The Spatial Expansion Mode of Public Cultural Service for Archives: Reflecting from the Historical Review of NAC

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Abstract:

By reviewing the history of the public cultural service space in National Archives of China, this paper intended to explore the characteristics of archives space and the spatial expansion mode in the digital humanities era. This paper reviewed the theoretical foundation and practical basis of the spatial expansion of archives, and expounded new thinking and new path for the expansion of archives space in the digital humanities context, by decomposing space into two basic forms and analyzing its diverse characteristics. The construction of archives space requires archivists to uphold the balance between technology and humanity, achieve the goals of constructing archives humanistic space, archives memory space and archives communication space through the means of the construction of people, resources and technology, and create a new pattern of archives work. This research suggests further study on experience from digital humanities and digital memory projects, analysis on the construction experience of other public cultural spaces such as libraries and museums, and constantly understand the deep meaning on the practice of space in the future.

Keywords: Archives, Publiccultural service, Spatial expansion mode, NAC.

I. INTRODUCTION

The National Archives of China (NAC) is a scientific and cultural institution established by the central and local party committees and governments at all levels for permanent preservation of archives. At the beginning of the foundation of the People's Republic of China, the NAC took the responsibility to assist government affairs, which had a strong political character and less consideration on the public's cultural needs. In the 1980s, during the deepening of China's reform and establishing the policy of "opening historical archives", the door of archives was gradually opened which the public have the right to use its archives. In 1997, "Report on the Work of the Government" defined archives as public cultural facilities for the first time, and established the public and cultural attributes of archives. Since then, the Chinese government has issued a number of policies to support and encourage the construction of archives, and continuously promoted the improvement of the public cultural service capacity of archives.

Historically, the construction of the public cultural service space of NAC is highly consistent with the track of Chinese cultural development. According to relevant existing research, the implementation of cultural development strategy started from the reform and opening up determined at the Third Plenary Session of the Eleventh Central Committee in China. Since then, China has changed its previous ruling mode and started a comprehensive social construction and cultural construction. The nature of cultural institutions makes the archives take the corresponding responsibility in the process of cultural development. The whole process of the development of public cultural service for archives in China can be divided into three stages [1] as shown in the TABLE I.

TABLE I. The process of development of public cultural service for archives in China

Time Period	Public ServiceObjectives	Venue ConstructionContent
1980-1993	Compiling History and Annals	The number and area of newly built archives have increased rapidly. According to the architectural design code for archives issued in 1986 (trial implementation), the archives have built multi-functional warehouses for reference. Many archives are also equipped with photocopiers, microreaders and other service equipments. National and provincial archives directory consulting service centers have also been established [2].

	Archival Exhibition	Exhibition rooms of the archives are open for major exhibitions of the collection's historical and precious archives.
1994-2000	Patriotism Education Base—to hold archives exhibitions and give full play to the function of patriotism education base.	The main themes of various exhibitions include the revolutionary history of the area where the archives is located, the achievements of regional construction and heroic models in the area, etc.
		There are two ways of exhibition: Exhibition in archives exhibition room (or exhibition hall) and exhibition in public places outside the archives.
		The construction of infrastructure, such as the development of exhibits, the construction of exhibition venues and the coordination of organization and management, has been generally strengthened.
Since 2001	Meeting the spiritual and cultural needs of the public and promoting the all-round development of human beings	The entity archives also put forward clear requirements for the comfort and convenience of these places, in addition to the requirements for the configuration of facilities that can meet the needs of various public uses [3].
		The construction of digital archives emphasizes the digital construction and integration of archives resources aiming at the social sharing of public archives resources, and requires the initiative to develop information products and provide high-quality information services [4].

Based on the historical review of public cultural service for archives in China, it can show the space construction of NAC has made many achievements, but it still need some improvement, such as the social cultural demand response ability. Specially Comparing to libraries and museums in China, archives should consider attracting more publics to take active cultural use behavior.

Therefore, there is a need to research on the expansion of public cultural service space for archives in China. By decomposing space into two basic forms and analyzing its diverse characteristics, this paper aims to explore the characteristics of archives space and to construct the mode for spatial expansion. It's significant to develop archives in the digital humanities era. In this case, archives should highlight the concept of people-oriented space and improve the overall technical service efficiency, which would be a further study from the perspective of space theory in the context of digital humanities.

II. THEORETICAL BASIS

Space research has profound theoretical origins. From 1960 to 1970, the post-war world urban crisis triggered people's thinking on space issues, and the long-lost concept of space prompted a major shift in academic field. Academics started to consider the important role of space in the construction of theory and practice, and established space theory from a multi-disciplinary perspective [5]. From the previous space view "neutral container for social action", to Henri Lefebvre's "production of space", Foucault's "alternative space", Harvey's "compression of space and time", Caster's "flowing space", Edward sawyer's "third space"[6] and Habermas's "public space", all these point of views were reflecting and considering on the people's daily life and living environment in academic space. In the archive field, the introduction of spatial perspective has opened up a wide space for public cultural services of archives, and a new spatial thinking mode has also been opened up in the field of archival science in China.

By searching on the Chinese academic database CNKI, one of the earliest articles on archival space research was done by Guo Hongjie, entitled "Public Space of Archives" published in China Archives [7]. Since then, Guo Hongjie[8], Huang Xiangfei[9], Zhang Fanglin and Wang Hui[10], Zhou Linxing[11] and Ding Yunzhi [12] explored archival space issues from different perspectives, including "social public space", "public cultural space", "information sharing space", "leisure entertainment space" and so on, which constantly gives new connotation and vitality to the study of archives space[13].

With the development of information technology and the wide application of new media technology, the internal and external environment for archives are continuously changing. Archives space extends into the digital field which has been forming a new form of space with a wider scope, multiple nature and deeper communication. Study on archives digital space and virtual space has become a hot topic in archives space research. Su and Li[13] suggested the strategy of constructing the network brand of the third space of archives; Ni[5] proposed the construction of an open and free information sharing service platform; Wang[14] stated that we should construct the virtual public cultural space of archives and provide network public cultural services; Wang[15] discussed the reconstruction of the digital space of archives in his master's thesis; Li and Xia[16] discussed the internal relationship between the space theory of community informatics and the expansion of archival workspace.

Even though the space research of Chinese archives has been taking more than 10 years, it is still under the pressure from the new research paradigm of digital humanities. It is urgent to adjust the research process and methods, and guide the space practice to further adapt to the changes of knowledge and information presentation and access. From the perspective of digital

humanities, the research of archives space should be more focused on the digital presentation mode of space construction. Based on the consideration of long-term preservation, development and future inheritance of human resources, this could seek a conceptual innovation way for the research of archives space expansion.

III. PRACTICAL BASIS

Under the influence of digital humanism theory and digital memory thinking, the demand for long-term access to cultural heritage and digitization on collection has built a bridge for cooperation among libraries, archives, museums (LAM) and other institutions. The concept of "memory institutions" [17] or "knowledge-based organizations" [18] has built close links among the three institutions that originally operated independently [19], and also provides two new ways for the expansion of archives space, as follows:

3.1 Sharing of Services and Facilities

Sharing of services and facilities has provided strategic guidance for cooperation at the national level. For instant, in 2000, the UK has set up the Museums, Library and Archives Council (LA) to manage their resources and fund [20]. In 2004, Canada has merged the national library and national archives, and formed a new institution called the Library and Archives Canada, LAC [21]. In 2012, Singapore has changed the National Archives into the National Library Authority and integrated with the Singapore's national archives, books and museum collections [22].

Spontaneous cooperation among institutions are also existing. Libraries, archives and museums in Wanneroo, Australia share part of the building facilities and collection resources [23]. Tianjin Teda Library Archives in China as a regional cultural institution, has integrated books, archives and information management [24]. Shanghai Pudong New Area Archives, Shanghai Science and Technology Museum and Yuanshen Sports Center have formed a comprehensive social public service belt integrating culture and sports.

3.2 Construction of Multi-agency Digital Resource Space

In the space construction of digital resources, archives and other cultural institutions also cooperate to expand the space of archives resources. In Denmark, nine local libraries, museums and archives have launched the nordjylands kulturhistorisk sgebase (NOKs). This project concentrates the digital resources of these cultural institutions into the same database, which

greatly facilitates the information query of users[25]. In the UK, a digital project in North Yorkshire brings libraries, museums, archives and historical societies together, which construct and provide digital resources of local history and culture[26]. In China, the archives cooperate with the National Library and many museums to construct the digital resources of ancient local history, including the compilation of catalogues, the formulation of metadata standards, and the construction of relevant image and full-text databases[27]. In the United States, the Smithsonian Institution, as a joint organization of libraries, archives and museums, uses Flickr platform to build and manage photo collections, which attracts users' visits and improves the utilization of collection resources[28].

With the in-depth development of digitalization, multi-agency digital resource construction projects have gone beyond the boundaries of regions and countries, and network platforms integrating digital resources from many institutions have been emerging all over the world, such as the National Digital Culture Network of China, the World Digital Library led by the Library of Congress of the United States, the International DunHuang Project, American Memory, World Memory, German Library, and the Archives and Museum portals[29].

It shows that the cooperation between archives space and other public cultural space is an important way to expand archives space in the digital humanities context. Based on this context, in order to build and expand the space of public cultural services, the NAC could actively seek cooperation with libraries, museums and other public cultural institutions (LAM collaboration), and balance the relationship between humanity and technology.

IV. THE METHODOLOGY OF ARCHIVES SPACE ENTITY RESEARCH

The public cultural space of the NAC is the space entity for public cultural service and construction of the archives. It mainly satisfies the needs of public archives culture. It is an expression carrier for the public to participate and exchange freely in the exhibition of archives cultural products, and to obtain equal archives public cultural services [5]. In the era of digital humanities, the way of obtaining archives information and services has changed. The physical space of archives has further extended to the virtual digital space, coexisting with the physical space of archives, which constitutes two basic forms of archives space and provides public cultural services. Thus, according to the connotation and attribute of space, archives space can be divided into two basic forms, including physical space and digital space.

4.1 The Division of Two Basic Spatial Forms

Physical space is a physical or geographic space. The expansion of physical space in archives, contains the transformation of physical space or geographic space, which is including the construction pattern and spatial shape of the internal and external environment atmosphere (natural, humanistic and technological). The expansion for physical space is to remould the space into functional zone, to combine with modern technology, to create and optimize the environment of reading, afforest and leisure, and to make it more comfortable according to the needs and experiences of users. Digital space is a virtual space in which archives information and archives carrier are separated by new digital technology and management mode[15], such like digital archives.

No matter in physical space or digital space, space is regarded as a type of social construction, which endows human society and culture with the significance of nature-humanity integration[30]. It is not only the "space" in the physical sense or visible to the naked eye, but also the "field space" in the more profound sociological sense. Since the development of digital humanities, archives space can be used as the media to form a spiritual world of deep interaction with the public. This spiritual world represents the cultural and technical connotation of archives as a public cultural communication institution. It represents the spiritual pleasure, satisfaction and promotion of users, when they use archives and participate in archives cultural activities. Therefore, it is necessary for the archives to fully explore the connotation of space, expand space services, and create a unique cultural and spiritual brand of the archives.

4.2 The Defining of Diverse Characteristics of Archives Space

Archives space serves as a public "environment", "place" and "communication platform" for open, equal and free dialogue. It aims to satisfy the needs of the public for archive culture and be responsible for archive Culture Communication through various forms of carrier[31]. Thus, public cultural space of the archives is characterized by humanity, memory and communication.

Archives public cultural space has distinct humanistic characteristics. Based on the discussion of the humanistic spirit of archives by Teng Chune[32], Zhou Linxing[11], Wang Peisan[16], Ding Ning[1] and others, archives as an institution of public cultural service, the humanistic characteristics of it are mainly manifested in three aspects.

First, it is the responsibility of archives to guarantee the cultural needs of the public and improve the cultural literacy and cultural confidence of citizens. Second, the archives shall provide open resource to share to all citizens and meet the individual needs of the public within the scope of openness. Third, the archives should attract extensive participation of the public

with professional and interesting cultural products and services. All of these could make the archives truly become a cultural space for spiritual habitation and an important place for inheriting Chinese culture and transmitting national spirit.

Archives public cultural space has unique memory characteristics. From the perspective of memory, archives are memory, and "archives are the center and inheritor of memory"[33]. As early as 1990s, the archives project began with the research of preserving human memory. After entering the new century, the memory project has spread all over the world, and public cultural institutions around the world have jointly carried out the integration of digital cultural resources. For example, Dutch Memory, Singapore Memory, Chinese Memory, European-ana, and American Public Digital Library Project are the typical practice examples for the public to share human culture and knowledge[34].

In America, Florida Memory has won the National Archives Workers Association Innovation Award, which has only one winner for each year. This program was a memory website composed of many sections, including images, videos, audio, precious collections, exhibitions and online classes etc. In China, Shanghai Memory has been conducted by Shanghai Archives and Shanghai Library. This program mainly ran electronic magazines and documentaries which have been updated continuously through the Internet. Shanghai Library has built the website of Shanghai Nianhua to discover old photos from the past time, which also take people to the past years and arouse a lot of imagination and memories. Moreover, the National Public Library Development Plan during the 13th Five-Year Plan also led a construction project of "Chinese Memory Repository". This project takes the traditional cultural heritage, modern and contemporary major events and important figures in various fields of the theme. Based on the traditional literature system, it took oral literature and image literature as its main literature source, to build its Chinese memory resource system. From all these important memory projects, it is indispensable for cooperation and participation of archives department. Therefore, archives need to participate in the integration and construction of public digital cultural resources with a more positive attitude and more prominent memory characteristics.

Archives public cultural space has more interactive experience. There are quite few special researches on the exchange of archives space in China, while the construction and research of archives in western countries highlight the interaction with the public [12]. From the practice of archives work, it can be seen that the construction of functional space of archives are not only going beyond the traditional "three-stage" design — preservation space, processing space and utilization space, but also pays more attention on the interactive experience of archives space.

Due to the tremendous changes from Internet and multimedia technology, space environment, as a comprehensive embodiment of technology and art, requires to integrate a variety of perception media, make interaction further permeate the essence of space and create new type of intelligent space. This kind of communication is more essential in the digital space of archives, especially in the application of social media technology, which is providing more communication channels between the public and archives.

The U. S. National Archives and Record Administration (NARA) has launched more than 100 programs on 13 social media platforms, two social media application platforms and several sections that specifically reflecting the core concepts of social media strategy, such as Our Archives Wiki (Our Voices Our History Our National Archives) and Citizen Archivist Dashboard[35]. The Canadian archives has also begun extensive use of social media, including Facebook, Twitter, YouTube, Flickr and Blogs. The Online Social Media Archive (OSMA) project in the UK is also a good example of the use of Social Media[13].

V. THE MODE OF ARCHIVES SPACE EXPANSION

Space is associated with people which actually constantly influence each other. Users can not only obtain the information and the cultural meaning expressed by space, but also dynamically convey their aesthetic thoughts and cultural concepts through their feelings to the space. It also happens with archives space. From the material level, the interaction between users and archives space will continuously promote the improvement of archives space structure, layout and function. From the spiritual level, it will greatly expand the cultural boundary of archives space. By creating a democratic and harmonious humanistic space with people as the medium, constructing a real three-dimensional memory space with resources as the medium, expanding the deep interactive exchange space with technology as the medium, and jointly expanding the material and spiritual fields of space from different dimensions, the public cultural space is very important, as its spatial expansion mode showing in the Figure 1.
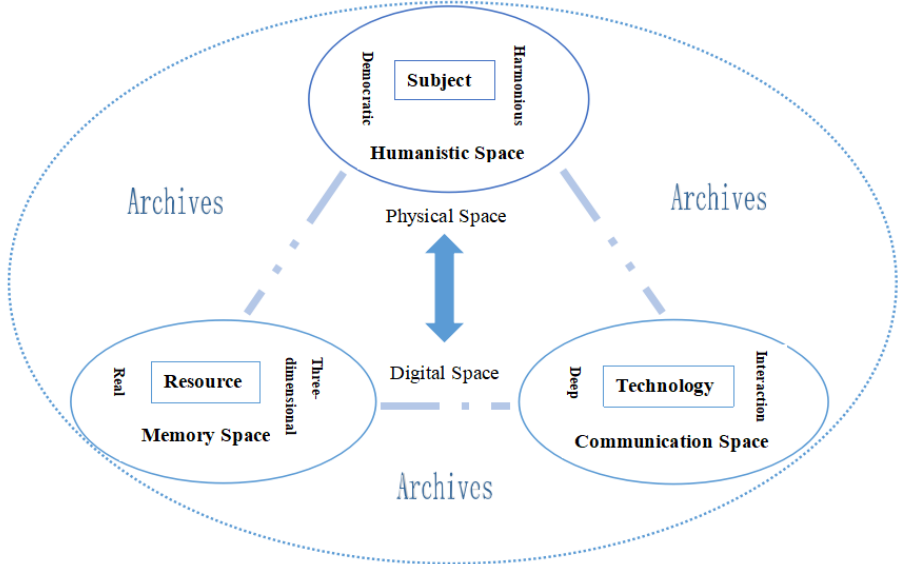
Fig 1: The spatial expansion mode

5.1 Subject Dimension: Creating a Democratic and Harmonious Humanistic Space

Humanistic spirit is the character of Chinese traditional culture and the mainstream value of modern society. The 18th international archives conference, which was held in Seoul, South Korea in September 2016, was guided by the spirit of "harmony and friendship" and conformed to the idea of building public cultural space of archives. The eblackCU project, conducted by the Community Information Research Laboratory at the University of Illinois, USA, has designed the column of Add your voice to eblackCU—All memories and files welcome! which has been attracting a large number of users to participate in the construction of information. Users can not only consult and access the historical and cultural information of local African American, but also modify and upload the real information they hold. It helped local archives for knowledge sharing [18]. The fundamental reason for its success is because of its work and management process emphasizing democracy and respecting the participation of every individual. By forming a virtual community of African Americans with common history and values, it aimed to break the boundary between archival service providers and archival users, innovate a new model of archival service, and attract more participants and high-quality archival resources by the humanistic space created through harmonious operation of community.

Based on the existing practice, we can create a democratic and harmonious humanistic space in archives from the following three levels. First, to attract the widest public participation

in the construction of public cultural space in archives. On the one hand, it is through democratic and open incentives to expand the participation of archives users. On the other hand, it is through referring to the experience of "archives volunteer"[36] in Britain and "citizen archivist"[37] in America to encourage the publics which include experts, scholars and social personages, to service as volunteers in archives. Second, it is important to safeguard the public's legitimate archival cultural rights, to provide the broadest government public information, respect the personalized needs of archival users, and provide personalized products and services with special archival resources. Third, the public can get spiritual relaxation and pleasure by communicating and sharing archival cultural knowledge. In an open, inclusive, positive, democratic and equal humanistic space, we should highlight the value of the archives culture and create a democratic and harmonious social atmosphere.

5.2 Resource Dimension: Building Real Three-dimensional Memory Space

Archives are one kind of social memory. Archives are "the storage place of memory" or "the palace of memory" [38]. The appearance of archives extends the real memory of human beings, so that "the scene of fire burning on wax" [39] can be solidified and preserved. In the context of digital humanities, as the storage space of real memory, archives should not only constantly increase the volume of archives resources, but also build a true three-dimensional memory space by developing archives cultural resources and innovating the forms of archives cultural products and services.

From the view of Gaoyuan mentioning in the analysis of the construction of the third space of the library, information resources can be divided into two types: static and dynamic [40]. Thus, archival cultural products and services (activities) are classified into static resources and dynamic resources. Currently, the development of cultural and creative products of the archives in China is to some extent absent, and the most of the existing research are focusing on the macro guidance of the development of cultural and creative products in archives, lacking in-depth discussion on why or why not to develop and how to develop specific strategies [41]. However, the development of archival cultural creative products has many successful experiences in other countries and regions. For example, the website of the National Archives of the United States has set up a special online store dedicated to cultural and creative products, including copies of the declaration of independence and the bill of rights, presidential board games with maps of the United States, and children's books with historical stories [42]. Through the development of these fresh, lively and interesting creative products of archival culture, the public's awareness and interest in archives have been greatly aroused, and the historical culture of the United States has been integrated into the real, vivid and three-dimensional space of

archival culture. In terms of dynamic archival cultural activities, traditional archival information consulting services, special archival documents compilation and research, archival treasures (Special Collections) exhibition and other archival cultural activities can also be expanded to the deep interactive experience. For example, the Washington Archives set up the constitution learning laboratory in action, in which participants play the role of archivists and researchers to discover, select, analyze and excavate historical cases and understand the constitution through personal experience. Another example is the treasure of the past — the Victorian era working group of the British National Archives, where students can make copies of their archives and take them home as souvenirs [5]. These kinds of experience activity with deep participation enable users to actively integrate into the memory space of archives.

5.3 Technological Dimension: Expanding Communication Space for Deep Interaction

With the rapid development of multimedia technology, network technology, artificial intelligence and other technologies, the space environment presents unprecedented interactive information flow. From the perspective of various interactive space schemes, the inherent efficient information cycle is often manifested in various forms of technical characteristics [43]. Referring to the physical space, the multimedia digital equipment of the new concept intelligent residence can react to the users. If the scheme of interactive space can be designed into the archives space, it will greatly enhance the archival user experience and enhance the interaction between users and space. For example, setting up an intelligent guiding robot in the exhibition space, restoring historical scenes and characters by using 3D hologram images, and adjusting the background, lighting, music, etc. through the automatic system of space.

As far as the digital space of archives is concerned, social media technology has greatly expanded the interaction between users and archives, users and users. Wang [44] believed that social media tools have obvious advantages in improving the "transparency" and "visibility" of archival services, expanding the scope of archival services, strengthening the links between archival departments and users, forming a service platform for archivists, enhancing cooperation and links between archival departments, and saving the costs of archival services. Zhou and Lu [45] pointed out that social media has an important impact on broadening the channels, modes and user scope of archival services, and enhancing the influence, service ability and user stickiness of archival institutions. The U.S. National Archives attaches great importance to social media applications. So far it has developed two social media strategic plans. The deep application of social media helps blurring the boundary between archives and users, and making their relationship closer and frequent. The one-way transmission of archives information between archives and users has evolved into multi-directional transmission.

Archives and users have gradually developed into an integrated relationship through social media, and everyone has been the disseminator and receiver of archives information. For example, after the U.S. presidential election, the Presidential Library of the U.S. National Archives held election collection activities on Twitter and Instagram, which encourage museums, libraries, collectors and the public to share their documents and memorabilia related to the election, so as to strengthen the two-way transmission of archival information with users; the Archives Hashtag Party activity is held to let users share their collections on social platforms around different themes every month; the Ask An Archivist Day activity is held on twitter, where archivists and users from all over the world exchange ideas about daily work, education and favorite archives[46]. Based on the understanding of theory and Practice, it has become one of the basic challenges to expand the deep interactive archives communication space, such like how to construct the technical service space through the network interaction technology represented by social media, aiming to form a stable virtual archives community, improve the information transmission mode of the virtual archives community and optimize the operation status of the virtual archives community.

VI. CONCLUSION

Archives space research, as a newly recent research field in China, aims to take archives space as the basic research object, in order to confirm its position within public cultural service. This paper decomposes the spatial hierarchy of modern archives into two basic forms, namely, physical space and digital space, and dialyzes its humanistic, memory and communication characteristics which will provide new thinking and new path for the expansion of archives space in the digital humanities context. The authors point out that the spatial expansion of public cultural service in National Archives of China can construct archives space from a multi-dimensional perspective, which including subject dimension, resource dimension and technology dimension. From the perspective of subject dimension, human as the medium, it shows the charm of archival culture and creates a democratic and harmonious humanistic space in the open, inclusive and equal space atmosphere. From the perspective of resource dimension, resources as the medium, we should not only increase the volume of archives resources, but also constantly innovate the forms of archival cultural products and services to build a real three-dimensional memory space. From the perspective of technology dimension, technology as the medium, the interactive space scheme is designed into the physical archives space to enhance the user experience and communication. Moreover, network interactive technology represented by social media constructs the technical service space, forms a stable virtual community of archives and expands the deep interactive archives communication space. In this

spatial expansion mode, the National Archives of China are more likely to seek cooperation with libraries, museums and other institutions (LAM collaboration), and jointly build and expand the space of public cultural services in the era of digital humanities.

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