution, having brought forward information communication technologies, has given way to the information age. The society, technologies are changing, along with the basic categories of value and thinking.

During the development period of the pre-modern society, beliefs in the supernatural prevailed; however, modern society (starting from the Age of Enlightenment) considers that reason, scientific discoveries, autonomy of a human being are the most important. Anything that cannot be tested empirically is regarded as useless (Vits, 1999, p. 31).

It is characteristic of the Age of Anti-Enlightenment (the postmodernism) that everything is governed by the view that no objective truth exists. "The characteristic features of the postmodernism thinking are fragmentation, uncertainty and absolute mistrust towards any general or summarizing statements", Harvey David (Harvey, 1989, p. 9) wrote that Postmodernists and theoreticians of postmodernism acknowledge the prevailing existence of chaos based on the philosophical assumptions of existentialism that *there is no absolute truth and a man is alone and lonely*. The essence of postmodernism is anti-fundamentalism. Any foundations are rejected and an alternative is offered – constructing something new with

no foundation of any kind. Postmodernism turns against the three main convictions of Western Europe – anthropocentrism (placing a human being in the centre of the world), logocentrism (maximum trust in reason, its recognition as prevailing) and beauty as an absolute idea (a conviction that art can create unequivocal beauty). Postmodernism is trust in pluralism to the highest extent in all possible ways.

One of the leading theoreticians of postmodernism Hassan Ihab has formulated eleven underlying principles of postmodernism:

- Uncertainty, which prevails in the acts, objectives, thoughts of all people;
  - Fragmentation – everything is viewed in details and fragments in the world – postmodernism is against any unity and entirety;
  - Decanonization or turning against any kind of authority, standards and canons, traditions and prejudices;
  - A lack of identity and a loss of depth – the endangered values, indefinite fragments and phantasms prevail;
  - Non-representability – postmodernism is not representable because it has neither identity, nor depth;
  - Irony, which is not solid as a principle of criticism, but still used, putting it more precisely – mocking at everything serious, solid, unified;
  - Hybridization – boundaries of the genres are destroyed, uncertainty prevails, there is a desire to experiment, cultures get mixed (for example, the elitist culture with the culture of masses);
  - Carnevalistic style, which combines both irony, uncertainty, fragmentarism and a lack of truth and decanonization. A farcical state of mind creates a sense of absurdity of life, disorderliness and laughter are cultivated, but some light impudence turns out to be more superior than any seriousness;
  - Participation – postmodernism leaves everything unfinished and open, thus permitting everybody to carry it through in their minds. Performances that are incomplete without involvement of their audience prevail in art. Postmodernism is not viewed from a side – man takes part in its events and revelations;
  - Constructivism – everything is constructed: models, lifestyles, types of art, of world's understanding, etc. (it can also be referred to as simulation, according to J. Baudrillard. *The author's remark*);
  - Immanence – the ability of mind to generalize yourself in symbols, finding the symbols the world is hiding (Hassan, 1982, p. 315).
- The assertions of the theoreticians of postmodernism should be supplemented by some more basic principles expressed by Jean Baudrillard:
- Prevailing of the meta-functional objects. All objects can be classified into functional (with the value of use), non-functional (antiquities, artistic objects and their collections) and meta-functional (toys, robots). The new generation is especially interested in the meta-functional ones;
  - Consumption of images. People consume images, ideals, fantasies and styles more than any objects. A huge role is played by mass media in the development of the key code of consumption, responding to advertisements and messages of mass media. The surrounding environment has turned into a monitored screen and network;
  - Prevailing of the serial reproduction logic. In the world of products that can be copied endlessly the serial reproduction logic prevails, according to which it becomes impossible to distinguish between an original

and a facsimile. According to this logic, we simulate pictures, objects, the environment, the past, other people and ourselves. It is exploited to such a degree that a difference between the real and unreal, true and false disappears. Starting from his movements up to the Neverland, Michael Jackson makes us think of him as an illusion. He has created his own world, where to hide the true features of his identity;

– Simulations. According to the thinking of J. Baudrillard, we live in the era of simulations that embody, firstly, modeling of the real, with no reference either to the original, nor to the real; secondly, producing and multiplying of copies; thirdly, eliminating references. Thanks to information technologies it is not possible to make a distinction between the original and its "returning". Postmodernism offers to construct something new with no fundamentals of any kinds – an illusion, simulation (Bodrijärs, 2000, p. 159).

The founder of the postmodernism theory, the pioneer of the postmodernism movement, the French philosopher Jean François Lyotard (Lyotard, 2010) defines postmodernism as the position of culture after the changes that have touched upon the existence of science and culture since the 19th century (Lyotard, 2008, p. 182). The nature and status of knowledge has changed. The industrial epoch, characterized by mass production, scientific researches and ideals of enlightenment on rationality and progress, is over. Now we are living in a new situation, referred to as the postmodernism by J. F. Lyotard, where information technologies are in the foreground, the efficiency and other pragmatic values are emphasized. The science has fragmented, based in the series of metanarratives, thus becoming a language-game.

It is characteristic of the new epoch that trust in these metanarratives has been lost. J. F. Lyotard describes comprehensive narratives we are using to justify some activities, institutions, values and forms of culture with the metanarratives or big narratives. Nowadays metanarratives are regarded as language games, which are only true to the ones who take part in them. We have lost our trust in universal confidence and theories. The industrial society has created a postindustrial, consumerism directed, media managed, globalized society, where national or any other identity is lost or has become shaky. Now we can choose what we are much more freely as it ever used to be in the past.

The analysis of J. F. Lyotard has contributed to the receptiveness of the problems and needs of all kind of minorities in liberal democracies. On the basis of denial of repression of exceptions and reduction of variety, the philosopher is negative to any unanimity, disposition to compromises and rationality. The theory of J. F. Lyotard is a continuous theory of protests against unanimity, leveling and canonization.

The monographs *Filosofskuj diskjurs o moderne* (Habermas, 2003, p. 416) and *Budušee čelovečeskoj prirody* (Habermas, 2002, p. 144) by Jürgen Habermas analyze the issues of personality and emphasize that the feature of modernism is subjective freedom which expresses itself as a freedom of action that is provided in the private legal space or rational following personal interests. In the state the subjective freedom expresses itself as equal participation in politics; in personal life – as a morally ethical autonomy and self-realization; in the public sphere – as the process of learning, which involves acquiring culture (that has become reflective,

not creative). The spheres where an individual person spends his life such as *bourgeois, citoyen, homme* (a bourgeois, citizen, man), move away and become independent and disassociate themselves. In this process a significant role is played by any kind of education.

The moral and philosophical side of a man's *breeding* in the researches of J. Habermas is reflected as a road to the answers to the questions "What is proper life? How should I use my lifetime? What is my identity in this epoch? J. Habermas declares that so far philosophy was able to cover the entirety of the whole nature and society, where the life of individuals and communities fits in well, was able to create and show a model of proper life. In the situation of the postmodernism epoch, where pluralism and individualization of a lifestyle prevail, everybody develops his time and life the way he wants it. The key model – please, take care of yourself.

J. Habermas also touches on the issue of linguistics (see above – the language games). The philosopher is of the opinion that a linguistic approach to every personality should prevail in the world, because language is not a private property, it is intersubjective. No participant of communication can control the communication process with the world; we are free only thanks to the linguistic entirety. The logos of language (a word and essence, the universal essence at the same time) cannot be subjected to our control in the postmodernism society, either; it is a mediator of free communication and free individuals.

Personality is described as a phenomenon of a new type under the situation of postmodernism in the research *Jaunās ekonomikas laikmets* (Rifkins, 2004, p. 279) by Jeremy Rifkins. "A new archetype is born. Comfortable life, which is partly spent in the virtual worlds of the cyber space, a good understanding of network economics, some minor interest in accumulation of property, but much more interest in exciting and entertaining events, an ability to act in several parallel worlds simultaneously and change your person rapidly, adopting to the new reality, both real and artificial, – that is all what is placed in front of them – the new men and women of the twenty-first century...." (Rifkins, 2004, p. 167).

Robert Jay Lifton refers to the representatives of this generation as the changing people. They live in the world of the bits of sound of seven seconds, they are used to the option of getting and obtaining any information rapidly, they cannot focus for a long period of time, and they can be described as more spontaneous than cautions. There are very little borders in their world and they are unstable. They grow up together with hyper texts, website links and feedback (Lifton, 2002, p. 262).

Commercialization of the time, culture and life experiences form the basis of the postmodernism epoch. The principle of coincidence prevails: everything we do, even if we are just observing something, has an effect on the outcome.

There is no simple, cognizable, objective reality. Reality depends on those functions of language we are using to explain, describe and interact with. Reality is: words, words, words... that existed in the virtual, not the real world (e-environment, virtual environment, the Internet, the environment created by information and communication technologies).

People are looking for playfulness, not the objective (the culture of clicks, the culture of flash) in the postmodernism world. The fast rate

of the culture of nanoseconds shortens the horizon of an individual and society up to the current moment. According to the listed underlying principles (Hassan, 1982, p. 315) of the theory of postmodernism, cultural heritage as a measure of national identity should be defined as a consumption product that is consumed fragmentally or superficially (in the plane, not in the depth), because identity is constructed not on the succession of cultural heritage, but on the basis of the measure of consumer usability, on the processes of retrieving fast and iconographic information in the postmodernism society. If cultural heritage exists in the digital environment, then its existence is accepted, if not, then there is no cultural heritage at all, because it is not used, it does not come into circulation. It is necessary to virtualize the existing cultural heritage, launching it in the digital environment, where it is retrieved, consumed and used, providing national identity, when the serial reproduction principle (with no distinction made between the original and the facsimile), a denial of metanarratives and the statement that the new things can be constructed with no foundation, thus with no cultural heritage, prevails.

## THE DIGITAL CULTURE HERITAGE IN THE POSTMODERNISM AGE

Implementation of digitization in the space of culture (*digitization of cultural heritage*) will help to strengthen identity because language is a tool of constructing the surrounding world. Digitization is a way of uniting some circles of interests where collective memory is developed and collective identity that acts as a guarantee of cultural heritage in the changing reality and it also helps a separate individual to exist because it promotes the sense of affiliation so that it does not exist in the existential loneliness. The construction of identity marks boundaries between "us" and "them" and the development of the sense of affiliation (link) at the same time. It also involves sharing experiences (for example, creation and collection of oral sources) that means integration of an individual in the digital environment and proving true of the statements of the theory of structuration of interaction between individuals and individuals/institutions.

Five principles of interaction are:

1. Society is formed by active, reflexive activity of subjects. Every member of society is a practicing social theoretician: he uses his knowledge and theories in every interaction. This usage of practical resources is exactly the provision of interaction.

2. Individuals not only change the society, but they also change themselves with their activity.

3. The possibilities of social interaction are historically limited: they create a society not according to a self-selected plan, but in the context of unstudied impacts.

4. Structures not only normatize (limit), but also create possibilities for the activity of individuals.

5. Creation of structures and reproduction are the result of routine practice (Giddens, 1994, p. 180).

The conceptual interpretation of structures can be formulated as follows:

"A structure (structures) – the regulations and resources or the entireties of the changing relations which are arranged in the form of features of the social systems.

A structure (structures) – reproduces relations between the agents or their entireties arranged as the regular social practices" (Giddens, 1999, p. 56).

Digitization in culture heritage means researching the types in which the institutions, information systems operate, as well as interacts with individuals or their groups (a user uses and reproduces constant social practices of the systems). Daily activities (social practices) of the doers of an activity always develop and reproduce structural features of some system. Structures do not exist independently of the knowledge of individuals of what they do in their daily movement (in social practices, retrievals, the processes of retrieval, evaluation, development. On the level of discursive cognition individuals are always aware of what (and why) they are doing (Giddens, 1999, p. 58).

Knowledge and identity are based in the discourses that emphasizes communication as a two-way process between two or more individuals who share the same discourse space physically or virtually. Information, information systems, information needs are linguistic constructions, because they are focused on the public process of language use. Information retrieval and organization of knowledge are practices which are always connected with language and linguistic products.

The individual's significance in function of the link *an individual – resources – memory institutions – cultural heritage – the national identity* is determined by three points:

1. *Affiliation*. The individual wants to belong (identify himself with something). Public memory (social relations), history, experience, demonstrated by the social constructivism and constructionism offer him some models.

2. *Unity*. It is a desire of every individual to do something together with other individuals in order to level, belong (construction of models), become part of – observing, getting to know or copying.

3. *Value*. An individual sees this affiliation and common activities as the value.

The process of construction goes on constantly; it takes place on the basis of the cultural heritage accumulated in collective memory. The cultural heritage constructs the national identity.

## NATIONAL CULTURE AND NATIONAL IDENTITY

Both notions are closely related and based on cultural heritage which can be understood not only as some ancient texts, but also the facts of collective and individual memories created (intangible cultural heritage) and recorded (material cultural heritage) yesterday and today. National identity as a superstructure of culture, identity and cultural heritage is the sense, paradigm and expression of affiliation.

During the 1st Lettonica Congress the following definition of national identity was presented:

"There are various criteria determining the national identity, for example, the place of birth, citizenship, place of residence, language, re-

ligion, loyalty to the existing laws and regulations of the state and the governing authorities, as well as the emotional sense of "affiliation" to a definite nation. There are two understandings of the notion *national identity* objectively: the understanding prevailing in the Western countries, which links the national identity with a civic state and basically there is a civic or national identity, the Eastern European and Asian understanding (this understanding prevails in Latvia too), which understands the national identity as the presence of the national culture, usually the language and the habits of social life, to be more precise, elements of the nation or nationalism and basically corresponds with the ethnic identity. In the post-Soviet states, such as Latvia too, the national identity is closely linked with the origin of people, their affiliation with a definite nation, nationality, culture" (Krasnā, 2005). A synonym of national identity is cultural awareness – a degree to which a definite culture recognizes and identifies with its unique features. National identity is a totality of meaning characteristic of a definite culture, distinguishing it from any other cultures. The key elements of national identity structure are: confidence, national heritage, cultural homogeneity and ethnocentrism (Keillor, 1999, pp. 65-82).

The National Culture Policy Guidelines 2006-2015 of the Republic of Latvia are also dedicated to the interpretation of national culture as the basis of national culture policy, where culture is viewed in the broadest understanding of the term. Culture is defined as the totality of all spiritual, material, intellectual and emotional features of a society or a social group alongside art and literature, including also the way of life, ways of co-existence, and the systems of values, traditions and views. This definition also includes the concept of national culture whose paradigm includes the totality of features of the nation and personality, a lifestyle, system of values, traditions, and views (Valsts kultūrpolitikas vadlīnijas, 2006, pp. 4-5).

The social and mental reference point of national identity in the field of culture and cultural identity – it is to provide an answer to a potential hypothetical question to be asked to every individual (the inhabitant, reader, user, institution as a subject), using the assessment of the totality of collective memory, the information resources of memory institutions: whether I can assess the following on the basis of existing resources:

What am I?

Where do I come from?

What circle of life have my ancestors completed?

What circle of life should I choose?

Who do I want to look like?

What is of value to me as a person?

The questions to be asked during the national identity research and the answers received on a variety of resources, recordkeeping of resources, statistics of use, thematic and availability analysis, statistics of libraries/ information institutions (the dynamics of collections, their use, availability to determine the digital inclusion) would provide an opportunity to develop guidelines for the orientation of a person in the globalization epoch, encouraging an individual to think of himself, his community and other communities as a value, promoting a dialogue and orientation on general human values.

The conceptual framework of the Latvian national identity is out of date; therefore some indicators to update the framework were developed.

"Latvia has an outdated conceptual framework of national identity, which hinders the public awareness of its rich heritage and the full blossoming of national culture in all its diversity. National culture and identity are issues that have been sufficiently discussed in the society. Closed cultural policy, focusing upon self-preservation has become an obstacle to the development of a dynamic and open society. The issue of a new strategy for safeguarding and developing national culture has become more topical in society, moving from a self-focused, limited understanding of identity towards a positive and open identity.

Cultural policy does not encourage society to identify and maintain those cultural values that consolidate the Latvian society and form the framework of national identity. The society lacks new, contemporary symbols of national identity that would simultaneously represent Latvia in the world as a contemporary national state" (Valsts kultūrpolitikas vadlīnijas, 2006, p. 27).

Indicators of the framework of national identity are:

- Percentage increase of the population who regularly participate in cultural activities in Latvia, inter alia, the number of people involved in amateur arts, the number of visitors attending amateur and professional art events; (*the number of information users – the author's addition*);
- The number of published titles of Latvian literature compared to the total number of literature volumes published; (*the number of databases, digital and digitalized resources – the author's addition*);
- The number of Latvian plays staged compared to the total number of new productions;
- Percentage increase of the titles of books and periodicals published in the Latgalian language;
- The increase of publications dedicated to Līv culture;
- Percentage increase of screening Latvian films in the cinemas of Latvia compared to foreign films;
- The spread of registered manifestations of intangible cultural heritage in Latvia, *the study of local lore/ spoken resources and availability/ usability (the author's addition)*;
- Percentage increase in the number of visitors to museums, archives, libraries, culture monuments and culture historical sites;
- Percentage increase of the number of restored and renovated culture monuments compared to the total number of monuments;
- Percentage of culture monuments needing emergency repairs compared to the total number of monuments;
- Percentage of culture monuments open to visitors compared to the total number of monuments, *the number of closed institutions (the author's addition)*;
- Percentage increase in the number of items collected in museums, archives and libraries. *The statistics of the current items and increase (the author's addition)*;
- Representation of the Latvian language in the resources and cognition and activities of the respondents (Valsts kultūrpolitikas vadlīnijas, 2006, pp. 27-30).

"Latvian Sustainable Development Strategy 2030" adopted by the Saeima of the Republic of Latvia for strengthening national identity provides: "The almost only possibility for states, which are not associated with mega brands, to differ and be competitive is ensured by national identity – people, language, culture and values. Intangible cultural heritage, including the traditions of the Song and Dance Festival, strengthen the sustainability of the Latvian nation in the globalized world. The creative industry (design, advertising, tourism, etc.) and culture, which has already proved its quality, has a great significance in creation of the competitiveness of national identity... Digital environment offers wide opportunities for the creation of brands in relation to the national identity..." (Latvija 2030, 2010, Section 56).

## CULTURAL IDENTITY

Especially for small nations culture is the main guarantee for the existence of their identity in the 21st century. National Culture Policy Guidelines mark the strategic aims of strengthening cultural identity:

1. To enhance the national identity and the consolidation of Latvian civil society, maintaining and creating shared national cultural values.
2. To improve cooperation between culture and the sectors of economy to facilitate the diversity of Latvian culture and the sustainable development of creative economy.
3. To create an environment favorable towards the development of creative diversity and to stimulate striving for excellence.
4. To promote balanced development of culture processes and accessibility to culture throughout Latvia, ensuring the right to quality living space to all the inhabitants of the state.
5. To develop and make full use of the potential of culture in the life-long education of individuals, promoting the development of knowledge society founded upon humanistic values.
6. To facilitate dialogue and understanding between cultures and nations and to enrich the cultural life of Latvia by participating in the international culture processes and cooperation networks.
7. To build result oriented culture governance based upon knowledge and information technologies and to facilitate the decentralization of culture (Valsts kultūrpolitikas vadlīnijas, 2006, p. 26).

Inhabitants of Latvia have common material and non-material heritage, which has been accumulated in creative work that has lasted for centuries. Culture determines the foundation of what we are and what we want to be. Common cultural heritage, language, traditions and the perception of values are the main components which ensure the sense of belonging to a specific community and promote the unity of the society. In a wider sense culture is a system of values which is the foundation of the identity and lifestyle of an individual, community, and nation. Concurrently, culture is also a mechanism for the creation of such values, analysis and transfer thereof, creating the sustainability of the culture space of Latvia (Latvija 2030, 2010, Section 51).

## DIGITAL IDENTITY

Affiliation with the digital environment, identification of yourself with the digital environment. An individual becomes part of the virtual cultural space and positions himself as a part of this environment. Culture, cultural heritage, national identity, information, knowledge – it is all included in the digital environment and forms a digital identity. Using the resources offered by memory institutions, a person acquires cultural heritage and strengthens national identity on the information basis obtained in the digital environment and from digital resources. Digitization strengthens identity and develops digital identity; it is a way of uniting individuals in the circles of interests which form the basis of the information society.

"Latvian Sustainable Development Strategy 2030" establishes that "... the Internet has brought substantial changes in the modern world, creating a new virtual culture space (also a digital environment – *the author's addition*), which includes the whole world, and social networks of new kind (which in its turn create the digital identity – *the author's addition*). It changes the structure of the society, makes it more open both to co-operation and other cultures and values. In a digital society an unlimited number of people are given new communication opportunities and easy access to public services of good quality. The Internet has become a significant living space, particularly among young persons, where an individual spends a large part of his or her time. New technologies also give an opportunity to use virtual reality for the improvement of access to culture: to virtual expansion of the culture space of Latvia, preservation and distribution of the values of cultural heritage, to creation of new cultural products and services, as well as to cultural education. In the last years informatization of cultural institutions digitization of cultural products is being actively implemented in Latvia. Libraries are becoming competence centers of local governments and local society and perform the functions of centers of culture, lifelong education and information. Reduction of the digital divide between the youngest generation and other generations becomes a greater challenge. It directly affects inheriting traditions and values from one generation to another" (Latvija 2030, 2010, Section 48). For example, the development of the Unified national library information system was completed, the project "Third Father's Son" is implemented, and the joint catalog of the national museum and the Unified national archives information system are under development. The Latvian digital library "Lettonica" is under development, the Digital culture map of Latvia is in operation within the framework of the European digital library *EU-ROPEANA*. According to the data of the Central Statistical Bureau, in 2008 the library was in the first place among the public Internet access areas, overtaking the Internet cafes.

This society and its new identity – the digital identity – consists of two aspects: a creative individual (community of individuals) and the resources and a creative digital environment developed by memory institutions (libraries, museums, archives) (Latvija 2030, 2010, Section 51).

In the recommendations "Strengthening security and fundamental freedoms on the Internet" published in the Official Journal of the European Union (C 117 E/206 of 6.5.2010), it was emphasized:

- "whereas the evolution of the Internet proves that it is becoming an indispensable tool for promoting democratic initiatives, a new arena for political debate (for instance, e-campaigning and e-voting), a key instrument at world level for exercising freedom of expression (for instance, blogging) and for developing business activities, and a mechanism for promoting digital literacy and the dissemination of knowledge (e-learning);
- whereas the Internet has also brought with it an increasing number of opportunities for people of all ages to communicate with people from different parts of the world, for example, and has thereby expanded the scope for people to familiarize themselves with other cultures and thus enhance their understanding of other people and cultures;
- whereas the Internet has also extended the diversity of news sources for individuals as they are now able to tap into the flow of news from different parts of the world;
- whereas e-illiteracy will be the new illiteracy of the 21st century;
- whereas ensuring that all citizens have access to the Internet is therefore equivalent to ensuring that all citizens have access to schooling...
- consider that «digital identity» is increasingly becoming an integral part of our «self» and in this respect deserves to be protected adequately and effectively from intrusions by both private and public actors" (Eiropas Parlamenta..., 2009).

## CULTURAL HERITAGE

There is tangible and intangible cultural heritage. In the European Commission Recommendation (of 26 April 2010) on the joint research programming initiative "Cultural Heritage and Global Change: a new challenge for Europe", the following interpretation is provided: "For most European citizens, cultural heritage assets are unique and irreplaceable in their tangible form of historic buildings, collections, sites and movable objects as well as in their intangible value, which includes history, collective memory and identity" (Kultūras mantojums un globālas pārmaiņas, 2010).

Understanding of the cultural heritage has experienced substantial changes during the recent decades. Latvia has adopted the Convention for the Safeguarding of the Intangible Cultural Heritage of the UNESCO of 1972:

"For the purpose of this Convention, «cultural heritage» is interpreted as:

monuments: architecture, monumental sculptures, and paintings, archeological elements or structures, writings, caves or groups of elements having a universal value of a special kind from the view of history, art or science;

ensembles: isolated or combined groups of buildings having a universal value of a special kind due to their architecture, unity or their location on site from the view of history, art or science;

sights of interest: created by a man or jointly created by a man and the nature, including the territories containing some archeological sights of interest having a universal value of a special kind from the view of history, aesthetics, ethnology or anthropology" (Par Konvenciju par pasaules kultūras un dabas mantojuma aizsardzību, 1997, Sekcija 1).

At present heritage as a concept is used to mark such new categories as the intangible, ethnographical and industrial heritage. Nowadays the concept of heritage is open according to the period – it embodies both the current and historical culture. The value and potential of cultural heritage serves as a resource for provision of sustainable development and quality of life in the society subjected to the constant process of development (Term "Cultural Heritage" approved by UNESCO, 2012).

## INTANGIBLE CULTURAL HERITAGE

In 2003 the General Conference of the United Nations adopted the Convention for the Safeguarding of the Intangible Cultural Heritage of the UNESCO. Adopting the UNESCO Convention also designated an international usage of a new term – "intangible cultural heritage". The "intangible cultural heritage" in the Convention means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage (UNESCO Latvijas Nacionālā Komisija, 2003).

Cultural heritage and also cultural identity are defined in the Latvian Cultural Canon because it includes the values we identify ourselves as a nation. The Cultural Canon is a totality of the greatest and outstanding artistic works and cultural values which reflect the most significant achievements in culture of all times, the values characterizing the culture which should form the basis of cultural experience of every inhabitant of Latvia, providing the sense of affiliation to Latvia. The discourse of the Canon should be linked with the concept of cultural memory to be interpreted as the common knowledge of a certain group of people, representatives of a definite culture at a given moment. In some respect the Canon is institutionalized cultural memory (Matisāne, 2009).

National Culture Policy Guidelines 2006-2015 provide that cultural heritage includes the safeguarding, protection, research and improved accessibility of the following manifestations of culture heritage:

- in the field of *intangible culture heritage*, which includes oral traditions and their manifestations, including the language as the carrier of the intangible heritage, performing arts, social practices, rituals and festive events, knowledge and practices related to nature and the Universe, traditional craft skills, etc., as well as tools, objects, artifacts and culture spaces linked to such practices;

- in the field of *tangible cultural heritage*, which consists of movable, material heritage, including the values collected in archives, museums, libraries, research institutions, as well as in private and institutional collections, and the immovable heritage like culture monuments and culture historical sites (Valsts kultūrpolitikas vadlīnijas, 2006, p. 19).

Cultural heritage is a basis for sustainability of development, historical memory of mankind, experiences of various peoples and nations and acknowledgment of aims, supplemented with new developed values of every epoch and transferred to future generations. Cultural heritage is a core of identity: for an individual, a family, group, community, region, nation, a definite region of the world, for instance, Europe. It is closely linked with

the realization of the self, what I am, where I come from, what is the point of my living, values and quality. Cultural heritage as a result of activities of a creative person manifests itself in various forms – both material and non-material. It includes cultural and historical sites and buildings, cultural landscape, artistic works and artifacts, customs and traditions, traditional skills and experience, symbolic and mental values. The value of cultural heritage is determined by its authenticity. Collectors, arrangers and providers of accessibility of cultural heritage are memory institutions which ensure existence, acquiring and further transferring of cultural identity and national identity at their expense. In the digital environment acquiring cultural heritage serves the development of national identity and strengthening the inclusion and digital inclusion processes.

The normative basis of *digital inclusion* (not incorporation – it comes as a subordinated action to inclusion as a basic process or basic value, because there is neither identity, nor information society without it) – the UNESCO programme "Communication & Information" (approved by the Latvian National Commission for UNESCO) which is part of a medium term strategy for 2008-2013. Key mission: development of an inclusive knowledge society through information and communications. Strategy: to promote global access to information and knowledge (see *further in the text* – accessibility as a basic value) and to promote the development of pluralistic, free and independent media environment and information structures. It refers to diversity, accessibility and use of resources in the subproject "National Identity in the Digital Environment" implemented by the Information and Library Studies Department of the Faculty of Social Sciences in the research of the University of Latvia "National Identity".

The functions of achieving the strategic direction of the UNESCO Communication and Information programme include... promotion of diversity of content in the information networks (we are researching the coverage of the content of resources – *the author's addition*), as well as provision of support for formulation of the regional and national policy in the fields of communication, information and informatics (UNESCO Latvijas Nacionālā komisija, 2012).

**INCLUSION/E-INCLUSION** (we can also use "digital inclusion" as a synonym in the modern environment)

It is the European Union policy within the framework of which some separate people and societies are included in all the fields of economic and public life by means of active increase in the use of information and communication technologies. The aim of the above mentioned policy is the elimination of the risk of "digital isolation" to provide that the inhabitants who have found themselves in an unfavorable situation can use information and communication technologies and to avoid new forms of "isolation", whose cause is a lack of digital literacy and accessibility to the Internet.

At the same time e-Inclusion also means the development of new digital opportunities for the population of moderate means and in less favorable regions. As a result of the e-Inclusion policy not only the potential

of spreading the knowledge of information society increases, but also an offering of new places of employment increases, moving becomes more active and geographical barriers are passed. E-Inclusion is the priority of the initiative for growth and employment of the European Commission 2010.

Conclusions of the project: training in computer technical skills or in the Internet becomes pointless, if there is not motivation and contextualization. The technical and cognitive approach should be used in the training (Casacuberta, 2007, p. 8).

In the subproject "National Identity in the Digital Environment" implemented by the Information and Library Studies Department of the Faculty of Social Sciences in the University of Latvia research "National Identity" it refers to the accessibility to public services, availability of information resources, computer literacy or the level of digital skills, the Internet coverage and involvement of users in the social networks through information institutions. Digital inclusion also means training in the use of information and communication technologies implemented by the libraries of Latvia successfully, providing digital inclusion and provision of the chain of existence of national identity (see *Figure 1 on page 5*).

Accessibility is the most important factor in the field of digital inclusion. Digital integration (a synonym of the word "inclusion") can take place only when all members of the society can gain access to the technologies and can use them. It is essential in the inclusion process – to eliminate inequality because those who cannot gain access are digitally isolated (contrary to the digitally included). Access should be long-term, not short-term: at home, work, in the society. In the context of use digital inclusion contains digital competence (digital literacy).

In general, digital inclusion depends on time resources, material resources, mental abilities, social resources, cultural resources (Definitions of Digital Inclusion..., 2009).

## COLLECTIVE MEMORY

Anthony D. Smith emphasizes the significance of collective memory in the sustainability of a nation: "...a nation can therefore be defined as a named human population sharing a historic territory, common myths and historical memories, a mass, public culture, a common economy and common legal rights and duties for all members" (Smith, 2002, p. 22).

Collective memory is a phenomenon which is maintained and offered for use by memory institutions in their resources of a traditional form, digital and digitized resources, providing a basis for national identity. The term of collective memory is usually used to mark the common memory of some group of society (mostly ethnic or national). Collective memory includes both events which have taken place in the present as well as those related to the past. The essence of collective memory and its relation with libraries and the digitization processes are researched by the Canadian library specialist Katrine Mallan emphasizing that collective memory consists of stories of events and heroes from the past which can be used for cultural, economical and cultural objectives in the present, and serves as a basis for social consolidation, unity, and identity.

Collective memory can develop both in a small social group, such as, a family and in large ethnic groups, nations. Unlike individual memories, collective memory preserves the events which have taken place during the whole history of existence of a group. The sociological approach to the studies of collective memory research not so much past events as the ways collective memory is passed for future generations, how and for what purposes the "story of the past" to be used in the present is developed.

For the development of collective memory a cultural basis to support it is needed; thus it is necessary to have recorded (nowadays – digitized and digital) accessible cultural heritage and also the skills, abilities that members of the community can use for the development of collective memory (Mallan, 2006, pp. 201-220).

In modern society collective memory does not develop on the basis of oral tradition as it used to be centuries ago. It needs some recorded, archived proof of cultural heritage. This function is performed by memory institutions, whose mission is to save, preserve and make the cultural values available to the members of the society.

Preservation of the proof of tangible cultural heritage – it has originally been the key mission of memory institutions. These proofs are stored in various formats – both in the traditional ones – on paper, and visual – in films, pictures, and audio – in sound records. In order to preserve the original and at the same time provide free access to the tangible cultural heritage, the possibility of making copies has always been a topical issue. One of the ways used prior to starting of digitization was microfilming. It allowed preserving an original document and providing access to the content for users, but it was just one copy and only one user was able to work with it at the same time.

Digitization is a way of providing free access to the collections of cultural heritage to society, especially if the digitized materials are available online. Digitization is an expensive and complicated process, which has to be planned thoroughly both on the governmental and institutional level; nevertheless, this process is very much needed in order to preserve national identity.

Institutions choose different strategies for the digitization of their collections – for instance, setting it as their goal to digitize the entire collection (the National Gallery of London), or just the most significant part of it (Metropolitan Museum of New York). There are some large international programmes developed, for instance, the UNESCO supported "Memory of the World".

It is important for research to know who uses the digitized collections of cultural heritage, for what purpose they are used, what obstacles to use are. Memory institutions should develop some new, innovative solutions how to involve the society in the development of cultural heritage collections (in Latvia – the project "Lost Latvia").

## MEMORY INSTITUTIONS

The concept "memory institutions" refers to the institutions whose main mission is to collect, preserve and provide accessibility to cultural heritage. The most significant groups are libraries, archives, museums.

There are guidelines for the development of a unified information system of cultural heritage and memory institutions developed in Latvia, which provide for the following events:

1. Development of digital information sources, collections of cultural values and cultural heritage resources meeting a user's needs (digitization policy).
2. Improvement of technological competences (know-how) for preservation of the cultural heritage and memory institution resources. Contribute to inclusion of archives, libraries, museums and other cultural heritage and memory institutions involved in preservation and promotion of cultural heritage in the unified Information System (technological provision, development policy).
3. Accessibility of the digital information sources, cultural values and cultural heritage resources for a wider public according to the requirements established in the laws and regulations (access policy).
4. Accessibility to e-services for various target groups (usage policy).
5. Development of new types of services and market for information sources, cultural values, cultural heritage resources (market development policy).
6. Provision of accessibility to information sources, cultural values, cultural heritage resources in the future (preservation policy)" (Kultūras mantojuma..., 2005, p. 12).

Libraries as one of the most significant groups of memory institutions work intensively in order to make their resources accessible and sustainable, therefore digitization and the related activities are the priority of activity of libraries. Along with the guidelines for the development of a unified information system developed in Latvia, the leading role is taken by the European Parliament Resolution "Europeana – the next steps", which "...recalls that the main objective of European digitization policy must be the protection of Europe's cultural heritage, and that guarantees must be given in this regard to ensure that digitization activities have a non-exclusive status...", that "...whereas in a digital environment it is essential to guarantee and simplify universal access to European cultural heritage and to ensure that it be promoted and preserved for generations to come, both within and outside Europe...", the European Parliament "...states that the role of the Europeana digital library should be to protecting European cultural heritage so that future generations may be able to put together a collective European memory and more fragile documents may be protected from the damage caused by constant use" (Eiropas Parlamenta 2010..., 2009).

Digital libraries are organizations that provide resources, including specialized staff, to select, structure, offer intellectual access to, interpret, distribute, preserve the integrity of, and ensure the persistence over time of collections of digital works so that they are readily and economically available for use by a defined community or set of communities (as well as for use and studies of collective memory and national identity by a separate individual – *the author's addition*).

Only persistent digitization policy and its implementation in memory institutions can provide the development of valuable resources and sustainable functioning of cultural policy, thus creating a favorable environment for the existence of national identity of an individual and a community.

The main issue is the role of a library in the world of global information, the matter of the library's place in the community of memory institutions – providing preservation and development of cultural heritage and digital cultural heritage and performing accumulation, arranging, provision of accessibility of the digital and digitized information resources together with archives and museums and satisfaction of needs of an individual in the postmodern world. The only strategically proper way is combining cultural and technical skills in order to preserve and develop memory institutions as the foundation, the basis in the system "memory institution – resources – digital cultural heritage – cultural heritage – cultural identity – national identity". This conclusion is justified by the Commission Recommendation of 24 August 2006 on the digitization and online accessibility of cultural material and digital preservation, where it is emphasized that the main aspect of 2010 is the strategy regarding transformation of the European collective memory data and preservation digitally and accessibility online (Eiropas Kopienū, p. 3). According to the definition of the European Commission, collective memory consists of "cultural materials": printed products (magazines, journals, and newspapers), photographs, objects kept in museums, documents of archives, audio and visual materials. With this regard the European Commission encourages developing digital materials from the materials available in libraries, archives and museums because their availability online will give a chance to access and use them for entertainment, studies or work, providing circulation of cultural heritage and existence of national identity.

## CONCLUSIONS

Significant findings, based on theoretical settings in the aspects of the postmodernism theory, justifying the assumptions presented in the article:

Digital environment provides existence of national identity, which is proved by the features of postmodern society, fast inclusion of knowledge in the systems of resources and fast access/retrieval.

Digital environment contributes to the existence of national identity.

The use of digital and digitized resources and their quality meet the needs and requirements of the postmodern society (a good system, perfect links). The knowledge is presented in a concentrated way (a sign of fragmentation), it can be used freely (taxonomy, classification) and is integrated (informal inclusion). The basis of everything is a digital/digitized system (resources) of information sources with a quality search engine and individual options of participation.

Cultural heritage is a form of manifestation and provision of national identity which become the basis of national identity and the basis of the sense of affiliation of an individual in the process of inclusion and use of the digital resources developed by memory institutions.

"We must have wisdom of the future. It means that the changes of tomorrow should be planned; acting in any level, we should think in the categories of the future; develop a wide view in order to establish any opposition. The wisdom of future is much more than just predictions; it includes development of the future, creation of history, use of possibilities

and options, staying one step in advance of everything. This is a special period, where we live – the beginning of the new millennium. In front of our eyes the world has turned into something completely new and different from the beginnings of the industrial revolution and the technological postwar society. This millennium will bring the greatest challenges in existence of the mankind, something that has never been experienced in its history, besides we will experience many of them already in the beginning of the first hundred years. This century will bring such achievements of science and technologies, exceeding the most courageous fantasies, along with the greatest changes in the system of values during 50 years" (Diksons, 2006, p. XIII).

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## CYFROWE DZIEDZICTWO KULTUROWE I INSTYTUCJE PAMIĘCI W STRUKTURZE TOŻSAMOŚCI NARODOWEJ: DYSKURS FILOZOFICZNY

SŁOWA KLUCZOWE: Tożsamość narodowa. Postmodernizm. Dziedzictwo kulturowe. Pamięć zbiorowa. Cyfryzacja. Instytucje pamięci. Biblioteka.

**ABSTRAKT: Teza/Cel artykułu** – Celem artykułu jest przedstawienie przyczyn interakcji i relacji łączących tożsamość narodową, pamięć zbiorową, dziedzictwo kulturowe, cyfryzację oraz biblioteki rozumiane jako instytucje pamięci, a także potwierdzenie instytucji pamięci i cyfrowej pamięci zbiorowej jako istotnego źródła tożsamości narodowej. **Metody badań** – W opinii autora zasoby cyfrowe zarządzane przez instytucje pamięci, w szczególności biblioteki, stanowią podstawy tożsamości narodowej. Autor przedstawia postmodernizm jako teoretyczny fundament systemu pojęć "tożsamość narodowa - pamięć zbiorowa - dziedzictwo kulturowe - instytucje pamięci - zasoby cyfrowe - użytkownicy" i omawia strukturę tego systemu oraz jego poszczególne pojęcia. W pracy nad artykułem posłużono się jakościową metodą badawczą z wykorzystaniem analizy dyskursu i teoretycznej analizy źródeł takich jak: J. Baudrillard, I. Hassan, D. Harvey, R. J. Lifton, J. F. Liotard, P. Waugh, A. J. Toynbee, G. E. Veith et al., konwencji i postanowień Komisji Europejskiej, Komitetu Europejskiego i Parlamentu Europejskiego oraz regulacji prawnych dotyczących kultury i dziedzictwa kulturowego wdrożonych przez rząd Łotwy. **Wyniki i wnioski** – Tożsamość narodowa jest postrzegana jako zbiór znaczeń, których głównymi przejawami są dziedzictwo kulturowe i narodowe stanowiące podstawę osobistego systemu wartości i doświadczeń. Pojęcie tożsamości narodowej jest kształtowane przez ogół wyobrażeń o powiązaniu z danym obiektem. Wyobrażenia powstają w procesie interakcji osobowości z pamięcią zbiorową opartą na zasobach cyfrowych. Pamięć zbiorowa, tj. zasoby biblioteczne, muzealne i archiwalne, szczególnie w postaci cyfrowej, stanowi główny element w konstruowaniu tożsamości narodowej. Proces konstruowania realizują instytucje pamięci poprzez gromadzenie, zapisywanie, porządkowanie i udostępnianie zasobów w toku cyfryzacji. Digitalizacja powinna stać się głównym narzędziem do utrzymania, integracji, komunikacji i tożsamości w procesie globalizacji. Autor przedstawia teoretyczny model bazujący na dyskursie idei postmodernistycznych, teoretycznych wniosków wyciągniętych przez znanych badaczy i filozofów, oficjalnych konwencji, zaleceń i deklaracji, aby uzasadnić znaczenie zasobów instytucji pamięci jako fundamentu tożsamości narodowej. Owa teoretyczna analiza "tożsamości narodowej – pamięci zbiorowej – dziedzictwa kulturowego – instytucji pamięci – zasobów cyfrowych – użytkowników" jest pierwszą na Łotwie próbą zaznaczenia istotnej roli instytucji pamięci, szczególnie bibliotek, w systemie dziedzictwa kulturowego, cyfryzacji, nowego środowiska oraz tożsamości narodowej. Filozoficzny dyskurs postmodernizmu akceptuje koncepcję wiodącej roli instytucji pamięci w strukturze dziedzictwa narodowego/cyfrowego oraz tożsamości narodowej.

*Artykuł w wersji poprawionej wpłynął do Redakcji 10 listopada 2013 r.*