Access to archival collections about Brazilian federal universities' monuments through the "Access to Memory" platform

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ABSTRACT

This study proposes utilizing the records description and diffusion platform "Access to Memory" to promote access to archival collections kept in the permanent archives of Brazilian federal universities related to monuments within such institutions. The initiative is in the Digital Humanities area, which advocates the adoption of digital tools aimed at promoting and developing actions and studies that result in knowledge production for the Humanities. This study shows that Information Science, Archival Science, and Digital Humanities can establish convergent actions that are fundamental in a society more and more adhesive to digital resources. We can conclude that adopting the digital tool "Access to Memory" to provide access to archives and information referring to monuments of federal universities stimulates reflection and comprehension about these symbolic objects that represent the culture, the memory, and the history of the country.

Keywords: digital humanities, information science, archival science, historical archive, monuments, federal universities

1. INTRODUCTION

Digital technology is increasingly present in society: through varied and dynamic applications, it is introduced into different areas and segments, such as education, health, communication, commerce, etc. Consequently, digital tools are also instruments applied in research and studies, for example, in the humanities and social areas, thus enabling the conception of initiatives and projects included in the scope of Digital Humanities.

Digital Humanities can be defined as:

> A transdisciplinary research field where issues and objects related to the various disciplines of humanities, social, and applied social sciences meet with resources from computing, thus leading to the possibility of new developments in the production of knowledge in the Humanities in the digital environment (Pimenta, 2020, p. 2).

Therefore, through these digital resources, Applied Social Sciences and Humanities develop and deepen their studies, reflections, and understandings of human beings and their social environment. Digital Humanities emerged in the late 1940s when "Roberto Busa, an Italian Jesuit priest, conceived a computer tool allowing researchers to navigate

within the massive *corpus* of Aquinas's works" (Tâut, 2017, p. 101). As for the details of Roberto Busa's project that gave rise to Digital Humanities, we highlight:

> The Index Thomisticus project was the beginning of a very fruitful application of digital technologies in linguistics and literary analysis, generating a considerable epistemological optimism that catalyzed the formation of a broad epistemic field known as the field of Digital Humanities. However, recent findings show that the Digital Humanities are still far from being a unified field capable of encompassing new views on human culture (Tâut, 2017, p. 102).

Since several areas of knowledge (and their subareas) use digital resources aimed at Humanities studies, such as Arts, Literature, History, Philosophy, Sociology, etc., this study is limited to the scope of Information Science (IS) and Archival Science. These fields, in their research and reflection processes, in addition to developing methodologies for organization, maintenance, retrieval, and access to information, use digital tools.

Thus, by presenting a propositional approach and establishing the interaction of IS and Archival Science with the Digital Humanities, this study analyzes the characteristics and potentialities of the application of the Access to Memory (AtoM) document description and diffusion platform to provide access to the archival collections kept in the permanent archives of Brazilian federal universities, specifically, to those that refer to monuments located within these institutions.

Le Goff (2013) explains that the Latin word *monumentum* refers to a sign of the past and can refer to a sculpture

or a commemorative work of architecture, such as a column, a trophy, a portico, etc. The monument relates to the power of perpetuation, voluntary or involuntary, of historical societies and is a legacy of the collective memory (Le Goff, 2013). For Kornalewski (2015), the concept of the monument is broad. If there are physical specifications, we could talk about, for example, commemorative works and memorials.

According to Kornalewski (2015):

> Monuments are an information source in a three-dimensional format and embedded with iconic symbols, which allows us to engage in numerous discussions, memories, and interferences that were part of the construction process of this mnemonic support, for example: memories of family, historical, religious, military institutions, among others (p. 66).

Le Goff (2013) also presents the conception that every document is a monument since, over time, it has been established that, like monuments, documents are subject to the partiality and subjectivity of their context, actors, time, and power relations established in society. Therefore, it is not a neutral register since it results from choices and intentions.

Here, it is essential to point out that although making archival documents available (minutes, certificates, correspondence, reports, etc., in printed or digital form) is a way of providing access to monuments (since documents are considered monuments), this study focuses on those with three-dimensional characteristics (dimension expressed in height, length, and width), such as sculptures, busts, bronze plaques, obelisks, etc., and which are located in

federal universities. This approach is based on the concept that access to archival documents related to three-dimensional monuments is a way to help understand the reasons for establishing these symbolic objects and reflect on what they represent and mean to society over time. Therefore, in this study, the term "monument" will refer mainly to objects and structures with three-dimensional characteristics.

Moreover, considering that in the fields of IS and Archival Science, there are many publications dealing with access to archival documents, but on the other hand, there are fewer studies that relate archival documents to three-dimensional objects (which can be archival documents if they have an organic relationship with the set of documents) or to three-dimensional monuments, this study is also relevant for addressing a little topic explored in these areas. We assume that access to archival collections related to three-dimensional monuments can promote the development of reflections and research in dialogues between IS and Archival Science and with History, Education, Museology, etc., thus placing this initiative in the Digital Humanities field.

As for the methodological aspects, this study has characteristics of a qualitative approach since it analyzes the theme inductively, with the process and its meaning as the main focus of the investigation (Silva & Menezes, 2005). Furthermore, it has an exploratory characteristic - as the topic is in a preliminary stage - and its purpose is to provide more information about the investigated subject (Prodanov & Freitas, 2013). Regarding the technical procedures, this is bibliographic research because it was based on already published material (Prodanov & Freitas, 2013), such as journal articles that deal with conceptualizations and characteristics of the Digital Humanities and approaches that establish its relation with IS and Archival

Science. Consulting information about the AtoM tool, mainly through its official website,[1] places the study in the sphere of documentary research, which uses sources that do not aim to analyze the subject in question (Mascarenhas, 2012).

The following section presents conceptualizations and characteristics related to the Digital Humanities and some of its possible relations or dialogues with IS and Archival Science.

2. DIGITAL HUMANITIES, INFORMATION SCIENCE, AND ARCHIVAL SCIENCE: POSSIBLE DIALOGUES

The Digital Humanities can be defined as an interdisciplinary field that, through the knowledge and work of different researchers and other professionals, uses digital technology resources to promote research, projects, and actions to produce new knowledge about human and social aspects. In short, the Digital Humanities is a new domain that announces the complete synthesis between the ancient Humanities and contemporary digital technologies (Tâut, 2017). Cuartas (2017) formulates a definition that leads to a more precise understanding of the aspects of Digital Humanities. For him, Digital Humanities can be broadly understood as encompassing the Humanities, all those school activities related to writing through digital media and technologies that involve processes of production, practice, and analysis of digital media (Cuartas, 2017). Digital Humanities are also seen as a new field that advocates using digital resources for new research possibilities.

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1   https://www.accesstomemory.org/pt-br/. Accessed: Feb. 12, 2023.

Galina Russell (2011) states that:

> Digital Humanities is a term that encompasses this new interdisciplinary field that aims to understand the impact and relation of computing technologies on the work of researchers in the Humanities. It is also known as Digital Resources for the Humanities, Computing for the Humanities, Digital and Cultural Computing, and Computing for the Humanities. This new field has become increasingly important in the international academic arena and offers exciting new possibilities for the development of research and teaching in the Humanities (p. 3).

It is noteworthy that the process of adopting computer technologies has been going on for a few decades, but "the concept of Digital Humanities has only been unanimously adopted since 1990. Previously, this domain was described under other names, such as Computational Humanities or Computational Linguistics" (Tâut, 2017, p. 102). Other definitions aid in understanding the breadth of Digital Humanities, according to Cuartas (2017):

a. A non-unified "field" whose ways of relating to information technology have resulted in cyberculture.
b. Multimedia configurations and digital tools have displaced the printing of documents and caused the dissemination of knowledge.
c. Redefining journals and magazines in a digital format and understanding them as web-based transmedia tools.
d. Experimentation in all subjects, including the Humanities, using digital technologies.

Thus, there is no consensus about the epistemological configuration of the Digital Humanities, which are sometimes called "scientific field", "discipline", "field of study", and "phenomenon", among other designations. This turns out to be an obstacle to its delimitation, which can affect its strengthening and consolidation. Tâut (2017, p. 103) explains that no clear normative criteria can delineate, in a decretory manner, the legitimate territory of the Digital Humanities. In sum, this is why we can find other attempts to understand Digital Humanities less exclusionarily, not as an epistemic domain, but as a set of shared values (Tâut, 2017, p. 103). Without a detailed analysis of the epistemological boundaries of the Digital Humanities, but taking as a reference the common purpose of sharing values and knowledge from different areas, the Digital Humanities adopt, among others, the following aims:

a. To create databases of digital resources relevant to the Humanities. This includes data collection, structuring, documentation, preservation, and dissemination.
b. To develop methodologies that allow the generation of new elements from this data.
c. To generate research and knowledge to increase our understanding of the Humanities (Galina Russell, 2011, p. 3).

The goals set by Galina Russell (2011) indicate a fundamental characteristic within the Digital Humanities, which is the availability of data and information in digital media to produce new knowledge in humanities. This conception is relevant since Digital Humanities are not based on the simple automation of tasks and activities using digital resources but on pursuing new ways of learning and

discovery through these tools. Thus, Digital Humanities develop in multiple dialogues. Visconti (2016) points out that the Digital Humanities is a new way of developing existing activities in the humanities thanks to digital technology:

> Digital Humanities includes the work already done in the Humanities (research, teaching, and learning in areas such as Literature, History, and the Arts, all related to our past and present cultural heritage). However, they do this work digitally, as in making and using computer software, websites, and cell phone applications, to teach or help researchers and students (Visconti, 2016).

Specifying her position, Visconti (2016) states that Digital Humanities are not focused 'only' on the digitization of things and adds that Digital Humanities projects generally do so [that is, take on this focus] as a way to study or improve the process of digitization ... create inspiring and valuable ways to interact with these materials online once they have become digital" (Visconti, 2016). Visconti's (2016) considerations reveal how digital resources can make the processing, sharing, and access to information about a given collection, work, or object more dynamic and interactive, adding new ways of acquiring knowledge about humanistic elements. To elucidate how digital resources allow new study and analysis approaches, the following are some examples of projects developed in the scope of the Digital Humanities.

Visconti (2016) mentions the Photogrammar at Yale project,[2] designed to make available thousands of photo-

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2   https://photogrammar.org/intro. Accessed: Feb. 9, 2023.

graphs from the North-American Great Depression and World War II hosted by the US Library of Congress. In short, "What Photogrammar does, is to add an appealing interface that makes you interested in looking at these photos, then supports you as you start to have questions you'd like to answer about the photos" (Visconti, 2016, n.p.). Another example is pointed out by Romero Frías (2017), who, when listing the best Digital Humanities projects of the year 2016, presented ILLUMINATED: Manuscripts in the making Toolkit,[3] a project that opens a window into the world of medieval Renaissance painting, with dazzling colors and exquisite details, preserved in the Fitzwilliam Museum (Cambridge). Romero Frías (2017) also mentioned the French Renaissance Paleography project,[4] which presents over one hundred carefully selected French manuscripts written between 1300 and 1700, with tools to decipher them and learn about their social, cultural, and institutional surroundings.

As the examples indicate, the Digital Humanities projects, besides presenting characteristics that favor public interaction with the material made available (more dynamic and interactive), allow the identification of information about the collections and works, which would not be possible without the help of digital technology. A painting, for example, that to the naked eye shows specific colors and strokes, when submitted to a precise digitalization process (or even X-ray scanners), can reveal various information previously indistinguishable, such as the modification of colors over time, the shapes and strokes hidden by layers of paint, the approximate period of creation of the work, the

3 https://www.fitzmuseum.cam.ac.uk/illuminated/.   Accessed: Feb. 9, 2023.
4 https://paleography.library.utoronto.ca/. Accessed: Feb. 9, 2023.

composition of the other materials used, as well as details of the composition of the frame, the base fabric, and the bristles of the brush used to create it, etc. In other words, additional information about the work allows a more accurate recognition of its historical, cultural, and social context.

Several Digital Humanities initiatives have started from studies in Linguistics, Arts, and Literature: the first step in the development of Digital Humanities was dominated mainly by linguistic and literary analysis, and this trend will progress with some well-known text digitization and encoding projects (Tâut, 2017). Nevertheless, in the evolution of Digital Humanities, its applications have been broadening to encompass other human and social subjects, which has led to its interaction with IS. The Digital Humanities contain numerous subjects, particularly those closely linked with Librarianship, Information Science, and Computer Science (Galina Russell, 2011). In addition, there is an interaction with Archival Science:

> Research in the field of digital humanities can contribute to the archival field in the way they make archival information available to their users, with innovation and the use of digital technologies coupled with community impact and engagement (the notion of community) as a starting point. By exploring this relationship, a convergent point stands out between this emerging territory of the digital humanities and Archival Science as a scientific field. However, it is still little explored in the archival literature in the Portuguese language (Vieira et al., 2019, p. 50).

Regarding the connection between Digital Humanities and IS, Pimenta (2020) explains that, significantly since the

1990s, with the introduction of the Internet and the use of home computers, in addition to the progressive emergence of social networks, e-commerce, and other institutional representations (in their political, social, and cultural configurations), the web has "digitalized" the social world. Thus, research in Digital Humanities increasingly requires knowledge, dialogue, and a set of actions that give it a transdisciplinary characteristic, which involves IS (Pimenta, 2020). As for the academic and scientific bias, when referring to research developed in IS on the Digital Humanities, Pimenta (2020) states that it is necessary to think of the Digital Humanities as a possible field of study and, in some initiatives, as the very object of investigation of information scientists. After all, digital technology has increasingly mediated society and subordinated to new algorithmic logics of life, resulting in interest in social, political, economic, cultural, and educational studies, which developed from this algorithmization.

Thus, the macro context guided - in an increasingly intense way - by using digital resources influences the conceptions used for the constitution and advancement of scientific subjects, thus emphasizing the need for multiple dialogues. IS and Archival Science, when acting in the processes of organization, retrieval, preservation, and access to information, cannot be unaware of the search for understanding of how society interacts, uses, and appropriates information in a scenario that prizes the digital media.

> The role of the humanist is more critical at this historical moment than ever before, as our cultural legacy as a species migrates to digital formats and our relationship to knowledge, cultural material, technology, and society is radically reconceptualized (Presner, 2010, p. 3).

Vieira *et al*. (2019) explain that digital technologies have created a new field, the Digital Humanities. Besides bene-fiting from the multiplication of information produced in digital media, this field is consolidated by the increase in digitalization processes and the consequent availability of data originally accessible through analogical media by sev-eral institutions, such as archives, libraries, museums, and documentation centers.

When working in institutions that promote access to their collections and information, information profession-als must use digital tools to make the interaction between the information elements in their custody and the public more fruitful. Document digitization projects, interactive exhibitions, digital tools that allow detailed analysis of a particular informational object, etc., are resources that assume the development of actions in the scope of the Digital Humanities. Pimenta (2020) points out that IS has as its research objects the resources on which both Dig-ital Humanities and Social Computing depend to accom-plish their goals. He also adds that information retrieval and preservation systems, controlled vocabularies, forms of classification, organization, and access to information, as well as other parameters that aim to access, visualize, and retrieve information mediated by their respective technol-ogies, configure a connection of IS to the Digital Human-ities in terms of methods, use of systems, and final aims (Pimenta, 2020).

Presner (2010) indicates an element that adds to this interaction between areas, the collaborative bias associated with Digital Humanities projects, which involves different professionals:

> Digital Humanities projects are, by definition, collaborative, engaging humanists, technologists,

librarians, social scientists, artists, architects, information scientists, and computer scientists in conceptualizing and solving problems, which often tend to be high-impact, socially engaged, and broad in scope and duration (Presner, 2010, p. 3).

Therefore, IS, Archival Science, and Digital Humanities establish relations that can be increasingly tight. The digital media, as it interacts and modifies the ways of creating, organizing, storing, retrieving, and accessing information - activities inherent to IS and Archival Science -, as well as affects society's way of life, requires dialogues, studies, and humanistic reflections, thus leading both areas to similar aims and converging towards the Digital Humanities. As already indicated, this study focuses on monuments located in federal universities. According to Kornalewski (2014), monuments are present in various formats and are carriers of memories, bequeathed by one generation to the following generations. Therefore, it is vital to use them as a source of transformation, making crucial information available for the present and contributing to the evocation and construction of social memory (Kornalewski, 2014). Leite (2021) elucidates that we cannot forget the past, whatever it may be. Many historical monuments exist precisely so that we do not forget because, when we forget them, other narratives about our experiences are superimposed and gain a forced status of "truth", thus opening the side of history to socially shared fraud (Leite, 2021). Therefore, besides the contact with the monument, it is fundamental to have access to documents that help understand the reasons for its establishment, the justifications for the choice of a particular personality or event to be remembered, and other aspects inherent to these symbolic structures. Such access contributes to analyzing

the historical, cultural, and social context that influenced these decisions. In order to discuss applications with a digital perspective that can be developed within the scope of IS and Archival Science and are related to Digital Humanities, the following section presents the initiative of adopting the AtoM platform to access archival documents that deal with monuments located in Brazilian federal universities.

3. ACCESS TO ARCHIVAL DOCUMENTS: FEDERAL UNIVERSITY MONUMENTS AND THE ACCESS TO THE MEMORY PLATFORM

The availability of archival documents, especially those produced and accumulated by public organizations, is essential for people to access information that enables them to exercise their rights, to help them exercise their citizenship, and learn about the history of their society. Archival documents, from their origin to their permanent age/archive, enable readings from a historical, cultural, and sociological perspective. It is in the context of the production and use of documents that the possibilities and functionalities of access are established, and they depend directly on the archival treatment (the performance of the professionals involved in each process) based on the epistemology of Archival Science.

The intention is not to discuss archival treatment (production, classification, description, preservation, evaluation, etc.), but to demonstrate how access to archival information can contribute to the production of knowledge in several areas, thus establishing a scenario of convergence between Archival Science, IS, and Digital Humanities. The proposal of this study consists of using the AtoM platform to make available the archival collections kept in

the permanent archives[5] of Brazilian federal universities, specifically those that refer to the monuments in these organizations. The idea is to use archival documents to support the development of studies related to memory and material cultural heritage in History, Education, and Sociology, among others.

Bellotto (2014) explains that archival documents are testimonies of the lives of institutions and individuals, having an interconnection with society that cuts across government, cultural heritage/historical research, and citizenship. After meeting the goals of the entity that created them, archival documents, if they have evidential and informative characteristics, will be preserved for scientific research, cultural heritage, and social testimony (Bellotto, 2014). Informative and evidential characteristics are preponderantly associated with permanent documents, defined by Bellotto (2004) as historical documents kept in permanent archives and used for historical research (testimony), helpful to administration and historiography in the critical and scientific sense. As for permanent archives,

> There, the rights and duties of the state to the citizen and of the citizen to the state are documented: evidence and testimonies that will be stored. They will be "data" until the research rescues them, turning them into "information", that will be able to demonstrate, after all, how the state-society

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5   According to the *Brazilian Dictionary of Archival Terminology*, produced by the Brazilian National Archives (BRASIL, 2005), a permanent file, also called a historical file, is the set of documents produced and received throughout the activities of a person, family, or institution, public or private, regardless of support, which are preserved permanently because of their value.

relations took place, and analyze, synthesize, critique, and "explain" them (Bellotto, 2004, p. 25).

Considering that federal universities, or a significant portion of them, have permanent archives, the identification of documents referring to monuments - which can be represented by statues, plaques, totems, busts, sculptures, and foundation stones, among others - enables researchers, professors, students, and other citizens to have easier access to records related to these symbolic objects of the society.

These are some examples of documents related to monuments that can be made available online (through digitization or because they are born-digital documents): motions of support from the creators; an exposition of reasons for its creation and construction; inauguration speeches; graphic sketches and execution documents of the work/monument; notes, statements, reports and interviews of the artists/idealists; photographs of the monuments; recordings of solemnities referring to commemorative dates related to the monument; studies and research projects that are based on the monuments and their historical and cultural representations.

Analyzing the features and application potential of AtoM, the developer Artefactual Systems (2023) points out that this platform is a web-based open-source application for archival descriptions that was initially developed on demand by the International Council on Archives (ICA) to encourage the adoption of international standards of description. Since AtoM is open source, any organization that uses it can study, modify, improve, and distribute it, advocating accessibility so that everyone has an important tool to make cultural heritage available (Artefactual Systems, 2023). Figure 1 shows an example of the AtoM tool interface, representing documents described and made available.

Figure 1. Archival documents are described and made available through the AtoM platform. Source: Artefactual Systems (2023), available at https://accesstomemory.org/pt-br/docs/2.7/_images/search-results-objects1.png a

The AtoM platform makes it possible to translate all user interface elements and all database content into multiple languages, and these translations are performed collaboratively by the user community. Because of its multi-repository characteristic, it can be adopted as a tool to describe documents from a specific institution or act as a network/portal, accepting descriptions from several contributing institutions (Artefactual Systems, 2023). Considering that there is a wide range of AtoM users[6] in Brazil and other countries, there is a constant effort to improve the tool, and all updates and developments are made available to the whole community, which means this is collaborative work. On the platform's website[7], you will

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6   https://observatoriodocume.wixsite.com/atomnobrasil. Accessed: Feb. 12, 2023.

7   https://www.accesstomemory.org/pt-br/. Accessed: Feb. 12, 2023.

find information about its current, previous, and developing versions, documentation for each version, and a testing environment. In addition, there is a forum, mediated by the developer company, for resolving issues regarding the installation and use of the tool.

Vieira *et al*. (2019) argue that research within the Digital Humanities can contribute to how information is available in the archival field. In this context, innovation and digital technologies are associated with community impact and engagement. This indicates a convergence between Digital Humanities and Archival Science, reiterating the characteristics we pointed out here. Moreover, the relevance of the diffusion of permanent/historic collections makes the information professional, specifically the archivist, an agent responsible for using new techniques and methodologies to access documents and information, and he uses digital resources in this context. Vieira *et al*. (2019) point out that if, in the past, archivists were almost exclusively focused on maintaining archives and assisting researchers in the search for primary sources of information, in the current scenario, the ways of making information available and searching for it, in addition to the needs and profile of archival users, have changed considerably. Santos (2019) points out that, in the face of digital possibilities, the importance of the information professional has increased due to the need for greater care in organizing a large amount of existing information and documentation.

The proposal of establishing the AtoM platform as a digital channel to access permanent documents that refer to the federal universities' monuments is noteworthy for being a tool that meets the international standards for the archival description of documents. In addition, it is open source, thus giving universities that use it the freedom to

study, modify, and adapt it to their needs. The fact that some federal universities already use AtoM is a factor that can favor sharing experiences and adherence to this solution by other institutions. According to a survey carried out in 2022,[8] 10 Brazilian federal universities use the AtoM platform to describe and provide access to their archival documents; this is the case with the University of Brasília (UnB),[9] the Federal University of Santa Maria (UFSM)[10], and the Federal University of Goiás (UFG).[11] In fact, through the AtoM platform of these universities, it is possible to locate documents that refer to monuments instituted in their respective areas. Figure 2 shows an example (obtained from UFG's AtoM).

Figure 2. Documents concerning the construction of a monument at UFG. Source: https://memoria.cidarq.ufg.br/index.php/prestacao-de-servicos-para-a-construcao-do-monumento

8   https://observatoriodocume.wixsite.com/atomnobrasil. Accessed: Feb. 12, 2023.

9   https://atom.unb.br/index.php/. Accessed: Feb. 12, 2023.

10   https://fonte.ufsm.br/index.php/. Accessed: Feb. 12, 2023.

11   https://memoria.cidarq.ufg.br/index.php/. Accessed: Feb. 12, 2023.

Using a digital web-based tool, researchers from diverse regions of Brazil and those from other countries have access to collections dealing with the monuments belonging to federal universities and their social surroundings. Thus, digital dissemination is promoted to value these regions' cultural and documental heritage, thus transforming these collections into support for research and studies. Monuments that might not be identified, recognized, or studied because they are geographically dispersed and/or isolated in several regions of Brazil when they are represented and contextualized in the digital environment utilizing their respective documentary sources, which are organically related to each other, can become objects of study for various kinds of research. Thus, they remain available to any professional or individual who has access to the internet, regardless of the city or country where they are. In addition, there is a continuous availability of the collection, so that access to it does not depend on an appointment or face-to-face consultation; nor does the user have to adapt to the business days and hours of the permanent archives of the universities.

On the AtoM platform, the description of documents occurs through several editable fields (date, description level, scope and content, owner entity, reproduction conditions, etc.) in compliance with archival document description standards. Because of this configuration, the studies developed due to having access to the documents can gradually provide additional information about the monuments. For example, a photograph of a monument on a particular university campus may receive a detailed description, plus explanatory notes and/or other documents. These addendums can address elements related to the history of the monument, the customs at the time

when it was created, the materials used in its construction, the event or personality to which it refers, etc. Organic relations between the documents will be possible as new research and discoveries are made. This makes it possible to increase knowledge about each monument and its respective context.

Leite (2021) explains that cultural heritage exists to remind us not to forget something, to announce the controversies of human history, and to claim the plural diversity of our cultural experience. Thus, heritage grounds aesthetic, mythical, and metaphorical references of the past and present; through them, individuals and societies give meaning to narratives about themselves and others (Leite, 2021). In the case of the analysis carried out in this study, the potential results are mapping and identification of the monuments and their respective characteristics; development of research that indicates which events or individuals have been represented over time by the monuments; fostering, in diverse segments of the academic community and society, the development of critical perceptions, reflections, and questions about aspects involving the representation of history and memory through the monuments; fostering the use of digital media to give visibility and value to the university monuments, as well as the documents related to them; encouraging the appreciation of the historical and cultural heritage through its recognition and understanding; intensifying the use of monuments and respective documents as aids for classes in various disciplines, especially the Humanities; fostering debates about the value and meaning of monuments, as well as about what they represent to society; and promoting discussion and analysis of the factors that define what is considered "worthy" of being remembered and what is left to be forgotten.

Regarding this last aspect, Kornalewski (2014) states that the sometimes intimate or conflicting relations between memory and history move society into a constant political dispute between what should be remembered and what ends up relegated to oblivion. In this dispute, certain choices are elevated and elected as a rigid social record of what should be accepted as truth. In other words, they take on the status of history (Kornalewski, 2014). Along the same lines, Corá (2014) highlights that the cultural assets that integrated cultural heritage, in general, were selected based on their ability to express official history as a supposed synthesis of memory, tradition, and national identity. In addition, the predominance of monuments reaffirming political, religious, and military powers reinforces this version. Cultural assets not belonging to the elites have long been relegated to oblivion (Corá, 2014).

More recently, in the Brazilian context and other countries, actions aimed at replacing or even destroying monuments that represent individuals related to historical processes of slavery and domination of native peoples and ethnic groups have brought up discussions about what these elements symbolize for society. Leite (2021) states that this wave of attacking statues and monuments reveals the emergence of a debate, almost nonexistent in Brazil, about the meaning of public monuments. Heritage is a dispute about what one wants to narrate, remember, exalt, or forget (Leite, 2021). As Le Goff (2013) points out, the document/monument is a product of the society that created it, thus reflecting the correlation of forces within it and resulting from its context. Only with a critical analysis that considers this does its use for collective memory and its scientific use by historians become possible. Thus, the availability of archival collections on the monuments of

federal universities has the potential to offer informational support to the Humanities fields and society as a whole for understanding the various social, historical, and cultural aspects to which the monuments relate. This is also one of the ways to foster a closer relationship between IS, Archival Science, and Digital Humanities.

4. CONCLUSION

Through the topics this study addressed, it is possible to see that Digital Humanities are becoming more important in a society that digital tools have increasingly characterized. After all, this social configuration has repercussions in the scientific fields, especially in the human and social areas, which seek to understand the phenomena that govern society and its humanistic aspects. IS and Archival Science uses digital tools to develop and share their methodologies and studies and, in this way, interact/dialog with the Digital Humanities. More than the use of digital resources for technical tasks, we aim to apply digital technology to produce new knowledge and ways of using information. Therefore, the development of the presented proposal, within the scope of the Digital Humanities and related to IS and Archival Science, may result in relevant contributions to the production of knowledge and reflections about monuments (linked, for example, to the social and political context of federal universities represented by these symbolic elements), as well as in other contributions within the scope of the recorded information.

As for the characteristics of the AtoM platform, they establish a relationship with actions and stances advocated by the Digital Humanities, such as the use of open-access tools, the collaborative approach, and the prioritization of new knowledge production through the potential of

digital technology. Also important is the performance of information professionals in a society increasingly governed by digital media. They should be able to understand and promote the interaction between IS, Archival Science, Digital Humanities, and other related areas, strengthening them in favor of the use and access to information through digital resources and, mainly, reflecting on the process in turn of the production of new knowledge in the Humanities. Finally, we consider that the potential results of applying the proposal presented here are beneficial to federal universities and society as a whole. They allow a more detailed knowledge and understanding of the nuances of their documental and cultural heritage, whose representation elements are archival documents and monuments.

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