

PROCEEDINGS

**14th CIRN (Community Informatics Research Network) Prato
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**Special Stream: Art as Archive: Archive as Art & The Imagined
Archive**



Editors

Larry Stillman, Misita Anwar,
Centre for Community Informatics, Faculty of IT, Monash University
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FROM THE CALL TO PAPERS:

Background to the Conference

Since the founding colloquium in 2003, the Community Informatics Research Network (CIRN) has been marked by informality, collegiality and interdisciplinary thinking, bringing together people from many different countries in an ideal Italian setting.

Themes have ranged across issues such as privilege, gender and sexual identities, forms of knowledge, documentation, participation and community-based research, power, ideals and reality, and measurement.

We consider papers related to any aspect of Community Informatics Community Archiving, or Development Informatics. We are particularly interested in papers from researchers and practitioners that can address the challenges of locating community-based research within wider theoretical and practice frameworks.

This year, we have also chosen a theme that we hope traverses new spaces and boundaries and provokes thinking (and action) between different communities of interest. Thus, those focussed in more conventional activity in community, development and archival informatics may be provoked by what those in the art and archives space have to show and tell, and the reverse also applies. As we discuss the conference theme with different parties, more detail will be added. There is no reason to think that your 'conventional' work whether in the 'traditional' informatics space or in the 'art' space will not be of mutual interest. Given that all of us intersect in our use of different media and modes of production, and we probably intersect in theory as well (or not) something is bound to happen... Present and see what happens!!

Our (inter-) disciplinary frame

Community Informatics is primarily concerned with improving the well-being of people and their communities through more effective use of ICTs. Community Informatics foregrounds social change and transformative action in emergent social-technical relationships rather than prediction and control and likewise, Development Informatics or ICT4D is concerned with ICTs in the international development context. This orientation also has much in common with Community Archiving.

Community-centric archival research, education and practice are concerned with empowering communities in support of such desirable objectives as democracy, human and civil rights, self-determination, sustainable development, and social inclusion. Recordkeeping and archiving are fundamental infrastructural components supporting community information, self-knowledge and memory needs, thus contributing to resilient communities and cultures and supporting reconciliation and recovery in the aftermath of conflict, oppression.

This year's special theme: Art as Archive: Archive as Art & The Imagined Archive

There has long been discussion about the relationship between art and archives, not just in the sense that archives may represent curated collections relating to specific artists or forms of art, but that art may be used to provide new ways of conceiving what is in archival collections, and new ways of thinking about the nature and meaning of those collections. These themes were explored by a number of papers discussing radical archives at Prato 2016, but this year we wish to go further explore the relationship from multiple perspectives.

The Venice Biennale has often used the idea of the archive to frame its exhibitions, and the 2015 exhibition, [All the World's Futures](#), Curated by Okwui Enwezor) had numerous artworks and installations drawn from historic collections and archives, including the installations “The Rock and Roll Public Library”, and Australian artist Marco Fusinato’s “From the Horde to the Bee” showcasing books consisting of scanned copies of resources from Milan’s radical left-wing Primo Maroni Archive. Okwui Enwezor's has explored such themes before, notably in a 2008 exhibition at the International Center of Photography, entitled “[Archive Fever: Uses of the Document in Contemporary Art](#)” which featured works taking archival documents as their starting point, his purpose being to “rethink the meaning of identity, history, memory, and loss ”.

In his 2004 essay, art historian Hal Foster (2004) defined archival art as “a genre that “make[s] historical information, often lost or displaced, physically present. To this end [archival artists] elaborate on the found image, object, and favour the installation format”. It is not hard to extend this line of reasoning to the role of the Internet as archive.

More generally, art can serve to explore themes that are central to the concept and role of the archive. For example, Guasch argues that photography itself represents a kind of archive, with the photograph presenting a “non-hierarchical worldview” (ref) while others, such as Whitney McVeigh, explore the concepts of “personal and collective history, linking our common threads through land, our clothes, our everyday belongings and our philosophies” ([Human Fabric](#)). Such work breaches the divide between the real and imagined archive.

See Hal Foster, “An Archival Impulse”, *October* 110, Fall 2004, pp. 3-22.

Peer Review Statement

The Conference Proceedings contains referred, non-refereed and PhD colloquium papers and Powerpoints from the conference.

- All full papers in the refereed category were subject to blind peer review by at least two reviewers, and reviewers’ comments returned to the authors. Authors were then required to make changes and if necessary, a further review conducted before final approval.
- This is a publication (E1) for a conference publication for Australian participants.

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Non-Refereed Paper

Photography At The Service Of Slum Upgrading

Eduardo Jorge Canella¹ and Patrícia Cezário Silva²

¹ Architect and Urban Planner at the City Hall of Taboão da Serra, SP, Brazil

² Adjunct Professor at Centro de Engenharia, Modelagem e Ciências Sociais Aplicadas, UFABC, SP, Brazil

Abstract: Short report on the process of cataloguing around 20 thousand photographic images produced between 2006 and 2015 during the implementation of the National Program for Slum Upgrading in Taboão da Serra, a 244 thousand inhabitants city of the metro São Paulo, Brazil. We describe everyday production process of those photographic images - for what purposes have been produced, the way have been archived and catalogued - as well as to establish parameters for analysing and making use of those images.

Keywords: Photography, Slum Upgrading, São Paulo

Urban without urbanity

Urbanization of large Brazilian cities has occurred mainly in the twentieth century. It counted with massive informal occupation by poor families of areas where realization of real estate profits is restricted by legal parameters, mainly for environmental preservation and publicly owned land.

Brazilian urban population rate is nowadays 84% (IBGE, 2010). In São Paulo, the main city of the largest metropolitan area of Brazil, 11% of the population live in favelas, occupying around 3% of the urbanized area. In 2010 there were 2098 favelas with a total population of 1.3 million inhabitants, an average density of 310 inhabitants per hectare, while the density for the whole city did not reach 80 inhabitants per hectare (Marques, 2016).



Figure 1: Informality within intensively urban areas

In São Paulo, the trinomial informal subdivisions of land, self-built housing, and transportation by bus has served as the basis of the urbanization without urbanity of its peripheries. After the 1930s, migrants from rural areas arrived to work in industrial plants and had their housing needs covered by purchase of lots in informal subdivisions paying monthly parcels directly to the landowner. The lots were raw land with no water, sewer, electricity and other urban infrastructure. Houses have been self-built on weekends with help from friends. Basic infrastructure has also been built by the inhabitants themselves or installed over the years by the municipality under population claims (Maricato, 1996). From the 1950s through the 1970s urban population grew higher than three percent per year. In its peak in the 1980's the population growth rate in informal settlements rose to 7.6 percent at a time when the overall rate was 1.89 percent (Tachner, 2003; Silva and Mautner, 2015). The informal urbanization process could last decades and never be really finished, consolidating the precariousness of the settlements. With no

planning nor infrastructure design, there are no drawings or any official records of what has been effectively built.

If, on the one hand, the population of favelas and informal settlements live in precarious urban conditions within highly urbanized areas, on the other hand, they demand and eventually get special attention concerning expectation, implementation and consequences of slum upgrading programs. Access to capital - being it social, real estate, infrastructure or any other capital, is extremely unequally distributed. The resources needed for achieving minimal subsistence standards are not guaranteed even among formally employed population. The minimal wage does not include proper housing costs what implies workers to self-build their houses using their free time – weekends, holidays, leaves, with the help of their families, including children and elderly, and friends (Maricato, 1979).

Both houses that grow next to each other overlapping themselves in many different layers of construction are on the fringe of any investment plan, as well as everything that is collective space or service – being it the narrowest alley, open air ditches where sewer and drainage run usually together, electricity cables or water flexible pipes stolen from the concessionary.

Perhaps for being seen as someone who is in constant illegality (considering that apart from paying taxes over consuming goods they live almost in total informality) favela's inhabitants are object of attention from several sectors of the public power. They get assistance but are also under straight surveillance. The main issue seems not to be the decrease of informality and marginality, but the maintenance of rigid positions, always close to the limits of human tolerance.

Public policies for slums shifted from displacement to upgrading in the early 1980's, when slum upgrading was applied by isolated initiatives of local governments of metro São Paulo. Until the beginning of the 2000's slum upgrading projects have expanded throughout the country, but still approached mainly small-scale basic infrastructure works sponsored by local governments (Alfonsin and Fernandes, 2003).

After the creation of the Ministry of Cities, in 2003, housing policies started to receive large federal funding within the Growth Acceleration Plan - Urbanization of Informal Settlements (PAC-UAP), implemented from 2007 to 2014. The PAC-UAP focused on financing local governments and states on slum upgrading projects (water, sewage, drainage and geo-technical solutions), community facilities, new housing units, housing upgrading, social services, and land tenure regularization (Denaldi et al, 2015). From 2007 to 2014 R\$33 billion have been allocated in 3654 slum upgrading projects, a medium of around 9 million per project. (MCidades, 2017). A very important outcome of the PAC-UAP is funding small cities that would have no chance to develop slum upgrading works with their own resources.

Since 2009 the target of federal funding for housing policy has changed to a new home-ownership program called My Home, My Life (Minha Casa, Minha Vida). The last PAC-UAP project was contracted in 2014. The Federal Budget for 2018 sent in September 2017 for approval proposed zero funding for housing. The 2018 Federal Budget is still under discussion at the Federal Congress, but it is quite a statement from the executive power to propose zero budget for housing.

Image production, use and archive

Photography as a slum upgrading working tool

In Taboão da Serra, a 244 thousand inhabitants municipality of the metro São Paulo where around 70% of its population live in informal settlements, more than R\$ 28 million have been contracted for eight projects with 80% of PAC-UAP funding and 20% of municipal counterpart. (exchange rate was R\$ 3.10 for one dollar in 17/08/2017).

Local government employees of Secretariats of Housing, Construction Works, Environment, Civil Defence etc circulate and store every day photographic images originally used for official surveys and reports.

In daily routine of the Housing Secretariat the social worker goes more frequently to the field gauging the demands and sharing them to other professionals according to their function, or still, presenting standardized solutions to the issues. In several situations social workers produce images related to physical space of housing and its surroundings and forward them to architects, engineers or managers who then develop technical surveys and reports.

The analysis of a building to be accepted within the social rent program¹ involves a written questionnaire and a photographic report that social workers and any member of the team can be trained to produce. This document approaches sanitary and energy issues, as well as availability of enough rooms to host the beneficiary family.

Out of standards residential electric installation is allowed to low income families as long as endorsed by an engineer public server. For that a document called “termo de coluna” which has a photographic report of the installation attached. In this case is the engineer himself who produces the images.

The risk survey can be asked for by the inhabitants themselves as well as by a neighbor or within a context of ongoing upgrading project. Usually this survey involves a rigorous technical knowledge, an effective responsibility and the clear notion of availability of the municipality on providing the social rent service in case of interdiction of the building. Apart from the objective methodology of analyzing structures, infiltrations, cracks etc, a good photographic report is indispensable in this case. This compilation of information will be consolidated in an administrative process where the pictures will be archived. But the digital pictures keep dispersed among hard disks, pen drives and different smartphones.

Public agents wandering around the city may report ongoing land invasions or even movements that could sign intention of that. In these cases it is quite usual that pictures are made with their own mobile phones with no aesthetic value or technical quality. They are pictures of the urgency, calls towards action. Not always from these pictures arises an immediate action, due to lack of resources, organization or even lack of intention. Inaction is also the structural and fundamental character of formation of favelas in Brazilian urbanization.

In the very beginning of formal processes of slum upgrading the “stamping and registration” takes place. It consists in numbering of the household by painting or sticking a paper on the outside wall as well as filling out a form with socioeconomic information of the families as well as a few characteristics of the construction. Architects and social workers usually coordinate the teams. During the development of the project there are many site visits that do not alter initial “stamping and registration” data, but open way to additions to the contract up to 25% over its initial value.

Few citizens to whom is given knowledge of the existence of legal devices and public apparatus for free technical assistance to architecture design and construction monitoring get services for renovation of unstable, unhealthy, uncomfortable residences and attached businesses. In these cases the photographic documentation needs to register very clearly those requirements.

On all sides and on all roads, it is always noticeable that informal urbanization, whether incomplete or pseudo complete, is an endless process, as it is part of the intrinsic logic of urbanization as a whole, always more at the service of accumulation of privileges than of proportional distribution of public resources towards a balanced society.

The photographic images, produced by public workers of various formations (architects, engineers, social workers, lawyers, rarely photographers) perform their immediate function and

¹ The social rent program consists in a amount of money paid to the owner of a real estate who rents it to low income families who have been removed from their homes due to interdiction by risk or have been demolished to give room to a public interest construction work.

are kept in various forms according to various logics, with no apparent justification other than simple negation of their disposal, that is, randomly stored in computers.

The first way of saving the images is in the memories of the smartphones of each of those involved in the services whom are also the responsible for the first layer of curatorship as selecting what will be shown and shared with colleagues and bosses who have ordered the images. Selected images are transferred to colleagues who co-store them (via whatsapp for instance), or are loaded into personal computers. From personal computers can be sent by email to other colleagues, to partners in other instances of public service, or to contractors involved in construction works and services. The images used in photographic reports inserted in administrative processes tend to be stored in a more organized way since they get a specific number and are officially archived. Even so there is no special attention to the images. It is not the image that is archived, but the whole document that contains a few images. In some situations one or another public server may establish a labelling and archiving routine for images, and possibly privilege information about theme, date or author of the picture.

This study began in one of these situations, when I was responsible² for a certain area under land tenure and urbanization process. I tried to produce a lot of images, naming and cataloging them, archiving them all on servers common to all departments, so that any employee with server access could easily find and use them if necessary. I tried to influence colleagues in the same direction but, generally under the justification of too much urgent work, the careful cataloguing was left aside for a day to be made.

The search mechanism for these images is often a kind of rescue of oral history squeezed by rotation of public servants among departments and discontinuities of political groups in power. Much longer after the registered fact, being it significant or not, any new fact can awake a new reconnection with that fact, bringing back related memory.

Everything that is registered in an administrative process, even if it requires a commitment to remember facts that lead to specific volumes of the processes, even if searching for specific pages is hard work, somehow it tends to appear - more in its face impoverished by the bureaucracy than by the complexity of information that had been touched at the time and in the surroundings of the record of each image.

The experience of following the trail of information is very rich and enriching, asking one colleague, who in his turn refers to other people, sometimes trying to remember the location of a file or a process, counting a part of a story he thinks has to do with the information being sought, but that may be just a story he simply wants to tell for some other reason.

For further discussion we would pose the following questions: in which ways can such great amount of images and the potential richness of their contents be archived and used?

The barely physiological way of archiving images presents many potentials and a inherent richness since the information search happens directly among people and their social networks. However it implies many losses and forgetfulness. The social practice of oral history rescue is something to be kept and valued. On the other extreme of possibilities there could be a simple reference to time and space – date, time, geographic coordinates, perhaps associated to a unique sequential code per image, and archived in only one server or in the cloud, both for specific uses defined according to the characteristics of each work in progress, each of the disciplines and crafts that lead the works, as well as for diverse and emerging uses, including for research and art. In this way, the practice and record of oral history gains other dimensions and other possibilities.

What we have done up to now is, without intervening in the general procedures underway, perfectly useful according to the immediate standards of the public service, to generate a centralized archive that stores all the photos that come to our hands, some of them with more explicitly reported stories. But it's still a rough file.

2 We mean Eduardo Jorge Canella, architect and urban planner at the City Hall of Taboão da Serra, SP, Brazil.

How can photography be used at slum upgrading service?

When we think on the use of photography in the service of slum upgrading, we know that in some ways this is not distinguishable from its usefulness as a document of any activity. Photography is held by common sense as one of the most perfect documents, one that comes closest to the truth, which is a naive concept, which we will not discuss here.

Because we are dealing with the limit of marginality in urbanization, an emergency territory of questions for which the path of harm reduction is sought and solutions to other issues that have been socially and culturally traded as impossible to address, we realize that both the photographic language makes possible the focus on immediate action based on a record of easy elaboration, as well as the possibility of numerous collateral aspects, many recorded in the images and redeemable for narratives, many supported only in the narrative that the photographic documentation makes possible.

What we see as the simplest and most reachable question relating photography and this archive is ‘how to potentiate socially and collectively produced knowledge, which serves as a basis for public policy planning and shapes the citizen in relation to their powers and actions, rights and duties?’

We think of a lively and growing collection that can be valued by each one directly or indirectly involved and interested, whether public servants, academic researchers, urban dwellers, artists, activists, politicians, students, Brazilians, citizens of the world, whether or not involved in related matters anywhere in the world. For this, in addition to efficient search tools, the more narratives have been recorded, the more accurate information we will have, even if immersed within many redundancies. The more varied information and interpretations for each image (something similar to biodiversity in biome sustainability), the greater the strength of knowledge.

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Keynote

**Art As Archive/Archive As Art: Practices, Interventions, Productions,
Potentialities¹**

Kathy Carbone

UCLA/CalArts

*We are moved by things. And in being moved, we make things.*²

Artists have been and continue to be moved by archival things. Artistic engagement with archives is not new, and indeed, over the past 20 years the turn to the archive in contemporary art—a turning towards the archive as a site (whether that be as institution, source, practice, concept, or subject)—of inquiry and intervention, the increased use of records in creative processes, artistic actions, and works of art, and the subsequent movement of records into systems and spaces of art display, circulation, consumption, and exchange—has given rise to a rich body of art and archival experiences.

*The archive, in a certain sense, is meant to be considered a work of art, or perhaps more accurately, as a vehicle for artistic research, as a working model for research as art, art as research.*³

Artists engage with all sorts of archives: they work with records that have been preserved using recordkeeping and archival processes in the physical or virtual spaces of an *institutional archives* as well as with historical materials found circulating anywhere in society—the archives of mass or popular culture, i.e., *non-institutional archives*. Artists also employ ‘*the archive*’ as trope for memory productions or as a concept to signify a kind of discourse, manifestation of power, knowledge, agency or representation of identity. Artists also work with their own *personal archives* of their art practice, which can include turning their archives into art installations or performances.

¹ This paper represents the text as delivered as the opening keynote address for the Art as Archive: Archive as Art & The Imagined Archive at the CIRN 2017 Informatics Research Network Conference at Monash University Prato Centre in Prato, Italy, on 25 October 2017. I wish to express my appreciation of the privilege and honor of being asked to deliver this keynote address and give my heartfelt thanks to Sue McKemmish, Larry Stillman, and Tom Denison for the invitation and opportunity. Portions of this text are drawn from previously published papers: Kathy Michelle Carbone, “Artists and Records: Moving History and Memory,” *Archives and Records* 38, no. 1 (2017): 100–118; Kathy Carbone, “Artists in the Archive: An Exploratory Study of the Artist-in-Residence Program at the City of Portland Archives & Records Center,” *Archivaria* 79 (Spring 2015): 27–52.

² Sara Ahmed, *The Promise of Happiness* (Durham and London: Duke University Press, 2010), 25.

³ Scott Watson, *Hand of the Spirit: Documents of the Seventies from the Morris/Trasov Archive* (Vancouver: Morris/Trasov Archive and UBC Fine Arts Gallery, Vancouver, 1994), 5.

Today I'd like to contemplate and share with you what I think are some of the key approaches and responses to the archive by a range of contemporary artists working within and across the visual, performing, and literary arts. I will draw upon the robust interdisciplinary critical discourse that has emerged around contemporary archival art-making generated largely by art historians, critics, curators and theorists, artists, and cultural theorists. I will also draw upon my own ethnographic research, in particular a project in which I explored the art practice of two artists who were in residency in a government archives from 2013-2015. I must note that the archival art genre is large and as such, my considerations and viewpoints here, selective.

In 2004, art historian and critic Hal Foster penned a seminal and oft-quoted article, in which he noted an “archival impulse” at work internationally in the contemporary visual art world, in which artists “seek to make historical information, often lost or displaced, physically present,”⁴ and “to connect what cannot be connected...to probe a misplaced past, to collate its different signs (sometimes pragmatically, sometimes parodistically) to ascertain what might remain for the present.”⁵

There has also been a noted turn to the archive in the performing arts, an “archive fever,” writes performance studies scholar Heike Roms, that is “currently gripping performance scholarship, curatorship and practice.”⁶ In particular, performance studies scholar Rebecca Schneider and dance theorist Andre Lepecki have both observed a concerted interest in and upsurge of dance and performance art re-enactments over the past 10 years, a phenomenon Lepecki calls a “will to archive,”⁷ and he sees these re-enactments as participating in—but yet distinct from—Foster’s archival impulse in the visual arts. He imagines this particular trend as a “mark of experimentation”⁸ and a “capacity to identify in a past dance work still non-exhausted creative fields of ‘impalpable possibilities’” that are released and realized through the re-enactment instead of endeavors to imitate past performances or fix dances to their originating states.⁹

Why have artists turned to archival things in their art practices at this point and time? What constitutes this fascination with the archive? What provokes this impulse? There are probably as many answers to these questions as there are unique responses to the archive. However, I think several cultural and social trends that have been in motion at the same time as the archival impulse over the past several decades are influencing artists’ interests in the archive (and conversely, artists’ archival work in turn, contributes to these trends).

First, what has been called the “archival turn” across the academy, especially in the humanities, arts, and social sciences—a turning toward and preoccupation with the archive not only as a source and site of cultural practices and productions but also a symbol or conceptual metaphor for expressions of power, what is remembered or forgotten in society, and what is knowable and who has the power to make knowledge—has brought the archive and conceptualizations about it into wider views and conversations.

⁴ Hal Foster, “An Archival Impulse,” *October* 110 (Fall 2004): 4.

⁵ *Ibid.*, 21.

⁶ Heike Roms, “Archiving Legacies: Who Cares for Performance Remains?,” in *Performing Archives/Archives of Performance*, ed. Gunhild Borggreen and Rune Gade, (Copenhagen: Museum Tusculanum Press, 2013), 35.

⁷ Andre Lepecki, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” *Dance Research Journal* 42, no. 2 (Winter 2010): 29.

⁸ *Ibid.*

⁹ *Ibid.*, 31.

The archival turn is notable in history, cultural studies, literary studies, and anthropology, among other disciplines. Anthropologist Ann Laura Stoler defines the archival turn as a shift from considering archives as sources to archives as subject, processes, and as epistemological sites, stating that the turn “registers a rethinking of the materiality and imaginary of collections and of what kind of truth claims lie in Feminist scholar Kate Eichhorn, on the other hand, understands this turn as a response to the political and economic impacts of the turn to neoliberalism,¹⁰ writing that

a turn toward the archive is not a turn toward the past but rather an essential way of understanding and imagining other ways to live in the present...an attempt to regain agency in an era when the ability to collectively imagine and enact other ways of being in the world has become deeply eroded.¹¹

Second, the archival impulse in the arts also aligns with the booming interdisciplinary and international interest in and work around memory since the 1990s. For instance, memory is a key concept of discourse across academic fields—history, archival and recordkeeping studies, media studies, religious studies, sociology, psychology, literary and art history and as well plays an important role in social practices across the globe, such as commemorations and observances (anniversaries, centennials, etc.). Humanist Astrid Erll suggests that the global fascination with memory and flourishing of memory practices stem from three sources:

- Historical transformations: the loss of the generation that had first-hand experience of the Holocaust and the Second World War; the end of the Cold War; truth and reconciliation processes; decolonization and migration; 9/11 and the War on Terror, to name a few.
- Changes in media technology and the role of popular media: the increase in possibilities for data (memory) storage and sharing, the Internet (which some people consider an archive); period pictures and documentaries (such as the latest documentary on the Vietnam War by Ken Burns); and, TV shows such as *Who Do You Think You Are*, in which celebrities trace their ancestry.
- Developments within academia: postmodernism has played a large role—the end of grand narratives and the embrace of the idea that the past is constructed and as well the influential work of philosophers Michel Foucault and Jacques Derrida, both of whom examined and challenged objectivity, authenticity, and truth in relation to records, archives, and historiography.¹²

Over the past 20 years, a number of major museum exhibitions and performance projects as well as publications from these endeavors have highlighted and promulgated the current archival trend. First, in 1997, at the Haus der Kunst in Munich, curator Ingrid Schaffner initiated and co-produced, *Deep Storage: Collecting, Storing, and Archiving in Art*, which featured over 100 works including paintings, ready-mades, books, and photographs by more than 40 European and

¹⁰ Kate Eichhorn, *The Archival Turn in Feminism: Outrage in Order* (Philadelphia: Temple University Press, 2013), 5.

¹¹ *Ibid.*, 9.

¹² Astrid Erll, *Memory in Culture*, trans. Sarah B. Young, (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2011), 4–5.

American artists who engaged “storage and archiving as imagery, metaphor or process.”¹³ The exhibition travelled to venues in Berlin (1997), Dusseldorf (1998), New York City (1998), and Seattle (1998-1999). About the exhibition, Schaffner states that

All of the works...involve materials or processes associated with keeping art over time...and one of the larger themes that emerges is the construction of history itself. This art raises questions about preservation, and produces some startlingly mundane and imaginative proofs of what history might actually consist of.¹⁴

There was also the Interarchive project and exhibition at the University of Luneberg (1997-1999), led by Dusseldorf artist Hans Peter Feldmann and curator Hans Ulrich Obrist, which was centered on the archive of over 1,000 boxes of material—books, catalogues, invitation cards, correspondence—Obrist amassed in the course of his work as a curator in the 1990s. The book, *Interarchive: Archival Practices and Sites in the Contemporary Art Field* documents the procedures used for the exhibition. One procedure, for example, was instead of the traditional archival method of ordering materials by provenance, the curators instead ordered them by their material aspects, such as smell, weight, physical state, and surface properties. The book also presents over 60 different views of contemporary archiving practices in contemporary art.

Another major contributor to this discourse is *Lost in the Archives*, which over a span of 700 pages features contributions by 57 writers and artists who investigate through fiction, poetry, essays, and photography the boundaries and limits of memory and the archive in contemporary society. Edited by comparative literature and philosophy scholar Rebecca Comay, the book is a companion volume to NEXT MEMORY CITY, Canada’s exhibition entry in the 8th International Venice Biennale for Architecture in 2002.¹⁵

And, in 2008, at the International Center of Photography in New York City, art critic and curator, museum director, and poet, Okwui Enwezor, curated *Archive Fever: Uses of the Document in Contemporary Art* and authored a book, with both the book and the exhibition taking their inspiration from Derrida’s *Archive Fever*.¹⁶ According to Enwezor, the aim of the exhibition was to highlight how “archival documents, information gathering, data-driven visual analysis, the contradictions of master narratives, the invention of counter-narratives...the projection of the social imagination into sites of testimony and witnessing” inspire and animate contemporary artistic practice.¹⁷ The exhibition featured video and photographic works of over 20 visual artists including Tacita Dean (who was featured in Foster’s article), Stan Douglas, Walid Raad, Sherri Levine, and Andy Warhol, whose work contemplated memory, time, history, and

¹³ Ingrid Schaffner, “Digging Back into ‘Deep Storage,’” in *Deep Storage: Collecting, Storing, and Archiving in Art*, ed. Ingrid Schaffner and Matthias Winzen, (Munich; New York: Prestel, 1998), 10.

¹⁴ Ibid.

¹⁵ Rebecca Comay, ed., *Lost in the Archives* (Toronto: Alphabet City Media Inc., 2002).

¹⁶ Jacques Derrida and Eric Prenowitz, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1996).

¹⁷ Okwui Enwezor and International Center of Photography, *Archive Fever: Uses of the Document in Contemporary Art* (New York; Göttingen: International Center of Photography; Steidl Publishers, 2008), 22.

identity through investigations of the structural and functional foundations of the archive and the reinterpretation or appropriation of archival materials.¹⁸

Lastly, in 2013, the New Museum in NYC held “PERFORMANCE ARCHIVING PERFORMANCE,” a presentation of performance art and dance projects that engaged the archive as medium and featured works by artists **Jennifer Monson, Julie Tolentino, and Sara Wookey.**

*Art...does not represent what has already occurred, but generates a set of aesthetic possibilities, which may in turn inform political thinking in regard to particular circumstances.*¹⁹

Artists apply a variety of critical and aesthetic approaches to the archive and their archival interventions are often concerned with constructions of meaning, challenging or provoking change in a situation or condition, and with opening out possibilities for new meaning-making processes, providing alternative, and often more socially situated meanings which diverge from the fixity of an ‘official’ interpretation. Archival art work foregrounds several phenomena: the multiple ways in which the archive is always subject to negotiation, the materiality and relationality, affective and performative aspects of the archive, and, how the archive is built on return and repetition. One popular tactic artists employ is the invention or fabrication of archival materials or an archive itself in order to question absences, expose missing or silenced voices, and address gaps in institutional archives and collective history, bringing attention to the fragmentary and incomplete nature of archives.

The Fae Richards Photo Archive, for example, is a collaborative work by filmmaker Cheryl Dunye and artist Zoe Leonard that addresses a missing history from the archives. This fabricated and imaginary photographic archive depicts the life of Fae Richards, an African-American lesbian actress and blues singer who is a fictional character in Dunye’s film, *The Watermelon Woman* (1996). Dunye, unsuccessful in finding archival records pertaining to African American lesbians in Hollywood, staged and constructed with Leonard the imaginary archive for the film; an archive consisting of seventy-eight gelatin silver prints, four chromogenic prints, and a notebook of typed text.²⁰ Every candid shot, family photograph, still picture, and publicity photograph was staged and designed with period-specific make-up, clothing, and accoutrement. Although Dunye and Leonard created a story and an archive that are fictional, they both none-the-less ring true (and could easily have been actual), because the real-life women and their stories that indeed existed went undocumented. Their work calls to mind the power of what archival scholars Anne Gilliland and Michelle Caswell term “imagined-but-unavailable records,” which they state, “can serve as fertile sources of personal and public affect that is not only a significant human and ethical consideration in itself but also can be activated and manipulated for a variety of political and social ends.”²¹ *The Fae Richards Photo Archive* was shown at the Whitney Museum of American Art in New York in its 1997 Biennial, and has since been acquired by the museum. It has also been published as a book in the form of a photo album.

¹⁸ One other exhibition and publication of note from this same time period (late 1990s to early 2000s) is: *Potential Ongoing Archive*, Southampton (2002) and Rotterdam (2002); Anna Harding, *Potential: Ongoing Archive*.

¹⁹ Jill Bennett, *Practical Aesthetics: Events, Affects and Art after 9/11* (London; New York: I.B. Tauris, 2012), 51.

²⁰ Julia Bryan-Wilson and Cheryl Dunye, “Imaginary Archives: A Dialogue,” *Art Journal* 72, no. 2 (Summer 2013): 83.

²¹ Anne J. Gilliland and Michelle Caswell, “Records and Their Imaginaries: Imagining the Impossible, Making Possible the Imagined,” *Archival Science* 16, no. 1 (November 7, 2015): 55.

Contemporary media artist Walid Raad is another artist who fabricates archives as well as imaginary archival creators and donors, to reconsider the authority of the document and interrogate memory, history, and narrative. As well, Raad also incorporates archiving principles and practices in his works. From 1989-2004, Raad, and his fictional group of collaborators “The Atlas Group,” donated items to and produced the *Atlas Group Archive*, a virtual archive authored by imaginary individuals or organizations comprising manipulated films, photographs, lectures, notebooks, and essays pertaining to real events in contemporary Lebanese history, with a particular focus on the Lebanese wars (1975-1991).²² For example, Dr. Fadl Fakhouri, a “well-known” but fictional Lebanese historian, deposited a notebook in the archive containing images of cars of the same make, model, and color as those used in car bomb attacks during the Lebanese wars. Here, the documentary information is true, but notes and annotations made by Dr. Fakhouri attached to the images are fictional. The materials in Raad’s archive also mimic the organizational logic of archives—they are classified into 3 *fonds* or groups, each with accompanying text that establishes their provenance. Raad disseminated the archive online, in a series of publications, and through lecture-performances in museums such as the 2002 Whitney Biennial, in which he discussed the historical contents of the documents and the story behind how he “obtained” them. About his work, Raad has stated:

I like to think that I always work from facts. But I always proceed from the understanding that there are different kinds of facts; some facts are historical, some are sociological, some are emotional, some are economic, and some are aesthetic. And some of these facts can sometimes only be experienced in a place we call fiction. I tend to think in terms of different kinds of facts and the places that permit their emergence.²³

Christian Boltanski is another artist who appropriates archival forms and principles. Since the 1970s, Boltanski has modeled artworks—installations and artist books—on the archive, works that interrogate archival organization, the isolation of objects from their original contexts, and that as well investigate various and particular aspects of memory, such as how memory is constituted and explorations of private and public memory. In his installation, *Archive Dead Swiss* (1990), for example, Boltanski appropriated photographic images of men, women, and children of varying ages from obituaries published in a Swiss newspaper—clippings that he had amassed over several years. For this work he selected portraits at random from his collection and re-photographed and enlarged them. The images in this new context, then, enter into novel relations between people, objects, events, and temporalities, evidence a history and a world in common, and brings to mind philosopher Jacques Rancière’s observation that “the artist is at once the archivist of collective life and the collector/witness of a shared capacity.”²⁴

Artists also incorporate collected objects or personal items in archives. Both Susan Hiller and Sophie Calle employed this tactic in two separate art installations at the Freud Museum in London.²⁵ Hiller, for instance, in her exhibition entitled, *From the Freud Museum* (1994), put

²² Walid Raad, “Home and About Walid Raad,” *The Atlas Group Archive*, n.d., <http://www.theatlasgroup.org/>. Also see Walid Raad, Eva Respini, and Finbarr Barry Flood, *Walid Raad* (New York: Museum of Modern Art, 2015).

²³ Raad in Ernst Van Alphen, *Staging the Archive: Art and Photography in the Age of New Media* (London: Reaktion Books Ltd., 2014), 232–33.

²⁴ Jacques Rancière, *Aesthetics and Its Discontents*, trans. Steven Corcoran, (Cambridge; Malden: Polity Press, 2009), 55.

²⁵ Sigmund Freud’s last home that contains his library, artefacts, souvenirs, personal art collection, family furniture, etc. See: Sven Spieker, *The Big Archive: Art from Bureaucracy* (Cambridge: MIT Press, 2008), 183–91.

together materials from Freud's archives with items she had collected: "rubbish, discards, fragments, trivia and reproductions—which seemed to carry an aura of memory."²⁶ One of the art works from this exhibition that exemplifies this blending of official and nonofficial artefacts is "Journey," which contains an image from Freud's art collection (photocopy of engraving after Rembrandt's *Moses*) in combination with fossils Hiller found in the desert near Mt. Sinai.²⁷ Calle, on the other hand, in her 1998 installation entitled "Appointment With Sigmund Freud," placed amongst Freud's artifacts letters from a lover, a wig, a wedding photograph, and laid her wedding dress across Freud's couch. By bringing their own stories into the archive and by placing different memory regimes together, both Hiller and Calle investigate relations between official and personal memory, make new linkages and patterns between things and people, and as well play with time and narrative.

Artists also may alter—deconstruct, collage, juxtapose or rearrange—in some way records in order to illuminate, create dialogue with, or reconsider or renegotiate historical narratives. I experienced this type of archival art-making when I was conducting an ethnographic study of an artist-in-residence program at the City of Portland Archives & Records Center (PARC) in Portland, Oregon, USA. One of the archive's resident artists, poet Kaia Sand, worked with a collection of police surveillance files housed at PARC, entitled the *Police Historical/Archival Investigative Files* (a.k.a. *The Watcher Files*).²⁸ From 1965 to 1985, the Portland Police Bureau, as part of its surveillance of 576 activist and civic groups as well as individuals who were simply practicing everyday democracy such as writing letters, signing petitions, joining organizations and attending lectures or school board meetings, amassed thousands of photographs, notes, intelligence reports, news clippings, and materials generated by political and civic activists. Under surveillance were groups and organizations such as the Black Panthers, the United Farm Workers, the Women's International League for Peace and Freedom, Greenpeace, the Chicano Student Movement, and Amnesty International. In the files Sand discovered a substantial amount of police surveillance on women organizing around issues related to labor, domestic violence, peace, safety, and equal rights. She pored over numerous surveillance files on groups such as the Coalition Against Domestic Violence, Friends of the Sisters of the Streets, Mom's Garage (a place where women trained to be auto mechanics), National Organization for Women, the Rape Relief Hotline, and Women Strike for Peace. One set of these police files, however, caught her interest and was the genesis of a poem: the Women's Night Watch²⁹ files, and in particular within these files, a tabloid newspaper from 1979 called *Lavinia Press*. Speaking about her interactions with the tabloid, Sand stated:

As I read this copy [of *Lavinia Press*] I came upon a short memoir about a woman's mother who worked in a garment factory, and as I read this language in it: 'she was

²⁶ Susan Hiller, *After the Freud Museum* (London: Book Works, 2000), Afterword.

²⁷ Ibid., 034 Journey.

²⁸ Ben Jacklet, "The Secret Watchers," *Portland Tribune*, September 12, 2002, <http://portlandtribune.com/pt/9-news/117580-the-secret-watchers>. Also, it was the Portland Tribune that informally dubbed these files, *The Watcher Files*.

²⁹ The Portland Women's Night Watch were flashlight marches, anti-rape events, that took place in the late 1970s in Portland, Oregon. Author Melanie Kaye writes that in 1977, "two hundred women marched in the rain to reclaim the night" and helped "to create a climate of activism about violence against women." Melanie Kaye, "Closeup on Women's Studies Courses: Feminist Theory and Practice," *Women's Studies Newsletter* 6, no. 3 (1978): 22.

always hunched over the machine', I saw poetry in this. So, I began to place sentences that began with 'she' in high relief, moving language from blocks of prose in the surveillance documents, newspaper clippings, and activist newsletters onto this material poetic context.³⁰

With a desire in "collaging language to coax lyricism out of the files, the surveillance documents, newspaper clippings, and newsletters" to see how "meaning will accrete,"³¹ Sand culled and connected lines from the surveillance records to create her poem, entitled, *She Had Her Own Reason for Participating*.³² About the poem, Sand states:

This poem forms a small populace of women: women who organized dissent; women who labored; women who suffered violence and imprisonment; women engaged in struggles during my girlhood years when I learned to be proud of a legacy of feminism, unaware of just how threatening those with power found feminism...[m]any of these same struggles continue.³³

In this instance, then, records inspired Sand to deconstruct, de-familiarize, and decontextualize the historical narrative of the police in the *Files* to create a tapestry of women's lives that chronicles some of the activities, concerns, and experiences of women in the 1960s, 70s, and 80s, and the poem both effaces the controlling intentions of the police and commemorates women struggling for rights. Although the lines of the poem are time and place specific, through Sand's vision, subjectivities, and aesthetic/political art practice these historical and local archival traces become contemporary and universal and connected to the ongoing fight for women's rights.

Performance scholar Jon McKenzie's definition of performance provides a welcome frame for Sand's work: he states that performance is "a 'liminal' process, a reflexive transgression of social structures...in the interstices of institutions and at their limits, liminal performances are capable of temporarily staging and subverting their normative functions."³⁴ With this poem, Sand performed an intervention that challenges normative uses of and meanings associated with the archive as institution (a place for research, not performance; a place of stasis, not transformation, especially of the embodied sort) that creates new modes of understanding and experiencing records, and illustrates one of the ways in which bodies can perform—interpret, manifest, reinvent, and transmit—archives.

Artists may also work with people who are subjects of and whose activities have been caught in records. Sand and her collaborator in the residency at PARC, interdisciplinary artist, Garrick Imatani, employed this tactic while working with the police surveillance files. During their

³⁰Garrick Imatani and Kaia Sand, "Art, Archives, Activism: Artist Talk & Performance" (Portland State University, February 25, 2015).

³¹ Kaia Sand, in discussion with the author, May 23, 2013.

³² The title of the poem comes from a line Sand found in a newspaper article in the *Files* describing a 10-year old girl who took part in a Women's Night Watch march. Women's Night Watch held three flashlight marches in 1977, 1978, and 1979 to address reported rapes (along with those that hadn't been reported to the police) in Tyron State Park and bring attention to this unsafe area of the city as well as violence against women.

³³ Kaia Sand, "The Watcher Files Project | Kaia Sand," accessed July 19, 2016, <http://kaiasand.net/archives/>.

³⁴ Jon McKenzie, *Perform or Else: From Discipline to Performance* (London; New York: Routledge, 2001), 8.

residency, Sand and Imatani reached out to and interviewed people—social justice as well as nuclear disarmament activists—who had been under surveillance and whose lives were detailed by the police, but who had no voice or agency in the records. The interviews between the artists and activists led to friendships and a number of collaborations between the artists and the activists. One of the works Imatani and Sand made that exemplifies this way of working with the archive is the *Activist Bookshelf Bench Project*, a project that emerged from several reactions the artists had to the surveillance records.

First, while working closely with the White Panther and Black Panther files, Imatani found a photograph of a bookshelf the police had confiscated from the White Panther Party headquarters. The black and white photograph was taken in landscape mode. Sitting on top of the bookshelf, on the left, is a trophy and a row of books in an ascending order to the tallest and most central book that then descends to the right. The titles on the spines of the books are difficult to read but a few stand out: *Ulysses*, a book with ‘art’ in its title, and another title, *Arts & Ideas*, that particularly caught the attention of Imatani and led him into contemplations about how books being read would be considered as a kind of source of evidence to the police.

In a similar fashion, another record struck a chord with the artists, informing and directing the creation of this work. It was a police report found by the artists in the Black Panther Party files that singled out Kent Ford, the leader of the Portland chapter of the Black Panther Party, as a possible subversive because of the books he read. In addition, this work developed out of Imatani and Sand’s interactions and collaborations with Ford, anti-nuclear activist Lloyd Marbet, and social justice and disarmament advocate, Joanne Oleksiak, during which the artists noticed how, time and time again, the activists would mention and cite books they had read.³⁵

The *Activist Bookshelf Bench Project* comprises three white sculptural plywood benches built by Imatani. Embedded in each is a shelf containing books—reading recommendations—curated by Ford, Marbet, and Oleksiak in collaboration with anti-nuclear activist, Soozie Nichol. The surface of each bench top carries an inscription Sand either wrote in collaboration with an activist or text or image culled from the records.

For example, Sand inscribed on the top of Ford’s bench an excerpt from the artists’ interview with him in which he stated: “And then I started passing it on, passing it on, to all my friends.”³⁶ In addition, on top of Ford’s bench sits a chapbook written by Sand in conversation with Ford, titled, *I started passing it on, passing it on, to all my friends: A Brief Biography of Books with Kent Ford*. The cover of the chapbook is an eye-catching color photograph of some of the books comprising Ford’s library shelf in the bench, with the inside four pages describing Ford’s lifelong involvement with books, how books informed his activism, and how he shared (and continues to share) them with others.

At the artists’ 2015 “Art, Archives, Activism: Artist Talk & Performance,” event in Portland, which included an installation of the *Activist Bookshelf Bench Project*, Sand spoke about her interview with Ford and how his phrase, “passing it on,” became the name for one of the artists’ investigations and series of works:

So he talked through how books have informed his activism from the 1960s to the present, and I think it’s really profound...he used the term ‘passing it on’ as he talked about this, actually in terms of book groups that he and fellow organizers of the Portland

³⁵ Imatani and Sand, “Art, Archives, Activism: Artist Talk & Performance.”

³⁶ Ibid.

chapter of the Black Panthers would have, where they would pass on their books to other people...and he continues to do that to this day.³⁷

At the same event, Imatani mentioned that he viewed the artworks he and Sand made in the residency with the surveillance records as “one small way to provide another narrative for the ways that people’s lives operated in the files in general...one small gesture to kind of counteract an otherwise overwhelmingly large narrative.”³⁸ The *Activist Bookshelf Bench Project* does both of these things. It is a tribute to the lives and work of the activists, created from the artists being emotionally moved by the records and the silences within, coupled with their ability to see through and with the records a different social reality: not one of control and suspicion, but one of lives dedicated to social justice and the sharing of knowledge and experience. Perceiving the living in the lived within the records, Imatani and Sand reveal some of the sub-narratives hidden yet embedded in the records and as well create counter-narratives with the records that bring attention to and commemorate activists. In collaboration with the activists they moved these stories into circulation; stories which can be conceptualized—using Erik Ketelaar’s framing—as “vehicles for understanding” and “means of remembrance”³⁹ that renegotiate and transform a history of surveillance and interrupt the police narrative in the archive. The benches—with their books and assorted materials placed on top of them such as Sand and Ford’s chapbook—created an interactive social environs where relations between bodies and images, spaces and temporalities are redistributed, reframed, and reconfigured.

Another strategy artists employ is the use of records as a script. Theatre artists working within the genre of documentary theatre (also called verbatim or fact-based theatre as well as theatre of witness) use both institutional and mass culture archives as evidence to create performances of testimony, transforming records into repertory that often interrogates predominant power structures, bears witness to those silenced or marginalized, and that challenges or reframes history. A recent example of this is *50 Kilometres of Files* by the theater group Rimini Protokoll,⁴⁰ who produce theatre, film, audio, and installation works by interweaving documentary and literary strategies. In this ambulatory audio-installation, participants were equipped with headphones, a smartphone, and a map, and while walking the streets of Berlin, heard in specific locations narrations of records from the Stasi files, such as recordings of telephone conversations as well as interviews with and accounts of Stasi victims, transporting participants back to the atmosphere of the Cold War and the political and military tensions between the Western and the Eastern bloc after World War II. These revived records and voices of the past demonstrate how the history of a city can be made manifest and reinvented through present-day performance.

I’d like to give one more example. Dance theorist Andre Lepecki, who I introduced earlier, declares that “a body may have always already been nothing other than an archive.”⁴¹ He arrives at this conclusion in his article, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” after discussing choreographer Julie Tolentino’s work, *The Sky Remains the Same*, in

³⁷ Sand, “Art, Archives, Activism: Artist Talk & Performance.”

³⁸ Ibid.

³⁹ Eric Ketelaar, “Archives as Spaces of Memory,” *Journal of the Society of Archivists* 29, no. 1 (2008): 16.

⁴⁰ Rimini Protokoll was founded in 2000 by the theatre-makers Helgard Haug, Stefan Kaegi, and Daniel Wetzell.

⁴¹ Andre Lepecki, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” *Dance Research Journal* 42, no. 2 (Winter 2010): 34.

which she puts forward her body as a “living archive”⁴² to house works by several choreographers and performance artists. Lepecki describes attending a performance in which Tolentino, onstage with performance artist Ron Athey, watched Athey perform his work, *Self-Obliteration #1*. When Athey finished the piece, he began it again, with Tolentino “performing the work along/before/with/for” Athey.⁴³ It is in Tolentino’s repetition of Athey’s work that the “archiving of the work into/onto Tolentino’s body takes place”⁴⁴ writes Lepecki, who goes on to state that “Tolentino’s project performs an intriguing short-circuiting of all sorts of preconceptions about what a document is.”⁴⁵ Although it might seem counterintuitive to imagine the body as a document or an archive, or to view Tolentino’s repetition of Athey’s work as a method of archiving, archival scholar Verne Harris’ understanding of how archiving can happen, where an archive can be located, and the impetus to archive, provides a fitting framework for imagining these seemingly unorthodox scenarios. Harris defines archives as having “three fundamental movements or attributes,” arguing for conceptualizing (1) the act of archiving as “a trace on, or in, a surface,” (2) the location of an archive as “a surface with the quality of exteriority,” and, (3) the will to archive something “an act of deeming such a trace to be worthy of protection, preservation,”⁴⁶ which, Harris stresses, can be done by anyone. Imagining Tolentino’s project through this framework, then, looks like this: (1) through the act of repeating and incorporating Athey’s work, Tolentino traces the work into her body (body as surface), (2) Tolentino’s body is, of course, exterior to Athey’s body, and, (3) by undertaking this endeavor Tolentino is deeming Athey’s work as worthy of preservation. Hence, through Harris’ lens, Lepecki’s assertions that the body-to-body transmission of a performance work is a form of archiving and his view of the body as a document or an archive does not seem so inconceivable.

The idea of the body as an archive, and performance, ritual, storytelling, and other embodied acts as forms of archiving and memory and knowledge transmission, has garnered considerable energy over the past decade, especially through the work of performance scholar Diana Taylor. In her book, The Archive and the Repertoire: Performing Cultural Memory in the Americas, Taylor questions the traditional concept of the archive as the only reliable and enduring repositories of cultural memory. She argues that:

Performances replicate themselves through their own structures and codes...The process of selection, memorization or internalization, and transmission takes place within (and in turn helps constitute) specific systems of re-presentation. Multiple forms of embodied acts are always present though in a constant state of againness. They reconstitute themselves, transmitting communal memories, histories, and values from one group/generation to the next. Embodied and performed acts generate, record, and transmit knowledge.⁴⁷

However, the body as archive and embodied acts as a method of archiving represent a

⁴² Ibid.

⁴³ Ibid., 33.

⁴⁴ Ibid.

⁴⁵ Ibid., 34.

⁴⁶ Verne Harris, “Genres of the Trace: Memory, Archives and Trouble,” *Archives and Manuscripts* 40, no. 3 (2012): 150.

⁴⁷ Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003), 21.

challenge to traditional notions of the archive, as embodied acts are ephemeral and their duration in memory— itself subject to changes and forgetting—is dependent upon participants and cannot escape the transformative processes of time. Nonetheless, these living archives and the archive traditionally conceived work in tandem and share in common being mediums and carriers of meaning open to different interpretations.

To conclude, reflecting on things that art can do, philosopher Elizabeth Grosz asserts that, "Art enables matter to become expressive, to not just satisfy but also to intensify—to resonate and become more than itself."⁴⁸ By extracting latent, un-actualized energies from records, and creating new sensations, imaginaries, articulations, and forms of expressions and encounters with the archive, artists, and their archival creative processes, artistic actions, and artworks expand the terrain of the archive and grow knowledge about how archives matter and what they mean to people and some of the ways in which they can be engaged to produce new experiences, realities, and possibilities with and between the past and present. Experiencing the archive through the aesthetic, through art—in Deleuze and Guattari's framing, as "*bloc[s] of sensations*"⁴⁹ comprising "percepts" (visions; imagined worlds) and "affects" (feeling or sense)⁵⁰—becomes a way of knowing and understanding the archive.

By introducing into the archive new objects and subjects, and through finding and producing new transactions and flows between texts, images, narratives, statements, events, places, actions, bodies, and temporalities, artists make visible what had not been. Artists also institute a specific and common space with the archive and show us the endless compositional and re-creational drive of the archive—its tremendous material, affective, aesthetic, memorial, evidential, relational, and political potencies.

Art and archives share several commonalities: they are both ever evolving commentaries and living debates, always involved in processes of interpretation and connectivity. They are also joined by relations of intention: they are both future oriented—given for future encounter and interaction, meaning-making, and knowledges to come.

Archival art-making propels the archive into new worlds—into new and different spatial, discursive, and social relations—activating webs of relations and conversations, new modes of interaction and participation as well as possibilities between diverse people and communities that may not otherwise come into contact (such as art world members and adherents, archival world members and adherents). Lastly, archival art-making not only contributes to the shaping of contemporary art practice but also of the archive. Through artists' archival engagements we can test assumptions, concepts, and definitions of the archive, see some of the ways in which archives can gain value and are diffused throughout society, and enlarge our imaginations about what the archive is and can be.

⁴⁸ E. A. Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 3.

⁴⁹ Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, trans. Tomlinson, Hugh and Burchell, Graham (New York: Columbia University Press, 1994), 164. [italics in original]

⁵⁰ Ibid., 164–69.

Refereed Paper

‘In Our Minds’ Project: Using Archives To Engage With The Creative Arts Academic Communities

Ann Chow

The National Archives, United Kingdom

The use of archives in contemporary art practice has an established history and, as a concept, continues to be explored. However, using archives to engage with the academic arts community is a less explored phenomenon even where the desired outcome is the archive as a source of a work’s inspiration. This is particularly so where the archives belong to a national institution rather than specialist art collection. Yet such forms of engagement have a number of mutual benefits with potential for impact and legacy.

The case study under consideration, the ‘In Our Minds’ project, was devised and delivered collaboratively by The National Archives and University for The Creative Arts Archive to engage with academics and creative practitioners to broaden the use of their respective collections. Using records related to the theme of mental health from both institutions opened up the collections to new interpretations and dialogues.

The interpretations from artists from various creative disciplines were wide-ranging and provoked questions surrounding the use of records related to mental health, especially regarding the artist as disseminator, researcher and advocate. This paper acknowledges that wider engagement activities surrounding the artists’ work are as important as the artworks themselves. The project opened up digital legacies and archivist-led pedagogical outputs, through artists’ talks at each institution and a pilot object-based archive learning workshop, to further engage with a wider network of creative practitioners and students new to archives.

Keywords: artists, workshop, collaboration, digital, audio, sculpture, mental health, records

Introduction

Much has been written about the relationship between art and archives, particularly the variety of perspectives on their respective practices and the borders where they meet. Discursive debates around art and archives form a burgeoning area of enquiry and can shape and inform related fields such as the making of art histories, public history, heritage studies, education and community heritage. Less has been referred to around archives and the creative arts community, particularly from a unifying, interdisciplinary approach (though this may be due to a less formal approach to documentation and dissemination). It is important to highlight these projects - not only to show how archives engage with creative arts communities in practice, but also the variety of models these forms of engagement can take, which includes not only practice-based approaches but also the uses of archives and their impacts on creative practice within academia. This paper examines a recent practical case study: the ‘In Our Minds’ project (2016-17) – a collaboration between The National Archives (the official archive for central government of the United Kingdom) and University for the Creative Arts Archive – the institutional archive of University for the Creative Arts, UK. It will assess the benefits for strategically developing projects like this to engage with the creative arts community as a way of broadening the uses of the collection and how it can impact on creative practice. It also outlines and examines how to target specific audience groups and raise the profile of mental health as a theme, especially to encourage debates around historical attitudes towards it. Central to this, it will take into account documentation created as part of the project as well as feedback by creative practitioners who

participated and developed artworks, and statistics and evaluation from other activities developed as part of the wider project outputs, particularly digital outputs which are not considered strategically. This project was not without issues; nevertheless there have been positive benefits and interesting lessons for anyone interested in creative practices, public history, and heritage engagement. Before outlining the project, this paper will situate it within the wider debates around art, archives and using archives to engage with the creative arts communities.

Art, archives and engaging with the creative arts communities

The relationships between art and archives are multifaceted, providing space for many discursive debates. From physical examinations and theoretical (or both) propositions: Hal Foster's *Archival Impulse*, Derrida's *Archive Fever* to case studies of artists referencing and using archives in their work (van Alphen, 2014; Merewether 2006; Vaughan 2016). More recently, Andrew Prescott of Glasgow University highlighted the creative uses of archives by artists for digital environments and platforms, and raised interesting questions about the materiality of digital interactions and their potential impacts and opportunities (Prescott 2018). Between the points where art and archives meet we find interesting possibilities. From the British archival perspective, there is a clear strand of activity around archivists' interest in artists' own archives (Vaknin, Dtruckey and Lane, 2013; Breakell, 2008). Breakell acknowledges that less has been written about artists' use of archives by archivists, something partially addressed by Vaughan, who examines this subject with some reflections on archival perspectives (Vaughan 2016; Breakell 2011). Literature such as this is a vital form of knowledge sharing, a means for archivists to inform their work with lessons from practical case studies and a source for how creative practices impact on archival practice and vice-versa, especially within a critically reflective academic framework. It also helps invite related invested fields ('the making of art histories', public history, curatorial studies, heritage studies, pedagogical studies and community engagement) into the discussion, thus deepening debates around archives, creative practices and how they link with these related areas. However, less has been formally referenced around the use of archives by the creative arts community in an academic setting, where engagement and audience growth are motivational factors underpinning this sort of outreach.

Several notable British case studies are, though, worth highlighting here. There have been a number of instances of archives engaging with artists individually or collectively through community engagement activities or 'artist-in-residence' models (Vaughan 2016). One noteworthy approach is the work of artist Rudy Loewe who worked with academic staff to uncover hidden Black histories stored at the Equiano Centre, Geography Department, as part of the Black Modernism project (University College London 2015). Though its archive is situated in the university, the project shows how university archives are engaging with arts communities, an audience outside their typical user group. The result of this engagement was the creation of a comic book narrating an aspect of Claude MacKay's life. Interestingly, this initiative raised the profile of black and queer black histories which otherwise might remain unhidden without the intervention of an artist. The narrative element of the comic means these illustrated stories can be brought to a different targeted audience interested in comics, Black and Queer Histories.

In contrast, the University of Stirling Archives and Glasgow School of Art developed a series of projects engaging with wider creative arts communities to create works inspired by their collections as part of teaching programmes and to show their archives to a different audience, while at the same time highlighting creative practitioners' attitudes towards archives and how these archives were used and made manifest in the resultant works (Magee and Waters 2011). Although there was less focus here on critical reflection on project legacies, much was gained from the different uses of archives and how working methods in archives can adapt to the different demands of their collections as well as some reflection on impact of such forms of engagement (Magee and Waters, 2011). This form of artist engagement does enable archivists to

see their own collections in a new light, and though the numbers of creative practitioners were admittedly small, it was also acknowledged that there is potential for wider impact due to dissemination through exhibitions and that the creative practitioners can be seen as ‘archival ambassadors’ (Ibid). Interestingly, a Scottish university archive collaborated with a Scottish arts school in order to foster engagement. Does this proposition have the same sort of impact outside the further education framework? And what sort of issues arise from this sort of engagement outside established networks i.e. academic settings?

Another UK-focused case study examining engagement with the creative arts community outside further and higher education frameworks is the Semantic Archives Project devised and led by artist Julie Smith and Wiltshire and Swindon Archives in the UK. This project involved artists being brought together to respond through drawing to a collection selected by staff at Wiltshire and Swindon Archives (Ann Chow 2018). This form of community engagement draws creative expertise from outside the archive (the artist Julie Smith) and shows how artists can produce an exhibition of work for wider dissemination. Additionally, Wiltshire and Swindon Archives produced documentation to share with the wider archival and creative communities on practical guidelines to support archivists and artists engaging in these sorts of activities, e.g. project management or using archives for creative responses. This form of knowledge sharing can have potential legacies after the project (Ibid.).

Thus this wider engagement of the British archive sector with the creative arts community indicates there is much to be learnt and shared from practical case studies. In particular from the different approaches and models adopted (which not only shed light on how artists use archives in their work but also how archives themselves can develop practically these forms of engagement activity) and the myriad issues that can arise from individual case studies. The ‘In Our Minds’ project is a practical case study in a similar vein, devised to engage with the creative arts communities through collaboration with a specialist creative arts university. Although individual artists such as Uriel Orlow have created work based around the archival practices of The National Archives (see her *Satellite Contact* video portrait of how documents travel around an archive space), the ‘In Our Minds’ project is the first project initiated by The National Archives, UK to consciously engage with the academic arts community in a strategic manner with multiple engagement activities developed in tandem.

Outline of ‘In Our Minds’ project

Aims and objectives

The aims of the ‘In Our Minds’ project were manifold. It was devised principally to engage with the creative arts academic community with an overriding focus on archival collections. Its multiple integrated strands, like an interrelated network of veins and arteries, included: the recruitment of creative practitioners through the collaborative partnership with University for the Creative Arts Archive (UCA Archive); to use their respective collections as inspiration for new works within artists’ individual disciplines; to provide documentation of the process through blogs and a travelling panel exhibition to be displayed at the campuses of University for the Creative Arts (in Epsom and Farnham, Surrey and Canterbury and Rochester, Kent); to develop and deliver associated outputs for disseminating the creative practitioners’ processes as well as their final artworks (for example, talks and an interactive workshop to provide a suggested framework for the reflective creative process, particularly for those new to archives).

The National Archives’ strategy 2015-19, *Archives Inspire*, articulates its ambitions to engage with and develop multiple audiences (the general public and academic) through ambitious plans, one of which is the pursuit of new partnerships and collaborations (The National Archives 2015). It has a reputation for successful partnerships, having already fostered various multiple collaborative projects through its research priorities (The National Archives 2014). Nevertheless,

engagement with the creative arts academic community was something that was not fully explored hitherto. The 'In Our Minds' project adopts an approach whereby documenting each stage of the creative practice becomes part of the process; thus practitioners are not only using archives for research and inspiration but also as a source of critical reflection on their work. This then becomes part of the process of engagement. The collaboration with The University for the Creative Arts, UK enabled access to a network of wide-ranging creative arts academic communities representing digital arts, fine arts and creative writing. Through this engagement project was envisaged the strategic development (within set time frames) of a new kind of audience. And furthermore, how these audiences can interact with archives, their experiences of them and personal, stimulating and emotional ways in which archives appear relevant to them. In short, how creative practitioners new to archives might start to think and feel differently about archives within the context of using them and critically reflecting on this use in their practice.

Initial curated selection of displayed archives

The theme of mental health was selected as a way of raising the profile of diverse collections whose histories could be read as 'hidden' due to their contents being scattered across the archive rather than falling within identifiable discrete collections. The records identified could also serve to highlight and openly challenge historical attitudes, viewpoints and perspectives around mental health. The theme also provided an opportunity from the archival perspective to consciously initiate debates and conversations about records seen as marginalized or topical but that also interact with other important themes. Mental health's intersections with gender, sexuality, class, colonialism and race were evident in the document selection (Chow, Iglowski and Taylor 2016). It is also evident, from the creative practitioner's perspective, that there is plenty of scope for critical and creative investigation. As Jordan Baker asserts:

"The question for me concerned what was *interesting* about the subject matter of mental health? The mental health [theme] is a way of considering humanity from a macro and a micro perspective. From a micro perspective, individual mental health struggles can reflect the variegations, nuances and amazing complexity of persons; something at once beautiful and dizzying. From the macro perspective, we can see that mental health issues follow a familiar demographic pattern that reflects wider power dynamics throughout society. Trying to unify and balance these two is a creative challenge, but one that can perhaps help us to understand and be more at home in the world than we were before." (Jordan-Baker 2017).

This acknowledgement that archives are a site of knowledge exchange is referenced in my work as part of the collaborative nature of this kind of archival engagement with the arts, particularly with reference to contemporary drawing practice (Chow 2017). It can be seen as a crucial part of the process of exploration and underpins the notion that archives should be made accessible where possible. The chosen theme also provided a specific access point to a national collection of 11 million km of shelving (growing every year) and 1,000 years of intersecting histories. Otherwise, a collection of government records in its entirety could be seen as intimidating to a less experienced archive user.

Given the limited time frames, the archives shown to the creative practitioners were selected by subject experts rather than teaching them the necessary skills for negotiating archives themselves. This was not a rigid or static process and there was a wide degree of flexibility; project coordinators provided advice and guidance to all creative practitioners, fostering an open conversation approach, and some artists became researchers in the archives to further explore their areas of interest. This allowed creative practitioners to engage with and negotiate their own paths of interests, goals and aspirations. The full selection of records represented, therefore, an intersection of subject experts' own selection processes and research interest(s) and accordingly a contribution to the artist's own engagement with archives.

In this way the artists gain a different perspective through the archivist as opposed to operating individually as sole researchers. Rather than archive being seen merely as a deposit for reuse, it becomes a site of exchange and dialogue and thus reinforces the concept of the sociability of archives (Chow 2018). The archivist as subject expert becomes an access point to the records, giving a specific perspective and dimension to the presented selection (Magee and Waters 2011).

The full list of selected archives represents the diverse range of documents (photographs, plans, letters, illustrations, textual documents and ephemera) found in respective collections. They were selected either because they referred to people who were deemed to have a 'mental illness', were related to mental institutions or referenced mental health in some way.

Artworks by Creative Practitioners

The creative practitioners visited The National Archives and UCA Archives to first look at the respective selection of archives concerning mental health. Dialogues around the wide range of the archives, along with initial ideas and thoughts of their responses to the collection were recorded informally and formally as part of the process. That archives can form a basis for critical discussions and a structure for formal work was evident from the start of this project. Participants were given a deadline to develop their initial ideas independently and produce the work to be determined by their particular practice, interests and the creative process of germination. It was hoped that this kind of project empowered the creative practitioners to explore and negotiate their own interests around archives within the set theme and document selections.

The creative practitioners, a mixture of UCA postgraduate students and lecturers, produced a wide range of works determined by their interests and creative practice:

- Audio piece *Hysteria* by Dr Craig Jordan-Baker, Creative writing lecturer
- Choreographed danced piece *In Our Minds* (figure 1) by Rosie Gunn, Course leader, Digital Film and Screen Arts
- Glass sculptures *Keepsakes* (figure 2) by Diana Williams, Postgraduate student, Fine Art
- Video performance piece *Statement in Semaphore* (figure 3) by Susan Merrick, Postgraduate student, Fine Art
- Interactive sculpture *Falling...crumbling...down* (figure 4) by Madeline Sparrow, Postgraduate student, Fine Art



Figure 1: *In Our Minds*, Dance, choreographed by Rosie Gunn

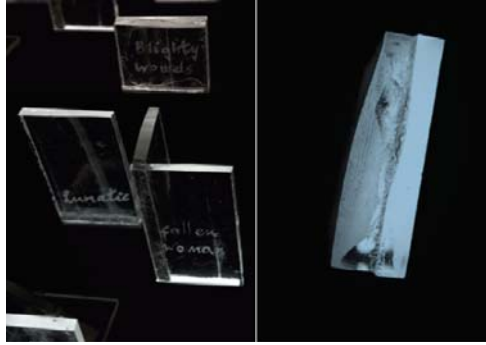


Figure 2: Keepsakes, glasswork by Diana Williams



Figure 3: Statement in Semaphore by Susan Merrick



Figure 4: Falling...crumbling...down by Sparrow Davies

These artworks, whilst visibly reflecting the mental health theme as individual pieces, are all interrelated and connected through the project and cemented together by a travelling group exhibition (figure 5). Merrick, Davies, Jordan-Baker and Williams were all drawn to the different linguistic elements surrounding mental health brought to light by the documents. They became interested in words used historically to describe mental illness, particularly where women were referenced, but these references are expressed very differently in their respective works. The

power and emotions associated with mental health were emphasized in the works by Jordan-Baker and Gunn, which deliver emotional impact with visual and aural narratives respectively. In contrast, Williams' and Sparrow's works are physical, material manifestations that highlight the documents and archive as sites where the theme of mental health is linked to words as barriers or carriers of burden. The role of the artist as interpreter was clearly evident in all these works. Invariably, the artist may have a number of roles in this kind of project.

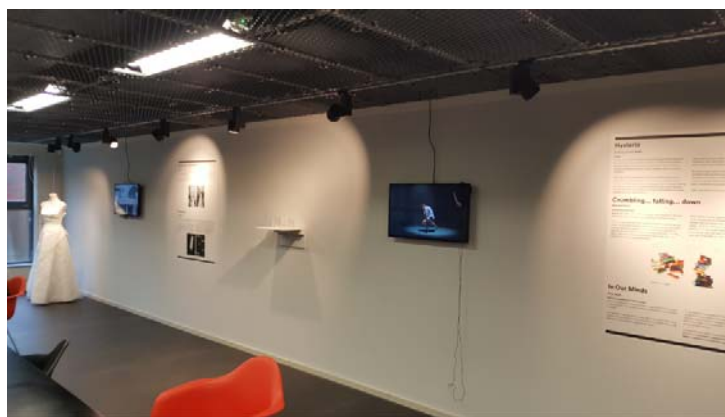


Figure 5: Exhibition at University for The Creative Arts, Farnham, UK

Once the artworks were exhibited, the artist became a disseminator through artists' talks and an advocate for the use of archives. The pedagogical element of the artist talks in relation to creative practice processes in the respective institutions should not be underestimated and represents a different approach to the usual format of events of The National Archives. It also highlights the need to talk about the process of creative practice as well as the artworks themselves and what they mean and represent. This not only provides a way to frame the artworks to interested audiences and an accessible way into the conversation around the relationships of art and archives, but also highlights the multiple roles archives can have in the formulation of artworks. The role of the archivist was on a par with the artist and showed adaptability: workshop facilitator, subject expert, event organizer and project manager. But what does this project mean for the nature of archive collections per se— particularly those relating to mental health, which are scattered across collections and remain 'hidden' because of archaic historical descriptions or lack of descriptions?

Artworks deriving from projects like this can give space to the subject of mental health and shape new narratives around archival sources, particularly if the sources have been derived from institutional practices, such as in the criminal system (prisons, asylums etc). Though these document sources can give partial and negative perspectives, artists' interventions are an opportunity to view them in a new light or challenge notions and ideas expressed implicitly and explicitly within the archive. Additionally, incomplete stories or aspects of mental health are fragments rather than the full picture and, in projects such as this, artists can frame their specific aesthetic approach. The artworks created as part of the project were wide-ranging and brought multiple perspectives to the topic. Whether as instigators or exploring established ideas, artists created new versions, translations and adaptations based on the theme of mental health. As artist Merrick says,

“Archives tell a story, or many stories, they have plots to form new stories and they can be a treasure trove of voices ready to explore. As an artist this is incredibly exciting. Using archives provides your work with a context as well as material to research and create with” (Merrick 2017).

When producing artworks within the institutional framework of an archive, where an artist develops works within imposed timeframes and facilitated processes, there is some indication that creative practitioners are encouraged to be more experimental than they would be otherwise. Jordan-Baker, a writer, moved away from prose and devised an audio piece: *Hysteria* through collaboration with other creative practitioners. Gunn moved away from Video Arts and choreographed a dance piece in collaboration with The Every Day People – a dance collective. While both practitioners worked within the confines of their own practice (and sometimes outside it), they found inventive ways to bring the archival fragments or elements alive in their pieces.

Other Integral Outputs

Listed are other integral project outputs which form part of the engagement process post-artwork production and which have been included for wider dissemination, impact and legacy:

- Site-specific travelling exhibition at various sites (some exhibitions included the original artworks alongside interpretation/exhibition materials)
- Using archives in creative practice workshop – developed to introduce archives to creative practitioners new to The National Archives
- Artists' talks at respective institutions
- Online blogs which chart the process and final works alongside Vlogs from artists and project coordinators

The 'Using Archives in the Creative Practice' workshop fell outside the current archival workshop offerings at The National Archives. They were based around the notion that much is to be gained from object-based learning that could be extended to the use of archival workshops, or more specifically object-based learning using special collections in the creative arts sectors (Mahurter and Montero 2016). This innovative approach to workshop delivery outside the academic higher education setting was designed to encourage creative practitioners to critically engage with archives through interaction with selected archives. Thus its focus was on the process of creative practice and how archives could be used at every stage to shape the process and final outputs. It provided a number of activities to form a basis of methodology for incorporating archives within their own creative practices. There was also an introductory element on how to research which addressed the importance of teaching archival skills to help artists become effective researchers.

Initial Impacts

This form of engagement has several notable strands of impact: the initial call-out and engagement with creative practitioners to work on creating artworks with a selection of archives as a starting point subsequent engagement activities such as artists' talks in respective institutions (to overcome geographical barriers of talk locations) interactive archive workshops where the focus is using archives in creative practice– a new pilot offering at The National Archives and digital outputs such as video and online blogs. None of the creative practitioners had used The National Archives collections before taking part in the project but were attracted by both the theme and the possibilities involved in using archives in their practice. Using records from both institutions related to the theme of mental health opened up an exploratory dialogue between creative practitioners and archivists, particularly in the initial stages (such as during the visits to respective archives for the practitioners to see the selected documents). These visits were informal occasions, with plenty of discussions around mental health during both document

viewing and later questions and reflections from the creative practitioners on the subject of working in the archives. Archivists could gauge their levels of engagement and interest, while reflecting on their own working practices and the processes which govern archive management. For example, the best ways of facilitating this kind of engagement and the associated opportunities and challenges. From the creative practitioners' point of view, it may be seen as an opportunity for new experiences and for reframing and shifting their own perceptions of archives. As Jordan-Baker summarised:

"Before the project, I had not visited The National Archives. Since then, I've come to see [it as]...a place concerned with education, transmitting culture and creating social conversation" (Ann Chow 2017).

The number of participants attracted by the call-out was small. However, in terms of impact, judgments should not be based solely on numbers as the experiences gained cannot necessarily be measured purely in this way. This raises the question of how these forms of engagement should and can be measured. The exhibition aspect of these kinds of projects can engage with a whole new audience via visual impact (Magee and Waters 2006). Talks and workshops can also contribute to the creation of legacies, while artists become advocates of archives. The feedback from creative practitioners was overwhelmingly positive; some have continued to use archives in their practice, particularly collections similar to those they encountered at The National Archives, or developed further work from themes encountered initially through the project. As Merrick affirms:

"Archives are an incredibly versatile material and tool for Art practice. As an artist this is incredibly exciting. Using archives provides your work with a context as well as material to research and create with" (Merrick 2017).

Jordan-Baker spoke of the ways in which archives as a form of engagement can challenge assumptions. He states:

"Engaging with the archives was a great opportunity to appraise some of my own assumptions about mental health... from considering the Home Office files." (Craig Jordan-Baker 2017).

No formal measurement of the exhibition output was recorded, though the travelling exhibition was linked to other engagement outputs such as the talks and workshop elements, as well as online content. With hindsight, feedback such as this would be a useful indicator of impact. Even so, this would be indicative rather than a definitive measurement of successful engagement.

Impact on creative practitioners' practice

The artists all learnt how archives could impact directly on their working practice from conception to the final artwork(s). They followed a process whereby ideas and concepts generated by archival collections could be made sense of through their own individual practice. Being brought together as a unified group encouraged links between practices and the sharing of interests. Though the creative practitioners came from a variety of disciplines, many of them were interested in how mental health was communicated in the documents, for example, Susan Merrick, Madeline Sparrow and Diana Williams were all drawn to the linguistic aspect. Further dialogue around shared interest may feed into their working practices, especially when their approaches may differ. Indeed, artists consistently expressed the view that archives raise debate and challenge held ideas about mental health and the use of archives. As Merrick elaborated:

“[Looking at the] perspective of the archives allowed me to consider it in terms of ‘current vs. historical’ language [...] I realised [...] that [the documents I looked at] were written by male professionals, with their perspectives and their language.”
(Merrick 2017)

Using archives also allowed for critical self-reflective practice and emotional responses. According to Rosie Gunn:

“Looking at the archives was a poignant experience and confirmed to me that actually - little has really changed [...] I wondered about the ethics of looking at such personal objects which lead me to think about other items such as [...] doctor’s notes, private letters etc. and wondered how the archives could be in the public domain?”
(Gunn 2017)

This curiosity, driven by emotional response, is reminiscent of Carbone’s findings on the power of records to ‘evoke sensations and feelings, orient thought’ of artists. They have the capacity to ‘further direct activity’ (Carbone 2017). Gunn’s choreographed dance piece certainly reflects these findings but also acknowledges fully the collaborative efforts of individual practitioners (including archivists) and the institutions where they work.

Using broad themes such as mental health can help create connections with the seemingly unrelated collections of two different institutions. This way of working therefore introduces the notion of possibilities and connectivity. It can generate questions and debates around various issues related to mental health, encourage personal responses to and dialogues about experiences and create a dialogue between artists, archivists and those who have engaged with the exhibition and online content. Much has been learnt from this pilot project but there are inevitably limitations to this kind of approach and methodology. The voice of individuals in the historical archive(s) may remain dormant and records selected from the national collection are skewed to a particular viewpoint which might impact the way in which mental health is (often negatively) perceived. This was partially addressed by selecting documents from a different archive, a university collection, which would hold different kinds of items. Nevertheless, archives are controlled at the point of creation and selection and therefore reflect power dynamics and bias in all types of institutions (Schwartz and Cook 2002). The pilot project also raised the future possibility of addressing this imbalance by using alternative working models such as participatory methodologies. This kind of methodology has been explored in creating an archive of mental health recovery stories and there is potential for further development for different outcomes at the intersections of creative practice, mental health and the use of archives (Sexton and Sen 2017).

Measureable quantitative indicators

Digital outputs were consciously created as part of the project for wider dissemination and are only show how artists are engaging with archives to encourage others, but also form part of the digital legacy. An overview of the online content representing the project’s digital legacies and statistic are presented as follows:

- Vlogs – 441 total views
- Digital content created by artists – 275 total views
- The National Archives’ In Our Mind blogs - 860 total views

These numbers are a small percentage compared to other popular content on The National Archives website (Google Analytics 2017). Though the numbers are small, it is difficult to tell if this content was viewed by the creative arts community (outside our major audience groups) by targeted press releases and newsletters or a general audience representing a larger percentage of our current users (Google Analytics 2017). Furthermore, the artists' digital works exist in multiple forms, linked via other websites. The National Archives statistics are taken only from digital works linked to its website and therefore may not represent the full impact of the project. Data was also not collected for total number views of UCA Archive blogs. In hindsight, targeting the creative arts audiences online through a well-developed advance digital engagement strategy could have been helpful to measure impact. Restraints in resources affected how figures measuring impact of online contents could be collected and analysed. These measurements can provide indicators on audience engagement and be used strategically to improve marketing and raise long-terms awareness of the projects.

On the other hand, the attendance of archive workshop was oversubscribed and one factor for this oversubscription may be conscious targeted social media promotion through creative arts universities. The following statistics were gathered from a feedback survey for the workshop:

- 83.33% first time at The National Archives
- 100% found the workshop useful
- 66.67% would return for research
- 50% would return for a talk
- 33% would return for another workshop
- 100% would attend a similar type of workshop in the future

The feedback appears positive, but surveys such as this may be seen as indicative and suggestive rather than definitive. Qualitative feedback was also a useful indicator. One participant elaborated that one of the highlights was:

“Looking at archival material and engaging in a structured research process” (Smart Survey 2017).

Other comments emphasized the social element of meeting and sharing ideas with other creative practitioners (Ibid).

The survey results suggest an appetite for continued engagement with archives in relation to artists' creative practice in comparison to other activities they would normally associate with The National Archives. They suggest that this is a useful complementary approach to engaging with the academic arts community aside from direct engagement from a project-based approach. They also suggest that this type of workshop could become a more regular feature complementing the current workshop offerings, in a format that may attract students outside the traditional subjects. Approaches to pedagogical elements of archives through object-based learning, interactive informal learning techniques and other alternatives to the usual formats seen in archive workshops outside of creative arts higher education settings can be innovative, useful and positive. Through contact with creative practitioners archivists reflected on creative approaches to innovating and developing workshops. The emphasis to these workshops is more about discovery, and process of creative practice and how archives can intersect this, rather than only developing merely formal archival skills for research. It is this aspect that shows how archives, pedagogy and creative practice can intersect, relate and are integrally linked. There is also potential to use survey results such as this to develop similar types of workshops for different

audiences such as the public, so the impact of project strands can be extended further into other engagement activities.

Conclusions and suggestions for further research

This paper has examined the ‘In Our Minds’ project – a collaboration between The National Archives of the UK and University for The Creative Arts Archive in UK that consciously develops links with the creative academic community under the theme of mental health (with different project strands). The initial call-out engaged with several artists who were keen to respond to an initial selection of archives to produce artworks. Other associated engagement activities were developed as well as digital outputs. This paper has highlighted a number of benefits within this collaborative project, especially in terms of having impact, developing legacies (digital and physical manifestations) and knowledge sharing across all areas of the project. The number of benefits highlighted indicates that the collaborative nature of the partnership should be encouraged when developing different engagement activities and engaging new audiences.

This paper acknowledges that wider engagement activities are just as important as the artworks produced during the process. Learning from different aspects of the project outputs, especially digital engagement and legacies can help inform future projects and other areas such as archive management and practice and public engagement.

Engaging specifically with the academic arts community, this paper has highlighted that archives are not only used as a basis for artistic work, but can inform the very process of creative practice – the practical and theoretical steps in developing work, and shape the research processes linked to artwork formulation. On a related note, my research also links to other research areas such as education and how archivists can use their collections to develop successful pedagogical activities within further education. Whilst already referenced within the academic arts community, especially the collaborative approach (University of the Arts London 2014; Martin-Bowtell and Taylor 2014; Mahurter and Montero 2016), less formal literature beyond academia has also examined this area of study. Workshops developed alongside the project but outside of ‘business as usual’ work provide flexible spaces for developing different ways of engaging with different audiences, especially those located outside traditional subjects like History. There is potential for a post project to incorporate workshop formats and developed content as part of a more regular offering at The National Archives.

By focusing on mental health as the theme for the project, the artists were able to raise the profile of different historical aspects of mental health through the process and creation of the artworks, artist’s talks and digital content. Some of the content may be perceived as distressing – especially documents which show harrowing stories around those afflicted by mental health issues. Artists can act as access points to these, as archive advocates and ‘ambassadors’, and act as a bridge to the difficult stories archives may contain. This demonstrates that archives and art can be visible, positive and creative forces to promote and highlight issues with wider social benefit beyond archives and art and related fields with their own specific communities– by provoking discussions and opening up collections related to mental health that previously were seen as having a ‘hidden history’. Whilst it must be acknowledged that there are problematic aspects to this kind of methodology within the context of mental health, there is also scope to address this in the future by adopting, as others have already done, alternative approaches such as participatory methodologies to explore viable research questions. These would include how such questions could be framed within an institutional context and whether new methodologies were fully possible or achievable.

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Graduate Paper

#afFEMation – Demonstrating A Framework For Gender Equitable Histories.

Jane Connory

Monash University, Art, Design and Architecture, Caulfield, Australia.

Abstract: The #afFEMation website is designed to raise the visibility of women who have made significant contributions to Australian graphic design since 1960. The resulting archive of 24 women—alongside their biographies, photographic portraits, galleries of work and audio/visual interviews—has become part of a movement which is attempting to fill gendered gaps in historical narratives and archives. This patriarchal perspective of our past excludes and devalues the significant contributions made by women—misrepresenting our view of the world. The omission of women from history, systematically elevates the visibility and voice of men. Privileged assumptions and narrow measures of inclusion distort the process of documenting diversity amongst those who deserve notoriety. However, this article seeks to encourage this momentum towards social inclusion, by proposing a framework of historicisation that seeks to eliminate these gender inequities. The effectiveness of this framework to affect social change, is demonstrated through its implementation in #afFEMation and implies a usefulness in broader disciplines where success has often become an immeasurable and subjective quantifier. The framework consists of five points that systemize privilege checking, measure gender equity, validate inclusion through triangulation, rejects the urge to reference women in relationship to men and prioritises recent histories.

Keywords: graphic design, visibility, women, archives, gender equity

Power and perspective in design history

The redistribution of power, through all genders in historical narratives and archives, is imperative because its influence has been one sided for so long. Historical rhetoric is objective and written from a patriarchal perspective that favours the visibility of men. This one-sided view shifts power away from women and diminishes the visibility of their significant contributions and influence throughout history. However, a movement is gaining momentum to correct this imbalance. Aligning power to a discourse written from a broader perspective, that focuses solely on women, has emerged as a trend, aiming to create gender equity where it has previously been ignored. This “feminist version of objectivity” is filling the gaps in historical narratives and raising the visibility of women in historical archives (Haraway 1988).

While creating the online archive #afFEMation, a website that is designed to raise the visibility of 24 women in Australian graphic design post 1960, I reflected on the way feminist objectivity was being practiced. Analysing the insights found during the making of #afFEMation while researching the themes of historiography, inclusivity and diversity, a framework became evident that can continue the redirection of power and perspective in historical narratives and archives. The five practical steps involved in the framework are designed to ensure researchers, historians and archivists can sustain the momentum that is creating visibility for women and guide the development of gender equitable histories.

The #afFEMation online archive includes profiles of 24 women who have significantly contributed to Australian graphic design. They were collaboratively involved in its creation along with photographers and back-end developers. This team assisted in the creation of photographic portraits, biographies, videoed interviews, annotated galleries of work and an

interactive experience that is sharable through social media. The effectiveness of each step in this framework for creating gender equitable histories is demonstrated in this article, using #afFEMation as a successful example. Although this case study is situated within the context of Australian graphic design, it is intended to show how the framework can be utilized in broader disciplines.

The steps are:

- i. systemized privilege checking;
- ii. measured gender equity;
- iii. validation of inclusion through triangulation;
- iv. the rejection of referencing women only in relationship only to men;
- v. and the prioritising of recent histories.

i. Systemised privilege checking

The first step of this process is to systemise privilege checking. This can also be described as an examination of unconscious biases. Those creating archives and writing histories, those analysing this research and drawing conclusions, must look at themselves before embarking on the creation of insights and rhetoric in order to stop the exclusion of women in their work. The receivers of this information must be aware, as much as the creators are, of the gendered lenses being applied to the narrative. Self-reflection is the key. This must be considered at the beginning of such research and must be an ongoing process to ensure its effectiveness.

This idea of interviewing yourself has been refined as a feminist research method, focused on situating the researcher in the three power dynamics of “epistemology, boundaries and human relations” (Ackerly and True 2010). Further research has shown when you voluntarily work to gain insight into your own biases you can “enable the unlearning of both implicit and explicit intergroup biases” (Rudman 2001). In fact, Google—keen to draw on the proven benefits of diversity (Herzog 2010; Moss 2010; Catalyst Information Center 2011)—brought into question their employee’s ability to address implicit biases and since 2013 have exposed their employees to ‘Unbias’ training (Google 2013). Based on an online test called ‘Project Implicit’ developed by scientists across the USA in 1998, including the University of Harvard (Greenwald 1998), it encourages employees to simply give themselves a moment to “question your first impression, justify your decisions and to ask for feedback” in order to combat the issue (Google Ventures 2014).

In reference to #afFEMation, I turned the spotlight onto my own biases while launching the website at the Women in Design conference in Launceston, 2017. Reflecting on the list of 46 points Peggy McIntosh, a Senior Research Associate at the Wellesley Centre for Women, documented in 1988 to demonstrate her awareness of her own white privilege (McIntosh 1988), I introduced my privilege as a post-graduate educated, Australian white woman with a 20-year employment history as a graphic designer and design educator. My biases were clearly attuned to advocating for the visibility of women as designers, suffused with the injustice I felt experiencing few female role models in my early design education and career.

ii. Measuring gender equity

The framework next requires an outwardly quantifiable approach in addition to the more introspective and personal one of privilege checking. This step measures the gender present in the field of inquiry ahead—sourcing and creating data sets that identify and address any

absence of women. Harvard history professor and dual Pulitzer Prize winner, Bernard Bailyn, agrees on the importance of using data in historical research saying, “For numbers (if I may put it this way) count. There is much that numbers alone, sheer quantities can reveal” (Bailyn 2015). Collecting and analysing quantifiable data can identify the dominant presence of gender and identify those who are absent from view. It can suggest avenues in which to find them and question why they are missing. It can create a factual basis for building gender equitable narratives and archives that shift power and perspective to raise the visibility of women.

Leading up to the creation of #affEMation, I was interested in quantifying the visibility of women in the history of Australian graphic design, to argue my hypothesis that there was a gap to fill in this specialized area. A survey of industry stakeholders showed, on average, that respondents could only name 1.62 women who had made a significant contribution to the industry since 1960.¹ The collation of graduate numbers from Monash University’s graphic design qualifications since 1970 showed that there is a large pipeline of women studying the discipline. It has reached 71 per cent in the decade beginning in 2010 (Connory 2016). However, the average percentage of women winners and judges in the AGDA Awards, running since 1994, totals less than 25 per cent.² Together this data and its analysis identifies that women have made significant contributions to Australian graphic design and that their visibility and recognition is low. Filling this gap by compiling profiles of the most mentioned women from the initial survey, became the #affEMation online archive.³

iii. Inclusion through triangulation

The third step of this framework is the implementation of triangulation research methods, which aim to make connections, verifications and fill gaps in the field of knowledge being studied (Ackerly and True 2010:127). Triangulation, in its simplest form, is the culmination of insights from the collection and analysis of qualitative and quantitative data drawn from multiple sources (Hesse-Biber 2012:205). Feminist researchers advocate for this multi-pronged approach because it begins to eliminate narratives that have a narrow field of view or homogenise the female perspective (Gottfried 1996:14). It is through this step that the previously excluded or token inclusion of women as historical design influencers can be overturned. If three sources, as opposed to one, suggest a person has success or influence, we can have more confidence in the qualitative nature of the outcome.

The research methods undertaken to produce #affEMation, follows this pattern of verification and inclusion. Taking heed from the extensive interviews published by the German art historian, Gerda Breuer and Julia Meer, a professor at the Humboldt University of Berlin (Breuer et al. 2012:43), which suggest a personal modesty surrounding women about their own contributions—I did not wish to only ask women to put themselves forward for this research. Indeed, after I conducted the interviews of the women profiled in #affEMation, many expressed the opinion that the visibility of their work was more important to them than their own self-promotion. The women were interviewed after being identified through an online survey by design educators and professionals in the Australian design community. Secondly, the women themselves were then asked to identify their own significant contributions. The range was enormous and distinct as every woman interviewed. They fluctuated from bringing the design community together through industry events, to winning international awards, having a life long career, focussing on client goals, using design as a tool for advocacy, to managing businesses that achieved work/life balances for employees.

The third prong of this triangulation then became the connections that these women have with each other. Each woman was asked to identify who they knew within this group and whether these relationships were formed in the context of working in the industry, through

education or through interactions facilitated by industry bodies—like the the Australian Graphic Design Association, the Australian Book Designers Association (ABDA) and the Design Institute of Australia (DIA). Exploiting the interactivity of the web, this networked data was visualised as a target sociogram—a methodology developed by Mary Northway in 1940 intended to map self-quantified relationships of influence (Northway 1940)—where users access narratives explaining the connections by clicking on links.

iv. The rejection of referencing women only in relationship to men

Once establishing methodologies, this proposed framework addresses the semantics within an argument that can render women invisible in historical narratives. The fourth framework guideline is the conscious rejection of referencing women only in relationship to men. Delegating a women's influence as secondary to a mans was common place in the 1950s. Ray and Charles Eames, a prolific American design partnership, appeared on NBC's daytime Home show to launch a Herman Miller lounge chair in 1956. Here the host, Arlene Francis commented, "Almost always when there is a successful man, there is a very interesting and able woman behind him" (Kushins 2014). However, in 2017 we have not come far enough in changing this oppressive form of communication which renders women invisible.

In 2014 The New York Times reported on the controversy surrounding the exclusion of Denise Scott Brown when her partner in life and business, Robert Venturi, won the prestigious Pritzker Architecture Prize without her in 1991 (Pogrebin 2014). Petitions failed to have her recognized on equal grounding in their collaborative practice. Dahl and Geoffrey Collings are inductees in the AGDA Hall of Fame (AGDA 1992). They were both trail blazers in the blossoming discipline of Australian graphic in the 1940s. But until 2016, Dahl Collings was the only female inclusion in the Hall of Fame and her contributions were only recognized in her married partnership. Lella and Massimo Vignelli were also celebrated multidisciplinary designers, who founded a studio in New York in 1966 which ran for nearly five decades. Although an equal to her husband in every way, Lella Vignelli was often left out of the spotlight. Massimo Vignelli wrote, "For decades the collaborative role of women as architects or designers working with their husbands or partners has been under appreciated... At best the woman's creative input and professional influence was only vaguely accepted; often her contributions were dismissed and sometimes even forgotten" (Vignelli nd).

#afFEMation consciously makes the women it features, the focus of their profiles. This does not exclude the mention of men they have worked with or for or the collaborations that they have been a part of. In fact, the process of recognising these women in their own right highlighted the inclusion of more women in the project than the original survey revealed. Both Kat Macleod, from Ortolan in Melbourne, and Zoe Pollitt, from Eskimo in Sydney, insisted their female business partners—Simone Elder, Chloe Quigley and Natasha Hasemer—be included.

v. Prioritising recent histories

The final point in this framework of gender inclusion, is to prioritise recent histories in order to improve the accuracy of assigned authorship and encourage personal agency amongst women. The arguments surrounding the definition of an author (Foucault 1979), the death of the author (Barthes 1977), the author as producer (Benjamin 1970) and the complex problems of assigning design authorship (Rock 1996) have somewhat taken focus away from the value

to be had from simply prioritising the recording of authorship by the creators. Occasionally we see the names of the illustrators, typesetters and designers of book covers attributed on the books they bring to market. Rarely are the teams of designers responsible for the research, conceptualising, iteration, design and application of a brand mark or advertising campaign named. Designed and printed ephemera, like brochures, posters and annual reports, as well as digital designed output, like websites, apps and service touch points, talk of the client and to the user, above mentioning the designers as creators. However, objects become clues in which to anchor historical narratives, whether uncovered in an ancient Egyptian archeological dig or discovered in a box at a local garage sale. More thorough recording of authorship, experiences and facts by the creators, at the moment of creation can reveal more than what an inanimate object can.

#afFEMation is an example of how to archive recent histories through encouraging such personal agency. The women profiled in #afFEMation were encouraged to curate examples of their work, from primary sources, and annotate both the teams that worked on the jobs, dates of creation, client details and anecdotes behind the briefs. Current photographic portraits were art directed, where schedules permitted, and the women's thoughts were captured on video. As this snapshot in Australian graphic design history moves further back in our memories, the accuracy reflected in the attribution of authorship will ensure a more gender inclusive narrative in the field.

Conclusion

Prioritising the visibility and inclusion of women is important for creating diverse perspectives and a more balanced distribution of power. Placing importance on women's contributions and influence is crucial to achieving gendered equity in historical narratives and archives, not only in the field of Australian graphic design but in all historical contexts. This has shown to be achievable by the five step systematic framework for gender inclusive histories as demonstrated the online archive, #afFEMation.

Simply asking yourself, "what are my privileges?" begins to eliminate unconscious biases that, when unchecked, can continue the habitual patriarchal tone in existing histories. Generating data sets and measuring the absence of woman in a particular field of study can create visibility for women where it once never existed and build a strong base for arguing their inclusion. Utilising methods of triangulation, where multiple sources of both qualitative and quantitative data are consulted, can validate this inclusion of women where their influence has previously been ignored. Dismissing antiquated semantics and refusing to reference women second to their husbands or the men who exist in their collaborative practices is also an important part of the framework. As is the final point of prioritising recent histories that can empower women to assign authorship to their own work.

Men have long held the power that ensures their inclusion in historical archives however, efforts being made to bring visibility to women must be encouraged to ensure a broader narrative. The framework for gender inclusive histories, outlined in this article, clearly structures a methodology for discovering and documenting women in history with the goal of bringing a gendered balance to it. Further applications of this framework's use across historical disciplines will begin to prove its ongoing effectiveness for achieving inclusivity.

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Notes

1. In 2016 I sent an online survey, titled 'Invisible: Women in Australian Graphic Design', to industry stakeholders, including design educators, professional design practitioners, design students and design commentators, asking them to list women who had made a significant contribution to Australian graphic design post 1960. The survey was promoted Nationally through industry bodies like the Design Institute of Australia (DIA) and the Australian Graphic Design Association (AGDA).
2. Aggregated data quantifying the gender of judges and winners in the Australian Graphic Design Association's (AGDA) national awards was collated in 2016 from their publically published, print and online compendiums. The 1992 and 1998 documents listing the winners from the awards were not available and production roles were not included in the calculations. The roles of judges, art directors, designers, finished artists, illustrators, typographers and creative directors were included. Gender was determined simply through names which were verified through web searches. 'Unknown and other genders' were on average less than 1 per cent of the overall winners.
3. This list of 24 women was formed from the most mentioned women named in the 'Invisible: Women Australia in Graphic Design' online survey. The list was kept to under 25 profiles due the time, funding and inclusion of women who gave ethical clearance to be a part of #affEMation. The women are: Michaela Webb, Annette H Marcus, Lynda Warner, Rita Siow, Lisa Grocott, Abra Remphrey, Dianna Wells, Sandy Cull, Sue Allnutt, Fiona Sweet, Gemma O'Brien, Jenny Grigg, Jessie Stanley, Kat Macleod, Simone Elder, Chloe Quigley, Kate Owen, Laura Cornhill, Rosanna Di Risio, Suzy Tuxen, Zoe Pollitt, Natasha Hasemer, Fiona Leeming and Maree Coote. The website can be viewed at www.affemation.com.

Refereed Paper

From Digital Divides To Digital Inclusion: Promoting The Benefits Of Participation In The Digital World

Barbara Craig

Victoria University of Wellington, New Zealand

Abstract: In 2003 I presented a paper at the CIRN conference in Prato that reported on a pilot project "Computers in Homes" that had been launched in late 2000 in a predominantly Pacific Nations community, just a few kilometers north of Wellington, the capital city of New Zealand (Craig, 2003). It was one of several initiatives around the world at the time concerned with bridging the gap between the 'haves' and 'have-nots, labelled the digital divide, to get people access to the internet so they would not be left behind in the information revolution.' Computers in Homes (CiH) provides digital literacy training, technical support, refurbished computers and subsidised home internet to families of students in schools located in low-income communities. It also supports Refugee families arriving in New Zealand with school-aged children as one means of integrating them into their new communities (Diaz Andrade and Doolin, 2016). In the intervening sixteen years this pilot has grown into a national programme, with funding from government and in-kind support from business and community partners and implemented by project coordinators in 21 geographic regions of New Zealand. Government funding for the mainstream CiH programme came to an end on 30 June 2017 although funding for the refugee CiH programme has been extended for a further three years. This paper reflects on reasons for this digital inclusion project coming to an end now and how to build on what worked for these communities to come up with a new model that reflects the current digital landscape.

Keywords: Digital inclusion, policy, internet use

Fifteen Years On The Challenge of a Digital Nation that Includes All Citizens Remains

Introduction

In my presentation at the 2003 CIRN conference I posed the question of whether ICT initiatives can enable more social inclusion by connecting people to information and to each other or whether a digital divide in an advanced information-rich society is always inevitable. My definition of social inclusion referred to 'the extent that individuals, families, and communities are able to fully participate in society and control their own destinies' and was adopted from the framework of Mark Warschauer (2003:8). The refinement of Computers in Homes (CiH) as a digital divide initiative in its first years owed much to the shared experiences of other researchers and practitioners initiating ICT community projects in other parts of the world (DiMaggio & Hargatti, 2001; Gurstein, 2000; Katz & Rice, 2002; Pinkett, 2001; Warschauer, 2003; Wellman & Haythornthwaite, 2002). These works illuminated the complex physical, digital, human and social or community resources that are needed if people are to make effective use of ICTs and the internet. Interviews with CiH parents, for example, identified that lack of traditional literacy skills of many adults in the project was the major barrier to effective use of email and the internet on their home computer. This led to the development of an adult literacy internet-based

programme where tutors went to the homes of participants for one-on-one literacy training, enhancing the CiH digital skills curriculum.

Questions incorporated into CiH interview schedules and participant surveys drew on this international research to investigate participants' patterns of ICT use but also provided a comparative standard to identify any online activities that were specific to the New Zealand cultural context. The ongoing fine-tuning of CiH is informed by research feedback, surveys conducted at 12 and 18 months after taking their computer home, from the participants.

Fifteen years on, New Zealand still has groups that are digitally disadvantaged. There remain many households with school aged children who do not have a home internet connection. Between August 2016 and July 2017, 1805 families had home internet supported through the Computers in homes project and 130 new refugee families. These families from 563 schools were located in 21 geographical regions, all identified in the 2013 Census as digitally underserved communities and many in isolated rural areas where there are very real challenges providing affordable internet connections. Estimates from the latest Census data is that there are still 40,000 households with school-aged children lacking internet in their homes. The importance of home internet access for young people has intensified in recent years, with the shift to flexible learning models and the requirement for students to continue their learning accessing online resources outside of the classroom.

There are other at-risk groups without the digital literacy skills to participate in online activities, including Maori and Pasifika youth, refugee and migrant families, the elderly, job-seekers and people in low-socio-economic communities (Lips, 2015). Lips (2015) identified lack of confidence and trust as well as people being unwilling to provide personal details online as major barriers to New Zealanders' uptake of the internet. The digital divide today is much more complex than having access to computer hardware. There are new considerations such as whether the user accesses the internet through high speed connections or not or what smart devices families or individuals have available for connecting to the internet. Recent research into New Zealand students use of the internet at home, revealed that those from medium- and high-income homes had access to their own devices (iPads predominantly) and those from low-income shared one device (usually a laptop) with other family members and spent a lot less time online than their peers (Hartnett, 2016).

Computers in Homes

Since the year 2000, this project has helped 20,000 families with school-aged children attending low-decile¹ schools connect to the internet. In 2014, the 20/20 Trust commissioned an analysis of the 2013 Census data to identify households with school-aged children who did not have access to the internet in their home. This identified 62,000 household nationwide that did not have access, affecting about 20% of all students. Further analysis by geographical region showed a wide gap between areas, with some communities having over 40% of households with school-aged children not connected at home and others with as few as 4% of homes without access. From 2014 the Ministry of Education has been funding the project at 3 million a year which supported 1500 families nationally. Priority has been given to families in the most digitally underserved communities.

¹ In the New Zealand education system, decile has, until 2017, been a key measure of socioeconomic status used to target funding and support schools. This is to be replaced with a Risk Index that allows government to target funding to schools with children and young people most at risk of not achieving due to disadvantage. A range of risk factors about children's lives are still under consideration for the Index.

For the last 16 years Computers in Homes (CIH) has been a very successful example of a partnership project within the purview of the 20/20 Trust. The Trust has considered this to be their Flagship programme, that is managed alongside the Trust's two other digital projects, SteppingUP and KiwiSkills. After graduating from the CiH training, participants can follow a pathway through these other projects to further develop their digital competencies. SteppingUP provides free public computer and internet training for adults in libraries but also in community centres. KiwiSkills provides free online digital skills training to help people get jobs. The programme uses the internationally recognised ICDL (International Computer Driving Licence) curriculum and online testing

In 2016, the Minister of Education signaled that funding from that agency would end in 2017. Given the demand is still there and the need for digital interventions, what is the future for CiH? A study of the sustainability of digital public centres, suggests providing access is no longer key but responding to the local community's needs is imperative. The goal should be social and economic development of the community and the life chances of those living in that space (Hudák, (2014). CiH is well placed to achieve this. The basis CiH intervention model has remained unchanged over the years but local-level delivery is through a regional coordinator with experience and networks in that community. The coordinator in turn is advised by members of a Steering Group who representing other education and social providers in the region, that allows the programme to target the greatest needs locally.

Literature review

Digital inclusion has been an issue for New Zealand for twenty years. Back then, the concept of digital exclusion focused simply on identifying those in a community who lacked access to computers and to the internet and initiating interventions to bridge that divide between the 'haves' and 'have-nots'. There were many digital inclusion initiatives to address this access issue, most were community-driven but limited in scope due to short-term funding. A survey of 46 projects in 2003 identified three types of ICT projects, managing community focused websites, providing computer training or establishing public computer centres with internet access (Craig, Dashfield and Thomson, 2003). In 1996, the 20/20 Communications Trust was established as part of Wellington's long-term vision for its future as a 'smart info' city. The Trust's early projects included establishing the (e)-Vision digital media centre, developing W4(Wellington World Wide Web) to community groups and organizing Netday for cabling schools. Computers in Homes has been the 20/20 Trust's most successful digital literacy project.

Household internet access and the digital divide

Over that time, digital technologies - more precisely the internet - has been woven into every aspect of daily life. The internet is used for shopping, entertainment, access to banking and public services, education and work and as a useful communication and information-gathering tool. In 2017, the New Zealand government launched Building a Digital Nation, a set of policies to ensure New Zealand enjoys the social and economic benefits of transacting business, government, work, education and entertainment online. The challenge for community IT initiatives is to provide people with the skills to do this and manage trust and security concerns so people will participate in this digital world.

In recent times, the New Zealand government has been investing heavily in internet infrastructure.²The Ultra-Fast Broadband (UFB) programme will see around 87 per cent of New

² On 30 August 2017, \$270 million was allocated to a communications infrastructure package, on top of the \$150 million previously announced, to extend and speed up the Ultra-Fast

Zealanders, in over 390 towns and cities, able to access fibre-to-the-premises by the end of 2022. The Rural Broadband Initiative extends new broadband to rural and remote homes and businesses, using innovative wireless solutions as well as upgrading fixed line connections.

There are currently no reliable measures as to how many households have benefited from this broadband roll-out and are using fast internet from their homes. The most comprehensive survey tool of households (1.5 million) is the National 5-yearly Census and in the 2013 Census, 23% of household said they did not have internet access. This is very limited in terms of obtaining robust data on digital inclusion measures. There was only one question dealing with internet access and that question simply asked householders if they had a mobile phone or telephone and whether they had fax or internet access. Households may or may not have had smartphones and there is no question about gaining internet access through their phones. That same year (2013), the World Internet Project in New Zealand (WIPNZ) reported that internet use is nearing 'saturation point' and that only 5% of respondents to their survey had never used the internet and almost all (98%) were using the internet in their home. One hypothesis for the wide variation in these statistics from two national surveys conducted at the same time is that the WIPNZ sample is selected from those with a fixed line telephone or internet connection, which excluded the 14% of the population who no longer had landlines. Actual numbers of households not using the internet are difficult to establish from the data available.

There are still geographic groups that are digitally disadvantaged. There remain some isolated rural areas without internet or mobile access. Geographic coverage in New Zealand for mobile phones is currently sitting at around 50 per cent (99% in urban areas). A systematic literature review of rural internet connectivity and use in advanced Westernised societies, shows that rural areas are the least connected and least included in the online world, yet can benefit hugely in compensation for their remoteness. The longer they remain underserved the risk of falling even further behind in accessing services increases (Salemink et al., 2017). The issue of remoteness and closing of local services such as banks and post offices could be solved by reliable digital connectivity.

Digital inclusion frameworks

Today, in a developed country like New Zealand, access to computers and other such devices and the internet should no longer be the barrier to being digitally excluded from the benefits of one's daily life online. There are those who cannot afford to sustain a quality internet connection in their homes. Today entry-level broadband plans start at NZ\$50 - \$60 per month. One alternative is to provide access through a local community hub or library. Research has shown that a barrier for many New Zealand low-income families is not so much the cost of the internet connection as the nature of payment plans. Typically, monthly on-account plans are by direct plan from bank accounts. The challenge for low-income families is ensuring sufficient balance in their account before the direct debit payment is activated. The 20/20 Trust has attempted to address this by setting up a system where families make weekly payments to their internet provider so that by the time the monthly payment is made, there are sufficient funds in the family's account. Another approach introduced by the Spark Foundation (SparkJump) is a pre-pay service, with a minimum payment of \$15 each month to keep the service active.

There are households who do have the choice to connect the family home but decide not to, many citing trust and privacy concerns. Others do not see the value in being connected. The more recent WIPNZ (2015) survey indicates that 36.5% of those people who do not use the internet are

Broadband build, and to roll out improved rural broadband and mobile coverage under the second phase of the Rural Broadband Initiative, and the Mobile Black Spot Fund.

'not interested' or find it 'not useful'. There is research that shows improved economic and social outcomes for groups traditionally disadvantaged in society who have the skills and motivation to confidently use online services. These non-users need to understand new requirements forcing New Zealand households to transact their daily life online, including a target of 80% of all dealings citizens have with government are completed digitally by 2021. Digital inclusion initiatives today need to deal with this question of identifying groups that lack the aspirations, motivations and skills to be included in digital society.

This form of digital exclusion has been termed 'the second-level digital divide' (Hargittai & Hinnant, 2008), based on research investigating differences in the types of use that groups make of the internet and their motivation and skills to do so. Behind this concept is a clear normative assumption that some internet usage activities provide more benefits or advantages for internet users than others. Hargittai (2002) argues for that digital inclusion research should today focus on understanding the types of uses for which people turn to the Internet and differences in use by different groups in the community. Research is also needed on differences in people's abilities to use the internet or what has been termed the 'knowledge gap' in the literature (van Dijk, 2012). Peoples' skills to search online may well influence the kind of information they are able to retrieve and use. This takes us well beyond early digital inclusion research, that is the first-level of the digital divide, with its binary classification of people as either users or nonusers or as 'haves' or 'have-nots'.

Studies in this field look at the implications that different online activities have for people's life chances, that is, their ability to improve their financial, social and cultural capital through using the internet (Hargatti & Hinnant, 2008). There is a growing body of research that investigates the types of activities that people go online to engage in and examines differences in usage patterns across varying segments of the population. These studies investigate how much time people spend on the internet and how often they go online, the number and diversity of activities and how active or creative these applications are. There are significant differences in use between men and women, those of different ages, and ethnicity and of different socio-economic status. Women are more likely than men to seek health information, religious information, research new jobs and play games online, whereas men are more likely to use the internet to get news, shop, seek financial information and do online stock trading, participate in online auctions, access government websites and search for sport news (Howard, Rainie, Jones, 2001). Harnett (2016) found that young people in low-income homes had very limited time each day on a shared device and their use was restricted to completing homework tasks, whereas those in higher socio-economic homes used the internet for social networking, random surfing of sites as well as research for schoolwork. Those with higher levels of education and higher levels of digital skills are more likely to use sites that improve their life chances and gain social and financial benefit. Hargatti & Hinnant (2008) conducted a study of 19 to 26-year-old American adults' uses of 'capital-enhancing' websites, national and international news, health and financial information, government services, and product information, and concluded that those who were using such sites were those already in privileged groups in US society. Van Deursen and van Dijk (2014) agree that education is probably the best predictor of the types of activities people will do online. Their study of Dutch users showed that those with low levels of education used the internet more frequently and spent more time online each day but used it for social interaction and gaming which are both time-consuming activities, whereas those with higher education used the internet for improving their life chances. This study concludes that the internet actively reproducing patterns of social inequalities in society, that there exists a usage gap between those who use it for work and education and those who use it for entertainment and that digital inclusion initiatives should be making internet activities related to information, career and personal development attractive options for all segments of any community.

One particular aspect of internet use that has been investigated by several researchers is what has been called "autonomy of use", that is the choice to use the internet when and where one

wants without constraints such as queues in the library or internet cafes. Home access has been identified as the most autonomous, especially with a fast internet connection. Livingstone and Helsper (2007) found that children in the United Kingdom who had access to the internet at home spent more time online on a weekly basis than those without home access and had better developed digital literacy skills. Research in New Zealand highlighted the importance of home internet access for students who predominantly learn and develop their online skills away from the school environment, thereby disadvantaging those with no or limited access at home (Hartnett, 2016).

Research on inclusion issues in rural communities suggest the focus of initiatives should be on demonstrating the public and economic value of ICTS and connectivity, including access to instant information, attracting new people into the area and the possibility of local internet-based entrepreneurial activity (Salemink et al., 2017). The key issue is to understand the community, cultural differences and attitudes toward ICT, to determine how the internet can meet local needs, in turn strengthening the demand connectivity. Some research studies have shown that people of lower socio-economic status, level of education and to some extent lower level of digital skills are more likely to use the internet for recreational purposes such as Facebook, other social media applications, gaming and entertainment (van Deursen and van Dijk, 2014).

Policy Context

Digital Inclusion Policies

Efforts to address digital inclusion in New Zealand have all been initiated by the non-profit sector and are administered by Charitable Trusts. While government agencies have been supportive and have funded or part-funded some of these initiatives, there has been no nationwide strategy or policy.

Examples include SeniorNet that was first established in Wellington in 1992 offering technology courses to older adults with volunteer tutors and Code Club Aotearoa that is a nationwide network of 256 volunteer-led after school coding clubs for 9 - 12 year olds. The Computer Clubhouse programme (Boston Science Museum initiative), that has been rebranded Hightech Youth In New Zealand, also lost its funding from Vote Education in 2017.

Digital inclusion is a policy area which needs to be addressed by cross-agency work. Computers in Homes, as do other digital inclusion initiatives, impacts on a range of government agencies. Although the basic CiH model has remained unchanged, its funding has been dependent on measuring a wide range of outcomes and benefits, to respond to the mandates of whatever government agency it is reporting to at any given time. Originally supported by the Ministry of Education (parent/school communication) and some support from the Ministry of Economic Development (employment and training qualifications outcomes), it was then moved to Ministry of Internal Affairs under the Community Partnership Fund (community development) and in 2014 moved back to Education (student achievement).

An objective of the NZ Government cross-agency programme *Building a Digital Nation* is to support all citizens to fully participate in the digital economy. A group of researchers engaged in digital inclusion initiatives were awarded a research contract in late 2016 by this cross-agency group to identify digital capabilities required for life, as well as learning and work, and to investigate how other countries and New Zealand are lifting the capabilities of their people, especially those in disadvantaged groups (Digital New Zealanders, 2017).

This research group came up with 23 recommendations for actions to be taken by this cross-agency programme to achieve their vision of a digital nation. The 20/20 Trust has seized on two of these recommendations that would provide the framework for the sustainability of digital inclusion initiatives such as Computers in Homes.

First, New Zealand lacks a robust, ongoing measure of digital inclusion. What is required is a clear vision of what outcomes are required to achieve a digital economy and a framework to measure the effectiveness of specific initiatives and the fit with government priorities. The report recommends establishing an annual measure similar to the Australian Digital Inclusion Index that surveys 50,000 Australians about frequency of internet use, ownership of smart devices, type of home internet connection as well as attitudes, skills and online activities. Government has been clear that it will not scale-up initiatives without robust evidence base for outcomes achieved. At the moment most projects are initiatives where most of the funding is committed to delivery, and very little, if any, to research and monitoring outcomes. A national monitoring of digital inclusion would help interventions target and assess problems that fit with government policy and objectives.

Second, there is a recommendation to integrate digital inclusion initiatives with other social services that work with ‘at-risk’ families and individuals. Government social agencies have been criticised for their ‘silo’ approaches to social issues. A programme like Computers in Homes that has been moved from one government agency to another clearly would benefit from a coordinated approach. The recommendation is that a community digital champion programme similar to OneDigital in the UK be set up. Those providing digital literacy training would partner with intermediaries who are already delivering some kind of social service to those who are the most digitally excluded and provide digital support in the context of the needs of that individual, group or community.

This group produced a working definition of a digital New Zealander to inform new initiatives.

“A digitally included person is someone who has access to affordable and accessible digital devices and services, as well as the motivation, skills, and trust to use the internet to pursue and realise meaningful social and economic outcomes.”

To be ‘digitally included’, people must meet all four of the following criteria:

1. **Motivation to use the internet** – this means they have a meaningful purpose or some specific reason to use the internet. Examples might include staying in touch with family and friends, studying online, or using the internet for banking. The test is whether people perceive some benefit in using the internet.
2. **Access to the internet** – this means they have access to an internet-enabled device such as a computer, tablet or smartphone, as well as access to a quality internet service with affordable data allowances. This raises the question of possible benchmarks for ‘quality internet’ and ‘affordable data allowances’. The needs of every user vary widely; the guideline could be that internet performance and pricing should not be a barrier to use. For household internet connections, the recommended ‘access’ benchmark is a fixed or wireless internet connection with download speeds of at least 15Mbps and a monthly data allowance of at least 100GB. The concept of ‘access’ also relates to the nature of internet content. Content must be ‘accessible’ to users; this means it must be relevant and formatted for users with different abilities, including those with disabilities.
3. **Core digital skills** – this means they have all seven digital capabilities: getting connected; managing information; communicating; transacting; creating; problem-solving; and, staying safe. Within each of these capabilities, there will be a spectrum of skill levels.
4. **Trust in online services** – this means they have the confidence and online literacy to distinguish between information that is right and information that is misleading or wrong. They also understand about harmful digital communications and know how to protect personal and private information.

Education Digital Policy Directions

Government is shifting education into a 'digitally oriented system'. At the time funding for Computers in Homes ended, the Minister of Education announced a new curriculum with two digital strands, 'computational thinking' and 'designing and developing digital outcomes', alongside \$40 million to raise teachers' skills to deliver this new curriculum. The Ministry of Education is responsible for schools and students, while CiH targets parents and homes which from a funding perspective lie outside its' authority.

While under contract to the Ministry of Education (MOE), the Computers in Homes management team met quarterly with MOE staff to review progress. At these meetings the importance of parents supporting their children's learning was always acknowledged as bona fide rationale for their funding of the CiH project, as was the importance of equitable access and skills for families of school-aged children. Government, however, was promoting a new social investment or evidence-based approach for supporting investments in initiatives such as CiH and although the programme could produce descriptive activity statistics, it could not produce robust indicators of economic and social returns. CiH had never received research funding for costly and labour-intensive evaluation designs that included control groups or longitudinal studies.

Review of Computers in Homes in the context of digital inclusion

In 2015 the Ministry of Education commissioned an independent review of Computers in Homes by independent consultants (Martin Jenkins, 2015). Its purpose was to examine the value for money and effectiveness of the programme and to analyse it in the broader context of digital inclusion in New Zealand. This review concluded that the programme offered value for money and that it aligned well with Government priorities and recommended that the programme be scaled up to reach 5000 families each year.

This review was a positive exercise for the CiH team. The project had been running on the ground for so many years and in the hands of so many players, it was valuable to bring everyone together and set out on paper an intervention logic to inform the delivery of services and determine what should be measured by research.

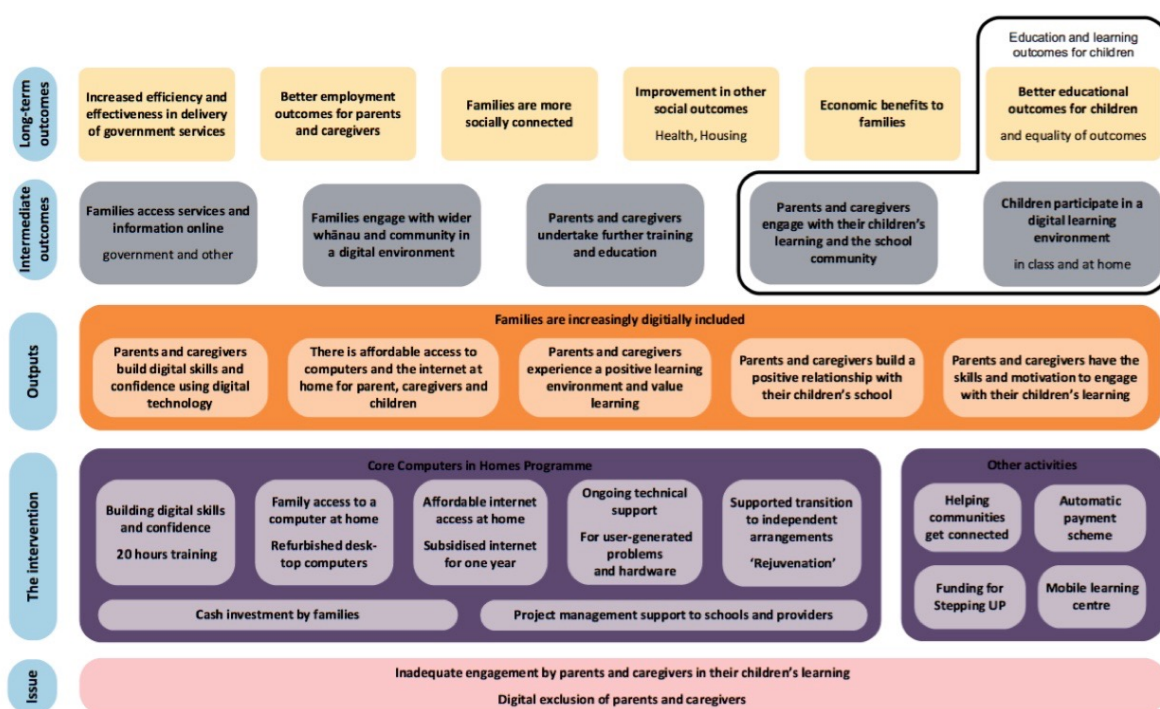


Figure 1 Computers in Homes Intervention Logic

The Review also made a number of recommendations which the 20/20 Trust has taken on board and made some changes to how the project is managed.

The review recommended a shift from desktop computers to mobile devices. CiH has an adaptable approach and today families can opt for a laptop or Chromebook but this shift also needs to be reflected in renaming of the project that has its roots back in an early digital era of fixed hardware. Further in response to the Ministry of Education placing greater influence on the impact of CiH on children's learning and that some schools were requiring students to bring their own laptops or devices, the Trust in 2016 piloted a Bring your Own Device Equity pilot that provided an affordable payment plan to families whose children are attending a low-decile school. The family could still take home a desktop or laptop to share in the home but the school-aged child would have their own device to take back and forth from school. This pilot was not implemented as a full programme, the financial and strategic risks were too great and other organisations are running similar schemes in low-decile schools (Hipkins, Whatman and MacDonald, 2015).

Other recommendations included developing management processes and more robust budget management if the programme is to be scaled up with increased volume of families. In response and in anticipation of an increase to \$9 million annual funding, the Trust made some drastic changes to its' structure and processes, which disrupted longstanding relationships with those who had been with the 20/20 Trust and with CiH since its inception. The Board decided there should be a complete separation of governance and operations. Consequently Board members who had been involved in project operations such as research, budgeting and managing contracts and had been with the Trust since its beginning, had to step down as Trustees. New Trustees were recruited from the corporate sector with skills in developing policies, Health and Safety, Risk and Audit, Human Resources, all of which were needed when contracting for government and private sector funding but these new Trustees lacked understanding of the Board history and how projects operated out in the communities. They showed little or no interest in attending project community events such as family Graduations that are usually attended by dignitaries

such as local Members of Parliament, the Mayor and church leaders, who report these occasions as life changing for the families who are confident new opportunities are opening up for them.

The Board put out a new management structure for consultation. The biggest change was bringing in an Executive Director (ED) from outside the organisation hired on a market rate executive salary. Up to this point all professional services (coordinators, technicians, tutors) had been heavily discounted as in-kind contributions and community service. It was unfortunate that a new ED was brought into the organisation before consultation was complete and this person (who had excellent experience of the non-profit sector from which the Trust could have profited) left within a year with much confusion around the role. The Trust Chair stood down from the Board and took over as the replacement ED and immediately pushed through the proposed new structure that the Board had proposed. As a consequence the National CiH coordinator role that had been held by the same person since 2003 was disestablished. There is no doubt that the success of CiH can be attributed to this person who managed local relationships to ensure delivery of services. The quarterly meetings of the national CIH team were immediately axed. These took place in one of the regions over a two-day period - planning, sharing, taking part in professional development workshops, visiting other regions' projects, guest speakers and socialising. These activities built team spirit and support of each other as it could be lonely as a sole operator in a region. Instead the ED invited team members to monthly Google hangouts where information was shared.

Tackling Digital Inclusion: Lessons learned from CiH

Although there is no new funding for Computers in Homes, the existing contract runs for another year to support families 12 to 18 months after receiving their home internet connection. Some regional coordinators have opted to stay with the 20/20 Trust and complete these contracts alongside other paid positions they hold in the community but others have had to move on and secure full-time positions. CiH has lost the majority of its national network of committed community workers that has always been a strength when working to procure new contracts with providers.

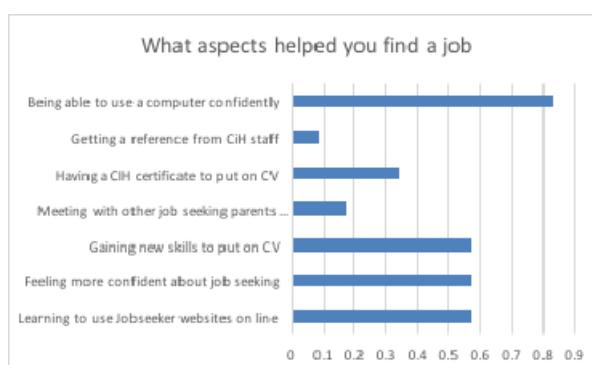


Figure 2 Feedback from *Computers in Homes* 2016 graduates

The Trust's long experience with Computers in Homes has demonstrated that adults who are given the opportunity to access and to use the internet become more confident, will pursue further education and work opportunities, as well as using the internet to make day-to-day economic, commercial and social transactions.

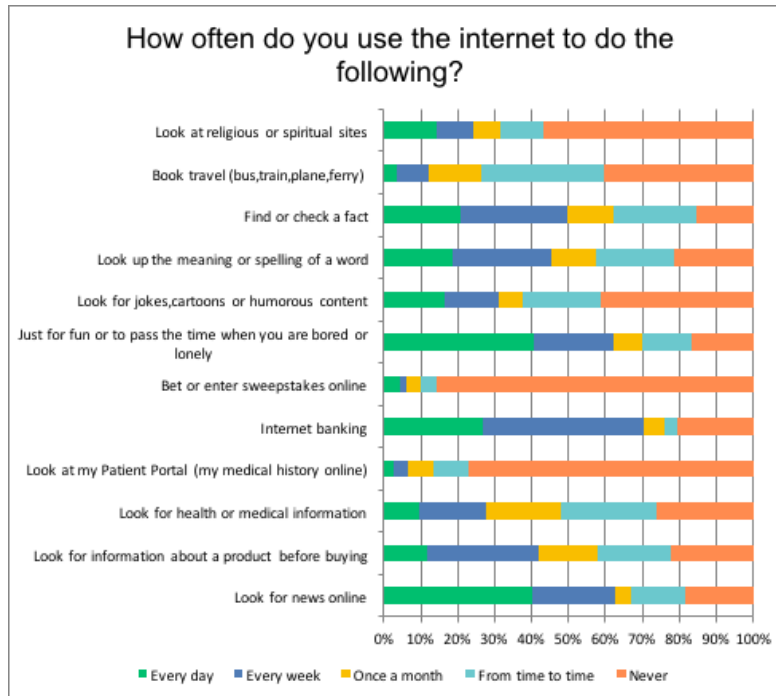


Figure 3 Family activities online

The CiH intervention logic has been methodically tested over the years and any approach will start with building confidence and motivation to become a digitally literate New Zealander. The project will continue to collect research feedback from this last cohort of families for another year and results from the last 12 month survey have just been published (20/20 Trust, 2017 b). This selected snapshot of responses provides some picture of internet use in 2017 by predominantly indigenous Maori living in isolated and socioeconomically communities in New Zealand.

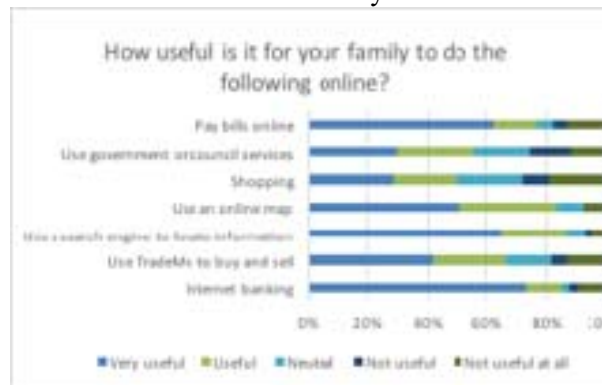


Figure 4 Online services that help family life

This research can inform a number of new approaches to the task of working in digitally excluded communities the Trust is considering. It is important to incorporate into new initiatives what has been learned from CiH graduates the activities that have most enhanced their social and financial life chances (Hargatti & Hinnant, 2008) and what has motivated them to become digitally literate. These understandings must underpin any new approach to digital literacy training and to a revised curriculum.

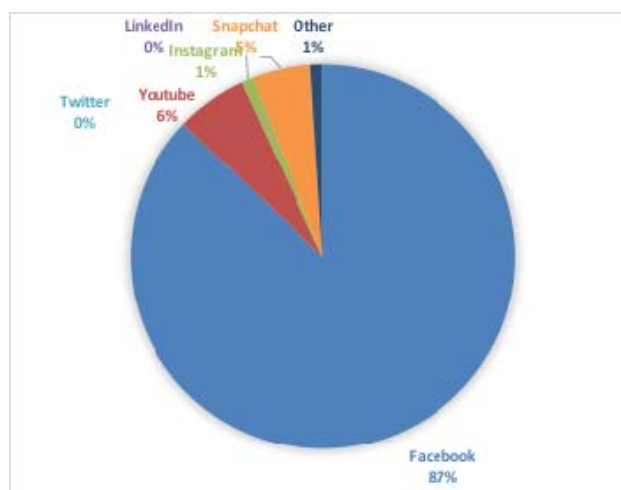


Figure 5 Social networking site most often used by families

Enabling home internet access

The Trust has launched 2 pilots in 2017 that have many of the same elements as Computers in Homes but rebranded to be clear that the core element of all initiatives is the connection to the internet, not access to devices.

Family Connect: digital skills for learning, life and work

This new pilot is aimed at adults with low or no formal education qualifications. It is a 12-month programme that starts with a 10-hour course and then each participant will be assigned a digital coach who will help the learner prepare an Individual Learning Plan and support them to achieve their education goals over the next 12 months. There is provision for further digital training and assistance to procure a digital device and internet at home. The curriculum is based on authentic life, work or learning problems that may include managing one's own health, interacting with government services, shopping and banking and investigating job options. Family Connect is funded by the Tertiary Education Commission (TEC) which is the government agency responsible for adult education and has recently been launched in South Auckland. The 2015 independent review of CiH correctly pointed out that Auckland, our largest city where many groups from Pasifika nations have settled, had almost a third of digitally disconnected families and had been under-served by CiH over the years. This funding has allowed the Trust to retain all members of the Auckland team.

EarlyYears Connect: the first 1000 days

The aim of this project is to digitally connect and support young parents through the first five years of their children's lives so that they enter school at the age of 5 on a level playing field with their peers from more privileged socio-economic families. The proposed model is to work with other social services as intermediaries in order that the digital component becomes 24/7 access to services and support. The Trust has applied to private foundations (with a focus on poverty) for funding for this digital literacy initiative. There are 90,000 children in New Zealand who suffer from poverty, racial inequality and early brain development problems in their first five years. The 2013 Census revealed 30,000 households with pre-school children who do not have access to the internet and further breakdown of this table showed some regions with disproportionate

numbers of single-parents with no education qualification who would most benefit from the confidence to use digital technologies and being able to connect from their homes.

DigiMama Pilot Project

This model has been tested as a pilot in one region identified as having high numbers of families needing support. DigiMama is still running in a number of isolated rural communities, mostly coastal, with fishing and forestry industries, predominantly indigenous Maori families. It is offered to 50 young 'at-risk' mothers who are pregnant or have young children under 4 years and is funded by the local health board and community trust. The focus is on giving participants a sense of being valued and being able to forge a meaningful role in their community.



Figure 6 DigiMama Puhi Kaiti

DigiMama has all the basic elements of *Computers in Homes*, other than that the training is real world problem-based. These young women worked in small groups, each coming up with an issue affecting their personal lives that they could address through digital means. One group set about getting a pedestrian crossing outside the local school that their children would be attending and investigated by -laws, got an online petition signed and made submissions to the mayor and council. Two groups along the coast were concerned with a Norwegian Company drilling for oil in the waters that have traditionally always been their food basket. These groups joined up with a protest organisation - Te Ikaroa or Defending Our Waters - and became politically active. One group wrote and illustrated children's' books about oil exploration which when printed will be early readers in the local schools. A second group assisted in getting the Te Ikaroa petition signed up and down coastal communities and then designed and sold online 'No Drill No Spill' T-shirts to fundraise for the cause. Te Ikaroa representatives took their T-shirts to sell at the United Nations Oceans Conference in New York in June 2017. The outcome for these young parents is that they feel they can participate in society and that they can secure a stable future for their children.

Conclusion

The 20/20 Trust continues to provide leadership in achieving digital inclusion in New Zealand, devising innovative initiatives and seeking out new partnerships with other agencies to action these ideas. The 20/20 Trust has just released a Digital Inclusion Manifesto (in consultation with community and business) with the message that a digital economy is only

achievable if all people living in New Zealand have equitable access to digital technologies and online services.

Computers in Homes is rising from the ashes in modified guises but the basic elements can still be detected. Initiatives like CiH will always be unsustainable in the current New Zealand policy context. What is required is a nationally coordinated cross-agency approach and a robust framework for measuring digital inclusion so services can be targeted to the most digitally disadvantaged.

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Refereed paper

Using Participatory Community Network Mapping For Field Building: The INGENAES Conference Case

Aldo de Moor¹, Nancy White² and Andrea Bohn³

¹ CommunitySense, Tilburg, the Netherlands ² Full Circle Associates, Seattle, USA ³ University of Illinois at Urbana Champaign, USA

Abstract: Strongly networked practitioner fields are essential for addressing complex, discipline spanning collaboration. Building these fields requires practitioners in the field connecting and getting to know one another, as well as making sense across contexts, organizations, and disciplines. Conferences offer a focused opportunity for face-to-face sense making. We argue that field building can be strengthened by seeding the sensemaking conversations and extending them beyond the conference using a participatory community network mapping approach. We report on a pilot experiment we conducted at the INGENAES Global Symposium and Learning Exchange-conference in Lusaka, Zambia, in January 2017. In this case study, we share our provisional design, findings, and analysis for field building that encompasses the sub-domains of gender, nutrition, agricultural extension services, and more widely to agriculture development in developing nation contexts. We start by making the case for conferences as catalysts for learning and how participatory community network mapping can help make better sense of conference collaboration opportunities. We then describe how in the INGENAES case we seeded the map prior to the conference through defining a conceptual map; setting up the tools ecosystem; collecting the initial data; mapping the elements and connections and defining the map views. During the conference, we shifted our focus to seeding collaborations by telling “the mapping story”; harvesting wisdoms and actions; and starting to use the map online. This led to some promising feedback and ideas for follow-up after the conference. We end the paper with a discussion and conclusions.

Keywords: Field building, conferences, community networks, mapping, participation, common ground, sensemaking

Introduction

Complex problems are often situated in the nexus of diverse professional domains and practices. We talk of this nexus as the unique field of practice, or simply “field.” Fields are richly contextualized spaces where disparate organizations involve themselves with one another to develop collective understandings regarding matters that are consequential for organizational and field-level activities (Wooten and Hoffman, 2008). Each field brings a new combination of professionals from different disciplines of research all the way through practice. Their work defines the new field that must include knowledge and participation from the diversity of professionals. Their relationships (or lack thereof) represent the human capital available to impact the field.

One central challenge is that this diverse set of practitioners may not understand or even recognize the relatedness of each other’s work (even while using similar terms). Although fields really are “highly interactive relational spaces” (Wooten and Hoffman, 2008), their connections may be invisible to practitioners being part of it, thus being unable to get activated and collaborate. This lack of visibility of the relational connections blocks the knowledge-intensive collaboration needed. The silos of professional domains may blind members to both the scale and

depth of the emerging field. So there needs to be attention to the building of, visualization and activation of the field, or “field building.”

The idea of field building has gained prominence in philanthropy as funders recognize the need to trigger new intersections and collaborations to address complex, even wicked societal problems. Field building is about connecting not only individuals in a network but domains that can be leveraged to solve problems. The Rockefeller foundation expressed it as the need to “find new ways of connecting existing fields and domains to solve increasingly complex problems³.” Field building requires working together across sectors and disciplines, with new ways of facilitating knowledge exchange, co-learning and collaboration (Parkes et al, 2012).

Communities of practice (CoPs) have been seen as a natural unit of collaborative organization in which knowledge exchange and learning happens organically. CoPs often emerge within relatively stable (inter)-organizational settings. Their development requires a shared sense of purpose, a long-term time horizon, and sufficient resources (Wenger et al, 2002). Increasingly, however, communities of practice are embedded in larger social networks of connections and relationships, forming a resource for solving problems, sharing knowledge and making further connections (Wenger et al, 2011). This matches the process of field building, in which relationships and forms of collaboration continue to expand and increase in scale (Parkes et al., 2012). Complicating things, however, is that collaboration in a field is often ephemeral, consisting of organizations, networks, communities and individuals meshing and meeting rather ad hoc, with collaborators only having a very limited perspective on the whole. A field, therefore, does not consist of a single community (with a shared identity, common set of practices, etc.), but rather comprises a much more loosely-knit network of communities (around various themes, projects, organizations etc.).

Despite their collaborative complexity, fields are currently mostly left to their own devices. Everybody is working in the field, but nobody owns or tends to it. The essence of a field is its ability to serve as a meeting place where organizations can get involved with one another (Wooten and Hoffman, 2008). To better connect, sustain, and scale up field building efforts, explicit support for field building is therefore crucial. An essential process in field development is collaborative sensemaking. In such a process, stakeholders first find and then build on their common ground to address their collective problems (Conklin, 2006).

One powerful way to support such sensemaking are face-to-face conferences. According to Garud, these are holistic events, which set the stage for emerging fields by providing a forum for actors to meet, interact, and exchange information, and serve as prime venues for contestation and selection of ideas. A key field building mechanism here is “translation”, where constellations of many different (idea) elements are being reconfigured in real time through the discourse between participants taking place, thus making conferences prime venues for sensemaking (Garud, 2008).

Still, a key feature – and challenge – of conferences is that they are not independent entities taking place in isolation, but rather are embedded events within a larger flow of field unfolding activities (Garud, 2008). It is here where the sensemaking power of on site, face-to-face meetings falters. All too often, the sensemaking stays within the confined circles of those who happened to be present at a particular conference activity. The implications of emergent consensus (or dissent) often only become clear long after the conference has finished. This is where the field of Collective intelligence comes into play, the (often Internet-enabled) synergistic and cumulative channelling of the efforts of many minds towards selecting actions in response to some challenge (Klein, 2007). Collective Intelligence R&D can help develop collaborative sensemaking methodologies for field building, as it seeks to develop the conceptual foundations and socio-technical infrastructures which will increase our capability to make sense of complex problems by combining contributions from many sources (De Liddo et al., 2011).

³ <https://www.rockefellerfoundation.org/blog/philanthropy-as-field-builder/>

In this paper, we propose to combine the strengths of face-to-face conferences with a participatory community network mapping methodology supported with internet connected technologies (ICTs) and emerging from Collective Intelligence R&D. Participatory community network mapping is the process of a community as much as possible itself capturing, visualizing, and analyzing community network relationships and interactions and applying the resulting insights for community sensemaking, building and evaluation purposes. In (De Moor, 2015), we introduced this methodology in the context of an urban farming case, showing how it should contain a community-specific mapping *language* (what types of elements and connections, what layout?), *tools* (required online and physical functionalities) and *processes* (from scoping to using the maps). In (De Moor, 2016), we extended this methodology by showing how it can be used for inter-communal sensemaking processes and how reusable collaboration patterns containing good practices can seed map making efforts. In (De Moor, forthcoming), we describe this methodology in more detail, showing how it consists of a mapping-driven iterative process of community network building embedding an ongoing process of community network sensemaking, where the expanding map helps to set the agenda for sensemaking conversations, as well as capture the most important outcomes of these conversations.

In this case study, we show initial work on using participatory community network mapping to support sensemaking in physical gatherings such as conferences. We report on a pilot experiment where we used this approach to support a global conference in the multi-domain field of gender, nutrition and agricultural extension: the INGENAES case. Rather than presenting our mapping theory and methodology in the abstract, we share the practical approach we designed for this conference, distil some lessons learnt and end with a discussion of possible implications.

Conferencing meets participatory community network mapping

Conferences as catalysts of learning

As we have seen, face-to-face conferences are key field building venues. Conferences facilitate intensive knowledge exchange across (sub)disciplines; provide social context cues and help in establishing relationships rich with emotional connection and trust-building. The focused attention they afford can jump start all these aspects without the distractions of day to day work.

Conferences also come with limitations. They are expensive and time-consuming. In fields like Gender, Nutrition and Agricultural Extension, for example, relatively few stakeholders can participate. Those attending may not fully understand nor represent the interests of their organizations and stakeholders which could not be present. Many of the conference interpersonal interactions are ad hoc, requiring the balancing of the rich exchange and content-focused opportunities with the limited available time. Good facilitation may only partially improve the efficacy of this process. Finally, there is rarely systematic follow-up after the conference, with few public traces of the learnings achieved and commitments made to action.

How can we use conferences beyond the events themselves to support field building? This is where participatory community network mapping comes in.

Participatory community network mapping: making better sense of conference collaboration

Conferences should be situated in a larger set of activities and interactions that both set the stage for conference interactions, support sensemaking during, and extend it into the practice field afterwards. This allows both for the relational aspects of network building, and the larger

contextual definition and building of the field within which the network is working. Each conference then acts as a pivot point for sensemaking, relationship development and conceptual deepening which starts before and continues past the event.

There are many ICTs that can play a role in supporting and even catalyzing field building efforts. For example, they can enable pre-and post-conference conversations using generic discussion fora and mailing lists, and social media like Facebook and Twitter. These tools can support both relational and content development, increasing immediate conversational buzz and flow. While they provide interchange, their impact is mostly ephemeral as there is no overarching sense making tool or process to knit the multidimensional relational and domain pieces of the larger field together into a more coherent fabric.

Participatory community network mapping is a useful instrument for collaborative sensemaking supporting sustainable network development, as shown by cases as diverse as local urban farming communities, regional social innovation networks, centers of expertise, and science hubs (De Moor, 2016). It does so by allowing communities to create their own persistent maps of the elements and connections currently most relevant to their collaboration, then let them interpret those various perspectives on those maps to identify the issues, priorities, and next actions which can inform community network building and thus improve their collaboration. Unexplored so far has been how such mapping can leverage events such as conferences in the field building process. Can we develop an approach that catalyzes the capturing, sustaining & scaling up of collaborative connections made during the conference? What are the steps needed prior to, during and after the conference (and other types of gatherings)? What online mapping functionalities to use to support growing the web of conference relations? How can online mapping and face-to-face conference facilitation practices reinforce each other?

At the very least, the invitation into participatory mapping is essential. There must be some clear value proposition for individuals to say "yes" to learning how to contribute and to actually do it. Moreover, the exposition of maps and the collection of the data required needs to be woven into the very design of the conference so it is both useful data collection and a positive process experience. In other words, it is not just about participants providing data, but about engaging in collaborative activities to identify and prioritize what the data mean and imply so the maps matter and are owned by the participants.

Next, we outline how we addressed the questions in our first conference experiment: the INGENAES case.

Testing the waters: the INGENAES case

Knowledge and learning exchanges as well as network building are key components of the United States Agency for International Development (USAID) funded Integrating Gender and Nutrition within Agricultural Extension Services (INGENAES) project (<https://ingenaes.illinois.edu/>). The project aims to stimulate the intersection between the sub-domains of gender, nutrition and agricultural extension services so that not only are farmers maximizing their participation in the agricultural value chain, but the nutrition needs of themselves, their families and communities are also served with the additional aspect of the pivotal role of women in this field. The January 2017 INGENAES Global Symposium and Learning Exchange in Zambia aimed to use mapping to catalyze this process, connecting practitioners and researchers across the sub-domains of the field, including participants designing and committing to follow-up activities back home.

Our goal with this initial experiment, was not to set up a full participatory community network mapping process, including several iterations of mapping-sensemaking-building-monitoring, as this would have required a much longer time frame and many more resources. We focused on the following questions: what would an initial map representing both the diversity and common

ground in this emerging field look like? How to create it with contributions from the participants? How to use the map to give conference participants some sense of what their emerging field literally looks like? Can we design practical maps-based conference activities that help conference participants contribute to further field building?

Prior to the conference: seeding the map

We first defined our conceptual model for the map, set up the tools, did the initial data collection, and created the map.

Defining our conceptual model for the map

We started by thinking about what people had in common across the field. In international development, this is characteristically projects, countries of work, and the people and organizations doing and funding the work. Equally, if not more important, is finding common ground across themes or topics for collaboration.

Themes go beyond project or organization goals: typically, they are long-term ideas to work on for a field as a whole. A taxonomy of themes may drive the design of the collaboration processes and systems that make up a field (De Moor, 2016). As no thematic taxonomy existed for the emerging field at the nexus of gender, nutrition and agricultural extension, the organizer prepared a draft taxonomy specifically for the event. It consisted of five main categories (e.g. "Supporting Production" and "Addressing Nutrition and Health"). Under each of these main categories sub themes were listed that operationalized those categories (e.g. "Improved Cooking Practices" and "Children Under 2"). A criterion for being included as a category was that the themes needed to be recognizable and useful to people working in the field. In total 72 (sub) themes were identified (Appendix 1).

Projects are what conference participants are currently working on and are often the focus of attention because collaboration is driven in part by funders and funding. Besides projects, we were also interested in asking participants to look back and share lessons learnt in practice (we dubbed "Wisdoms"). To ensure that traces of potential new collaborations were captured, we also aimed to capture "(seed) Actions": new initiatives, inspired by conference activities, on which to work together after the conference.

After extensive discussion, we arrived at the following initial conceptual model of field collaboration. (Table 1). Elements and relations were only included in the model if they captured the essence of the collaboration, not all its details. This because collaboration maps are not meant to capture all the content of collaboration, but to provide context and trigger tacit knowledge and sensemaking conversations of professionals working in the field.

The conceptual model was used to design the subsequent map making process. Note that we did not intend this to be a universal model applicable to any field. Rather, it was to serve as an initial set of plausible collaboration patterns, to seed the map making efforts in the INGENAES case and act as design hypotheses for data collection, along the lines of (De Moor, 2016).

Table 1: Initial conceptual model of INGENAES field collaboration

<i>A Theme can be a <u>Type Of</u> Theme</i>
<i>An Organization can be a <u>Type Of</u> Organization</i>
<i>A Project <u>Contributes To</u> a Theme</i>
<i>A Project has as its <u>Country of Work</u> a Country</i>
<i>An Organization is <u>Involved</u> in a Project</i>
<i>A Wisdom is <u>About</u> a Theme</i>

<i>An Action is <u>About</u> a Theme</i>
<i>An Organization is <u>Involved</u> in an Action</i>

Setting up the tools ecosystem

To support the map making we made use of the online network visualization tool Kumu (<http://kumu.io>). To gather project descriptions prior to the conference, we used online survey tool Typeform (<http://typeform.com>). Via a dedicated Gmail account, we gathered additional contributions for the map, as participants could, for instance, submit actions and wisdoms via an e-mail form. Especially for the conference, the Kumu developers integrated the existing online discussion tool Disqus (<http://disqus.com>) into Kumu. This new functionality allowed for customized online discussion threads to be added to each map component. This enables contextualized discussions, using the map as an index to interesting discussion threads. Social media such as Twitter and Facebook were to be used to distribute links to specific parts of the map in relevant channels.

Initial data collection

Prior to the conference our focus was to seed the map by mapping several "signature projects" submitted by conference participants. This seed content would serve as a rough "sketch of the field", triggering conversations and ideas for new collaborations. The idea was that these projects, the themes they contribute to, and organizations involved would act as background context to which wisdoms and actions collected during the conference would be added later.

We created an online survey using Typeform. Participants were asked to submit an example project relevant to the scope of the conference. Each project was characterized by very brief project description, key (expected) project activities/results, country of work, estimated number of clients/beneficiaries reached and number of people involved in the project, some contact details, and the relevant themes from the taxonomy.

The survey was sent out to a subset of 102 conference registrants, 69 responses were received. A spreadsheet was created consisting of all responses, which was the basis for creating the online map.

Mapping the elements and connections

Kumu works with knowledge bases, which it calls "projects", consisting of one or more maps. For each map, one or more "views" can be defined that provide filters on the elements and connections of a map shown, plus - potentially different - layouts per view. It allows for seeding maps by importing spreadsheets and automatically creating the associated elements and connections in the map. However, this automated process turned out to be semi-automatic at best. First, the content of many spreadsheet entries needed to be manually cleaned up, to conform to naming conventions adopted (e.g. uniform naming of organizations and projects, and converting lists of project activities into bulleted lists). Second, organizational relations needed to be added manually, as there was no standard list of organizations to be linked to (each project could propose connected organizations unique to their project). Third, in particular the adding of thematic relations led to complications. As the syntax of the spreadsheet (one relation per cell) did not easily convert to Kumu's row-based connection representation, manual entry was first tried. In all, the pre-conference map consisted of 398 elements and 2166 relations. With so many relations to be added, manual entry made the process cumbersome and error-prone, especially given the lacking revision history in Kumu. Several solutions were tried to semi-automate the process (including clustering of relations in a Kumu attribute field, and transposing spreadsheet

theme rows). Entering large number of connections in semi-automatic remains a fragile process. Given the variation in data and early stage of Kumu development this is to be expected, but it is a resource issue to take into account when designing both the survey and the map.

Defining the map views

To make the maps easier to use for individual and collective sensemaking, we created several views. The main view was the "Collaboration Ecosystem" view, showing all elements and connections (<https://kumu.io/ingenaes/2017-ingenaes-global-symposium>). Given their number, rendering of the visualization turned out to be slow on many machines for easy viewing. This main view was therefore rendered in a faster, simplified version, without graphical icons for the elements nor specific layout (e.g. only using solid, single width lined, instead of also using dashed lines with different widths) for the connections. This ecosystem view serves as a bird's eye perspective, giving a high-level sense of "where the action" is in the multidisciplinary field. This is where the "Gestalt" of the field itself can be discovered, visualized and made available for initial sensemaking.

Second, the ecosystem view allows users to explore the field ecosystem by charting their own paths, for example by first selecting the direct context of a specific project of interest, then expanding one of the themes in that context to see which other projects are associated with that theme, etc. Since each element, connection, and view has its own permalink, such explorations can easily be shared online, allowing for the stakeholders back home to join in on the journey and, for example, participate in online discussion about that view. Thus, these individualized paths allowed participants to contextualize the broader field to their specific areas of interest and sub-domains (Fig. 1).

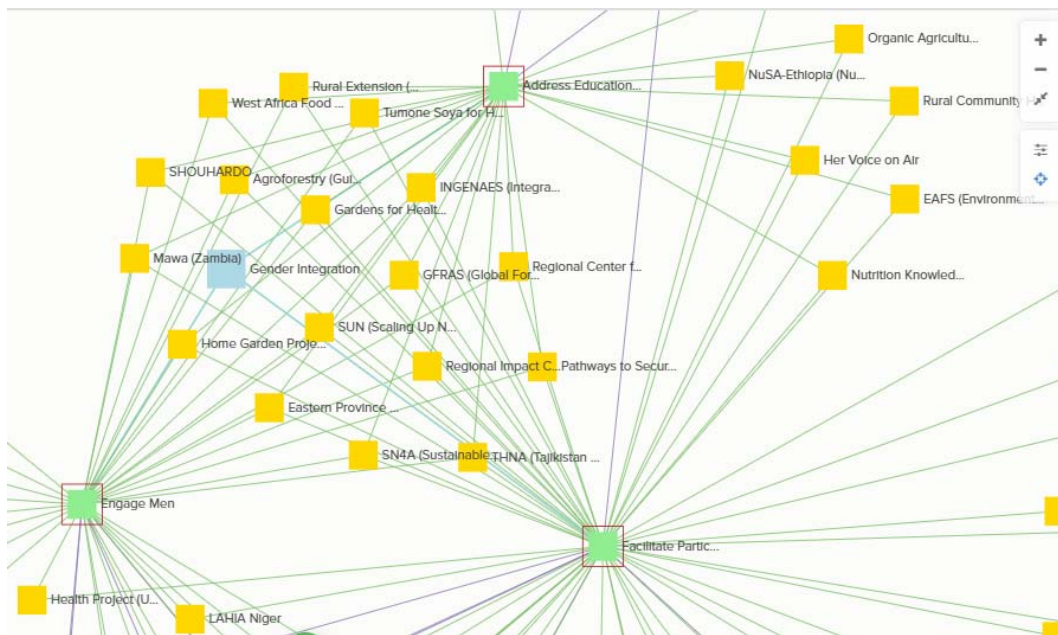


Fig. 1: View on the collaboration ecosystem of projects that share the themes *Engage Men*, *Address Education Constraints*, and *Facilitate Participation* (see <http://bit.ly/2u1Pifm> for the live view)

Next to this main ecosystem view, several more specialized views were created: *Themes*, *Organizations*, *Countries & Projects*, *Themes & Projects*, *Organizations & Projects*, *Themes &*

Wisdoms, Themes & Actions, and *Organizations & Actions*. These views⁴ allow for more targeted explorations, reduce the clutter, increase performance, and more instructive icon and connection layouts to be added.

Designing the symposium content and process strategy

Since the combination of online mapping and face-to-face facilitation is a new way of supporting collaborative sensemaking, we paid close attention to symposium design and facilitation strategies to both introduce the mapping and keep it integrated into the entire conference flow. Participants were alerted that this was not a “conventional conference” and to come prepared to interact and discover.

From a content design perspective, this meant reducing the number of pure presentations one might see at a traditional research/practitioner conference, focusing on rapid exposition to new ideas, such as wisdoms and actions.

In addition to the handout of the thematic taxonomy (Appendix 1), two simple forms were created to gather wisdoms and actions (Appendix 2). They were made available both electronically and in paper form. The paper forms turned out to be especially useful during the facilitated workshop sessions, although processing the (often illegible) handwriting took much more effort than expected.

Our task was to move from conventional sharing of content at a conference, to providing new views and ways to make sense of and even innovate upon the “traditional” conference content. We can visualize this as the weaving of conference content with the connective content revealed through the mapping process. For example, as a project presents on their work, the wisdoms allow the larger group to consider the potential (or even notice real) impact if they were to apply the insights of the presented project. New partnerships to support innovation, replication and scale can be discovered through different map views, for example via an intermediate theme that links this wisdom to a project in a country on the other side of the world. So an interactive sensemaking process – with a lot of talking and cross-referencing content – was required, moving from the focused domain exposition, to the impacts and potential on the larger field. Each insight builds the sensemaking. This is another view of the learning model of Learn, Do, Reflect (Kolb, 2015). We then added the concrete phase of Action planning to move from talk to action.

The process design for the group interactions drew heavily from Liberating Structures (<http://www.liberatingstructures.com/>), a set of 33 structures designed to liberate the knowledge and participation of everyone and which work very well in complex settings such as multidisciplinary field building. These included structured activities to help participants create new relationships (“Impromptu Networking” “Social Network Webbing”), share knowledge (“Shift and Share”), develop action ideas (“25/10 Crowd Sourcing”), work on their doability individually (“15% Solutions”) and then benefit from peer input in triads (“Troika Consulting”).

In sum, the participatory design focused both on rich content from the various domains in the field – indexed by the map – and offered exceptionally strong relationship building. Because the methods and conferenced approach were largely unfamiliar to the participants, clarity of purpose and expectation management were critical in the design and execution.

Finally, a social media strategy was designed both to send out conference content to the wider, interested networks, and invite in external voices from stakeholders. This included the recruitment of a social media team from Zambia.

⁴ (e.g. <https://kumu.io/ingenaes/2017-ingenaes-global-symposium#ingenaes/themes-projects>)

During the conference: seeding collaborations

The “mapping story”

We introduced the mapping process at the kick-off of the conference by first telling a "mapping story". In this story, we used the metaphor of the conference participants forming a band of "hunters/gatherers of wisdoms and actions" who together go and “explore the field”. One key element was that the map is not the territory, but rather an outline of the field, just like in a jungle tribe only have a general sense of awareness of where they are and can go. This set the pattern of moving beyond pure presentation, towards iterative, participatory sensemaking. There was some pushback from participants, particularly those most comfortable in a more traditional academic conference setting, while at the same time, a great deal of appreciation for the lively and engaging participatory nature of the event stimulated by this story metaphor.

Harvesting wisdoms and actions

Next, we role modelled this by capturing and harvesting Wisdoms and Actions. Mapping began right from the start. The opening keynote was a panel of practitioners sharing the stories of their work. Graphic recording was used to capture and highlight with icons both the domain content and call out Wisdoms and Actions identified by the panellists. Their additions were then captured into the forms and added to the online map by symposium organizers. After the panel, the participants were invited to form groups of four, tell THEIR stories, identify wisdoms and actions and write them on forms which were submitted and added to the map. So right from the start, participants were contributors. This was eventually dubbed the “collaborative key note” with 150 presenters.

The paper image was photographed and made available to the participants as both a record of the moment, and as a tool to share what they heard and learned with colleagues not at the symposium. They could even repeat the process with their team as a possibility.



Fig. 2 Part of the “graphical recording” capturing some of the wisdoms and actions

This pattern of hearing from each other, learning and then harvesting wisdoms was strong in the design of the first two days. After each session or activity, participants were asked to submit their insights and learnings as Wisdoms, either on paper using printed forms, or by e-mail using a Word template. An e-mail was also sent during the conference to all participants asking them to submit their wisdoms online.

The third day was focused on building on the individual wisdoms collected on the first two days, and using them to identify individual and collective next steps and capture these as Actions. Individuals were asked to consider possible implementations of gender and nutrition in agricultural extension using the Liberating Structure, “25/10 Crowdsourcing,” a large group ideation and prioritization process. This yielded a diverse set of possibilities. Small groups reviewed and deepened the top ten ideas as potential collective action. This stimulated cross pollination of ideas and additional relationship building. However, this was not an intact group and the leverage points needed to be individual. So each person was invited to formulate their own “15% solution.” This is a concrete, doable action that was within the control and purview of the individual. After developing their individual Action, people formed groups of three and used “Troika Consulting” to get peer feedback on their idea, which was then further refined, captured on an Action form and submitted for mapping with the appropriate theme from the taxonomy (Appendix 1). The resulting visualization in the map allowing people to connect their actions with others in similar themes, geographies, or organizations and give some visibility and social pressure to actually do them. Participants were told they would receive follow up communications to find out what they actually did. Thus the planning and mapping set the stage for post-conference commitments and follow up, helping people remember and activate their actions.



Fig. 3 An example of a facilitation activity: Troika Consulting (Source: Nancy White)

U Please submit your ACTIONS ✓

Your name: Chodina Chowra

Your email: cchowra@illinois.edu

Title (max 8 words): Make BAES Platforms gender and nutrition sensitive

Related theme(s): Gender Integration

(Potentially) involved Organizations: District Ag. officers, NGOs, private sector ^{care} (Agriculture resource ~~is~~ limited)

Description: The district agricultural extension services ~~using a gender analysis tool~~ system platform members need to understand about gender and nutrition. A training will be organised for them as champions in gender and nutrition is all about in their communities in collaboration with the local extension workers.

Questions? See handout, talk to Aldo or send email to ingaenetwork@gmail.com

Fig. 4a: An example of a filled out action form...

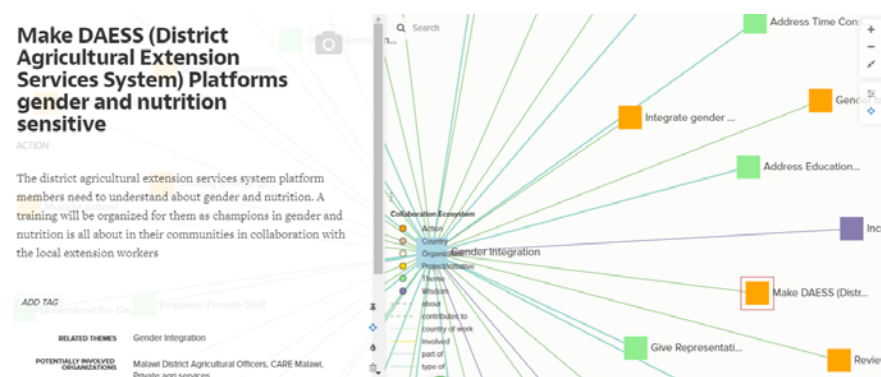


Fig.4b ...and how the action was integrated in the map (see <http://bit.ly/2h5NJff> for the live view)

Online use of the map

Twitter was used to distribute links to the overall map, and to emphasize specific parts of it. For example, after new wisdoms had been added to the map, links to the wisdom plus its direct context (all related elements at distance 1) were tweeted. Typically, they averaged several hundred impressions and 1-3 interactions with those tweets were achieved, indicating potential for reaching new audiences beyond the conference. Adding hashtags related to the conference increased the chance of reaching relevant audiences, although both the hashtags selected and their use in the tweets could still be improved.

Systematic attention was paid during the conference in the facilitated sessions to collect content like wisdoms and actions, but the opportunity to get involved in online discussions was only shown to the conference participants once in a plenary session. Although a few initial discussions were conducted by conference participants, its use still needs to be developed. One of the drawbacks of the current discussion tool used is that there is no way to automatically notify people that a discussion is occurring on, say a theme they are interested in. Such notifications would help draw new audiences and participants to those discussions.

After the conference: growing the collaborations

Altogether, 98 seed actions were collected during the conference, each providing the potential for growing into a field building collaboration. Still, as this was a proof of concept experiment and no follow-up process was put in place, this potential is still to be realized. However, from a post-conference survey, filled out by 113 participants, we received promising feedback. Even though overall there was little time and opportunity for participants to interact with the map in the overall hectic conference activities, their survey responses indicated real interest. 5 people indicated that the mapping approach was an action, tool, method, or approach that emerged for them and which could be integrated in their work (e.g. "I got a peek at many, but now need to go deeper. The Map and links will help"); 6 respondents reported on getting to know the mappers was their key new connection made who could help them with their work ("connection on mapping to connect volunteers in their areas"); 8 respondents mentioned the mapping was a key insight or learning, even though it was totally outside their field ("I was impressed with the mapping, and there was a lot of gender and nutrition issues"). Taking everything into account, INGENAES has decided to invest in a next round of methodology building for participatory community network mapping. Our next step will be applying the emerging methodology to a more detailed country-case. We will be focusing on making the methodology more user-friendly

and on the follow-up of the seeds for actions generated, making the process more robust and cyclical.

Discussion

In this case study, we explored how to combine the strength of conferences and participatory community network mapping to support multidisciplinary field building which encompasses both sensemaking across subdomains and relationship/network building for action. As in this paper we focused on sharing practical lessons learnt, we refer to (De Moor, 2015, 2016) for more on the theory and practice of the approach.

We started our experiment by “sketching the field” with the conference participant-provided signature project descriptions. It is interesting to see how a “paradigm shift” is required to go in sketching mode: it is not about providing the perfect project description, but much more about contextualizing it in terms of links to related themes, organizations, and countries of work. Extra attention must be paid to expectation management and providing reassurance that mapping is about context, not content. The map is not the territory, and is never going to be completely accurate or complete.

Working with themes as the conceptual fabric of a field has turned out to be promising, yet comes with challenges. Participants grasped that the visualization shows what themes are in the center and at the periphery of the knowledge field, as well as how they are loaded with meaning via their connections with related projects, wisdoms, and actions. Using a standard list of themes helped collect responses, as most participants marked up their projects, wisdoms, and actions with relevant themes, without assistance. Still, quite a few contributors came up with their own thematic categories. To some extent, this was intended, as all classifications are tentative, and participant suggestions can be incorporated in the next version. On the other hand, for common ground to develop, some level of standardization is necessary. But then, who “owns” the terminology of a multidisciplinary field? What happens to that which is contested? In future work, we hope to draw from and inform R&D on collaborative ontology engineering for practical field building terminology approaches (Simperl & Luczak-Rösch, 2014).

From a participatory point of view, we have started involving the participants by providing background context data (the projects), applying and defining new themes, producing and integrating new wisdoms (lessons learnt, looking back) and actions (looking forward, seeds for new collaborations and follow-up). By weaving the map through the conference sessions (telling the mapping story, discussing parts of the map in plenary sessions, developing meaningful actions in facilitated sessions and capturing them on the map, giving personal tours to interested people at the “mapping station”), we have started to involve the community in making better sense of itself. Many positive responses were received. Generally, participants were fascinated, and could envision many different applications (as indicated by at least six spin-off mapping projects suggested to the authors by various participants). Still, some found it hard to imagine how to concretely adapt and apply the mapping in their own work contexts. We therefore aim to focus next on how to *use* the collaboration map (and derived versions) in work processes. This would entail looking more closely at what views are most relevant for what purpose, using maps in face-to-face meetings (e.g. brainstorming workshops, meetings) and developing tailored communication processes around the map (e.g. using organizational communication channels and social media to point stakeholders to relevant parts of the map and leverage follow-up actions). Success is also predicated on the goals and aspirations of conference organizers and the participants themselves. The more intentional and motivated they are to understand their multidisciplinary field (domains) and nurture relationships between members, the more effectively mapping and facilitated interactions can be used.

The digital technologies supporting knowledge field development are still in an early stage of development. Online participatory mapping tools such as Kumu, distributed discussion tools such

as Disqus, and collaborative ontology platforms (e.g. social bookmarking tools) that can be used to support evolving community concept definition and use are still young technologies, let alone their integration. Still, by experimenting, and embedding this still immature ecosystem of tools in well-designed face-to-face and online processes, new ways can be experimented with to support collaborative sensemaking in the context of field development.

Collaboration in complex fields like the tri-partite INGENEAS project entails complex partnerships which often begin without a shared understanding of the goal and purpose of a collaboration, as well as the complex multi-stakeholder power dynamics (White et al., 2014). We work at the micro, but we do not often have the chance to zoom out to the macro to see connections, patterns, gaps and opportunities. We need to both zoom in (focus on actual practice) and zoom out (make sense and note patterns). Mapping and facilitation engage in a complex dance to support this. Mapping cannot only be a conceptual process. The elicitation of data for input, the sensemaking and the follow up of opportunities must be embedded in the real-world practice of the stakeholders. Conferences and other gatherings are part of that practice, and offer a launch pad for collaboration mapping and its applications. Just like the map shows us connections, process helps us develop connections, both through the mapping, but also in the opportunity to leverage what the map shows us with the moment in time talking face-to-face with other practitioners.

Our findings are still only tentative. Our focus was especially on testing the waters in the first two stages (prior to/during) the conference. Our evaluation of results was rather anecdotal. Still, given the positive responses and concrete follow-up planned so far, we believe that there is significant value in further developing this approach.

Conclusion

Building strongly networked multidisciplinary fields is a necessary condition for increasing society's capacity to address complex problems. These fields are often initially hard to conceptualize and visualize, and thus activate. Conferences are a crucial instrument for creating new connections across disciplines, organizations, and projects, and understanding the potential of collaborating across the field's sub-disciplines. Mapping helps visualize the connections and relationships (or lack thereof.) By aligning physical conferences with participatory community network mapping, we hope to contribute to better field building. In this case study, we have shared an exploratory approach and initial lessons learnt. Of course, they are not sufficient for building strong fields, but we contend that mapping the emerging collaboration can make a field more visible, make conference conversations more focused and capture core results for future field building efforts and actions beyond the conference meeting space. We envision that ultimately such approaches could lead to federations of collaboration maps, actively owned, used, and grown by their communities. They would be key to increasing civic intelligence: collective intelligence directed towards the amelioration of shared social and environmental challenges (Schuler, 2009), and could be a powerful force for global integration in our age of fragmentation.

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Appendix 1: Conference thematic taxonomy handout

INGENAES Global Symposium and Learning Exchange, January 23-25, 2017

– ORIGINAL Themes and Actions –

Gender integration	Supporting Production	Market orientation	Addressing nutrition and health	Methods & Approaches
<ul style="list-style-type: none"> • Treat women as clients • Utilize gender analysis • Address time constraints • Address mobility constraints • Address literacy constraints • Address education constraints • Give representation and voice • Facilitate participation • Promote gender-responsive technologies • Hold staff accountable • Empower female staff • Engage men • Gender transformative approaches 	<ul style="list-style-type: none"> • Staple crops • Highly nutritious crops • High value crops • Biofortified crops (e.g., sweet potato, rice, beans) • Livestock (e.g., cattle, goats, rabbits, ...) • Poultry (meat, eggs) • Dairy • Aquaculture, Fisheries • Responsible agrochemical use • Integrated pest management • Climate change adaptation • Natural resource management • Irrigation • Soil fertility • Safe agricultural labor practices • Post-Harvest handling (reducing losses, adding value) <ul style="list-style-type: none"> • Processing • Preservation • Storage 	<ul style="list-style-type: none"> • Value chain support • Market oriented advisor services • Farming as a business • Farm business advisors 	<ul style="list-style-type: none"> • Better nutrition for all • Pregnant women • Lactating women • Children under 2 • Children under 5 • Adolescent girls • Elderly • HIV positive • Improved cooking practices • Improved recipes • Promoting WASH practices <ul style="list-style-type: none"> • Hygiene in food preparation, caregiving • Irrigation and Multiple Use Water Services (MUS) • Livestock, clean water, sanitation and hygiene 	<ul style="list-style-type: none"> • Farmer Field Schools with nutrition component • Home economics extension • Household based approaches • Gardens / or Small scale production <ul style="list-style-type: none"> • Homestead gardens, • School gardens, • Community gardens • Local service providers • Farmer-to-Farmer extension • Community based volunteers • ICT <ul style="list-style-type: none"> • Videos • SMS • IVR • Call centers • Internet based platforms or knowledge banks • Expert systems (digital query and answer system) • Training tools (online manuals instead of printouts) • Tracking and rewarding staff performance • Apps (e.g., for recipes)

Appendix 2: Conference wisdom and action forms

Please submit your WISDOMS

Your name: _____

Your email: _____

Title (max 8 words):

Related theme(s):

Description:

Questions? See handout, talk to XXX or send email to ingenaes-network@gmail.com

Please submit your ACTIONS

Your email: _____

Title (max 8 words):

Related theme(s):

(Potentially) involved Organizations:

Description:

Questions? See handout, talk to XXX or send email to ingenaes-network@gmail.com

Graduate Paper

Weaving In Women: Textiles As Records Of Conflict

Elizabeth Doolan

MPhil/PhD Student University College London

Abstract: In the 1970s, Chilean women began creating textiles known as arpilleras (from the Spanish word for burlap) as a way of documenting their lives and experiences. Under the Pinochet regime (1973-1990), arpilleras depicting the difficult, often violent, experiences of Chilean women began to gain global recognition. Through an internship with the Tower Museum archives in Derry~Londonderry in Northern Ireland, I worked with a collection of arpilleras that had been donated by Roberta Bacic, a Chilean lecturer currently living in Northern Ireland, who has focused her research on arpilleras. Arpilleras have been adopted in a variety of countries as a medium through which women are able to express their own personal experiences with conflict autonomously. Considered by some to be both museum artifacts and archival records, these textile works challenge classical professional distinctions drawn between the two categories. Situating their dual categorizations within a combined museum and archival setting exposes the ways in which traditional definitions of archival records may not only exclude women's voices, but also fail to consider how gendered activities and expressions might play a role in records' formation and reception. Thus, there is a greater imperative that archivists work to create a more inclusive archival record.

Keywords: Arpillera, record, document, conflict, gender

Introduction

During the months of July and August, 2015, I participated in an internship with the archives of the Tower Museum, in Derry, Northern Ireland, where I worked with a personal collection of arpilleras that were in the process of being donated by lecturer, curator, and human rights activist, Roberta Bacic. This was my first introduction to arpilleras. Imagine my surprise when I opened up a box and found a collection of Chilean tapestries, when every other box that I had been cataloguing and describing was filled with yellowing papers documenting, quite officially, the histories of the men of the region. I was enamored with these pieces immediately; their ability to convey experiences and the affect that they imparted were nothing short of remarkable. For the first time in my archival training, I was able to see and feel first-hand how alternative forms of record creation were able to not only act as evidence and bear witness to atrocities that occurred, but were also able to illicit the kind of emotion that touches the soul. It is for this reason that I turned my research toward the archival profession's traditional definitions of record and document, because as these arpilleras show, history and evidence can be found in more places than merely a written document. This paper will provide a social and historical description of arpilleras, consider and challenge current definitions of a record within the archival profession, and provide specific instances in which arpilleras have demonstrated their archival value.

Arpilleras: A Brief History

Arpilleras, a term that finds its origins in Chile during the 1950s and 1960s, transformed into a democratized and liberatory art form for Chilean women, and eventually women internationally, to document and share their experiences with violence and repression. They are defined as pieces of embroidered or appliqued artwork measuring between one fourth and one sixth of a traditional flour or potato sack. Arpilleras gain their name from the hessian or burlap

backing upon which they are sewn, which in Spanish is translated to “arpillera.” Arpilleras were conceived by women as a way for them to document their daily lives. As Chilean-born academic Marjorie Agosin describes, women have traditionally held the role of story tellers within societies, with mothers, grandmothers, sisters, and aunts recounting family memories and local history and traditions to their children in the forms of stories and oral traditions (Agosin 1987). Beginning in the 1970s, arpilleras began to be utilized as another medium through which women could tell their stories, including those of a different nature. They evolved into a medium through which arpilleristas, the women who make arpilleras, were able to record, in particular, the “harsh reality of life” that confronted many of them throughout the Pinochet regime (1973-1990) (Bacic 2013). On September 11, 1973, the dictator, Augusto Pinochet, came to power through a military coup. Pinochet’s goal was to establish a free market within Chile. In order to attain that goal, he sought to silence anyone who he considered “‘bad,’ ... the young or poor, students, intellectuals, artists, and writers were imprisoned, tortured, and murdered, -- labelled ‘disappeared’”(Agosin 1987, pg.vii). Arpilleras, using scraps of cloth, sometimes even from the clothing of the disappeared, were a way in which women who might have few other opportunities, could apply their traditionally domestic skills to document the atrocities they witnessed. The daily scenes that arpilleristas were stitching into their arpilleras increasingly reflected the violence of the dictatorship as Roberta Bacic describes, “the miniature figures, that protest or scream or dance or beg, moved from their fingers to the cloth and took with them their stories and pain” (Bacic 2013). The narratives depicted by the arpilleristas became a form of protest and resistance, thus adding a new political element to the textiles. They also served as a medium through which to express their dissent and emotions regarding the disappearances of family members and friends, or the torture that they, or their loved ones faced. As a result, Amanda Strauss has argued that the arpilleras “represent (and also document) the human rights movement in Chile” (Strauss 2015).

Even though arpilleras document many of the atrocities committed by the Pinochet regime and also express sentiments of protest, they were originally dismissed by Pinochet and his government as simple textiles created as a hobby by mere women. Since the regime did not recognize the power of the arpilleras or the stories that they recorded, it allowed them to continue to be created and disseminated, not only within Chile, but also internationally. Arpilleras were sold abroad by the Vicaria de la Solidaridad (a Catholic organization), to buyers who purchased them in order to lend financial support to, and express solidarity with, the women in Chile (Adams 2013). In addition to stories that the arpilleras tell on their face, many arpilleras contain hidden pockets on their reverse, in which the arpilleristas would conceal notes describing the arpillera or themselves. As the years went by, Pinochet’s regime began to realize the influence of the arpilleras, domestically as well as internationally, and they adopted a stricter policy, policing both their creation and dissemination.

Archives and their Records

One definition of the term document that applies to many professional archival settings is one that was put forward by Sir Hilary Jenkinson in his foundational text *Manual of Archives Administration*. “[Documents] themselves state no opinion, voice no conjecture; they are simply written memorials authenticated by the fact of their official preservation, of events which actually occurred and of which they themselves formed a part” (Jenkinson 1937). This definition holds archives to be neutral spaces that passively collect the written by-products of important organizations and individuals. However, the archival scholarship has begun to fundamentally shift its understanding of what archives are and how they are collected since Jenkinson wrote this definition, in 1922. There has been a movement since the 1990s to acknowledge that archives are not neutral spaces, but rather spaces where active choices are made about what to accession, how to describe materials, and the basis on which collections should be made available for public use (Bastian 2002; Caswell 2014; Cook and Schwartz 2002; Cook 2001; Hamilton 2002; Ketelaar

2001; McKemmish et al. 2011; Jimerson 2009).¹ Much of the literature questioning the neutrality of archives has centered around the concept of social justice, and the implications of an archival system that has operated under the guise of neutrality for centuries. Some have pushed back on the changing rhetoric in the literature, arguing that archives should not be spaces where social justice agendas are actively applied, however the call for social justice within the archives remains strong (Caswell 2013; Greene 2014; Jimerson 2013).

An immensely important issue concerning social justice in the archives is that of archival silences. Archival silences can be explained using Verne Harris' "sliver, of a sliver" metaphor. According to Harris, only a sliver of what actually occurs in the world is captured in a preservable form, and of that only another sliver is actually retained in the archives, leaving only a sliver of a sliver of the events that contribute to everyday life preserved in the archives (Harris 2002). These slivers often create silences, leaving communities to feel ignored, or, to borrow the term from Michelle Caswell, symbolically annihilated, a term that signifies either a lack of representation of a certain group, or stark misrepresentation of the group, leaving them essentially erased (Caswell 2014). Terry Cook argues that "if we can break the 'cancer' of silence... our professional identity will also be radically altered, to society's significant benefit" (Cook 2011). Therefore, it is important to constantly question the archives. We must consider a multitude of questions, including: Who created the records? Who decided to preserve the records within the archives? What was the context in which the records were created? Whose voices are missing from the conversations present within the archive? And, perhaps most importantly, what are the ethical duties of the archives and archivists? -

An integral aspect of the archive that needs to be reconsidered is the concept of what a record is. There have already been inroads into the expansion of the definition of a record from what Jenkinson describes as an official "written" document. Increasingly, oral histories have become a more accepted medium, with many scholars, particularly in Australia, championing the acknowledgement of their archival validity (McKemmish et al. 2011). Geoffrey Yeo and Verne Harris have both provided new conceptions of how an archival record can be defined that focus more on the content and preservability of the record, rather than asserting specific requirements regarding the medium in which it is produced (Yeo 2007; Harris 2012). Additionally, Victoria Lemieux posits that there is "no one true conceptualization of the record ... but many different conceptualizations ... arising from particular social contexts" (Lemieux 2001). I am of a mind to agree with Lemieux, as it is important to respect the record creation processes of all cultures and communities without valuing particular ones simply because they are similar to ours. As Eric Ketelaar acknowledges, what is considered to be archival in nature and worthy of protection within archives creates "tacit narratives of power and knowledge" (Ketelaar 2001). It is the role of the archivist to constantly question what "tacit narratives" they are actively participating in preserving through their own professional choices, and what their duty is to challenge these systems of power and knowledge production.

One particularly insidious system of power is that of gendered power systems that have contributed to biasing the archival record. Anne Gilliland and Michelle Caswell reference Anjali Arondekar's book *For the Record*, when they note that "it was almost always ... the male who had the literacy, the power, and the privilege to leave behind lasting traces" (Gilliland and Caswell 2016, pg. 68). It would be naïve to think that though women did not necessarily have the ability to leave "lasting traces" that would have been deemed archivally relevant that they did not leave any traces at all. In fact, in many situations, due to women's perceived naivety (as seen in the case of Chile), they were the only people able to protest and document what was occurring (Adams 2013). As Marjorie Agosin acknowledges, arpilleras served as "a way to document and denounce oppression when all other forms of documentation and denunciation [were] censored or

¹ I have included here just a few key texts that highlight archives as non-neutral spaces and suggestions for how the archivists can begin to refigure their archival approaches.

banned” (Agosin 1987). It would be remiss for archivists to make the same mistake as Pinochet and to simply write these textiles off as “women’s work” with little to no archival value. They serve as “textile photographs” of the atrocities that these women were forced to live through.²

Arpilleras in the Southern Cone

After my interactions with the arpilleras at the Tower Museum, and viewing them within the context of various exhibitions and the Conflict Archive on the Internet, I had already been convinced of the arpillera’s archival efficacy. After researching the ways in which they are utilized in South America and beyond, that conviction has only been solidified. To begin my discussion of arpilleras as legitimate archival objects, I want to highlight one arpillera in particular, entitled “Corte de Agua 2” (Taller de Mujeres 1980). Made around the year 1980, this arpillera “depicts the hardship of the people in a poor community. They have had their water cut off, forcing them to go some distance to collect buckets of water for domestic and personal needs” (Taller de Mujeres 1980). This arpillera, made by a group of arpilleras known as “Taller de Mujeres Zona Oriente” in Santiago, depicts daily life, as I discussed earlier, but it also makes direct reference to a specific act of oppression. By highlighting the way in which this community was mistreated, by having its water turn off, it condemns the regime for the hardships it creates. However, it also shows the strength of a community that is able to come together to respond to such a hardship. This direct display of resistance to the regime, while recognizing the immense strength of the community, is emblematic of the types of messages that Chilean arpilleras made during the Pinochet regime recount.

An Argentinian artist, Ana Zlatkes, has used the art form to express her experiences with the conflict in Argentina. Zlatkes, a microbiologist by profession, has a long history with conflict. Her family fled the Nazis in 1938, traveling from Austria to Argentina. Zlatkes, born in Buenos Aires, lived in Argentina during the time of the so called Dirty War, which lasted from 1974–1983. Though arpilleras were not her first textile art-form, she adopted the medium after interacting with Roberta Bacic in 2009, and has contributed arpilleras that she made to multiple exhibitions dealing with genocide and the conflict in Argentina. In addition, a number of her pieces are part of the Conflict Textiles collection that Bacic curates. Zlatkes’ arpilleras span issues of violence and conflict, as well as aspects of present-day life, such as women’s struggles in juggling their work and domestic responsibilities. As Zlatkes beautifully puts, “with a needle, string, and fabric, I draw and paint silences, silhouettes, shadows that in their sadness or happiness, tell current stories or dreams” (Zlatkes 2017, pg. 254). Another quote by Zlatkes regarding conflict and genocide captures how these textiles have been able to promote such solidarity and to unify so many seemingly disparate women globally. In her discussion of conflict, Zlatkes says “Cambian de nombre, de lugar geografico, pero siguen siendo una realidad.” Loosely translated, this means “They change name, location, but they remain a reality” (Zlatkes 2017, pg. 255).

Another country within the southern cone in which women have turned to arpilleras is Peru. The most evocative example is the creation of the Ayer y Hoy arpillera that was displayed in front of the Truth and Reconciliation Commission in Peru. During the Peruvian Truth Commission, women from Ayacucho gave their testimony using an arpillera entitled “Yesterday and Today” (Bacic 2013). The women created this arpillera because, though they felt compelled to give their testimony, they were intimidated by the prospect of providing it in such a formal venue and in Spanish, a language that was not their native tongue (Bacic 2013). Creating an arpillera as their testimony to the court shows the power of arpilleras, not only as evidence, but also as forms of expression, which transcend language.

² The term “textile photograph” comes from conversations that I have had with Roberta Bacic, the curator of the *Conflict Textiles* collection that is comprised of a large number of arpilleras and other textiles documenting women’s encounters with conflict.

In Brazil, arpilleras have been used specifically by women in el Movimiento de Afectadas/os por Represas, which uses the acronym MAB and can be translated in English to the Movement of Those Affected by the Dams. The group intentionally chose to include arpilleras as part of their actions, with the women involved in the movement responding extremely positively to the art-form. Ester Vital, a national coordinator for the MAB, has analyzed how arpilleras contribute to the empowerment of women who are affected by the Dams producing social change/transformation in relation to the power asymmetries present in their situations and by contributing to the overcoming of violence and the search for justice. In fact, Vital goes as far as to argue that the arpilleras offer a new language with which women affected by environmental challenges to their human rights can create and re-appropriate their own identities, relationships, experiences, and histories (Vital 2017). In this instance, arpilleras retain their testimonial aspects, similar to those created in Chile. Their use in Brazil has been dedicated solely for political action to unify this community and fight against those who threaten their human rights.

Due to the myriad ways in which women in different communities, spanning multiple countries, have utilized arpilleras it would be remiss to not consider them archival in nature. The roles that they have played and continue to play in the dissemination of information, the construction of collective memory, serving as testimony, and providing a medium through which women are able to autonomously express their feelings and experiences all qualify them as archival records. It is necessary to expand our narrow definitions of archival record in order to include a diverse and comprehensive array of archival material for future users to access for evidence.

Conclusion

To begin to wrap up this brief history of arpilleras and their efficacy as archival records, I will leave you with a quote from Primo Levi that Ana Zlatkes has used in her writings, “when words are not sufficient to express everything you have lived it’s necessary to resort to other languages” (Zlatkes 2017, pg. 255). As the stories of the women who have utilized arpilleras in Chile and a whole host of other countries highlight, these arpilleras serve as another language through which women are able to grapple with concepts such as violence and conflict, memory, and even identity. Though arpilleras rarely make use of the written word, they serve as testimony and recount the narratives of women and communities but often are deliberately excluded from the history books. Textiles provide a democratized space, one that is available to those who are just learning to thread a needle as well as to accomplished embroiderers; to those who read and write exceptionally well and those who are barely literate; and to those who live in relative safety and comfort or those who fight for their life on a daily basis.

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Graduate Paper

Post-Conflict Transition Of Cultural Identity Through Participatory Design

Antonia Jolic

Monash Art Design & Architecture, Monash University, Australia

Abstract: Cultural heritage plays an important part in the identity of many countries. The destruction of tangible and intangible cultural heritage during times of armed conflict weighs heavily on personal and national identity. This paper wishes to explore two countries, Croatia and Kuwait, both of which have recently celebrated and commemorated 25 years of post-conflict transition. It will focus on the differences and similarities between the two and how each has dealt with rebuilding national and cultural identity post-conflict. The advancement of technology, especially open source access to new media has encouraged more individual and community initiated and driven projects. It has enabled a more inclusive approach of community to contribute to culture, rather than reliance on ‘approved’ state institutions. The article’s aim is to demonstrate how participatory design can facilitate post-war generations of young leaders to take future action in the preservation of memory, as well as build upon and preserve existing cultural heritage in their respective communities. It would also like to explore ways of how cultural and educational institutions can play a bigger role in facilitating and mediating the participatory and co-creative processes.

Keywords: Post-conflict, Cultural heritage, Participatory design, Community

Introduction

The 20th century has witnessed a number of revolutionary waves that have brought about dissolution of world political blocs, and with it, beginnings of a new world order.

With the dissolution of the Communist Soviet Union in 1989, in particular the inability of communism as a political system to sustain itself, a number of countries around the world sought to declare independence, looking to adopting democracy as a way into the future. The revolutionary wave brought with it both violent and non-violent demonstrations, protests and, in most cases, civil war.

Ethnic tensions and an economic crisis brought about the disintegration of Yugoslavia, which resulted in Slovenia and Croatia declaring independence, subsequently starting a civil war.

¹ Due to economic rivalry Iraq invaded and annexed Kuwait in 1990, which resulted in a seven month long occupation. Iraq’s refusal to withdraw from Kuwait by a deadline mandated by the

¹ The Break up of Yugoslavia, Office of the historian, Bureau of Public Affairs, US Department of State, <https://history.state.gov/milestones/1989-1992/breakup-yugoslavia>, [Accessed 20 July. 2017]

United Nations led to a military intervention by a UN authorized coalition of forces, led by the United States.²

In times of war and conflict, much attention is placed on the destruction and devastation of infrastructure and on the human cost. Most often than not cultural heritage and its preservation are neglected. The deliberate destruction of cultural expressions, such as cultural assets and cultural heritage, has shown to be a tactic of war – a strategy of cultural cleansing, whereby the identity is erased. In light of the ferocity of the recent conflicts and the destruction of world cultural heritage, the UN Security Council has adopted resolution 2347 for the protection of heritage.³

Post-conflict transformation of societies primarily involves the political and economic aspects of reconstruction, however cultural heritage can also be used in the re-building process. Most government institutions struggle to recover cultural heritage. Much of this work has been done in the establishment of self-governing bodies, such as various NGOs etc. as overseers of post-conflict transformation. In the case of former Yugoslavia, a number of these were established with the intention of creating ‘peace-building models’, often ignoring the diversity of the local population of the countries they are working within.⁴

The objective of this paper is to initiate a discussion around developing a participatory design framework, which can organise ‘cultural stakeholders’ – government, community and individuals – to initiate and contribute to culture driven projects in a post-conflict transition of cultural identity through new media. The purpose of this PD framework is to be applied to two practice-led research projects around the theme of memory (*In Memoriam Project*).

Case studies

To shed light on the challenges facing post-conflict transition of cultural identity, a comparative perspective will analyse two international case studies. The Republic of Croatia (Europe) and State of Kuwait (Middle East) have recently celebrated 25 years of post-conflict transition.

Croatia

Yugoslavia initially came into existence after the fall of the Ottoman and Austro-Hungarian empires, soon after the end of World War I. Renamed and reorganized several times between the two world wars, it became the Socialist Federal Republic of Yugoslavia (SFRY), consisting of six socialist republics: Slovenia, Croatia, Bosnia and Herzegovina, Macedonia, Montenegro and

² [United Nations Security Council Resolution 660 \(Condemning the Invasion of Kuwait by Iraq\)](#), S.C. res. 660, 45 U.N. SCOR at 19, U.N. Doc. S/RES/660 (1990) [Archived](#) 20 May 2016 at the [Wayback Machine](#).. umn.edu. [Accessed 15 July 2017]

³ UN Security Council adopts historic resolution for the protection of heritage. <http://en.unesco.org/news/security-council-adopts-historic-resolution-protection-heritage>. [Accessed 15 July 2017]

⁴ Kostadinova, T. (2013). “Aid for the Reconstruction of Cultural Heritage in Southeast Europe: A peace-building model?” 02/2013, The Jean Monnet Papers on Political Economy, The University of Peloponnese

Serbia, which contained two socialist autonomous provinces (Kosovo and Vojvodina).⁵ Ethnic tensions and a constitutional crisis brought about the disintegration of Yugoslavia, which resulted in Slovenia and Croatia loosening ties with the Federation and subsequently declaring independence. Other republics followed suit.⁶

The quest for Croatia's independence led to Serbian minorities within Croatia rebelling and trying to succeed from the Croat republic. Conflict ensued after the Federal Executive Council (SFRY) ordered the Yugoslav People's Army to take control of the situation. Disguised as the 'people's army' Serbs, under the call of President Slobodan Milosevic, attempted to carve out an ethnically pure republic, trying to amalgamate occupied parts of Croatia and Bosnia & Herzegovina into a whole.⁷ The Yugoslav Wars took place between 1990~1999/2001, with Serbian uprisings in Croatia and Bosnia & Herzegovina dominating the conflict.⁸

International condemnation and concern for the deliberate destruction of cultural heritage in Croatia was very visible at the start of the conflict. Croatia boasts 10-registered world heritage sites, and 15 sites placed on a tentative list with UNESCO.⁹ There are also a number of registered intangible cultural heritages.¹⁰ The deliberate destruction of cultural expressions, such as cultural assets and cultural heritage, was shown to be a tactic of war during the conflict. The strategy of ethnic cleansing, brought with it cultural cleansing, and therefore the erosion of national identity in some parts of the country.¹¹

Cultural heritage has played an important part in reconstructing the national and cultural identity of Croatia. It has become the source of local economic development, which has had an enormous impact on employment, urban regeneration and tourism. By promoting its cultural heritage, Croatia has improved its self-image and confidence, thus re-enforcing its social cohesion towards a prosperous society.¹²

⁵ Constitution of The Federative People's Republic of Yugoslavia (1946)
http://www.worldstatesmen.org/Yugoslavia_1946.txt, [Accessed 1 August 2017]

⁶ Huntington, Samuel P. (1996). "The clash of civilizations and the remaking of world order". Simon & Schuster. p. 260. ISBN 0-684-84441-9.

⁷ Sandholtz, W. (2007). "Prohibiting Plunder: How Norms Change" Oxford University Press

⁸ "Roads Sealed as Yugoslav Unrest Mounts". The New York Times. 19 August 1990. [Accessed 1 August 2017]

⁹ "Croatia". unesco.org. UNESCO World Heritage Centre. [Accessed 1 August 2017]

¹⁰ "Convention for the Safeguarding of the Intangible Cultural Heritage 2003". UNESCO. [Retrieved 1 August 2017]. In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.

¹¹ Ukraincik, V. (2002). "War damage to cultural monuments in Croatia." Heritage at Risk 2001/2002, ICOMOS Croatia

¹² Winter, T, (2013). "Cultures of interpretation, in heritage and tourism: place, encounter, engagement." Routledge Taylor & Francis, Abingdon, England, pp.172-186.

The international commitment to the preservation of Croatia's cultural heritage emerged in the mid 1990s with UNESCO adopting three patterns of action: prevention, integration and reconstruction. As a measure of prevention, the UNESCO's "World Heritage List in Danger", was an initiative which constituted in creating awareness and preventing destruction of significant historical and religious monuments during times of conflict. The integration of international policies into local capacities sought to facilitate institutional reforms and create legal frameworks within local institutions. Reconstruction saw tangible rehabilitation of key cultural, historical and religious sites.¹³

The destruction of cultural heritage in the Former Republic of Yugoslavia set a legal precedent for an international judiciary to recognize cultural heritage destruction as a war crime.¹⁴

In 2013 Croatia became an active member of the European Union, and with it came more opportunity in developing projects and seeking funding for preservation of tangible and intangible cultural heritage. The Council of Europe and the European Union appeared to be most pro-active in this regard, allocation EUR 10-15 million during the period 2008-2010 and further committing to continue support for the rehabilitation of cultural heritage.

The international funding and practical assistance came in the form of reconstruction of cultural heritage as a peace-building model.¹⁵ The main objective of this approach seemed to revolve around reconstructing past reference frameworks, restoring the social and cultural environment, as well as the social cohesion that prevailed before the conflict in order to re-establish and maintain living and development potential.¹⁶

Kuwait

Iraq and Kuwait share a rich and complex history. The historical claim that Kuwait is part of Iraq was revived with the presidency of Saddam Hussein.¹⁷ This claim, as well as the economic situation prompted the invasion of Kuwait on 2 August 1990, by Iraq. It was a 2-day operation, which resulted in the seven-month-long occupation of Kuwait. This invasion and Iraq's subsequent refusal to withdraw from Kuwait by a deadline mandated by the United Nations led to military intervention by a United Nations-authorized coalition of forces led by the United States.

¹³ Kostadinova, T. (2013). "Aid for the Reconstruction of Cultural Heritage in Southeast Europe: A peace-building model?" 02/2013, The Jean Monnet Papers on Political Economy, The University of Peloponnese

¹⁴ UN International Criminal Tribunal for the former Yugoslavia, <http://www.icty.org/en>

¹⁵ Kostadinova, T. (2013). "Aid for the Reconstruction of Cultural Heritage in Southeast Europe: A peace-building model?" 02/2013, The Jean Monnet Papers on Political Economy, The University of Peloponnese

¹⁶ Council of Europe, (2011). "The role of culture and cultural heritage in conflict prevention, transformation, resolution and post-conflict action: the Council of Europe approach." Document prepared by the Secretariat of the Directorate of Culture and Cultural and Natural Heritage – Directorate General of Education, Culture and Heritage, Youth and Sport

¹⁷ Montgomery, B. (2015). "The Rape of Kuwait's National Memory." *International Journal of Cultural Property*, 22(1), 61-84. doi:10.1017/S0940739115000053

¹⁸ These events came to be known as the first Gulf War and resulted in the expulsion of Iraqi forces from Kuwait.

During the seven months of occupation of Kuwait, many important cultural hubs, such as Kuwait National Museum, National Archives and Kuwait University were pillaged and looted. Many cultural artifacts were removed, government archives stolen and laboratory equipment removed.¹⁹ Extensive damage was done to other historical buildings and monuments, such as Dasman Palace, Seif Palace and the Old City Wall.

The environmental damage caused during and aftermath of the conflict has led to long-term destruction of the ecosystems and natural resources. Six hundred oil wells were set alight by Iraqi forces during their withdrawal on 6th of November 1991. On the bequest of Kuwait, the UN General Assembly declared this date of each year as the International *Day* for Preventing the Exploitation of the *Environment* in War and Armed Conflict (A/RES/56/4).²⁰ Basic infrastructure and civil society organizations, as well as government, were completely obliterated without much response from the international community.

Gross human rights abuses against Kuwaiti citizens and other residents of Kuwait commenced in the immediate aftermath of the August 2 invasion. Hundreds were killed or wounded, and thousands detained, in the takeover. Hundreds of thousands of others were forced to flee the country.²¹ Following the annexation of Kuwait, Iraq started redrawing maps of the region, enforcing new rules and regulations to citizenship and national identity.²²

After the leadership of Kuwait returned to its homeland after liberation, it set and executed an integrated plan for reconstruction of the State of Kuwait. According to government sources, the reconstruction plan was successfully executed with a total cost of about US\$ 70 billion. The main focus was on reviving the basic infrastructure that was damaged, without much attention given to the irreversible damage that was done to Kuwaiti heritage. It took Iraq over a decade to begin the process of repatriation of stolen cultural heritage. Still several thousand items are missing which can never be recovered.²³

¹⁸ United Nations Security Council Resolution 687/1990

<http://www.un.org/en/peacekeeping/missions/past/unikom/background.html>

[Accessed 3 August 2017]

¹⁹ Drogin, B., "In 7 Months, Iraqis Stole 'the Very Soul' of Kuwait: Culture: Museums were looted, zoo animals were killed. And what wasn't taken was destroyed," Los Angeles Times, 11 March 1991

http://articles.latimes.com/1991-03-11/news/mn-145_1_kuwait-national-museum.

[Accessed 3 August 2017]

²⁰ International Day for Preventing the Exploitation of the Environment in War and Armed Conflict, available at: <http://www.un.org/en/events/environmentconflictday/>

[Accessed 3 August 2017]

²¹ Human Rights Watch, *Human Rights Watch World Report 1990 - Iraq and occupied Kuwait*, 1 January 1991, available at: <http://www.refworld.org/docid/467fca3cc.html>

[Accessed 3 August 2017]

²² Al-Yahya, M. A. (1993). "Kuwait: Fall and Rebirth", Kegan Paul International, New York City

²³ Chulov, M. (2010). Kuwait's Lost Treasures: How Stolen Riches Remain Central to Rift with Iraq. The Guardian, 21.

Key findings

Intentional destruction of cultural identity and heritage has been seen in both case studies. In the case of Kuwait, it was an invasion of one sovereign state on another, a concise systematic attack on a specific contained geographic area and one national identity. Kuwait had built a unique cultural identity from the larger Arab identity in the region since the declaration of their independent statehood 1961 and the enormous scale of cultural destruction was devastating to the Kuwaiti identity. In the case of Croatia, it was a result of a multitude of forces, most prominent being ethnic and religious tensions, that had an impact on the destruction of cultural heritage.

Targeting cultural sites with no military value was prevalent in both countries. The damage was purposefully intended to hurt national and cultural identity.

The destruction of cultural heritage in the Croatia, Bosnia & Herzegovina and Kosovo set a legal precedent for an international judiciary to recognize cultural heritage destruction as a war crime.²⁴ However, in the case of Kuwait international bodies ignored it.²⁵ There have been no prosecutions regarding the crimes committed in Kuwait and the perpetrators have not been brought to justice.²⁶

The European Union has taken the initiative and offered financial help and guidance with regards to reconstruction of cultural heritage in Croatia. While there have been numerous instances of international NGOs aiding in the recovery of Croatian cultural heritage, there is no evidence of any for Kuwait. The Kuwaiti government has solely been responsible for the reconstruction of its cultural heritage, with the restitution of stolen Kuwaiti cultural property ongoing.

Participatory design: developing a framework for exploration of cultural identity projects

In post-conflict transition of cultural identity, the restoration and preservation of tangible and intangible cultural heritage can be seen as a factor for future national development. What was once seen as the primary care and responsibility of government institutions now is based on an inclusive approach of community.

Participatory Design (PD), by its very purpose and nature, can create a platform for joint management, a sense of constructive involvement and a shared responsibility in the preservation of cultural identity. The pragmatic argument of using PD is that direct involvement of people that are using the 'product' can lead to the creation of better 'products'.²⁷ PD initiatives vary

<https://www.theguardian.com/world/2010/jun/21/kuwait-lost-treasures-stolen-riches-rift-iraq>.
[Accessed 3 August 2017]

²⁵ Neihardt, B. (2017). "The Intentional Destruction of Cultural Heritage as a Tool for Ethnocide: The Case of Kuwait", Georgetown University

²⁶ Neihardt, B. (2017). "The Intentional Destruction of Cultural Heritage as a Tool for Ethnocide: The Case of Kuwait", Georgetown University

²⁷ Kensing, F. & Blomberg, J. (1998). "Participatory Design: Issues and Concerns." Computer-Supported Cooperative Work, 7: 167–185.

significantly on many parameters, such as duration and nature of participation, the scope and aims and whether the outcomes of the project are to be maintained after the project ends. Initiatives may be both material and immaterial and may evolve over time.²⁸

Along with the development of technology, especially the World Wide Web, new avenues of collaboration have been offered and with these the wider dissemination of information. The development of new media platforms – such as social media, blogs, wikis, chat rooms etc. enabled more collaboration and co-creation. Open source was applied to a variety of ‘products’ such as software, in the form of browser software (Mozilla and Firefox); content management systems (Moodle) and later open content (Wikipedia).²⁹

Diverse groups and organizations are now opening up new opportunities of alliances and exchanges, as well as collaborative and co-creation through the Internet.³⁰ Web-led technologies have seen the resurgence of debate about social dimensions of design.³¹ There has been a considerate shift towards consumers of culture, who have now become co-creators. Design now has a pivotal role in directing these, as it facilitates interdisciplinary ways of working. (Fuad-Luke, 2016)

Post-conflict generations, in both Croatia and Kuwait, rely heavily on the use of the Internet and social media platforms for professional and social engagement. Eighty percent of the Kuwaiti population is actively engaged with Internet usage, with 72% of individuals using some form of social media. In Croatia 50% of the population is actively engaged in online use with the same percentage of individuals using some form of social media.^{32 33} This situation provides fertile grounds for engagement through online platforms through Participatory Design.

PD and the role of educational institutions

Both in Croatia and Kuwait, educational institutions can play a pivotal role in the shaping of cultural identity post-conflict. The neutrality of educational institutions is an important consideration with participatory design. By establishing an on-going PD platform for exchange between cultural policy makers at governmental level and civil society actors and practitioners, educational institutions are in a unique position to establish a dialogue between various

²⁸ Iversen, O.S & Dindler, C. (2014). “Sustaining participatory design initiatives.” *CoDesign: International Journal of CoCreation in Design and the Arts*, DOI:10.1080/15710882.2014.963124

²⁹ Wikipedia: Open source and open content definition.
https://en.wikipedia.org/wiki/The_Open_Source_Definition &
https://en.wikipedia.org/wiki/Open_content (Accessed 6 August 2017)

³⁰ Leadbeater, C. (2008). “We think: Mass Innovation, Not Mass Production.” Profile Books, London

³¹ Margolin, V. and Margolin, S. (2002). “A ‘social model’ of design: issues of practice and research.” *Design Issues*, vol. 18, no. 4, pp 24–30

³² <https://www.statista.com/statistics/384406/social-network-penetration-in-croatia/>
 (Accessed 6 August 2017)

³³ <http://www.internetworldstats.com/me/kw.htm>
 (Accessed 6 August 2017)

stakeholders. As initiators and facilitators of projects, particularly in the sphere of intangible cultural heritage, they are in a unique position to drive sustainability of PD in terms of creating enduring, self-sustaining collaborations allowing communities to express the future of their cultural and social vision.³⁴

An important aspect of participatory design is its ability to perform as a form of ‘critical design’ whereby ‘designs’ are meant to provoke reflection and debate amongst users and viewers.³⁵ This approach can be seen in a broader perspective of art and design. Designer, acting as ‘reflective practitioner’ in the participation design process, initiates a project, the production of an event or happening, art installation or artefact, which acts as a catalyst to raise questions, question assumptions and generate debate. The role of design in society becomes one of engagement in more searching questions.³⁶ Designers are moving away from sole authorship of objects to facilitators of change for large groups of people.³⁷ With the establishment of research labs within educational institutions, design education, in particular plays an active role in engaging with community. Design labs, by their very nature, seek to facilitate and engage a diverse audience, developing co-design processes and design thinking tools that can drive the establishing participatory frameworks.

A starting point for developing the PD framework will be 5-stage model proposed by the Hasso-Plattner Institute of Design at Stanford (d.school). The process of this design thinking methodology – empathise, define, ideate, prototype and test – is extremely useful in tackling complex problems that lack definition or are unknown. A series of workshops would be run with ‘the client’ (number of stakeholders) to work through each of the five modes using a range of design-thinking exercises for each one. The first stage involves gaining an understanding of the problem that needs a solution by engaging, observing and empathising with relevant stakeholders. The second stage helps define the problem by taking acquired information from the first stage. Once the problem/question is established, during the third stage ideas are generated and solutions start taking shape to solve the problem. The prototype stage is experimental in nature and offers a platform to develop possible solutions generated in the first three stages. The last stage – testing – seeks to test the best and most complete solutions from the prototype phase. Although the process seems linear, design-thinking itself is not, and each stage should be considered as different modes that contribute to a project.³⁸

During each stage comprehensive qualitative data would be gathered, interpreted and communicated in order to incorporate into a final design brief, which would be the start of the design process of the project design.

³⁴ Bjogvinsson, Erling, et al. (2012). “Design Things and Design Thinking: Contemporary Participatory Design Challenges.” *Design Issues* 28 (3), 101-116.

³⁵ Bannon, L.J. & Ehn, P. (2012). *Design from: Routledge International Handbook of Participatory Design*, Routledge.
[Accessed on: 07 Aug 201]

³⁶ Bannon, L.J. & Ehn, P. (2012). *Design from: Routledge International Handbook of Participatory Design*, Routledge.
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³⁷ Thakara, J. (2005). *In the Bubble: Designing in a Complex World*. Cambridge, MA. MIT Press.

³⁸ <https://www.interaction-design.org/literature/article/5-stages-in-the-design-thinking-process>

Conclusion

In Memoriam Project

The CIRN 2017 conference paper is the first step towards conceptualizing a design thinking initiative that would aid in the development of a PD framework(s) for exploration of cultural identity/heritage.

In Memoriam Project is a cross-cultural, multi-dimensional design/arts project that will be at the centre of my PhD practice. It will act as a platform for practice-led design research that will further research enquiry into my PhD exegesis.

The project has two major stages, the first taking place in Kuwait and the second in Croatia. Through a series of co-design workshops, a PD framework will be established for each stage of the project. The overall objective of the *In Memoriam Project* is aimed at creating a series of artworks; installations; events; multimedia works; exhibitions etc. with the intention of expanding into other ongoing dialogues such as seminars, talks and workshops for each of the countries/clients.

The first stage of the project is placed in Kuwait – *In Memoriam/Thekra Project*. The starting point and the main idea behind this first stage of the project, is using the memory of perished Kuwaitis during the Iraqi invasion to create an archive as an art piece. The project will be bridging the worlds of art, design, society, as well as memory and loss in the context of cultural identity and cultural heritage.

During the seven-month long occupation in 1990/91 of Kuwait gross human rights abuses against its citizens and other residents of Kuwait took place. Hundreds were killed or wounded, and thousands detained, in the invasion. Middle East Watch estimates that at least 600 were killed in the first three months following the invasion. Most of the Kuwaitis who were arrested, tortured, and executed during the occupation were civilians. In that same time, more than 5,000 were arrested. Arbitrary arrest and detention continued and so did the practice of holding detainees incommunicado for long periods of time as well as the practice of illegally transferring them to Iraq. The Iraqi government gave no account of those it held, despite requests to do so by Middle East Watch and other organizations. Hundreds of thousands of others were forced to flee the country. It is estimated that the Iraqi invasion turned some 400,000 Kuwaiti citizens into refugees, and displaced hundreds of thousands of foreigners who had been living and working in Kuwait.³⁹

Several key stakeholders will be invited to participate in *In Memoriam/Thekra Project*. These will be distinguished in two groups. The Client – which will incorporate three major stakeholders: The Kuwait Martyr Bureau (office), Memorial Museum and LOYAC. The Users – GUST alumni and current students.

The Kuwait Martyr's Bureau is responsible for recognizing the human sacrifice made by maintaining the memory of the ones that perished and providing financial, educational, health and residential services to their families. The Martyr's Bureau has been very active in proposing and implementing several projects. The aim of these projects is to enhance the value of giving in life and its importance in the prosperity of the society.⁴⁰ One of these projects is the establishment of

³⁹ Human Rights Watch, *Human Rights Watch World Report 1990 - Iraq and occupied Kuwait*, 1 January 1991, available at: <http://www.refworld.org/docid/467fca3cc.html> [Accessed 3 August 2017]

⁴⁰ www.da.gov.kw/eng/martyrsbureau/martyrs-bureau.php [Accessed 9 August 2017]

Al Shaheed Park, an urban park setting which houses the Memorial Museum, which was established in 2016 to commemorate this period in Kuwaiti history.⁴¹ Al Shaheed Park's greater purpose is to operate a cultural platform encouraging local, regional and international exchange of arts. LOYAC has been appointed to operate the park, organising and providing a calendar of events throughout the year. It is a non-profit organisation in the Middle East region, with branches in Kuwait, Jordan, Lebanon and Yemen, which deals with the overall development of youth.⁴²

In Memoriam/Thekra Project will be pursued within an academic environment at my current university, Gulf University for Science & Technology, Kuwait. This provides me the network and dissemination platforms needed for the development of the work. The extended nature of this interdisciplinary project brings together members of Kuwaiti civil society organizations, cultural institutions and GUST alumni ('the users'). This project is dedicated to my former and current students, of which many were born outside their country due to conflict. The intention of *In Memoriam/Thekra Project* is assisting the post-conflict generation of younger Kuwaitis to reflect on their past history and preserve memory.

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⁴¹ <http://alshaheedpark.com/>
[Accessed 26 October 2017]

⁴² <https://www.loyac.org/about.aspx>
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Refereed paper

Archives, Identities And Social Justice: Plataforma Neighbourhood Archives Project

Mylène Tanferri Machado ^{1,2} and Jorge Luiz Reis dos Santos³

¹ Université de Lausanne, Switzerland ² Univesidade Federal da Bahia, Brazil ³Plataforma Archives Project

Abstract: Are “social justice” archival projects creating lasting social changes by the very way they handle project organization? If so, how? Bringing sociological considerations to assess these questions, we will use a recently launched project taking place in the city of Salvador de Bahia, Brazil as an opportunity to collect data to understand how practical dimensions and organizational issues could participate in or eventually impede the process "to challenge and change [the] structures of exclusion, marginalization and domination" (Duff *et al.*, 2013), core objectives of social justice archival projects. Presenting our social justice archive project, intended to create a fruitful encounter between a community neighbourhood and the official archives recorded and kept about it, and the current issues we are facing, we will draw on a theoretical framework borrowed from sociology and democracy philosophy to develop specific points of attention. Our proposition is that social justice archival projects are able to create lasting social changes by the very way they handle project organization and not only by the “products” which they develop. Ethnographic methods, based on an participant-observation framework, will be used to observe how these changes could eventually take place.

Keywords: social justice archives; archival projects organization; power issues

Introduction

Are “social justice” archival projects creating lasting social changes by the very way they handle project organization? If so, how? Bringing sociological considerations to assess these questions, we will use a recently launched project called Plataforma Neighbourhood: Archives and Identities taking place in the city of Salvador de Bahia, Brazil, to discuss and assess these questions. Working with archival material, the project is intended to create a fruitful encounter between a community neighbourhood and the official archives recorded and kept about it. To explore the social justice dimensions of archives, this project will also be the opportunity to collect data in the aim of understanding how the practical dimensions and organization of the project could participate in or eventually impede the process "to challenge and change [the] structures of exclusion, marginalization and domination" (Duff *et al.*, 2013).

The research I wish to undertake as a post-doctoral researcher and in which I intend to progressively develop an inclusive framework by regularly discussing and sharing my work with other participants, will explore the “social justice impact of archives” (Duff *et al.*, 2013) using the heuristic potential of ethnographic methods. My propositional hypothesis is that “social justice” archival projects are able to create lasting social changes by the very way they handle project organization and not only by the “products” which they develop. Presenting our social justice archive project current issues, and after having developed a first theoretical framework to draw specific questions, I will discuss propositional ethnographic observations that would be suited to explore this hypothesis.

Social changes as outcomes of organizational work

The potential for social justice archival projects to promote social changes by the way they handle project organization is more visible if our primary assumptions are drawn from a Science, Technology and Society (STS) point of view. Following Latour's propositions for example (Latour, 2005), we understand that the "social" is not a predetermined thing that organize and coordinate our actions. Latour offers another start: the "social" is the outcome of our performances, daily actions and considerations, and is actually a result put together by various actors. "Society" as such, needs to be continually held stable, its various and interrelated parts are to be maintained together. Being an outcome, the shape of the social is what we do, to and with it. In this position, we are to observe how our actions actually shape an outcome which could maybe at the end be called a society.

Hence the potential, from this perspective, of our actions, alliances and decisions within our "social justice archives projects". Undertaking these projects, their outcomes are not the only result we get. Alongside of the process, our positions and the way we set and develop interactions, decisional powers, shared understandings, etc, are of crucial importance as they develop yet another way of doing things, of relating, of being and working together. These are not trivial matters. On the contrary, they are the very heart of our projects if we keep social justice as a desired outcome that could very well be redefined by our actions. Being able to offer alternative organizational structures departing from existing elements we are somehow forced to work with, and to recognize them as "shaping forces", as I will develop below, becomes a crucial issue.

To start the discussion around these matters, I will first situate my proposition within the social justice archives literature, then give information about the project itself and finally present the ethnographic research design I intend to carry out during its realization in order to assess specific issues.

Archival studies and participatory approaches

The aim of this section is not to draw a complete synthesis of archival studies literature on social justice archives and participatory approaches but to link specific propositions to our own proposition. Within archival studies literature, the notion of a social justice impact of archives began to be explored in the 2000s (Duff *et al.*, 2013). It was developed to understand how archives, as material to be used in historic work in particular, and to understand power imbalances in general, can be reworked and reused to fit specific objectives such as counterbalancing social injustices.

"Community archives", as explored for example in a keynote address presented at the 2013 CIRN conference (Flinn and Gilliland, 2013), can be considered as a particular take on the notion of the social justice impact of archives as they are in fact developed in regard – and most of the time to counterbalance or complement – official archives. As Flinn and Sexton defines it: "community-based knowledge-production, including history-making, is socially-constituted, invariably contestatory and a valuable process and resource which aims to transform not only the lives and understanding of those who engage in the process but also may contribute to the transformation of the political, social, economic and cultural realities in which they find themselves" (Flinn and Sexton, 2013, p. 3).

As a particular strand within archival studies, the notion of participatory archives is close to our assumption about the potential of social justice archive projects as it is focused on the articulations archival work (maintaining, describing, access providing, custody) and academic work (knowledge and expertise sharing) could adopt in order to devise a new repartition of rights and expertise between archival and/or academic team and a public. As Flinn and Sexton pointed,

the vagueness of the term leads to observe that projects labeled as “participatory” in fact realize different distributions in collective work organization and knowledge sharing. The authors devise three main considerations about participation where the first one is based on a “renegotiation of roles”, the second on the potential reworking of archival material in its meanings and uses, and the third is more focused on a previous social injustice to be rebalanced by a participatory project (Flinn and Sexton, 2013, p. 2). These three considerations are enmeshed for example in Michelle Caswell proposition about “survivor-centered approach to records” (Caswell, 2014), where she lays out propositions to use community archives practices as center points to rebalance the rights repartitions and decision-making processes in official archives repository which custody potential Human Right Archives. In this proposition, roles are to be renegotiated, meaning and uses reworked and injustice could be rebalanced.

Considering these works, two main lines can be drawn: a first line focusing on the potential reworking of official archives to meet social justice objectives by developing participatory initiatives, and a second line, based on community archives projects as another way to rebalance official archives powers by presenting alternative documentation to the official records. In both cases, it seems that the principal idea sustaining these social justice efforts is focused on places and statuses, showing that they are particularly aligned around repartition and decision-making issues that are also central to the processes of society-making. Our project will focus on the practical undertakings of the first line, working with official archives with the hope that the project would lead to a community archive initiative. Involved in the project is also the objective to assess how our organization is actually contributing to change, challenge or difficult new repartitions. By focusing on “participation” as a result of practical realizations, we distance ourselves from the question of “how participation is conceptualized by archive professionals and researchers” (Huvila, 2015, p. 359) for two reasons. First, participation being something to be “done”, an action, focusing on “conceptualizations” could be misleading as people frequently do different things from what they say and use discourses for specific purposes that are rarely merely descriptive. Second, focusing on archive professional and researchers could restrict our ability to understand what participation is by excluding other roles in the “participation” setting.

Plataforma project description

The setting that will be used to observe these practical undertakings is a project devised with Brazilian colleagues. This project has been at the center of our discussions for already two years and sustained our interactions and friendship when I came back to Switzerland after 3 years living in Brazil. It began to take a more precise shape recently as we won a seed money grant based on our idea to use our training in archival studies as a space that could foster our personal engagements.

The project will take place in the Bairro de Plataforma, an historical working class neighborhood in the periphery of Salvador de Bahia, the first capital of Brazil from 1549 to 1763 and current capital of the state of Bahia. The neighborhood presents architectural traces of a material past richer than its present situation. Considered a “favela” (slum), Plataforma neighborhood and community (translated from the very use of the word by the inhabitants to describe themselves as a “comunidade”), are not included in the official history of the city and hardly recognized as a part of its heritage. Working with archival material, our project intend to create a fruitful encounter between this community and the official archives recorded and kept about it. To work with this official documentation, we will bring together young people from the Cultural association of Plataforma and archival students from the archival program at the Federal University.

Social and economic exclusion - Power imbalances, beforehand

Considered a favela (slum), Plataforma's history doesn't appear as something worth being known by its population or included in the heritage narrative of the metropolis. Plataforma's inhabitants didn't conserve documentation that could form a community archive open to historical work (Stevens, Flinn, & Shepherd, 2010) but institutional archives, such as the municipal and state archives, did in fact preserve documentation about their neighborhood.

The process of ex-commodification, used to describe waste production as a way to preserve exchange value in a neoliberal framework (Barnard, 2016), can be extended to the neighborhood coined as "favelas" in Brazil. In this process, participants are progressively expelled and/or not allowed or considered legitimate to participate in the formal economic sector nor in the historical and heritage representations of the cities to which they belong. They are restricted in an informal space, both regarding their land property, their economic activity and their general representation as counting parts of the city. Literally, they disappear from the map except to demonstrate the problems they create.

This is why we are drawn to work with a framework of equality. As the French philosopher Jacques Rancière developed in his work about democracy, this framework can be more effective than an inequality discourse when used to argue for inclusion (Rancière, 1998). He suggests that it is more effective to start from an equality point of view to denounce inequalities, than to admit a naturalized state of inequality which is in fact also a result of actions and discourses. From this assumption, the very notion that equality based state or institutions are mere illusions, "that the affirmation of equality is an appearance" (p.87) opposed to the reality of inequality, is to be reworked: unequal conditions are as created as equal conditions.

Based on his explorations of the workers movements in France following the revolution, the proposition of Rancière is that we do not oppose a equality discourse to an unequal reality, but a discourse (legally instituted as the Constitution performing equality) to another discourse (the one of inequality). Following this proposition, Rancière suggest that "the actual dead end of the political thought and action is due to [...] the identification of the politics with the manifestation of the proper of a community" (p.114). The claims on participation in a democratic state is potentially distorted when it is based on the "manifestation of the proper, or the attributes of the category in question" (p. 115). In this sense, the difference is to be demonstrated in an "inequality of treatment" not on the attributes of a category that should be recognized to insure an equality of treatment. Equality means here no difference in rights, and does not refers to different properties to be recognized to insure an equal treatment. In a democratic state, when the question is to assess rights, differences should not be used as a way to claim rights, be these differences based in wealth, race or gender as the opposite is exactly what is not admitted, namely that rights could be more enforced to a privileged class, a race or a gender.

Here, the "right to be different" is to be equally distributed, and not that specific differences should be the base to claim for recognition. By definition, following Rancière, a democratic state could not and should not recognize, in his actions and undertakings, any difference among its citizen and when it departs from this framework of equality, this is where civil action can be undertaken. Many of the social justice projects are developed around the notion of creating and allowing space for differences and developing specific rights for specific communities, which Rancière would identify as the "identity claim of minorities against the hegemony of dominant culture and identity" (p. 114). In our project, we are willing to claim for an equal treatment of other citizens, to avoid the potential contradiction that could appear when non-members of a community as some among us are, who cannot claim for the same attributes, advocates for specific rights of others, based on a demonstration of differences.

Knowledge – sharing and participative?

From this equality framework, we are willing to challenge previous discriminative actions and discourses, which created a difference in rights for a specific population to participate within the cultural and heritage history of the city. In order to do so, we will work with archives as social justice tools. The outcomes we actually envision are to denaturalize the present situation, un-reify and reintroduce the different states of the community history through archival documents and oral histories. Our intention is to work collectively toward this historizing process by extending the present situation of Plataforma back in time and space. This should enable participants to develop a specific understanding of the present situation by redeploying the forces and/or explanations that could be used as causalities for their present situation.

The alternative stories or histories we are willing to facilitate can potentially disrupt a notion of collective truth, one that only can be enounced without a particular locutor in space and time. Generality only can be true when it is not linked to a specific point of view, and public history actually counter the possibility to neutralize this point of view (Haraway, 1988, offered important work on the inescapably situated point of view). So then, if a general, universal truth is not possible anymore, how is knowledge managed, approved, validated at the level of a community? What are the interrelations between truth and power when a specific project like ours is to be deployed?

The project will propose the principal steps of historical and archival research practices in a research-action perspective where participants will work to propose solutions fitted to their needs and expectations. We will consider these steps as situations where participants have the space to define collaboratively what they mean by a good description, a good interpretation or a good source; to develop criteria to collect and interpret information; and to reflect on the social organization of information preservation (Star, Bowker and Neumann, 2003), on the basis of their encounters with different institutions. We expect these situations to have particular outcomes such as discussing and creating specific devices to retrieve the collected documentation in the format that participants will consider interesting and useful. We also hope that this project will lead our participants to begin a collection process to fill the gaps conceived as *imaginary archives* (Gilliland and Caswell, 2016) they may have identified.

Organizational power imbalances

To rework current representations of the population of Plataforma as outsiders to the official history of the city, we need to address potential power imbalances that could appear in the very way the project is conducted. It should be clear now that we are strongly committed to work toward an inclusive framework, in order to carefully avoid the pitfalls of the actual ex-commodification situation. There is no way for us to recreate this exclusion by reproducing the power imbalances within the decision processes of the project. But how, and how far will we be able to work toward this objective?

Thus far, we consider that reversing this exclusion process should not only be based on tools and expertise that we could provide. Exploring their past and appropriate their history to understand its place and importance in the material and cultural development of the city should then be a process widely monitored by the participants themselves. But as the project will be proposed and funded by our association, how would we be able to design an equality framework?

From an STS perspective, every interaction can be seen as an opportunity to continue or challenge power imbalances as constructed and materialized agencements within which a kind of action can be more or less easily carried – this consideration draws our attention on the kind of elements we could be working in order to question the easy, already ingrained, paths of unequal

interactions. We have to take into account previous enactments and categories that already exists and that we wish to challenge. One way to begin with this task is by following propositions about power/forces deployments. Help can be drawn from the work of Michael Burawoy, a renowned sociologist who did ethnographical work for many years within factories/worker movements and dedicated his work to capitalist inequalities in an extensive way. In his introduction to *Global Ethnography* (Burawoy, 2000), a collection of ethnographic cases concerned with globalization processes, Burawoy draw attention to this very issue by considering how “forces” could be objectified and how ethnographers can avoid this process by addressing “the limitations of fatalistic and naturalistic interpretations of globalization” (Burawoy 2000:26).

If we are to understand and challenge how an ex-commodification process took place, we need to untie these elements in order to address them. One path which could help us avoid the pitfalls of such a process would be to give full attention to the potential power issues developed by Burawoy, which I present here in my own understanding:

1) Issues of domination: “distort[ing] the mutuality of exchange” (p.26) within ethnographic work (potentially also in social justice projects), academic positions and roles are shaped around institutions, social positions and attributions that make our identities appears sometime more stable than they are and can create discrepancies in our interactions with the participants we work with. The way these identities are handled, displayed and performed is an important issue to be observed in our interactions to understand how more balanced interactions can take place. This is of particular attention in the work of Flinn and Sexton who developed the idea that even within a “community-based academic discourse”, there still was important issues in the way equality was balanced and interactions shaped. This is why observations of actual practices, and not only scrutiny of discourses are essential.

2) Issues of silencing: when we extend our observations over time and space in ongoing fieldwork and try to discover specific patterns, we could be drawn to privilege the voice of some agents “at the expense of others” (p. 26). This is where the organizational team could be focused on in a disproportionate way, forgetting about the people and places they deal with. Extending our observations over time and space is also a way to develop more tight relationships with the people we are working with, and when we, as Flinn and Sexton have it, “[seek] to develop sustainable, equitable and even transformative relations between heritage researchers inside and outside institutional and mainstream frameworks” (Flinn et Sexton 2013:1)

3) Objectification issues: when we make links between our observations and a wider context, geographical or historical, and “extend from micro-processes to macro forces”, meaning that we use external explanations to understand the processes we observe, which Burawoy describe as the way we “naturalize” these elements and make them become natural explanations of the situation, forgetting that they always are subject to change and modification: “That is to say, constituting the extralocal as forces gives them a false sense of durability. After all, forces are only the historically contingent outcome of processes that are hidden from the ethnographer. Objectification can be a powerful source of mystification, since we often believe we are in the grip of forces beyond our control which turn out to be quite fluid and susceptible to influence” (p.27). There, the principal forces that could be used to describe the interactions should be drawn from the participant considerations and not from our own making in order to understand how they are used and reworked by the participants.

4) Normalization issues: when we try to understand the observed world with a too strong theoretical approach, leading us to underestimate the real happenings in our projects. So here, one of the most important considerations of Burawoy is the fact that we need to confront our perspective with the people we work with, the communities enhancing their archives, etc. not only by offering our help or expertise but also a dialogical space within our work, where there is not only our voices that can appear but also the voices of others.

Participation, representativeness and institutions

Being an international team, our status is already put into question in the workings of the project. The issues presented by Burawoy are central in our discussions. If the project is meant to valorize and justify the interest of Plataforma stories and recounting, how will this be displayed and by whom?

As a group trying to get their project working, we have to deal with power imbalances that are not our own making, arriving in a social situation in which rules were settled long before the project started to develop in our discussions as tentative action to challenge them. First among these imbalances is the cruel discrepancy between the easiness with which an association can be created in Switzerland (essentially free and requiring little administrative processes) and Brazil. Brazilian NGO have bad reputation and are commonly known as easy means to deviate public funding. As one of my colleague puts it: “we are paying for our dishonesty”. As a result, creating an association is a very difficult administrative process, involving the payment of a number of registrations, copies and documents to be shown, various taxes offices to be contacted and a very careful accounting process, potentially involving professional accountant, to be put in place in order to avoid any fiscal problem. This issue shapes our work from the moment we try to find ways to gather money and circulate it within the fiscal and legal Brazilian institutions. This is a point where we are forced to face already organized infrastructures that are not easy to challenge, and where the best position we felt we could adopt is to adapt and find a way to get along with the constraints.

One other issue that arises is the origin of our funding. We recently had to face the permanent inconsistency shown by Brazilian economy and institutions, to which the term “economic turbulence” coined by Guyer (2004) to describe African economies and the consequent strategic adaptations from the populations is perfectly well suited. From the beginning of the project to today’s situation, the potential Brazilian funding we identified were canceled as a result of drastic budget cuts in cultural policies. The options we had to work exclusively with Brazilian money are thus seriously compromised.

We still try to balance the benefits and disadvantages to apply to non-Brazilian funding, as it appears somehow easier to get foreign support, but with implications in term of requirements and discourses traversing these fundings. In this sense, we are aware of our strength, compared to other Baianese associations, lying in our ability to read and write in English in order to apply for international funding. But as I was told for an application: “you have to reinforce the difficulties in the neighborhood, show some violence and poverty”. Translating the application to Portuguese to be divulged within our circles, I was left uncomfortable by the way official numbers I gave to “create more drama” felt not aligned with the kind of representation Plataforma inhabitants would have their neighborhood described.

Foreign funding regularly requires that we develop a discourse of “empowerment” to show that there is a propensity and necessity to “help” people develop a more empowered stance in their actions, but we know that the Plataforma Cultural Center is already particularly well supported as it became a state administrated cultural space. We have no lessons to give about these issues, but we are willing to work in collaboration to help them include more members of the community through our project. Thus, we felt that somehow the “empowering discourse”, once aggregated in specific funding requirements, can reverse the issue by requesting to demonstrate the powerlessness of the potential participants. To be sure, risks are to be taken to challenge these issues, but by doing so, we also need to carefully assess the kind of reactions and potential harm we could do to our project, for example by refusing to repeat predefined representation and identities.

Flinn and Sexton in their already cited paper draw attention to the representativeness and inclusion the organizations they work with were showing. In our project, the notion of representativeness quickly appears as an important issue. Having a balanced race ratio through

the members emerged as an important topic for our group. As a white-European scholar who lived for 3 years in Brazil, I am well aware and able to understand the awareness of my Brazilian colleagues and their specific preoccupation with this issue. One of the questions that stemmed from this point was to be able to align the right profile for the right interlocutor, rendering our group identity fluid and prone to adaptation within a dual category operation that in fact represent very crucial issues of social categorization in Brazil.

Depending on the kind of interlocutor, we instinctively agreed that a specific representation is better to be deployed. For the Baianese associative milieu and Brazilian funding aimed at cultural representativeness, making white people disappear and let black people represent the project appears to be a good idea¹. Having both representations in our comity could be considered a strength in the sense that we will be able to present different faces to different interlocutors and sponsors. At the same time, it shows how crucial and defining this issue is, and how, at this point, the color question is not easily dismissed to render the group members equals in term of the representativeness of the association.

As for the figure of the “appropriator” presented by Flinn and Sexton and the way this notion is handled by my Brazilian friends and colleagues, one powerful tool I saw them use is humor. If I, as a white academic, already bear the potential to carry this figure, others in the project, even if they are Brazilian, could be pointed at with this kind of label as they are white and upper-class representatives. This is to complicate further an easy division between Brazilian and foreigners. Making jokes about racial and/or class issues, and particularly when it implies our interactions, are the way they indicate their consciousness of the problem and at the same time keep it at bay by showing that it is not something to be treated with so much seriousness as I would. I felt that humor was an important resource to handle power issues by disrupting them beforehand while not dismissing it as inexistent.

Collecting data about transformations

Engaging the “making” in meaning-making, that is, observing the ways, tools and interactions that shape and are shaped by meanings and commonly held representations is a task that sociologists have worked with for long time. Sociology, and particularly one of its tools, namely ethnography, offers us the possibility to take a look at the ways people “make”, and it is our assumption that in these observations, crucial aspects for social justice archivists are to be made.

Ethnography is very well suited to observe the issue of social justice project organization as it is focused on the details and ongoing significations and actions at the level of participants understanding. By using a “naïve” point of view, it is also able to stay open to controversies and difficulties as they unfold in the course of the project, instead of dropping them as non-essential part of the project or problems to be resolved. Finally, ethnography is specifically well fitted to our proposition as it can retrace changes, shifts and continuities at the level of day-by-day action, meaning that it can offer important insights about potential transformations and the way they are carried out by the participants.

Collecting data about interactions and valuations transformations

We will be gathering ethnographic data to understand how the practical dimensions and organization of our project is actually working toward inclusion and dialogue. In order to do so,

¹ I'm not discussing here the race/colour problem that certainly cannot be reduced so easily to black/white categories, but alluding to the operative distinctiveness used to face this specific issue as something shared and immediately recognized by the participants

we will be particularly attentive to the relational dimensions of the project, as well as the different takes on participation that the participants will show and discuss.

One of the primary elements I will explore are the interactions between participants, meaning that every encounter is a potential for observation, and particularly group meeting to explore the dynamics at work. Departing from these encounters as interactions, a wide range of issues could be unpacked, among which “power” or participation potential are to be operationalized. This is also an important strength of ethnography, observing closely the interactions at work, “power” issues as a general topic cannot be naturalized or taken for granted but will eventually present a more transient or transformable face.

Devising a system that will allow me to register how participations are managed is important, but I’m also willing to be able to observe these participations in relation with redefinitions of the issue, of the project objectives or the roles and places attributions. In order to do so, I’ll be recording the meetings and get track of the different subjects and questions that appear and are progressively reshaped by the collective work.

Finally, one of the central questions I’ll be trying to understand, based on my previous work, will focus on the ways participants value themselves, their knowledge and abilities to work with archival material. By asking which technologies, in a very broad sense, our project participants use to define their value, and how this evolve in the unfolding of the project, I hope to offer at least a glimpse to evaluate our project outcomes in terms of “social justice”, then defined as a re-valuation of the participants by themselves.

Collecting data about archives transformations

If identities production is linked to data collection, management and conservation (Latour, De Noblet, 1985), we can explore these processes as neither static nor unilateral. Articulated with self-valuation processes and personhood constitutions, this inclusion based on equality, when used to rework and scrutinize official archives could led to a different outcome than if we were advocating for the specificities of the neighborhood. In this case, we could ask how archives and archives institutions are potentially transformed in order for the participants to understand and share their contents. We are willing to explore how alternative interpretations of the archives are received and perceived by archivists and archival institutions.

To recollect archives is to work in collaboration with archivists as primary means to gather archival information. Based on previous fieldwork, we know that description and finding aids are not well developed in Salvador de Bahia, and that information about potential documentation is strongly based on the knowledge and practice of archival professionals. One of our assumption is that official archives and community, in our specific case, do not share a common information world (Star, Bowker, et Neumann 2003). The transparency of these worlds, to their users, is something we will have to take in consideration. Keeping an equality framework would mean here that neither of these worlds are to be taken from granted or imposed upon the other. These observations will be carried out to understand how these contrasted information worlds are progressively drawn together, by observing interactions between our project participants and institutional archives teams, focusing on information sharing and discussion.

Using the notion of Human Rights Archives (Caswell, 2014b), and exploring the duality of official archives (Ketelaar, 2002), we will investigate whether this official documentation could lead both to understand processes of exclusion and asymmetries production and to recount and valorize histories and identities. In this second sense, we believe that archives can be tools that allow people to value themselves and their identities, functioning as social justice supports to rebalance the ex-commodification processes. But for archives to work in this sense, they are to be actualized and recognized as such. These actions are to be carefully assessed in our observations.

One entry point to observe archives transformation would then be to assess the practical dimensions of the actualization process that could transform archival material into Human Rights Records by using the typology developed by Geraci and Caswell (2016). In this case, we will be observing how participants are devising their actions in order to meet this typology, what are the pulls and grasps that will be deployed in order to make records work as Human Right archives and how this could be accepted or challenged by the different participants involved in the project.

Provisional conclusions

Assuming that asymmetries can be reworked by activating archival documents to recreate histories from other points of view (Ketelaar, 2001), we still need to explore the concrete conditions of such an assumption in the specifics of our project. The data collection is intended to help us understand how the practical dimensions and organization of the project could participate in or eventually impede the process "to challenge and change [the] structures of exclusion, marginalization and domination" (Duff et al., 2013). Working with the power dimensions described by sociologist Michael Burawoy (2000): domination, silencing, objectification and normalization as the ones to be addressed by working class ethnographers in a global era, and from the equality framework developed by Rancière (1998) we would like to open a discussion about how archivists and professionals in the heritage sector have practically resolved these questions in different situations.

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Graduate Paper

From Fragments To Constellation: On Essayistic And Archival Practices

Anja Portin ¹

¹ Aalto University School of Arts, Design and Architecture, Helsinki

Abstract: Archives and archival materials can play a particular role in literature – not only as sources of information but also as thematic or narrative elements. The relation between archives and literature can also be approached from a more philosophical viewpoint, which enables an exploration of different aspects of writing. This presentation focuses on the relationship between the archive and the essay. I suggest, reflecting in particular on Walter Benjamin's ideas about history, collecting and writing, that there is a creative affinity between essayistic writing and archival practices. Essayist collects, inspired by a certain subject or theme, pieces from here and there and brings them together into a personal literary outcome. The essay is often composed of fragments, scraps and more or less unpredictable associations. Along the same lines, archival practices include collecting, sorting and assembling things together. In addition, both the essay and the archive are destined to remain in a certain way unfinished. Finally, I suggest that the essay, as a constellation of various elements and fragments, could be called a particular mode of archive as well.

Keywords: Archive, Essay, Walter Benjamin

The Role of the Archive in Literature

Archives and archival materials can play a particular role in literature. Most evident example of this is perhaps a historical novel of which author may spend, like a historian, endlessly hours in the archives in order to collect information about a certain historical event, person or era. Contrary to historian, fiction writer is yet free to choose and combine archival materials and modify them as she wants and use her imagination to create a world that has perhaps not much to do with the original context of the archival materials.

However, archives are not only sources of information and inspiration in the field of literature. Besides the literary use of the notion of the archive – that is archive as a institution or a building filled with documents and other objects – the notion of the archive can be used also figuratively.¹ Accordingly, the archive can emerge also as a thematic or narrative element in literary work. This can be observed for example in some of Georges Perec's books that consists of lists or in W. G. Sebald's essayistic novels that engage in an in-depth exploration of diverse archival institutions and processes that are embedded in knowledge producing of modernity, such as photography, museums, libraries and other institutions.²

In addition, the relation between archives and literature can be approached from a more philosophical viewpoint, which enables an exploration of different aspects of writing. This approach is adopted in this paper that focuses on some aspects of the relationship between the archive and the essay. Reflecting in particular on Walter Benjamin's ideas about history and

¹ van Alphen 2014, p. 225.

² On Perec see more e.g. van Alphen 2014, pp. 112–122. On Sebald see J. J. Long, *W. G. Sebald. Image, Archive, Modernity*. Columbia University Press, 2008.

collecting as well as his multi-faceted works as a writer and collector, I suggest that there is a creative affinity between the essayistic writing and archival practices.

Walter Benjamin as an Archivist

Walter Benjamin (1892–1940) was a literature critic, philosopher and essayist who covered so many themes and applied so many styles that it is hard to classify his writings under a certain field of knowledge or literary style. However, for Benjamin himself sorting and classifying things was not unfamiliar. That is to say that he was an enthusiastic collector that sorted, catalogued and saved carefully all his findings. He was also deeply inspired by the richness and diversity of the materials he found and was working with.³

Benjamin's passion for sorting out and collating things did not yet limit itself to the objects of collecting but extended also to his writings. Moreover, he was very worried about the preservation of his works. This made him ask his friends and colleagues to take care and store his papers.⁴ It was important for him that his writings would be saved for the posterity, nevertheless what would happen to himself. According to Esther Leslie, Walter Benjamin wrote all the time for the future.⁵

Benjamin's continuous desire to collect, catalogue and preserve reflects a special archival ethos. This ethos was related in particular to an ability to see the value of everyday and mundane as well as exceptional and special, and an ability to specify and combine different things and materials in order to save them for the future.

However, it is important to keep in mind that Benjamin's work was based on rather different way of thinking than the one that determines the work in official archives, the one that is led by the principles set in laws and other institutional rules. Erdmut Wizisla writes in a brilliant book entitled *Walter Benjamin's Archive. Images, Texts, Signs* (2007) that as an archivist Benjamin was above all a collector.⁶ He brought varied literary and other materials together by his own peculiar and unpredictable means and that way endowed them new meanings.

It is interesting that the aforesaid qualities of this particular archival ethos – the ability to see the value of everyday as well as exceptional, and the ability to combine diverse materials – are often said to be elements of the essay too. Since the times of Michel Montaigne (1533–1592), the French philosopher who developed the essay mode, essayists have dealt with subjects that stem from everyday experiences and observations and combined them to other materials that may originate from whatever field of life. In the archive distinct objects are brought together in the same place and under the same order. In the essay, in turn, things that may at first seem opposite or at least distant to each other are combined and organised under the same theme or subject. Such as the archive, the essay appears to be a place where boundaries are crossed and different fields of life and knowledge, e.g. private and public, everyday and noble and past and present, meet each other.

Poetics of the Ragpicker

³ Marx et al. 2007, p. 4.

⁴ Leslie 2007, p. 10.

⁵ Id., p. 9.

⁶ Marx et. al 2007, p. 2.

Walter Benjamin's archival ethos makes one ask if it appears also in his written works. Would the concept of the archive open up some new viewpoints to Benjamin's thinking and writing? And on the other hand, would the concept of the essay have a particular role in understanding the archival approach of this original thinker?

In order to answer these questions it is necessarily to take a look at Benjamin's concept of history. Before his death Benjamin formulated the basis of his philosophy of history in the essay *The Theses on the Philosophy of History* (Über den Begriff der Geschichte, 1940). The starting point of this essay is to criticize the dominant historical views, that is historicism and the idea of linear-progressive history.⁷ Benjamin's aim was to break the linearity and causality of time and history and point the contradictions that were embedded in them. For Benjamin historian's work meant possibility of revolution, but only if historian was orientated towards breaking traditional ways of thinking and bringing forth alternative historical narratives and forgotten experiences of the subaltern. His method was to combine events that originated from different times and make in this way constellations that would shatter those historical narratives that were based principally on ideas of continuity and progressivity.⁸

Benjamin's concept of history becomes apparent in an interesting way in his peculiar, even anarchistic, committing to archival work and collecting. He found similarities and differences from varied materials according to his own principles, and he catalogued his materials by ways that sometimes reflected his personal relationship to them, such as "Letters from deceased people except for Fritz Heinle and Rika Seligson".⁹ He also found it important to write down not only the items of his collections but also the place where they were located in his archives, e.g. "long brown cardboard box: Memories from school and study days".¹⁰ In other words, it was important to know not only *what* but also *where* and *among what* single objects were stored. These practices created new connections between archival objects, in a similar way a Benjaminian historian combines historical events and experiences originating from different periods – and furthermore, in a similar way an essayist brings together different fragments of life and culture and at the same time perhaps makes their hidden connections apparent.

Benjamin's archival ethos and historical thinking were reflected in particular in the ragpicker's figure that Benjamin adopted from the French poet Charles Baudelaire. Ragpicker's job was to collect scraps and remains of everyday life from the streets. He/she sorted out forgotten and abandoned things and revealed so what was regarded valuable or valueless in the modern society. In his essay *The Paris of the Second Empire in Baudelaire* from 1938 Benjamin writes about Baudelaire's description of ragpicker's work:

*The description is one extended metaphor for the poetic method, as Baudelaire practiced it. Ragpicker and poet: both are concerned with refuse?*¹¹

While salvaging everything that had been disregarded by the history, Benjamin was himself also like a ragpicker – or a pearl diver, as his close friend Hannah Arendt described him.¹² But how then does the poetics of the ragpicker or the pearl diver appear in Benjamin's writings?

Benjamin's works range from philosophical studies, literature reviews, essays and newspaper articles to radio plays and short stories. He also preserved a whole lot of notes and drafts, that is

⁷ Nivala 2015, p. 271.

⁸ About the basis of Benjamin's philosophy of history see e.g. Nivala 2015, pp. 270–273, Leslie 2007, pp. 212–213 ja Lindroos 1996, pp. 44–52.

⁹ Marx et al. 2007, p. 8.

¹⁰ Id., p. 15.

¹¹ *SW* 4, p. 48.

¹² Arendt 1968, pp. 205–206.

texts that many writers destroy after finishing their work. Benjamin evidently found worth saving also those appearances of thoughts that would never be published. Notebooks had in fact a particular importance to Benjamin since they not only stored but also structured his thoughts.¹³

From the viewpoint of archival work, the whole of Benjamin's oeuvre appears as a multifaceted archive of thoughts where even the smallest thoughts and single ideas have their place at the side of more in-depth studies. This archive of thoughts aims not to be any comprehensive encyclopaedia but rather, borrowing Benjamin's own concept, a constellation where each star sheds light on to the world from its own special place. Whereas the notion of constellation helped Benjamin to illuminate the relationship between ideas and objects, the notion of the archive helps, in my view, to understand the relationship between Benjamin's writings of which a great amount was essays.¹⁴ Erdmut Wizisla describes Benjamin's working methods by words that could be well used to describe both archival and essayistic practices:

*Benjamin's mode of working is marked by techniques of archiving, collecting, and constructing. Excerpts, transpositions, cutting-out, montaging, sticking, cataloguing and sorting appear to him to be true activities of an author.*¹⁵

For Walter Benjamin the essay was probably the most convenient mode of writing – even though Hannah Arendt has written that Benjamin would have favoured even more shorter form, an aphorism, if he would not have been paid for the essays.¹⁶ Considering the contours of the essay and its position in the margins of literature Benjamin's affiliation to essay is most understandable. Benjamin stayed whole his life more or less outside the official academic and other institutions and the regular livelihood offered by them. This "homelessness", for its part, resulted in great diversity of writings and themes covered in them.

However, despite of the diversity Benjamin's writings are not totally separate from each other. On the contrary he returned often to same subjects and varied them as well as his earlier writings. This thematic repetition creates connections and continuity between his writings which, again, makes one think about the archive. In the archive opening of one of the folders leads often to another folder or to another archive; the web of clues and references may be endless. It can be said that the archive, such as the essay, is never finished. In the archive there is always a piece missing or waiting to be found, like in the essay there is always a new path of thoughts to be revealed.

Quotes as an Element of the Essay

If one thinks further about the relationship between the archive, the essay and Walter Benjamin's thinking, one comes across with Benjamin's interest towards quotes. He collected among many other things quotes, that is crystallizations of others' thoughts. He was even planning to create a book that would consist only of quotes. Such a collection would demand cutting the quotes off from their historical and cultural context and bringing them into a new textual environment where they can settle into dialogue with each other.

¹³ See e.g. Marx et al. 2007, p. 3.

¹⁴ About the notion of constellation in Benjamin's thinking see e.g. his work *Ursprung des deutschen Trauerspiels* (1928).

¹⁵ Marx et al. 2007, p. 4.

¹⁶ Arendt 1968, p. 176.

It was just the destruction of the original context that interested Benjamin. In Benjaminian thinking quotes convey something from the past but it is not their purpose to witness the past events but rather to become part of the new constellation.¹⁷ This, in turn, makes reader to pay attention to the mode of presentation – a montage consisting of textual fragments – instead of the original contexts of the citations.

Quotes have always paid a particular role in essays. It has even been said that essay, instead of creating anything new, reuses the existing culture by borrowing, commenting and combining its materials. An essayist acts like a collector or a pickpocket: she steals thoughts from here and there, cuts them off from their original context and places them among her own thoughts. And such as the ragpicker and the pickpocket live in the margins of the society, the essayist is destined to reside in the margins of literature – between fact and fiction, and between institutions that support this division. One may even ask if this marginal position has something to do with essay's freedom from different conventional practices of writing. To wit, it is often said that one of the most evident contours of the essay is its unconventionality.¹⁸

Between order and disorder

There is still one more thing that affiliates the essay to collecting and archiving. According to Benjamin "there is in the life of a collector a dialectical tension between the poles of disorder and order".¹⁹ Similarly, in the essay there emerges a tension between the fragmentary nature (disorder) and the coherence (order) of the text. On the one hand varied fragments – writer's or someone else's experiences, observations and thoughts as well as quotes from literature, films, newspapers, research papers etc. – are connected to each other by a certain theme. On the other hand this diversity is apt to leave the text open to continuously new associations.

But if we now leave Walter Benjamin behind, what eventually connects essayist and archival practices? To sum up, essayist collects, inspired by a certain subject or theme, pieces from here and there and brings them together into a personal literary outcome. The essay is typically composed of fragments, scraps and more or less unpredictable associations. Along the same lines, archival practices include collecting, sorting and assembling things together. In addition, both the archive and the essay are destined to remain in a certain way unfinished. They both search their way between different poles: between fragments and coherence, and between disorder and order.

Against this background, I think that the essay, as a constellation of various elements and fragments, could be called a particular mode of archive as well.

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¹⁷ See e.g. Arendt 1968, pp. 193–194 ja 202.

¹⁸ Klaus 2012, p. xv.

¹⁹ *SW* 2, p. 487.

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SW = Selected Writings

Refereed Paper

Lacunar Affections: A Study About The Poetics Of The Archive And The *Anarchival Impulse*

Gabriela Sá

Federal University of Minas Gerais (UFMG), Belo Horizonte, Brazil.

Abstract: The research that led to this article started at an archive and went back to it. I say this because there was an actual archive that perpetuated throughout my whole study, which was the archive of my father, who passed away in 2004. Since then – and even before I can recall - my intention in working with documents, found images, and memorabilias as plastic material has influenced both my practice and theoretical researches.

For this paper, I propose a recollection of investigations that I had conducted over the last years, focusing on the possibilities of thinking new ways of investment for the contemporary artist who works with archival material. Through the figure of the lacuna – which is essential for comprehending the possibility of a *poetic dimension* in archives – I've researched the potentialities of the anarchival impulse as it was proposed by Hal Foster (2004), in relation with the archive fever and the archival impulse *discussed* by Jacques Derrida (2001).

As I visited the writings of Jacques Derrida, Maurício Lissofsky, Arlette Farge, Lucia Castello Branco, Georges Didi-Huberman and Maurice Blanchot, I saw myself emerged in a sea of theories that pervades the universe of the archive. Through them, I investigated with a critical review the documental power and probatory value of archives – and of images as such. For this article, I've evoked works of contemporary artists such as Ilya Kabakov, Susan Hiller, Lorena Giullén Vaschetti, Walid Ra'ad and Cristina de Middel. Being an artist myself, it seemed perfectly natural that I should work with my own production, but never forget those who came before me. The intention of this paper is, thus, to elaborate on the affections (pathos) that images and documents of an archive recall and the gestures that they urge when we are working within their gaps.

Keywords: archival art; contemporary art; history; real; imaginary.

Word of advisement:

Apart from the text of Hal Foster, Maurice Blanchot and the artists' statements (that were both read in English by the author), all foreign works of reference read by the author were already translated to Portuguese by Brazilian editors. Therefore, in the case of French speaking authors (Arlette Farge, Georges Didi-Huberman and Jacques Derrida) even though their works have been officially translated in English, the author used the Brazilian editions as source and, for that, she chose to maintain the year and page of the Brazilian edition when she freely translated to English all quotes from those sources.

What remains with time

Commissioned by the *Freud Museum*, Susan Hiller collected for five years objects and artefacts, that were later distributed in 50 boxes and arranged in a glass display inside the museum. However, this was not just any collection. Many of the objects shown at *From the Freud Museum* – as she named the work – were owned by the artist herself, things that Hiller had kept

for years as personal relics, talismans and mementos, as references to problems that were not solved in previous works, or even as jokes.

For the *Freud Museum* as an institution, what is original in Hiller's work is precisely the focus given to what is familiar, that overcomes boundaries of the collective imaginary. But for Hiller,

The “collection” on display in the Freud Museum is complicated by an overlay of settings where historical, biographical, archaeological, familiar, personal, ethnographic and psychoanalytic facts merge to produce representations whose meanings are always in flux. (HILLER, 2000).



Figure 1: Susan Hiller. From The Freud Museum.

Hiller's work became a sort of inventory of historical moments marked by psychological, ethnic, sexual, and political slips and disturbances. The diversity found on those archive boxes and the provocative titles attributed by Hiller gave the collection a cultural and historical relevance for the western part of the world. This status is perceived not for being objects of a famous person, a renowned artist like Hiller, or because they are aiming to portray the society and its history; on the contrary, the artist says that:

if Freud's collection is a kind of index to the version of Western civilisation's heritage he was claiming, then my collection taken as a whole, is an archive of misunderstandings, crises, and ambivalences that complicate any such notion of heritage. (HILLER, 2000).

For that, the artist's boxes show traces of what stayed on the shadows of canonic history. They are indexes of what had fallen into the gaps between what was archived by the dominant history and what was not. The procedure chosen by Hiller also sheds light into the question of what to file in an archive is always a matter of choice – either institutional or personal.



Figure 2: Susan Hiller. From The Freud Museum. (Detail).

So what would give a collection the status of patrimony, of heritage? Whence comes this veritable notion of consignment, organisation, and classification, that an archive always seems to emanate? There is a maxim among historians that is often directly linked to the belief we have on archives: every document has a *probative effect*. In archival theory, for being a proof of something in particular, archives are documents of great value since they enable and prove an event, or,

are the materialisation or embodiment of the facts; archival documents are the facts themselves (CAMARGO, 2009:28).

For french author Arlette Farge, there is almost a metonymic relationship established between what is a fact and what was archived, after all,

its reading immediately provokes an effect of the real that no printed matter, however original, can provoke. (...) the archive petrifies moments by chance and in disorder: those who read it, touch it or discover it are always awakened first by an effect of certainty. The said word, the found object, the left vestige become representations of what is real. As if the evidence of the past was were there, finally, definitive and close by. As if, by going through the file, one had conquered the privilege of "touching the real". (FARGE, 2009:13).

But beyond this *effect of the real*, how could one work with archives? How could it be used to revisit not only the notions of time and history, but also of fiction and reality?

Elaborating on that matter, brazilian historian Maurício Lissovsky deconstructs the concept of the archive in five dimensions in order to review it. By exploring the theories of Walter Benjamin, Lissovsky stresses that aside from the archive being a place of incompleteness, so it is the historical time. For that, it is necessary to comprehend the existence of another point of view which is not one that oversees time as a continuum. Nor only time but also history itself must be seen as a cultural construction, and by that it means that it is necessary to reconsider those instances away from a positivist perspective which undertakes them as linear.

Benjamin believed that history can't be taken as a progressive report of the past or neither as a narration of what truly had happened. The past itself should be seen as constructed by

reminiscences and, for that, it is not passive of being known as it in fact was. In this perspective, Lissovsky alerts:

historians, in particular, believe that discoveries are a result of their cleverness. And by that, they let it scape that it is through the future enclosed in documents that vestiges of the past can refer to the present and tell us something. (LISSOVSKY, 2009: 124).

Furthermore, not only history is a construction and time is not linear, as well as the use of archival documents must be re-evaluated when dealing with narratives. On the contrary of what many believes, archives are not facts, and that's why this review is much needed in order to produce a way of thinking that sets itself against the scientific and positivist vision of time, history and memory. It should take into account that:

the document cannot be read without a reflection of specific conditions of its production, conservation and organisation. Deployed of epistemological autonomy, the archive materialises the personality of the subject or the institution of which it results. (FAYET apud CAMARGO, 2009: 34).

Therefore, if the archival document itself is fruit of a making and can be manipulated by the archivist or the institution that keeps it, all conclusions taken from it must be thought carefully. After all, it must be remembered that there's no objective narrative when one understands that all history is constructed.

So, what would be, according to Lissovsky, the dimensions of the archive? Which of them would matter to Art? And to History? Would they be the same? The *historiographic dimension* deals with the relationship between archive and time – and the necessary protection of its entropic action (of humidity, bookworms, mold, acidification, etc). In this perspective, the archive is wrestling all those factors that could contribute to the oblivion of the documented fact.

The second dimension is the *republican dimension* and it cares for the private and public interests represented by the archive – or, in other words, it prevents what is private to become public and what is public from being appropriated by privates entities. Being properly archived prevents facts and things from suffering any kind of misappropriation.

The *registered dimension* deals with the belief that the archive serves the true (LISSOVSKY, 2004: 6), and for which it has four regimes of operation: the signature, the cipher, the number and the password. This dimension is specially interesting because it is connected with the common sense of the liability of an archive – it is truthful, it registers, it testifies and authenticates the fact that it documents.

The fourth dimension is the *cultic dimension*, through which it is believed that the archive protects from oblivion (LISSOVSKY, 2004: 9), and, therefore, this is the most exploited dimension when it comes to institutions that claim to be the “guardians of memory”. However, according to Lissovsky, this dimension exerts a

compensatory function from institutions such as museums [that] would have been based on an even more profound movement of naturalisation of oblivion, without which it would not be possible to pacify the past. (LISSOVSKY, 2004: 10).

This is, therefore, the archive's dimension that makes the past worshipable, reflecting its *devotional character* to which Benjamin strongly opposes on his essay *On the Concept of History* (1994). In it, Benjamin writes about another kind of relationship that must be set with the past apart from the one that the dominant history implies. For the german author, the past must always be critically reviewed if one wants to appropriate from it in order to construct another kind of history, which would not consider time to be homogenous nor uninterrupted, and without any claim of an objective and factual overview of what happened.

Following this perspective, Jacques Derrida - when studying Sigmund Freud's archives and theories around the archive and psychoanalyses – stresses that one should

remember the necessarily lacunar and hypothetical character of our reconstructions of history. There is an incompleteness of the archive and, thus, a certain determinability of the future should be taken into consideration by the historian in any reconstruction of the history. (DERRIDA, 2001: 69).

This is, then, one of the main points of this study: the archive is lacunar. It can not handle the experience of time in a continuous way – after all, not even time can be seen as a continuum – and for that, its image should not be seen as a fact more than as a *dialectical image*. Every archive is lacunar, fissioned, a fragment. Fragmentary, once is never possible to document everything at all times, in all of the dimensions of an event. The archive is a cut, a register, a record, a trace of what has happened. The lacuna is, thus, inherent to the archive, after all, the archive itself is originated from desire of saving something from oblivion. But it cannot avoid the unavoidable. This has been perceived by french author Georges Didi-Huberman, who affirms that the archive has a essentially lacunar nature (DIDI-HUBERMAN, 2012: 130).

According to brazilian psychoanalyst Lúcia Castello Branco, the definition of the lacuna is:

a point of intradutibility that remembrance [and the archive as a dispositive for memory] always involves: that which, in the sphere of lived, is forever lost and constitutes the lack, the void, the lacuna after which memory is built.” (CASTELLO BRANCO, 1994: 27).

Those are the lacunas, the gaps that harbour the memory of what could have been. They enable one to dive into memories through the belief that there is poetics in oblivion. It is in the void that constitutes between documents, the discontinuity that is its own condition of existence (LISSOVSKY, 2004:15), that the archive approaches the memory without considering it as something stagnant. It is also in those gaps, in this place of instability, in the recognition of the fugacity in the present moment, that art invades the archives. And that is why it could – and should, for that matter – be a fifth dimension of the archive: *the poetic dimension*.

To Lissovsky,

the history that this dimension opens up to us does not refer to a past that is already finished, accomplished and complete, full of consummated facts, but on the contrary, it evokes the memory of an inconclusive past, a past yet to be finished. While historical documents offer us an illusion of the “perfect past”, the lacunas on the archives invite us to conjugate history in the “future of the past”. (LISSOVSKY, 2009: 122).

In conclusion, if there is something poetic in the archive, if it contains a poetic dimension – beyond the four existing others – it is because it can be thought in contrast to a dominant romanescque history, such as Benjamin critiques. It is, though, important to stress: there is no antagonist dichotomy between archive and history, but rather a possibility of using its savage dimension as a poetic reserve constituted by oblivion. (LISSOVSKY, 2004: 11). And the dimension is what makes archives great material for artists.

What is poetic in oblivion

A mother – convinced that was doing the best for her daughter by releasing her from the heaviness of the past – threw away boxes of old family slides. The daughter, artist Lorena Guillén Vaschetti, managed to recover only one of those boxes, which contained some loose slides, metal cans of non-developed film and pieces of papers with writing that described what was on each photograph.

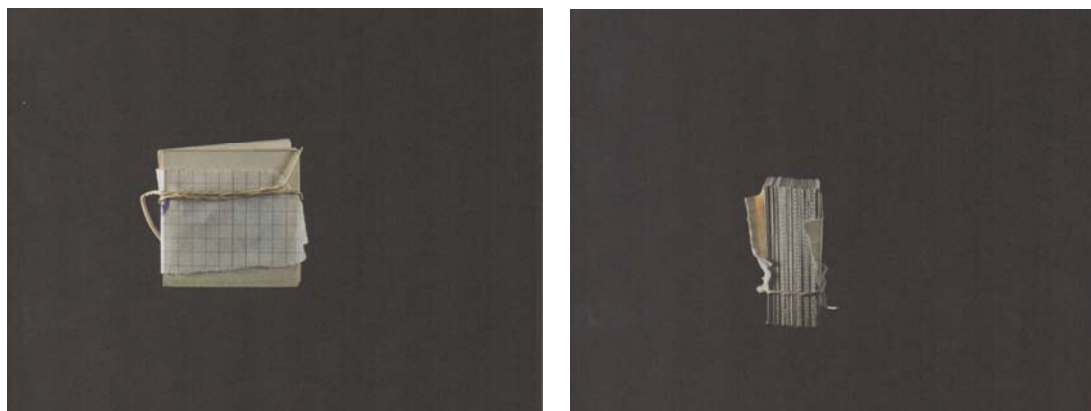
“It happened already (...) and everybody is gone anyway...” replied the mother when her daughter inquired her about throwing away that which could be considered by many a family

inheritance or a relic. After all, mother and daughter were the only alive members of a large Italian family, and now, they were arguing and disagreeing about the future of those images.

The memories contained on those photographs were of Vaschetti's grandfather, and the artist decided to deal with them in two different ways: firstly, by projecting on a wall and rephotographing all loose slides that were in the box; secondly, by not opening the metal cans that had undeveloped films, nor separating the slides that were held together by an elastic band.

Although the strategy of Vaschetti when photographing the recovered slides is aesthetically interesting - since she reframed them by dealing with field depth, what resulted in blurred nostalgic images; is the second attitude of the artist that seems to be more compelling. Not opening those files is a significant decision, an unexpected way of dealing with memories by not fulfilling the gaps. The artist says:

I decided to keep these unopened and with them I write and rewrite my own story.
(VASCHETTI, 2012).



Figures 3 and 4: Slides Sandwiches. Lorena Guillén Vaschetti. Histories, memories and silences.

By not opening the slide's sandwiches and the metal cans, Vaschetti decides to work within the poetic dimension of the found archives. But how many people would be capable of depriving themselves of those images? How many would bet on the maintenance of the lacunas caused by ignorance of not knowing, not seeing what was archived on those photographs? This is not normally the attitude that one has when confronted with an archive. On the contrary, what is common is a will of knowing it all, archiving everything, not losing any bit of memory if possible.

There is, then, a well-known desire of documenting life, of giving to the archives the responsibility of keeping memories intact and eternal – since the brain itself cannot do it. But memory, either preserved by the (un)conscience or attached to an external media – such as photographs, memorial texts or documents and files left by someone –, is always walking the fine line of oblivion. After all, as Castello Branco claims, to believe that one's memory is capable of rescuing the past is to believe in

an illusion of a capture of the real, of a fossilised conservation of the past and of a false wholeness of the subject which is responsible for this remembrance. (CASTELLO BRANCO, 1994: 25)



Figure 5: Metal can. Lorena Guillén Vaschetti. Histories, memories and silences.

The memory is not capable of reliving the past as it was because the event itself can't be seen as redeemable without considering that this process of rescue is itself a procedure of language, through representations and, therefore, a process of construction. And ultimately, as Lissovsky stresses, any gesture of remembrance is always accomplished throughout an impassable temporal abyss.

What fascinates us in the archive

In a public apartment were ten tenants, one per room and each of them with their own peculiarities. One of them was known for being an untalented artist, the other was a composer; but there were more atypical ones, such as the tenant which accumulated things, never throwing them away, for the simple fear of losing memories that were connected to each object. He was known as *The man who never threw anything away*, a character in Ilya Kabakov's installation, and who could easily be diagnosed as contaminated by the *archive fever*.

Some say that the character was based on Kabakov himself. He also did not like to throw things away, always storing drafts and documents. Then, what would be this fascination led by the archive that makes it possible to long for it in such a way that it could be seen as a symptom of a malady?

Jacques Derrida would say that this is one of the effects that could be traced back to the so-called “archive fever” or *mal d'archive* and it is related to its double condition which originates from its own ontology, after all,

the archive is made possible by the death, aggression, and destruction drive, that is to say also by originary finitude and expropriation. But beyond finitude as a limit, there is, as we said above, this properly infinite movement of radical destruction without which no archive desire or fever would happen. (DERRIDA, 2001: 32).



Figure 6: Installation of Ilya Kabakov. The Man Who Never Threw Anything Away.

It's not a matter of choosing: one only archives because is afraid of forgetting and one forgets not only because of psychological reasons but also because there is an assurance made by the possibility of archiving that releases him from the responsibility of memorising it all. Beyond this existential incongruence, what could be said about this fever that takes over when dealing with archives? Would only suffer from this malady those who – for fearing oblivion – want to archive something? Or would also suffer from it those that come in touch with the archive, searching for what it retains of time, memory and, therefore, history itself?

For Derrida, to suffer from the *mal d'archive*

it is to burn with a passion. It is never to rest, interminably, from searching for the archive right where it slips away. It is to run after the archive, even if there's too much of it, right where something in it anarchives itself. It is to have a compulsive, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return to the most archaic place of absolute commencement. Not desire, no passion, no drive, no compulsion, indeed no repetition compulsion, no "mal de" can arise for a person who is not already, in one way or another, en mal d'archive. (DERRIDA, 2001: 32).

The french author further explains that the archive fever has to do not only with this archival drive, a conservation drive that wishes to preserve memory, an urge to archive whatever it is against the danger of destruction; but it also has much to do with this incomparable relationship that the subject establishes with archives – let it be images, documents or any other archival material.

It is natural to search for a definition of what could be considered an archive. It also has been done here, in the hope of obtaining a concept that would clarify the attraction that it exerts in regular people or artists who make use of this kind of matter, its concept or its implications on their artwork. Looking for the meaning of “archive” in the dictionary, the following definition was found:

a group of documents, either written, photographed, of filmed etc, that are maintained under the custody of a public or private entity. (HOUAISS, 2009: 186).

However, it is known that not all documents are subjected to the categorization of an archive and not every document seems to summon up this fever which Derrida describes on his writings. Regardless, according to brazilian historian Ana Maria de Almeida Camargo,

archival documents do not differ from other documents by its physical appearance or because they bear special signs that are easily recognisable. (CAMARGO, 2009: 28).

Nevertheless, for french author Arlette Farge, archives does not resemble texts, printed documents, “reports”, letters and correspondences, nor journals, nor diaries and not even autobiographies. It surely contains those components but it does not restrain only to it. For her, an attempt at a scientific definition of the archive can't exhaust neither its mysteries nor its depths, after all, these materials have a special flavour (which, by the way, its the translation of the Portuguese title of Farge's book: *The flavour of the archive*) precisely because it has an “difficult materiality”. For that, the fascination that is inflicted on by the archive could not be linked to any characteristics that would be easily identified.

When looking for a concept of archive, Derrida also faced a crossroads, after all, as he tell us, to have a concept, to have security on its subject is to suppose a closed inheritance and the sealed guaranty of some way. And for him, this is definitely not the case, since

concerning the archive, Freud never managed to form anything that deserves to be called a concept. Neither have we, by the way. We have no concept, only an impression, a series of impressions associated with a word. To the rigor of the concept, I am opposing here the vagueness or the open imprecision, the relative indetermination of such a notion. "Archive" is only a notion, an impression associated with a word and for which, together with Freud, we do not have a concept. (DERRIDA, 2001: 93).

For being necessarily dialectic, the figure of the archive is unquestionable multiple, and, for that, we can not enclosure it in a concept. For being more a *notion* than a *concept*, it is open to other appropriations than that of the historical value. Finally, the archive can be set open to others temporalities – not being trapped to the past – without giving up its historical value, but never losing its ties to the memory of what had been. It is necessary to engage in a *dialectical approach*, as Georges Didi-Huberman says, an approach that is

capable of handling together the word and the silence, the lack and the rest, the impossible and the in despite of it all, the testimony and the archive. (DIDI-HUBERMAN, 2012: 145).

It is essential to this research to understand the potentiality not only of the archive but of its lacunas as well. Maybe accepting the notion of the archive as fissured and the memory as a constant tension between what we remember and what we forget, there is a possibility of transmuting archives to the universe of Art more profoundly instead of restraining them to their historical and veridical value, or simply as documentation of an artwork. It is, thus, not a matter

of history versus fiction, imaginary versus reality, but of how artists works with the uncertainty of an archive allowing it to travel in-between these points.

To Lissovsky, the archival photographs , for example,

probably belong to that category of things that Giorgio Agamben nominates as unstable signifiers– which also includes ghosts and toys: representations of the historical in a pure state, that transform meanings into others, takes things from one field and put them in another. (LISSOVSKY, 2009:140).

This capacity of transforming meanings and displace images from one field to another is exactly the reason why this ambiguity of the archive many times is perturbing to the apprehension of what it is seen. To Farge,

the archive deals directly with the truth and the real: it impresses also for this ambiguous position (...). This uncertain trace of the archive, so wallowed by reality despite its possible lies, induces reflection. (FARGE, 2009: 32).

It is this openness to reflection that points out that there is no image without imagination, and, when working with archives, this imagination is more a matter of imaginary. This other term is brought briefly into discussion – even if it is no simple term and no easy discussion – to understand why is it possible to work with archives in Art without having to give up the dimensions of it that are related to history, truth, testimony and reality.

For Maurice Blanchot, the imaginary is not only composed by imagination in the traditional sense – in which the image is after the object – it is its continuation; we see, and then we imagine. As the french author says:

certainly we can recapture the image and make it serve the truth of the world; but then we would be reversing the relationship that characterises it: in this case, the image become the follower of the object, what comes after it, what remains of it and allow us to have it still available to us when nothing is left of it. (BLANCHOT, 1987: 255).

Therefore, this definition would oblige images to be faithful to their objects at all times simply because they would depend on their existence. It would have no space for imagining without first knowing it. Maybe this says more about the use of archives when dealing with History than dealing with Art. When archival art works with documents in a way in which reality doesn't have to be the main focus – but it also not be excluded and substituted by fiction – then, it is working with the possibilities of the imaginary. According to Blanchot's theories, there are two versions of the imaginary and one cannot exist without the other. It doesn't mean a second version exists disregarding of the real, on the contrary, it is only possible to talk about two versions because something attaches to the real. This duplicity is the result of the fact that the image (and the archive) is naturally ambiguous. It is not a matter of choosing, as this duplicity will never be solved, once

here, there is no longer a question of a perpetual double meaning, of the misunderstandings that helps or deceives understanding. Here, what speaks in the name of the image “sometimes” still speaks of the world, “sometimes” introduces us into the indeterminate region of fascination, “sometimes” give us the power to use things in their absence and through fiction, thus keeping us within a horizon rich in meaning, “sometimes” makes us slip into the place where things are perhaps present, but in their image. (BLANCHOT, 1987: 265).

Well, comprehending the imaginary as composed by two versions doesn't necessarily mean the abdication of the real, but rather the comprehension that is possible to work with its ambiguity, the ambiguity of the image itself – and of the archive as an image in Art.

What affects us when there is nothing

Supposedly in the 90's, Walid Ra'ad created *The Atlas Group*, that, in the words of the artist, is an imaginary non-profit research foundation established in 1976 in Beirut to research and document the contemporary history of Lebanon (RAAD). In the group's website its given free access to all archives that they maintained, in there, it is also possible to read more about the foundation's aim that is

to locate, preserve, study and assist in the production of audio visual, literary and other artefacts that shed light on some of the unexamined dimensions of Lebanese civil wars of 1975 to 1991. (RAAD)

This archive has been made available online, published in artist's books and exhibited on art galleries all over the world, as well as performed in lectures by Ra'ad himself. The archive is divided in three kinds: A, FD and AGP. The A archives are produced and attributed to imaginary organisations or individuals; the FD documents are assigned to anonymous organisations or individuals; and the AGP files are produced by The Atlas Group itself. This division – that seems a little suspicious since Ra'ad himself says that the group is an imaginary foundation – explores other relations between images and documents that do not simply treat them as an inventory, a collection or a factual register.

On the contrary, by presenting the files in lectures and performing as an historian and researcher, Ra'ad uses documents, photographic reproductions, film projection and slide readings without distinguishing if they are genuine archives or fake ones. But does it really matter which of them are real?



Figure 7: Screenshot of The Atlas Group Archive available online. Walid Ra'ad.

The way chosen by the artist to tell the history of Lebanon does not relies only on the *historical dimension* of archives, but mostly on the fact that there is always a part of history that remains untold by those who are in power – state institutions and the media –, which are mainly responsible for constructing the official memory and history of a country. And luckily, Ra'ad is more than confident to use this openness of the archive for his artistic manoeuvre:

The documents in this imaginary archive do not so much document 'what happened', but what can be imagined, what can be said, taken for granted, what can appear as rational or not, as thinkable and sayable about the civil wars. (...) I consider these documents to be hysterical symptoms that present imaginary events constructed out of innocent and everyday material. Like hysterical symptoms, the events depicted in these documents are not attached to actual memories of events, but to cultural phantasies erected on the basis of memories. (RAAD, 2001).



Figure 8: The Atlas Group. Walid Ra'ad.

Even knowing that it is impossible to archive every moment of life, every event in its integrity, how should one deals with what has not been archived? While Ra'ad invests himself on the gaps between what was archived by the official history, there is another artist who deals not with the archives that didn't made the sieve of those in power, but with events that were not archived at all.

While creating *The Afronauts* (2011), Cristina De Middel seemed to have nothing more than oblivion to work with. The artist, who previously worked with journalism, had heard rumours about the existence of a practically unknown space program that was implemented at Zambia, in Africa, in 1964. Not believing in what she heard, De Middel started to dig deeper into the history of Zambia and found only two evidences that this program had actually happened: a letter and a newspaper clipping. Through them, De Middel learned that right after the independence of Zambia, a scientist named Edward Makuka Nkloso created a plan to launch africans astronauts to space. Then, the *Zambia's National Academy of Science, Space Research and Philosophy* was founded.

Makuka's plans were to launch an african woman and two cats to Mars, but the future astronaut got pregnant and dropped off the program. Also, the UK denied financial help do a Space Academy of a recently independent country. No one supported Makuka and soon he too disappeared in time and in the history of Zambia.

By dealing with this small recollection of what had happened but apparently has been forgotten, the artist decided to create her own archives. There were no documents to detail the extension of this experience and, if De Middel hadn't chose to work with this poorly known fact of an african country, people all over the world would never guess that such ambition took place in Zambia, even that for just a while.

To the artist,

If you go back to the definition of photojournalism, it's all about telling a story with images, and in this case I'm telling a story that happened in the 1960s. There were no images so I had to create these images. (DE MIDDEL apud SHORE, 2014: 242).

Together with images created in her home city in Spain, in Mexico and in the USA, De Middel has onstructed “a mixture of genuine and faked documents pertaining to the story”, as it was written on The Telegraph in 2014. The artist also worked with the found archive – the letter was retyped by her with an old typewriter and the old news clipping had the image with the scientist's face altered.





Figures 10 and 11: Cristina De Middel. The Afromauts.

Only a few would know and even fewer people would believe De Middel if she simply started to tell everyone this story through a fictional point of view, after all, she was not there to be seen as a witness of that event. But, by dealing with what is attested in the document, in the archive, as small as it can be, De Middel is actually dealing with the obliviousness of the occurred fact. The lacuna that was not completed by the official history of Zambia got to be filled by art and, for that, it can still provides a veridical connection with memory and the archives created by the artist. Seeing that, we can understand what Arlette Farge has to say about working with archives:

Evidently, one can consider the possibility of working the archive in its palpable and safe informations, which is more common indeed. [...] However, this way of reading documents by the reliability of the credible informations deprives of sense everything that is not evidently “true”, verifiable, and that, nonetheless was notified. (FARGE, 2009: 33).

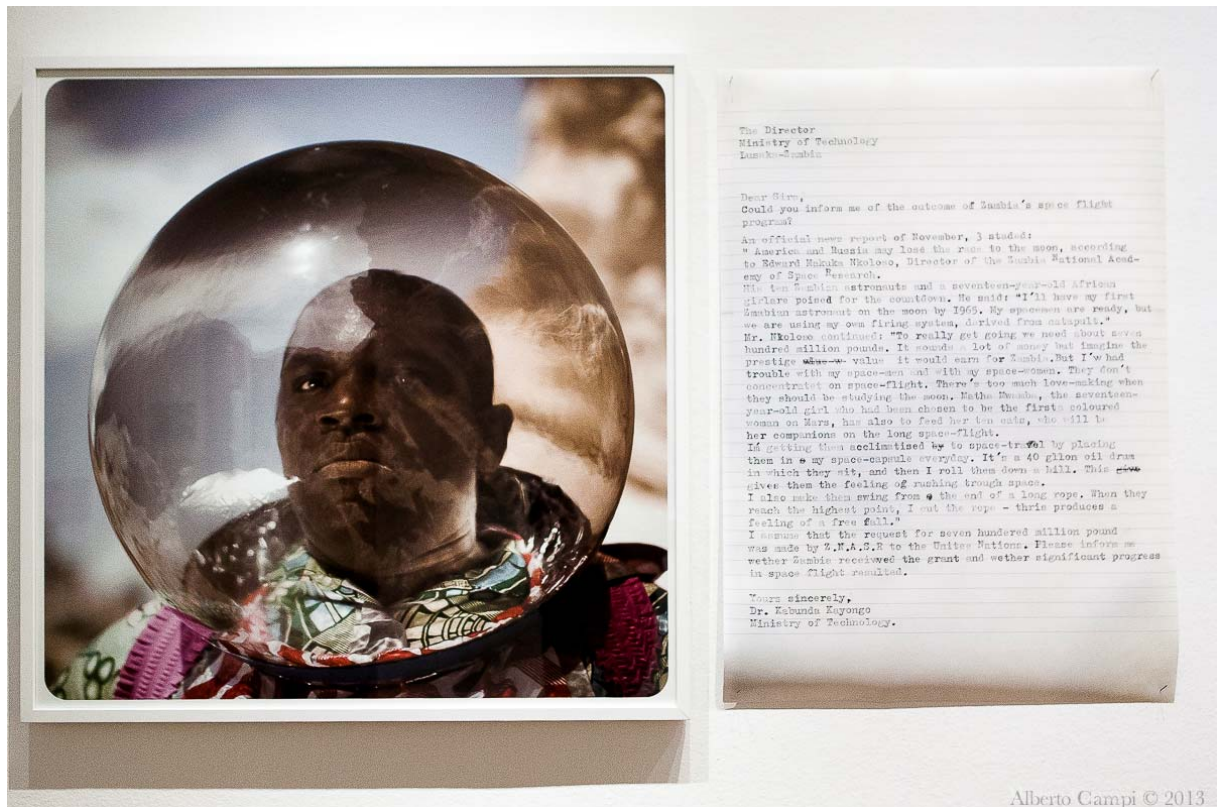


Figure 13: Cristina De Middel. The Afronauts.

When confronting the archives made by De Middel, no one believes that those images were from the 60's. But this is not the point, that was not her intention, she doesn't try to deceive her public. On the contrary, the contemporaneity of the photographs is such that what can be imagined is made present by Art and not by History. In that way, De Middel's archive is what she meant it to be: an elucidation of the past in the name of the representation, of the *re-presentation*. At the end, the afronauts' archive turns out to be constructed under

this partial, fragmented, incomplete object, from which the memory constructs itself, the present moves and simultaneously resets the time. (CASTELLO BRANCO, 1994).

What to do with the lacunas

Apart from Ilya Kabakov, all artists that were mentioned in this text deal directly with the lacunas of an archive in order to create their artwork. It's not that they are not interested in the archives themselves, but it would not be the same if they were only acting out of an *archival impulse* as if they only have a *conservation drive*.

There are many artworks produced out of this so called *archive fever*, and this would be a totally different research if it was looking for those – as Hal Foster contextualises in his essay *An Archival Impulse* (2004) –

archival artists [that] seek to make historical information often lost or displaced, physically present. To this end they elaborate on the found image, object and text, and favor the installation format as they do so. (FOSTER, 2004: 4).

But instead, in the context of this paper it is believed that another connection with archives is possible, and that many artists, such as Ra'ad and De Middel, had set this relation in move with their practices, having a much deeper affinity to *an anarchival impulse* than with an archival one. But what does an anarchival impulse means? This term was used for the first time by Jacques Derrida himself, in his notorious book “Archive Fever: a Freudian Impression”, but it was Foster who pointed out how artists have been using the *archival impulse* as a starting point of their works. Furthermore, to Foster, a new kind of impulse has been appearing in Contemporary Art, in which

artists are often drawn to unfulfilled beginnings or incomplete projects – in art and history alike – that might offer points of departure again. (FOSTER, 2004: 5).

Even though Foster does not linger on this notion that seems to be born out of a pun, his *anarchival impulse* is one main operators for this research, specially for allowing an update on what might be understood as a presence of the *archival impulse* in Art. This new impulse is not a desire for conservation, but rather a desire for *deconstruction* – that, in the eyes of Jacques Derrida, is a way of perturbing a structure, aiming not only for a reversion, a disorder, but also in order to point out the fractures and incongruences that already exists in a form that presents itself as harmonic and solid.

The *anarchival impulse* is a desire to restart, to reinstitute, to reconstruct – not only to destruct – moments and events that were not shown on images nor documented on files. It is not a desire to get in touch with what was archived but rather with what was not. It requires an openness to other poetics, to the second version of the imaginary, to Art. To have the *anarchival impulse* is to question the archive; to elaborate on the image; to recognise what is empty, to deal with the void, to face the gaps, to work with the lacunas.

And what would it mean to artists to suffer from the *anarchival impulse* rather than the archival one? Maybe they are not mutual exclusive, maybe the *archival impulse* is not all lost, but contained in the *anarchival drive*. Perhaps, the *anarchival* has something of the *archival* as well, but cannot be restricted to it once there is something that anarchives indeed, that deconstructs in this other tendency. For Foster, the artists that are dealing with this new way of handling the archives are

(...) concerned less with absolute origins than with obscure traces [and for that] (perhaps 'anarchival impulse' is the more appropriate phrase). (FOSTER, 2004:5).

These artists are working with archives of various sources – family archives, mass media archives, found archives of unknown people, etc – and normally they work with the documents, objects and images in order to

ensure a legibility that can be disturbed or detourné, but they can also be obscure, retrieved in a gesture of alternative knowledge or contermemory. (FOSTER, 2004: 4).

When researching about the *anarchival impulse* that Foster proposes almost no bibliography using this term was found. There were only two good references: one was a seminar conducted in 2012, *El impulso archivístico e el arte contemporáneo*, held at the University of Barcelona. But, ironically, there were no files archived about the lectures of this event. The other, was the first edition of an english publication named *Mnemoscape*, from September 2014, edited by Elisa Adami and Alessandra Ferrini. In this edition, there were articles received through a public call that was straightly directed to the term and to Foster's approach to it. Here is the introduction of the call:

The word anarchival has a somehow unstable, undefined and undefinable meaning, difficult to pin down. The Greek prefix 'ana-' means both 'above' and 'against', but also 'upside down' and 'wrong'. In this sense, the anarchival is at once a feature integral to the proper functioning of the archive (since its power lies precisely on the negative privilege of deciding what to destroy); a force that opposes to its traditional, authoritarian institution; and a playful, improper use of archives and archival practices. (ADAMI; FERRINI, 2014).

According to Adami and Ferrini, the *anarchival* can be seen as a gesture of appropriation and subversion of the methodologies commonly used with archives. *Anarchival*, then, can also be the readings and interpretations made out of preexistent archives, in order to let the lacunas visible and to show how these gaps are normally intentionally forgotten in the way of making a linear and chronological narrative. What is *anarchival* in the impulse can also be the creation around the lacunas that were found, a fabrication less worried with what is real and more open to the poetics of what hasn't been explored.

Consequently, if one invests himself and his artistic methods in this impulse suggested by Foster, the artwork could vary

(...) between the semantic fields of (1) destruction, when intended in its archiviolic decline; (2) subversion, in its proximity to the word 'anarchy'; and (3) regeneration in its state of openness and not yet explored potentiality. (ADAMI; FERRINI, 2014).

For this, there is no way to define what would this *anarchival impulse* be as it was a closed concept just waiting for a practical application. Probably Foster would agree on that, once he himself hadn't enclosed the multiple possibilities of the archive, the *archival impulse* and the *anarchival impulse* in a single formula. Adami and Ferrini also wouldn't like to restrain the potentiality of the *anarchival*, as they confess on the editorial for Mnemoscape:

(...) most likely, they [the articles] will not solve the riddle: if anything, they will probably multiply the doubts and questions. (ADAMI; FERRINI, 2014).

Many times, I, myself – the author of this essay and an artist as well –, was deceived by this gigantic sphinx that seems to cast riddles when guarding the secrets of an archive. In the year of 2014, I found a profusion of photographs, family albums, letters, postcards, telegrams, books, vinyl records, small collections of stamps and notes, some memorabilia and other materials that, when put together, can be seen as an archive. This archive was left by my father, who died in 2004, and was intact and untouched by me or anyone else until 10 years later, when I decided to penetrate it.

No longer having the opportunity to revisit that material in his company, I've found on those boxes fragments of an enclosed and subjective memory which I no longer had access to reorder. I started to question myself about the necessity of a chronological, historically accurate and objective organisation of events in order to reconstruct the past, preserve memories and tell a story – my father's or anyone else's.

During the last three years, I have seen that, for me, working with this material was never about dealing with what was attested by images or documents. At this time, I continued to work with personal archives, my father's and even archives owned by strangers, which I've collected in antique fairs, thrift shops, auctions or found by chance. On my artistic process, there was a constant desire to stress the dialectics that emerged with and within the archive instead of understanding these pairs as simple dichotomies. And for that, this research was born.

I always knew that I had a fascination for the archive. Not only the found archives of my father, but also the anonymous old images; images that are worn out; yellow papers with signs of use; old objects that are almost relics; everything that is classified as an archive, that refers to the past and seems to tell a story. In the specific case of my father's archive, anyone could say that this fascination is stronger, that I'm attracted to it because the emotional context weighs in. But,

actually, I believe this attraction is a tricky one, it is an intertwined affection, it is a *lacunar affection*.

And why lacunar? Maybe the biggest lacuna on this particular archive was caused by the death of the archivist, but as it has been discussed throughout this article: all archives are lacunar, anyway. Maybe this affection is lacunar because of his absence, an emptiness that is indexed in each of the archives, in each of the photographs, in each of the letters. Maybe, it is a kind of melancholic happiness that seems to happen every time one enters an archive, so as Arlette Farge warn us:

[the archives] are at the same time everything and nothing. Everything because they surprise us and defy the senses; nothing because they are merely raw vestiges that refers only to themselves, if you only stick to them. Their history exists only at the moment they are confronted with a certain kind of inquiries, and not at the moment they are collected, even though it brings us joy. (FARGE, 2009: 18/19)

What I've observed, though, is that instead of looking for the photographs that show my father and I in the same picture or the ones that show events that I've experienced with him; I saw the images of my father long before he had me – a person that I didn't get to know – and I ask myself what is the story behind them. I ask myself what was the moment that he and his friends needed to remember in order to register, but I've never heard of. I read the letters sent to him and also some of what he wrote – how did these end up coming back to him? I see these documents, these images, these objects and I wonder what are their stories, why they ended up in the archive, what should I do with them. I get fascinated not only by what is there, archived, attested, registered, but specially by what is not: the reasons and contexts, the other facts, the other images, the other stories.

It is the presence of lacunas that make possible for Art to pervades the archives and the two versions of the imaginary to work their way in through the images, the documents, the objects, the letters and all memorabilia, dealing with the constant and creative tension – if I may say – between history and fiction, memory and oblivion, past and future, real and imaginary, visible and non-visible. I get fascinated by those lacunas, I get affected by them.

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Keynote

Archives As Sites Of (Communal) Experience, Sociality, And Liveness

Amalia G. Sabiescu

Institute for Media and Creative Industries, Loughborough University London
United Kingdom

Abstract: This paper proposes an interpretation of processes and practices circumscribed by the notions of *Art as Archive: Archive as Art* and living archives, from the lenses of performance studies, archival science and community informatics respectively. Firstly, it sets in a mirror performance studies and archival science disciplinary perspectives to show how living archives can have multiple readings, and the implications of these readings for collective dimensions of knowledge and memory transmission and identity building. Thereafter, it employs a community informatics lens to delve into a *What for?* question. While art and creativity may be culminations of human expression and ends in themselves, the paper argues that a community informatics perspective fleshes out a purpose for these practices that has to do with community well-being and the common good, defined on community terms.

Keywords: living archives, community archives, performance studies, interdisciplinary research, practice-based research, cultural heritage

Introduction

This paper opens up and examines the question: *How can archives become tools, sites, resources and catalysers for strengthening our communities and social bonds through increased awareness of (common) pasts and present acts of creativity and collaboration?* The topic of the paper reflects the theme of the CIRN Prato conference 2017, on *Art as Archive: Archive as Art & The Imagined Archive*. Formulated as a call to examine possible spaces of synergetic artistic and archival practice in community settings and for community benefit, this question and this paper are located at the confluence of several disciplines, or interdisciplinary areas of practice and research: community and development informatics; cultural and digital heritage; archival science; and practice-based research in the arts and digital arts (encompassing diverse arts fields, from visual to performing arts). These fields have been brought in dialogue by a series of macro-scale developments in the arts, culture and community sectors, and ranges of practices and events that are complex enough to require more than one angle for analysis and interpretation. These cases are varied, but they share a series of features, which make them significant for the purpose of this paper and the theme of CIRN 2017:

- Collective dimension: they involve communities, defined in a broad sense and including local communities, cultural minorities, but also communities of interests and of practice such as communities of artists in a locality or in a field of artistic practice.
- Grassroots drive or grassroots participation: Practices are often driven from the grassroots, however cultural institutions started to follow up and stage these kind of events and practices themselves, hosted in as diverse sites as museums, galleries, libraries, archives, community centres or public spaces.
- Use of archival records, cultural heritage objects, evidentiary or other memory texts.
- Creative, interpretive and artistic intervention: records and artefacts are put to new use through artistic or creative interpretation, manipulation, or re-contextualisation.

Favouring a bias towards an archival science terminology, I will refer to these processes and practices as *living archives*. However, the quintessence of these practices does not stand necessarily in the use of archival records strictly defined; nor are they necessarily driven by archival institutions and stakeholders. Rather, the archival component points here to a concern with memory, memory sharing, and ways of bringing memory into a space of presence (and co-presence) through the mediation of what Eric Ketelaar (2005) calls “memory texts”: cultural tools (Wertsch 1998; 2002) that mediate meaning-making, knowledge and memory transmission and which can encompass equally physical objects, texts in literal sense, but also monuments, buildings and even human bodies. Thus living archives can encompass such diverse practices and events as body-based performances that include memory objects, participatory exhibitions that facilitate sharing of knowledge and memory through audience engagement and creative participation, or practices in festivals and cultural events such as communal celebrations and commemorations. They can be conceived and organised by galleries, libraries, archives and museums (GLAM) institutions as well as community bodies or local authorities.

One of the achievements of the 2017 edition of the CIRN conference is that it has brought the domains that circumscribe these practices in dialogue with community informatics (CI). Whilst archives, digital archiving and community archives have featured also in previous editions of CIRN; and while the link between various forms of creative and artistic expression and community-based research and design is as well fairly well established; it was only in 2017 that the occasion was opened to explore *Art as Archive: Archive as Art* (AA/AA) and phenomena akin to living archives from a community-centred and community informatics perspective.

Thus, what I attempt to do in the following pages is to connect the dots among living archive practices, projects and initiatives, acknowledging their positioning at the interface between digital heritage, archival and artistic practice and research in community contexts, and how they can be read through more than one lens. The main body of the paper is composed of a three-partite interpretation of living archives, from the lenses of performance studies, archival science and community informatics respectively. Firstly, I will set in a mirror performance studies and archival science disciplinary perspectives to show how living archives can have multiple readings, and the implications of these readings for collective dimensions of knowledge and memory transmission and identity building. I will then employ a community informatics lens to delve into a *What for?* question. While art and creativity may be culminations of human expression and ends in themselves, I will argue that a community informatics perspective fleshes out a purpose for these practices that has to do with community well-being and the common good, defined on community terms.

The concluding part looks at implications for practice and research: Why are these practices significant for the moment we are now experiencing in these fields? And why is it important to connect the dots? I will draw attention to the significance of acknowledging and creating fields of collaboration where different kinds of knowledges (domain-specific scientific knowledge, artistic, popular or vernacular, kinaesthetic, etc.) and creative impetuses can be accommodated and cross-fertilised, building on the concept of “interdisciplinary artscares and interdisciplinary knowledgescares” (Whatley and Sabiescu 2016) and the continuum worldview (McKemmish 2001; Upward 2000).

Art as Archive: Archive as Art and the living archive

The project *Living Archives* led by Malmö University in Sweden has been designed to look into how archives for public cultural heritage can become “living social resources” and how to revitalise archival practices so that they become more open, inclusive and valued by the public. The project employs two parallel strands of research: one on open data, which explores openness in archival content and metadata, with a focus on public participation; and the second on performing memory which takes an embodied approach rooted in practice-based research to

explore the role of body, movement, performance and technology in the mediation and sharing of memory. The project is interdisciplinary and involves researchers and creative practitioners from fields ranging from performing arts to human computer interaction and computer science (Living Archives 2017).

The *Living Archives* vision and approach echoes similar practices occurring in cultural institutions such as museums, galleries and libraries, characterised by a move towards public engagement (Vermeeren et al. 2018), audience-centred (Samis and Michaelson 2017) and participatory approaches (Simon 2010), a concern with delivering public value (Simon 2016; Sabiescu 2018), and more inclusive and decentralised approaches to curation and communication of cultural heritage (Charatzopoulou et al., 2016; Whatley, Cisneros and Sabiescu 2018). These are mirrored by grassroots practices coming from community groups, arts aficionados, or linked to community centres and archives, who use digital and social media to create platforms and events for collecting, storing, curating and sharing artefacts or texts of evidential, cultural or artistic value (Werner et al. 2015).

In this paper, I will extract the ‘living archive’ locution to look more broadly at cross-disciplinary explorations and enactment of practices that connect the organisation, curation and transmission of memory with performative, socially embedded, and participatory practices that are open to and engage the public or specific communities. *Art as Archive: Archive as Art* points, more broadly, to processes of collaboration, cross-fertilisation, and even hybridisation taking place at the interface between several domains of arts, culture and memory curation and management. In this paper, I suggest that in first instance, the term as a whole is an arrow indicating these shifts, from silo models of research and practice to collaborative, trans-disciplinary and cross-sectoral approaches in arts and culture domains. At the same time, I distinguish among the two: *Art as Archive* as an expression of the expanding influence of the archive and archival science in other disciplines. Ideas, models, methods and concepts developed in archival science have started to expand, be applied and adapted in other fields of practice and research, including arts domains (McKemmish and Gilliland 2013: 80). *Archive as Art*, on the other hand, points to practices, processes, methods and tools that reposition the archive in social, artistic and creative contexts where its layers of information and evidence are deciphered, contested, debated, and where new understandings are added upon the record, through acts of interpretation or creative intervention.

The *Art as Archive: Archive as Art* locution is not alone in pointing to these areas where knowledges and ways of being cross and meet each other. As I will discuss further in the paper, we can also speak of *The performing archive* (Borggreen and Gade 2013b), as well as *The archival body* (Kozel 2013) – two emblematic terms for the meeting of performing arts and the archive. What used to be once hard-bound distinctions, fixed boundaries between domains of practice and research are now flexible and permeable frontiers; and ideas, concepts, metaphors and inspiration commonly cross them to be appropriated in bordering fields. These terminological associations are more than rhetorical devices. They are syntheses of practices, often hybridised or blended, that may feature the performer and the performing act in the museum (ex., Psarologaki 2018); bring the digital archive on the dance floor (Whatley 2013); and re-instate the body as holder of knowledge and safekeeper of memory (Kozel 2013).

The living archive and communities: Three conceptual lenses

In this section, I propose and unpack three theoretical lenses to make sense of living archives: the first coming from performance studies, centred on ideas of embodied knowledge and memory, presence and liveness; the second from archival science, discussing the records continuum model and the continuum as a worldview that can be utilised more widely in information studies and cultural heritage scholarship; and the third from community informatics, focusing on the common good, read through a community-centric perspective.

I have chosen to set in a mirror, in the first two forthcoming sections, a performance and an archival science lens, in acknowledgement of the pivotal role that both the archive and performance play in community culture, history and identity. They accomplish this function very differently, however, and each carry their peculiar ways in the configuration of living archives. In his article *Sharing: Collected memories in communities of records* Dutch scholar and former archivist Eric Ketelaar builds on Jeannette Bastian's concept of "community of records" to argue for the fundamental role of records, recordkeeping practices and archives in shaping community and identity.

The common past, sustained through time into the present, is what gives continuity, cohesion and coherence to a community. To be a community, a family, a religious community, a profession involves an embeddedness in its past and, consequently, in the memory texts through which that past is mediated. (Ketelaar 2005)

Likewise, performance embodies and expresses cultural understandings, worldviews and ways of knowing that are pivotal for community sense of identity and cultural transmission. In the words of British cultural anthropologist Victor Turner:

Cultures are most fully expressed in and made conscious of themselves in their ritual and theatrical performances. (...) A performance is a dialectic of "flow", that is, spontaneous movement in which action and awareness are one, and "reflexivity", in which the central meanings, values and goals of a culture are seen "in action", as they shape and explain behavior. A performance is declarative of our shared humanity, yet it utters the uniqueness of particular cultures. We will know one another better by entering one another's performances and learning their grammars and vocabularies. (Turner 1990:1)

Further, I will use a performance and then an archival science lens to explore a series of questions such as:

How are knowledge and memory enacted and shared in living archives?

How is memory transmission mediated?

What roles do records/bodies/spaces/audiences/technologies play?

(How) do living archives create community? Affect/strengthen/change relationships and social bonds? Perform identities?

(How) do living archives build upon existing /contest/create new narratives?

Where do living archives (ever) begin and where do they end? (If there is an end) What are we left with, in the aftermath of living archives? What happens to records/performers/users/audiences?

The third section takes a step back to see how these understandings can be integrated, contested, or re-read in a community informatics approach.

A performance lens. AA/AA and embodied knowledge in a space of *liveness*

Performance and archive have been traditionally set in an oppositional relationship, "one representing the fleeting and ephemeral, the other signifying stability and permanence" (Borggreen & Gade 2013a: 9). However, this opposition can be represented as not an exclusive one between hard-bound and uncommunicating territories, but rather standing for different roles each fulfils in human culture for embodying, storing and carrying forth knowledge and memory. The role of performance in "the transmission of social knowledge and memory" and "consolidating identities" through ritualised social and cultural practices (Taylor 2003: 18)

mirrors the role that the archive fills as a pool of evidentiary texts that trace, represent and mediate the past. Rather than strictly opposed, they can be considered as complementary, each playing its role in acts of transmission. Performance studies scholar Diana Taylor synthesises the distinctive ways by which archive and performance mediate production of knowledge, memory and culture by contrasting the archive and the repertoire:

“‘Archival’ memory exists as documents, maps, literary texts, letters, archaeological remains, bones, videos, films, cds, all those items supposedly resistant to change. (..) The repertoire, on the other hand, enacts embodied memory: performances, gestures, orality, movement, dance, singing—in short, all those acts usually thought of as ephemeral, nonreproducible knowledge. (Taylor 2003:19-20).

In the following, I refer to two understandings of performance. Firstly, performance as a cultural practice or event with a wide variety of forms ranging from theatre, dance, and storytelling to music and play (Schechner 2013). As cultural practice, performance subscribes to and embodies particular worldviews, ways of knowing, values, and identities (Madison and Hamera 2005). Second, performance stands as well for a conceptual lens and methodology used primarily in performance studies but now widely appropriated in other fields of practice and research. At the core of the performance approach is the close link between practice and research, thinking and action. This implies that “whatever is being studied is regarded as practices, events, and behaviors, not as ‘objects’ or ‘things’”. This quality of liveness - even when dealing with media and archival materials – is at the heart of performance studies.” (Schechner 2013: 3)

Performance also adheres to an epistemological stance that rejects the Cartesian distinction between mind and body (Whatley and Sabiescu 2016), the “apartheid of knowledges, that plays out inside the academy as the difference between thinking and doing, interpreting and making, conceptualizing and creating” (Conquergood 2002: 153). A performer’s or dancer’s way of thinking is embodied, circumscribed to a psycho-somatic whole; a dancer or performer has “‘kinaesthetic intelligence’ (deLahunta and Zuniga Shaw 2006). The body perceives, knows and has memory:

An analytic stance notes that the somatic body is more than a ‘hunk of meat’ mechanistically conceived and existing in opposition to the activities of the mind. The soma has intelligence, a particular logic, and myriad ways of holding and revealing memory. (Kozel 2013:156)

Contemporary areas of encounter between archive and performance tend to cover on the one hand practices related to archiving performances and related process materials; and (of more recent concern) convergences between archives and performances in practice-based research. These two main areas of encounter are synthesised in the title of the volume edited by Borggreen and Gade (2013b), *Performing Archives/Archives of Performance*. The first, *performing archives*:

refers to a process in which human beings create and handle the archives, but it also alludes to how archives are formative in shaping history and thus perform human beings, structure and give form to our thoughts and ideas. (Borggreen and Gade 2013a:10)

The second, *archives of performance*, has to do with documentation, preservation and archival practices around the conception, production, staging and recording of performances. This double-sidedness reflects well the topic of this paper, on *Art as archive: Archive as art*. However, because a treatment of both the performing archives and archives of performance would carry us well beyond the limited scope of this paper, I will focus next in particular on the performing archive – in other words look at processes around archive creation, interpretation and use from a performance lens. Nevertheless, it is to be acknowledged that the two are closely interrelated. In *Dance encounters online: Digital archives and performance* (2013), Sarah Whatley argues that the emergence and use of digital archives changes both the experience of dance performances as

well as the nature of the archive. Digital archives afford new ways of engaging with dance material, which can be integrated in novel, live dance performances. The nature of the performance is affected, in these instances, as attention is no longer uniquely focused on the original dance piece, but also to the creation and production process, and the various materials used such as sketches and diary entries. On the other hand, for choreographers the archive assumes new configurations, no longer a space for representing past performances, but an event or a performance in itself, which can be linked to the live performance.

A performance lens enables us to look at living archives from an embodied knowledge and memory perspective, with a focus on action and interaction during an event. I will illustrate this drawing on a few examples, designed and staged in the frame of the project *Living Archives*, led by Malmö University.

P(AR)ticipate: body of experience | body of work | body as archive by video dance artist Jeannette Ginslov is a live performance installation exploring the artist's memory of life in South Africa during Apartheid and democratic times. An Augmented Reality (AR) app, Aurasma, is used to access videos tagged to images projected around the environment and the artist's moving body while she performs. The AR app, improvised dance, drawings and video are blended and activated through audience actions to stage the collective experience of surfacing, sharing and recollecting the artist's memory (Ginslov 2017). The artist played with the metaphor of 'body of experience' and 'body as archive', showing how the body hosts somatic memory, and can become at the same time a platform for sharing memory during a staged performance. The artist's 'body of work' included an archive of documentary footage and live performance captured over 25 years (Ibid.).

Ginslov's performance plays with ideas of live and mediated experience:

P(AR)ticipate, then, demonstrates a porosity between live and mediated experience as audiences enter a networked environment, a field of fleshy and digital networked media, moving through living archives of somatic memory and intimacies, negotiating and participating in visual and auditory affordances that the interaction design provides. They access the media by physically participating in, walking around, reaching for, kneeling and bending to trigger the tagged images with their smart phones. The mobile device becomes a tool of extrapolation, a magnifying glass revealing hidden layers of haptics, affect and memory. (Ginslov 2017:97)

This echoes a long standing debate in performance studies around liveness and mediation. In its most immediate sense, *liveness* points to co-presence of performers and spectators at the time of the performance, and its opposite can be 'mediated', or 'recorded', or even 'digital', referring to antagonism between live and digital performance (Kim 2017:1-2). Phelan (2003) puts forth the thesis that performance is irreproducible, it happens only once and everything that can be recorded, re-enacted or re-staged after is another performance. Liveness, then, captures this immediacy of co-presence. Matters are complicated when expanding the meaning of the term to different temporalities and the involvement of technology in ways that afford mediated co-presence – same time, different places, as in the case of distributed performance. Auslander (2012) contests Phelan's thesis, and suggests that we can speak about liveness in mediated ways, and that "the idea of what counts culturally as live experience changes over time in relation to technological change" (p.3). Ginslov's performance mirrors Auslander's view, and is an illustration of how mediation and liveness can co-exist and work together in an act of transmission of memory.

Ginslov's performance illustrates as well notions of social sharing of memory and creating community during a staged event. While the performance is centred on an individual's (the artist's) memory, community is created through the participatory experience of memory: it is the audience that triggers videos by hovering their mobile devices on tagged images. Bodies,

technology and elements of the environment – floor, walls – become mediation and transmission devices.

This bridge from personal to social in transmission of memory is explored as well in the *Living Archives* performance project *AffeXity: Passages & Tunnels*, staged in the Re:New Digital Arts Festival in Copenhagen (2013). The project sought to offer novel, engaging ways for people to interact with and experience archives, using AR technology and an experiential approach based on affect and rhythm. A range of historic and newer archival material was used, including material from the Royal Danish Theatre, the Swedish Film Archive and more recent videos of dance improvisations. Participants were engaged through locative media (downloading an AR app on their smartphones or provided a device on the spot), guided tours, and one live performance event (Kozel 2017).

Kozel (2013) comments that the project “has the goal of sliding from somatic activity (tapping into affect in our bodies and in the city) to social activity (creating a social practice where people will want to add their expressive physical movement to the cities in the form of short videos in their cities).” (p. 156). Somatology is proposed as a lens to understand the relation between the individual and the collective. Seen from an ontological perspective, the focus in somatics is not on the isolated individual body, but on the qualities of the human soma as the common denominator of animate, embodied beings. (Ibid.) This passage can be seen unfolding on spatial, relational as well as temporal axes: memory is evoked through archival material from the past, is vivified into performance and takes multiple trajectories – spatially and relationally among the performers and audience. Memory sharing bears an affective dimension that goes beyond information exchange; a more encompassing notion, *affect*, points to a sum of emotions, feelings, thoughts, impressions, memories - some of them poorly defined and liminal (Kozel, Smolicki and Spikol 2014:294).

..affect is not just a pure internal force, it is distributed across bodies of all configurations: physical, social, structural, technological and institutional. (..)

..it bleeds across the borders of a single body. Affect is more like a cloud: it is as likely to be creepy as euphoric and it does not just come from bodies , but encompasses objects, structures, animals, systems and things environmental. (..)

..affect is the passage of forces or intensities, between bodies (..)

It is located in the domain beyond reason, logic, or ‘conscious knowing’. (Kozel 2013:157-159)

In performing spaces such as those enacted by *AffeXity*, affect appears then to be a powerful factor of co-located communication, transmission and social bonding, which may be experienced consciously, but not necessarily or easily rendered into words. Kozel, Smolicki and Spikol (2014) describe *AffeXity* as “a relational aesthetic approach to archiving, where affective and rhythmic interactions between people and archival material are created or choreographed” (p.293). At the same time, the authors acknowledge that their work also raised questions about what is and what is not an archive; what makes the difference between an organised archive and an assemblage of artefacts; and that the power structures and hierarchies that construct archives, their practices, standards and vocabularies, are visible and palpable in such interdisciplinary research (Idem).

An archival science lens. The records continuum

The records continuum model (RCM) has been initially designed by Frank Upward in his 1996 and 1997 articles, as a framework that unifies recordkeeping and archival practice. It has continued to be shaped and evolved through joint work by Upward and his colleagues in the Records Continuum Research Group at Monash University Melbourne, particularly Sue

McKemmish and Barbara Reed. Theoretically, RCM has been influenced by the work of British sociologist Anthony Giddens and his structuration theory and postmodern thinkers such as Jean-François Lyotard. The model encountered wide recognition and has been seen by many as the best articulated alternative to the traditional lifecycle approach widely used in archival and records management.

The model describes the trajectory of the record or evidentiary text represented as a series of concentric rings outlined by four dimensions (create, capture, organise, pluralise) and four axes (evidence, recordkeeping, transactionality, and identity):

1. Create: archival documents/evidentiary texts are created as “documents-as-trace of the act in which they participate” (McKemmish & Piggott 2002:10) or “proto record(s)-as-trace” (McKemmish 2001:335).
2. Capture: “records-as-trace” are captured by linking them with the contexts they document and their organisational or group context (Ibid.), and “brought into a framework that enables consistent and coherent use of information by groups of people” (Upward 2000).
3. Organise: “navigable structures and understandings” are forged for the organisation and management of records (Upward 2000).
4. Pluralise: use, re-use and re-interpretation of the record in multiple contexts, by multiple audiences/users, where new meanings are thereafter associated.

The evolution of the RCM and the echoes in archival science scholarship and beyond are too broad to be adequately summarised in this paper. I will outline below a series of features of the RCM which are particularly useful to shed new light on the meaning of AA/AA and living archives, including where relevant resonant concepts in archival science that are not necessarily part of the RCM.

Multiple contexts, multiple meanings. The RCM adheres to a stance that emphasises the evidentiary and contextual value of records, rather than their informational content, as well as their dynamic, evolving nature. As layers of contextual metadata continue to be added, records themselves are “always in a process of becoming” (McKemmish 2001). The notion of context and contextual layering is particularly fertile for looking at AA/AA and the living archive. Each context of use confers new meanings and interpretations upon the record; more so, the actors that manipulate, interact with or otherwise make sense of the record at any one given time can be very diverse and their meanings and interpretations may align, complement, contradict, or oppose one another. There is not one unique reading of a record. For instance, diverse meanings can be conferred upon records by recordkeepers and archivists, government officials, members of a community contemporary to records creation and their offspring, generations after.

Ketelaar (2001, 2005) calls every interaction, manipulation and interpretation of the record an *activation of the record*. These activations can be performed by creators, users and archivists, and are distributed among agents and memory texts. Successive activations cumulate in tacit narratives, which need to be deconstructed in order to grasp the meanings of the archives; they can be seen as successive branches in the “semantic genealogy” of the record:

The archive is an infinite activation of the record. Each activation leaves fingerprints which are attributes to the archive's infinite meaning. (...) Every activation of the archive not only adds a branch to what I propose to call the semantic genealogy of the record and the archive. Every activation also changes the significance of earlier activations. (Ketelaar 2001:137-138)

All these meanings that are conferred through successive contexts of use, re-use and modification are imprinted on the records, and any one reading looking back cannot ignore those ingrained stories (Ketelaar 2001). And as McKemmish and Piggott (2002) argue, it is not the record on its own, stripped of context that tells a story, rather “It is the record in the evolving context of the records creators and their successors that tells this particular story.” (p.9)

This reading of the archive opens up several interpretive routes for living archives in community contexts. It enables a look at living archives as sites of multiple interpretations spread across time, space, human agents and memory objects. These interpretations can hinge on matters of politics, inclusion and exclusion, identity building or identity denial. Through purposeful selection, documentation and interpretation of archives, the ideologies of archivists, or those of powerful groups or the state are perpetuated and strengthened, furthering specific missions and values (Kaplan 2000). Records can also function as powerful agents in strengthening or denial of identity. For instance, as noted by McKemmish and Piggott (2002), the use of European names for Aboriginal places and people in archival and recordkeeping indexes denied their identity, and also hampered accessibility (p.9). In living archives, these interpretations can be traced back, understood, accepted or contested and come to terms with.

Archiving and transmission of memory. In his 1997 articulation of the RCM, Upward describes the influence of Giddens on the model structure and in line with his thinking, he proposes a reading of the model focused on the transmission of memory in society, a process which is not limited to psychological remembering, but recognizes the role of institutional memory-keeping, storage and reproduction (Upward 1997). It is the fourth dimension of the continuum – Pluralise, which brings the continuum in closer dialogue with community archives and collective memory.

The fourth dimension as a pluralised space is one where the knowledge of events (in our case, reflected in records) is communicated to social groups, creating shared experience and knowledge across communities. (Reed 2005)

It is in the Pluralise dimension that we can also locate living archives, with attention however to the fact that the movement of the records across dimensions is fluid and iterative, even recursive (Reed 2005). Living archives can function as sites of collective remembering or social sharing of memory. Inspired by Maurice Halbwachs' works *On collective memory* (1950) and *The social frameworks of memory* (1925), Ketelaar (2005) looks at "the possibility of mapping a "memory continuum" onto the records continuum, in which memories of the individual, the family, the organisation, the community, and society function, not in isolation, but in a flow of continuous interaction." Drawing on Actor-Network-Theory and a view of communities as interacting networks of human agents and cultural tools, Ketelaar puts forth a view of collective or social memory happening in networks of human agents and (memory) texts – which can be physical, body-based, or performative. It is this process of collective remembering, or rather "elective processes of memory", through selective archival and recordkeeping practice, that contributes to building a community's collective identity (Ibid.). Affirmation of identity requires an *active* process of searching for roots, for the common past. The role of living archives can also be positioned here, as agent-driven, conscious and purposeful revival of past and affirmation of identity.

Time, space, spacetime and co-presence: A significant (and much debated) element that Upward has shaped drawing on Anthony Giddens is the concept of "spacetime". In *The constitution of society*, Giddens (1984) describes the "disembeddedness" of contemporary ways of social life and interaction. This is analysed in terms of "time-space distanciation - the conditions under which time and space are organised so as to connect presence and absence." (Giddens 2004:14). In pre-modern societies, time-space distanciation is low, and social interaction takes place in co-located contexts, it is dominated by "presence" (Giddens, 1984:18). In industrialised and contemporary societies, "the level of time-space distanciation is much greater than in even the most developed of agrarian civilisations" (Giddens 2004:14); disembedding manifests as uprooting of social relations from co-located contexts of interaction, favouring interactional situations with "'absent' others, locationally distant from any situation of face-to-face interaction." (Giddens 1984:18). Upward found inspiration in this concept and its analytical unfolding, which he used to develop the spacetime model of the records continuum by

applying the pattern of sequential distancing from original action in information management (Upward 2000).

Living archives can be seen as sites of collective remembering that bring participants as well as the memory mediating texts in a shared, co-located space of presence. As discussed above, the use of technology may not necessarily take away from the liveness of the experience, but can be used as mediator for memory sharing, along with a range of other cultural tools, like in the example of the performance *P(AR)ticipate* by Jeannette Ginslov (2017), or in the thinking of Eric Ketelaar (2001, 2005).

The continuum as metaphor and worldview. In his 2000 article *Modelling the continuum as paradigm shift in recordkeeping and archiving processes, and beyond – a personal reflection* Upward proposes the continuum as a new worldview, and its introduction as a paradigm shift, in which an old worldview is now replaced. Whilst admitting that practice is cultural, Upward suggests that the continuum can be used in archival and records management at global level, as an enduring framework for “modelling complexity” (Ibid.). These ideas are reflected as well in a 2001 article by McKemmish, where she puts forth an interpretation of the RCM as both metaphor (as initially proposed and received) and a new worldview, which comes to replace the lifecycle worldview.

There are two things at play here: the fully-fledged RCM model, and the continuum as a broader-scope worldview that can be applied in other information and knowledge-intensive research and practice areas. As a worldview, RCM enables a reading of records, contexts and use/re-use scenarios that would otherwise seem impossible to grasp and contradictory. It affords a peeling (or, in reverse, addition) of layers of meanings and interpretations that have been conferred upon the record or the archive, and enables multiple concomitant readings of records from the viewpoint of diverse stakeholders. As McKemmish argues:

(T)he record-as-evidence versus record-as-memory dichotomy disappears from a continuum perspective. In a continuum worldview the capacity of records to function as instruments of governance and accountability, form memory, shape identity, and provide value-added sources of information, is bound up with their evidentiary qualities - their transactionality and contextuality. In this worldview, records cannot be categorised as either evidence or memory. They are both. It is their evidential nature that distinguishes them from other forms of recorded information, and enables them to play their particular role in forming memory, and shaping identity. (McKemmish 2001:352)

The continuum worldview however goes beyond records and can be applied to make sense of processes in other areas of practice and research. The continuum has already been employed to shape other information management models, three of which are annexed in Upward’s (2000) article: The information continuum; The information systems continuum and the publishing continuum. Leisa Gibbons (2009) has applied the same thinking to cultural heritage, proposing The Cultural Heritage Continuum (CHC).

A community informatics lens. AA/AA and collective engagement for the common good

Moving on from a focus on performance, event and embodied knowledge, and from socially-embedded records of multiple interpretations and significance, I propose in this section a lens to look at AA/AA and the living archive that is closer to the community informatics side of the multidisciplinary continuum: a common good lens. This combines two aspects that are central to community informatics research and practice. First, the collective component – this can be about a way of looking at things from a collective rather than individual stance; about social relations, sense of belonging and togetherness; or a focus on diverse types and forms of communities –

local communities, but also communities of interest and of practice including communities of artists and researchers. Second, the ‘common good’ locution taken together points to a (potential) reason why, purpose or goal for living archives, which is well represented as a driver of projects and initiatives in community informatics scholarship. CI research and practice takes a central concern with the use of ICT for empowering communities and enabling the attainment of collectively designed goals, whether these be related to socio-economic development, social justice, or political participation (Gurstein 2008b:11).

The ‘common good’ concept is, of course, bearer of a much longer, varied and debated history than the CI field, going back as far in the history of thought as Plato and Aristotle, and developed through the emblematic work of philosophers and political thinkers, from Jean-Jacques’ Rousseau’s social contract to John Rawls’ theory of justice. The concept has been appropriated, from a community-centred perspective, in the work of the research and action network Collective Intelligence for the Common Good (CI4CG), led by Douglas Schuler, Fiorella de Cindio and Anna de Liddo. Their notion of the common good stresses the importance of active citizenship, participation and collective action; and a view of society that nurtures social relationships, rather than viewing individuals in isolation (Schuler et al. 2018). I will further underline here two aspects of the common good concept that capture the CI ethos: The first regards the deliberative process that underpins the definition of what makes the common good. The idea of a unique collective common good, to the pursuit of which minority interests can be sacrificed has been used by several totalitarian regimes to fuel manipulation and propaganda (Jaede 2017). French philosopher Jacques Maritain warned about these dangers and claimed that the common good

is neither the mere collection of private goods, nor the proper good of a whole which, like the species with respect to its individuals or the hive with respect to its bees, relates the parts to itself alone and sacrifices them to itself. (Maritain, 1946:437 cited in Jaede 2017)

Rather, in a CI optic, the common good requires deliberation, debate, understanding – principles that are captured in the work of the CI4CG network in the idea of ‘collective intelligence’ and the practices that foster, enhance and sustain it (Schuler et al. 2018). A second, related point regards agency and participation. In a CI optic, the citizen is actively involved, engaged, they contribute to understanding what is the common good, and are further engaged in pursuing it. This marks a rift from passive attitudes that can be engendered in the idea of pursuing a collective end goal that everyone will benefit from, but only a few are tasked with driving. Moreover, the common good can be circumscribed not to national systems or broad societies, but at the level of smaller-scale local communities where processes of collective action and participation are easier deployed.

Adopting a CI-embedded common good optic for the topic of this paper, new questions are raised:

How can/do AA/AA and living archives contribute to the common good of communities?

(How) can AA/AA and living archives support communities to explore/understand/debate/contest what is the common good and how to go about pursuing it?

What frameworks and lenses are put forth by CI scholarship to make sense of these happenings?

As outlined above, living archive phenomena have as central themes transmission of knowledge and memory, identity building, social bonding and creating a sense of community. In particular contexts, such as indigenous communities, specific issues may be brought to bear, for instance having to do with repatriation of community archives, establishing ownership, recovery of memory, healing, and reclaiming the narratives that records and their contextual layers tell.

More broadly, living archives in community contexts may enable the exercise of voice and citizenship or may be employed towards convivial encounters and cultural celebration.

What does a CI perspective bring to understanding these processes? Community (and development) informatics provide a broad frame for embedding these processes, in which I propose that six essential elements come to play:

1. First, and similarly to performance studies, in CI practice and research are intertwined, and engaged practice in community settings is both informed by and drives forth theoretical advancements (Gurstein, 2008a,b; Stillman and Linger, 2009). Thus a first aspect regards the action-oriented stance.
2. Second, there is a moral or humanitarian dimension to CI research. Just like ICT for development – ICT4D (Heeks 2009), CI has a moral agenda, an orientation towards action that furthers community development and well-being, defined on their own terms. Like in ICT4D, this moral compass has made it to the subterranean, invisible strata of CI scholarship, in the taken for granted assumptions. It provides a primary framework for problem-posing and a standard for evaluating success. This moral agenda is surfaced when, for instance, issues of power inequalities, dispossession, injustice are encountered. CI researchers may even be trained to identify, spot, prevent or overcome these issues, especially when inadvertent effects may be triggered by a research intervention.
3. Third, values related to community agency, autonomy and the avoidance of dependency relationships are important in community informatics, as they are in ICT4D. This gave rise to multilateral concerns for encouraging community ownership (Rey-Moreno et al. 2015) and building towards sustainability of externally-initiated community technology projects.
4. Fourth - and often seen as a means to avoid dependency and ensure autonomy - there is a pronounced orientation towards participatory approaches in CI. At the lower end of the scale, this is about encouraging community engagement, avoiding passivity and approaches that engender passivity (such as putting communities on the passive receiving end); at the higher end of the scale, this culminates in participatory approaches or community-driven initiatives and projects.
5. Fifth, CI is about creating community, social bonds and nurturing a sense of belonging that avoids social isolation. Relations, bonds, networks are critical aspects that have been theorised (Casalegno, 2005: 31-32); as well as the sense of community.
6. Sixth, CI is about ICTs, not as central end goals but essential means and resources, as Michael Gurstein argued:

CI begins with ICT, as providing resources and tools that communities and their members can use for local economic, cultural and civic development, and community health and environmental initiatives among others. (Gurstein, 2000:2)

Within this framework, AA/AA and living archives can be seen, from an event-based perspective, as happenings in which communities are involved to explore, understand, peruse, interpret, manipulate or intervene in acts of memory and remembering that encourage creativity, sharing and collaboration. The nature of these initiatives, the type of communities involved and the specific goals will dictate the ways in which such happenings can come to advance community well-being and development. From a broadened perspective towards the context in which these practices are taking place, we are now witnessing changing relationships between social and cultural institutions and communities, that frame (often in invisible ways) and make possible these happenings. For instance, the concern with bringing museums closer to communities has been growing steadily in the past years. For many museums communities are a special and important category to address in customised ways; larger museums often have community engagement, collaborations and partnership departments; and spaces, activities and opportunities have been designed specifically with communities in mind (Vermeeren et al. 2018).

Conclusion

Eric Ketelaar writes:

Over the past decade, archival science has been challenged to strive for “not only a more refined sense of what memory means in different contexts, but also a sensitivity to the differences between individual and social memory.” (Hedstrom 2002) Individual memory becomes social memory by social sharing of experiences and emotions. Social sharing is mediated by cultural tools. These tools are “texts” in any form, written, oral, as well as physical. The landscape or a building or a monument may serve as a memory text, while bodily texts are presented in commemorations, rituals and performances (2005:44).

Ketelaar elegantly and eloquently summarises what can be read as one trajectory of the living archive – social sharing of memory – and how in these processes archives and performance come to fulfil similar roles as “memory texts”: whether through record, body or ritual, the passage from individual to social requires mediation, the use of cultural tools. Just the same, the text opens up a venue for considering the role of mediating tools (Wertsch 1998) of different kinds - such as information technologies - in memory sharing.

I use this citation also to open up a broader question, which has to do with disciplinary lenses and how we choose to look at things, analyse, make sense of them, and particularly (and crucially) how to do so while maintaining the validity of our inquiry, the preciseness of our analytical tools, and the rigour that we expect from our research. AA/AA and living archives are complex events that require an interdisciplinary lens to be properly understood, as their complexity and multi-layeredness cannot be easily grasped by a single disciplinary perspective. This is generally the impetus or the acknowledged need for conducting an interdisciplinary investigation (Repko 2012), but there are two other layers that augment complexity: First, and as discussed above, highly different epistemologies are involved in such processes. For example, body-based practice and research such as performance adhere to epistemologies that reject the distinction between a thinking mind and a performing body, and instead bring forth notions of thinking through the body (Kozel 2013) and kinaesthetic intelligence (deLahunta and Zuniga Shaw 2006). Second, the action-oriented, creative nature of some of these practices; in living archives as sociotechnical environments (using a broad understanding of technology as cultural tool), research is often used not only to observe and understand practice post-factum but also to shape practice before or during the process, through experimental approaches.

These strata of complexity do not make interdisciplinary investigations impossible, rather, I propose, they make every new interdisciplinary investigation a discovery journey in potentially uncharted territory. Thus, while above I discussed several conceptual lenses, it is to be acknowledged that each of these carry their own historical, disciplinary, semantic and terminological weight. They can shed light on what is happening in a context, illuminate the way in another, but none of these – even some that seem widely applicable – are universally applicable. Yet these very difficulties may be why practices such as living archives offer fertile ground for trying out, adopting and shaping new approaches, ideas, and lines of thought. With the addition of a community dimension, such practices become synergetic places of encounter between diverse knowledges and ways of thinking – domain-based scientific knowledge, kinaesthetic, and popular knowledge; and moreover artistic and creative sensibilities. A stance embedded in continuum thinking (Upward 2000) as described above enables a step back and an enlargement of perspective, from our disciplinary silos, to embrace the possibility of such diverse ways of thinking and knowledges coming together, and connecting the dots in what can otherwise be disparate, fragmented initiatives. A broadened perspective of such interdisciplinary encounters is provided as well by Whatley and Sabiescu (2016), in the notion of *interdisciplinary artscares* and *interdisciplinary knowledgescares*:

spaces in between which offer new premises, resources, tools, theories and methodologies for making and theorising art drawing on integrative perspectives bridging arts and technology fields. Analogous to the tight interplay between theory and practice in performance studies, interdisciplinary artsapes (as integrative spaces of creative possibility) and knowledgesapes (as integrative knowledge and meaning-making spaces) are tightly intertwined, mutually influencing each other's evolution. Because of this quality of integration, their greatest potential is to develop and offer new languages, vocabularies, paradigms, and literacies, and in time configure radically new ways of making and theorising arts and culture. (2016: 33)

Interdisciplinary artsapes and knowledgesapes are created through persistent configuration of collaborative spaces at the interface among disciplines and areas of practice and research. Initially defined by Whatley and Sabiescu with application to the crossroad of arts and technology fields, they capture more widely the dual creative-analytical side characteristic of practice-based research in arts and creative domains. This duality is highly generative, but also challenging when found at the interface of diverse disciplines. However, it is this differential edge that, in time, affords and catalyses the emergence of new ways of thinking, methodologies and artforms.

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Non-referred paper

Past! Present. Future? **Fondazzjoni Kreattività's Art Collection as Archive**

Toni Sant¹ and Sabrina Calleja Jackson²

¹Salford, United Kingdom; ²Valletta, Malta

Abstract: In 2015 Fondazzjoni Kreattività embarked on a research project geared to adequately preserve, document and make available the substantial number of art objects and associated ephemera it holds, which form part of Malta's National Art Collection. Since the project began, a number of key ideas have been developed through community archiving initiatives that have involved workshops with artists, cultural stakeholders and the public. The initiatives put forward to develop the documentation and archiving processes of its own collection have afforded Fondazzjoni Kreattività the strength to serve as a key institution responsible for contemporary cultural heritage more widely in Malta. This research paper delves into the practical and theoretical side of archiving from an institutional perspective, focusing on the methodology and actions that are being undertaken in this case. The work on this documentation and archiving process is not yet complete, as there are still a considerable number of issues that remain unresolved. Nonetheless, noticeable progress has been made to ensure further development on toward the systematic preservation of the legacy of Fondazzjoni Kreattività in the context of the art projects it has hosted over the years.

Keywords: archiving, documentation, art collection, art institution, digital curation, legacy

Fondazzjoni Ċentru Għall-Kreattività, which operates Malta's national Centre for Creativity in Valletta, has collected a substantial amount of modern and contemporary art objects through exhibitions it has held since the year 2000. The Centre is housed in a renovated sixteenth century fort known as St James Cavalier, situated between the office of the country's Prime Minister and the Central Bank of Malta. The art collection is administered as part of Malta's National Art Collection, in association with Heritage Malta's National Museum of Art, MUŻA. The method of collecting works was standardised for the first fifteen years, following a practice common within the public sector in Malta since the 1970s: any materials left after a project were collated, and the artists were contractually bound to donate a piece of their work to the organisation's art collection. Alongside the art objects themselves (including works such as paintings of all sizes in various materials, or sculptures in stone, ceramic, metal and cloth), the collection has also been augmented with a number of exhibition catalogues, photos, posters, leaflets and other ephemera. Most of these documents have been collected as keepsakes rather than as a means to properly document and archive the history of the space and the activities held within its facilities. Pertinent to this context is an idea from Paul Ricœur, the French philosopher best known for combining phenomenological description with hermeneutics, who claimed that, "conservation makes archives an 'authorised deposit' through the stipulations that spell out the definition of the goals of the institution under consideration." (1978: 67)

During the first fifteen years of Fondazzjoni Kreattività (as the organisation is now known) its method of collecting and documenting art works took the form of necessity by rote, rather than active preservation and the provision of archival context for its activities and projects. There is no evidence to show that art collecting and archiving within the organisation were intended as an analytical tool or disciplinary device. Due to this lack of systematic engagement, especially in

relation to the long-term sustainability and preservation of the works themselves as well as the other objects associated with their creation and exhibition, the collection is not organised through any clear theme or set of themes that would normally be initiated through curatorial direction. At best, it can be said that the collection is a gathering of remains from activities that have taken place within the space of St James Cavalier since 2000.

Organising the Art Collection and Archive

The extent of Fondazzjoni Kreattività's archives in 2015 was merely a list of projects to have had the merit of display within the building and which referred to objects (both art works and associated ephemera) that are stored in a number of places within the building. Designating an appropriate storage space for the growing collection and developing a systematic documentation system are two of the key issues that were identified in 2015 as requiring immediate and on-going attention. Most of the works of art are stacked in a small room within the building with no formal identification system to differentiate one piece from another (especially in chronological terms), but rather gathered together according to their size. The lack of an identification system does not tie the objects to any other form of documents currently in the archives. This makes the 'archived' material inaccessible to both artists and the public. It is therefore a temporary placement, without any considerable thought to the future of these works and the past they represent.

In the 2014/15 season, Malta's national Centre for Creativity was renamed Spazju Kreattiv, and a programme of creative projects was initiated around a strategic vision centred around three themes: identity, diversity and legacy. A systematic call for proposals on a fixed annual schedule was established for this programme, through which artists and creatives can apply to develop projects. One of the shifts that came with the Spazju Kreattiv programme is its requirement to properly archive and document projects – and for artists to indicate their intentions regarding these methods when applying to have their proposals considered for inclusion in the Spazju Kreattiv programme.

The purpose of the acts of archiving, collecting and documenting are to benefit artists, curators, researchers, students and the general public, as well as the institution. Artists require these methods to preserve their own legacy. These acts also provide artists with valuable resources for the creation of further works. Curators document events and exhibitions with the context and legacy of the work in mind. Researchers and students are only able to learn and disseminate knowledge about things that are documented for activities and exhibitions that have happened in the past. Even the option of using a method such as the gathering of oral histories works better when sparked by a photograph or some other document that elicits further exploration into its background and story. The general public is able to consult material from the artists and curators for their own personal investigations, which may simply relate to their love of art or a personal interest in a particular artist and their work. The institution must focus on cultural heritage, especially its care and legacy. Spazju Kreattiv was established as a facilitator for the creative sector in Malta, providing it not only with space in which to create and display its work but also with opportunities for documentation and archival processes associated with creativity. The analysis afforded by the archives of creative arts allows investigations into the relationship between the act of creativity and those documents created in its wake.

Research Project and Outcomes

Fondazzjoni Kreattività's Centre for Creativity is not just a building where art is displayed. It is a public cultural institution responsible for particular types of public services and obligations associated with the creative sector. With this in mind, the initiative to develop systematic archiving within the organisation ties in fully with the need to ensure solid engagement with

future retention policies and preservation practices of the works of art and associated ephemera in its possession. This is even more significant when considered in the context of Fondazzjoni Kreattività's obligations towards the country's National Art Collection.

To ensure an appropriate framework that would eventually lead to a sustainable workflow model based on clear and scalable policies that secure the longevity of the collection, in 2015 Fondazzjoni Kreattività embarked on a research project based on a rather complex question: what does the organisation own and how does it make good use of it while ensuring that it is preserved appropriately for future generations?

Exhibition is one way to tackle the question holistically. In the process of creating a series of exhibitions of artworks and associated ephemera from the organisation's collection, a detailed and fairly accurate inventory is created, providing opportunities to assess the objects' physical suitability for display while questioning the new meanings they acquire when removed from their original contexts. Getting a good sense, whenever possible, of the original context and passing that on along with the works of art, provides for a richer understanding of each object and, in turn, its fate as part of the organisation's permanent collection. Exhibition can also encourage discussion towards establishing better retention and preservation policies, when presented in such a curatorial context. It helps to see the clusters of interest within the collection and provides an opportunity to question why certain works are part of the collection and others, previously within relatively easy reach of acquisition, are not.

In January 2016 a selection of objects from the collection were displayed as part of the Spazju Kreattiv programme at St James Cavalier, chronologically by date of original exhibition. This arrangement instantly revealed the changes over the years in the types of objects that were being donated and collected, specific to different art forms, from paintings and drawings on paper and canvas, to ceramics and bronze structures, to images of art installations and short audiovisual clips. The displayed work was organised into three sections: "Past" comprised works collected and originally displayed between 2000 and 2012, while "Present" featured works from the period between 2013 and 2015. A third section called "Future" featured an empty whitewashed room awaiting school workshops to take place. As these workshops occurred, one wall featured a display of feedback from this next generation of Maltese artists, curators, arts administrators, researchers and art lovers.

Some of the objects had never been removed from storage since they were first acquired, and in some cases were being exhibited after a decade or more away from any public viewing. The art objects were accompanied by a number of posters, leaflets and booklets from the collection. This helped highlight gaps in the archive where art objects or further documents were not collected. In some cases this was because it was not possible to collect any work from a particular exhibition, other times this was simply due to benign neglect, and in some cases the artists bypassed the obligatory requirement of mandatory donation.

A series of public discussions and school workshops were developed as part of this exhibition. These provided multiple opportunities to take on different perspectives when approaching possible responses to the central research question. Apart from opening up the research project to the public, these discussions and workshops acted as a platform through which possible concrete solutions on the future retention policies and preservation practices of Fondazzjoni Kreattività could be established. These discussions took place within the exhibition space itself amongst the displayed objects, with artists, representatives and stakeholders in attendance to view the first exhibition of works of art from the Fondazzjoni Kreattività's collection.

It was immediately evident that the collection contains an eclectic mix of unrelated items with no detailed information regarding the project they had formerly formed a part of, or of the individual object's background (in many cases, an approximate date of creation is missing) or even a simple biographical note about the artist. A considerable number of artists who initially created and/or owned the displayed works were invited to discuss their experience of working with Fondazzjoni Ċentru Għall-Kreattività, with particular focus on the compulsory 'donation' of

a piece of their work to the institution's collection. The artists, and other individuals associated with them or the modern and contemporary art scene in Malta more broadly, were presented with basic questions about appropriate ways of collecting art and archiving ephemera associated with it. The following questions were used to initiate the discussions, following a viewing of the art objects on display in the adjacent exhibition spaces:

- What selection criteria should be formally adopted for new works entering the National Art Collection?
- How do artists benefit from donating work to the National Art Collection?
- How do publicly funded institutions benefit from works donated to the National Art Collection?
- Should public institutions automatically accept all donations to the National Art Collection?
- What remains after a visual art project has been exhibited in a publicly funded art space?
- What resources do public cultural organisations need to preserve contemporary works of art and artefacts associated with them for long-term access?
- What retention policies and preservation practices make most sense in twenty-first century realities?

There was no intention to present comprehensive responses to each of these questions during the sessions. The initial aim was to stimulate discussion and raise questions among peers who rarely, if ever, discussed such matters openly and freely with each other. Another goal of the discussions was to sharpen the institution's focus on the elements of the project's research question that needed addressing more fully and towards a strategic plan of action: revising its art acquisition policy, establishing a clear collection method and retention policy for ephemera associated with art works displayed in the institution's programme and related activities, identifying the resources required for the proper preservation and long-term storage of modern and contemporary art with associated ephemera.

These discussion sessions were held in parallel with a number of school information sessions and workshops. The art students participating in these sessions were all 14- and 15-year olds. While viewing the works exhibited in the *Past! Present. Future?* space they were then led into active discussions and explorations of ways to select and preserve similar works for future generations within the context of the National Art Collection. These sessions were facilitated by art history graduates from the University of Malta who are regular staff members of Fondazzjoni Kreattività. The students were engaged in practical observations, critical thinking and conversational discussions towards developing their awareness of how artists and institutions interact in creating long-lasting experiences for their public audiences. Working in groups, the students were handed sheets containing explanatory descriptions of specific works of art on display. Each work that was referred to was not firmly identified on the sheet, thereby encouraging the students to dig deeper into the understanding of the visual works on display to identify the piece itself. Once the students singled out the work, they were asked to fill out a form expressing their viewpoints on the art piece. In this way, the students experienced a method of art criticism that uses subjective analysis and interpretation. After each student finished these tasks they were asked to discuss their opinions with the rest of their classmates. This resulted in a variety of opinions about the works; however, the students were in agreement that for art to be relevant in a contemporary context it needs to be analysed and discussed thoroughly.

The discussion also took on a creative perspective when students were invited to explore the relationship between Artist, Organisation and Public in the context of statements gathered from the art community discussions held earlier with the general public. The students' remarks and thoughts were captured on note cards and displayed in the gallery space marked as "Future". The

accompanying teachers commented that their students had never been exposed to this level of creative thinking and that they were very intrigued by the reactions to the workshops.



Figure 1: The result of the students workshop displayed within the space.

An interesting observation after the results of both the public discussions and student workshops was that although the groups represented an age difference, both the adults and young art students brought up similar points. During the discussions a recurrent issue was the fact that there is a dire need for a clear overarching policy or a set of interlinking policies. Both Spazju Kreattiv and MUŻA need to operate under the same policy when collecting and documenting their exhibitions and collections, even if they operate programmes driven by different artistic visions. There needs to be a clear distinction between different art forms (especially when it comes to individual and/or collective works) regarding what is to be deposited in the collection of public institutions such as Fondazzjoni Kreattività and Heritage Malta. There needs to be better channels of organisational communication between Heritage Malta, Fondazzjoni Kreattività and the Superintendence for Cultural Heritage, as well as closer collaboration with other institutions involved in preservation and archiving.

Fondazzjoni Kreattività has become fully aware that it needs to determine better use of its existing collection and decide on a clear objective in terms of what it continues to collect and how such objects are acquired. Heritage Malta has already shifted to a policy of buying specific works determined to be of national importance through a government-allocated annual Fund for Acquisition of Contemporary Maltese Artworks, set at €60,000 for 2017. Furthermore, the visibility of the collection needs to be re-worked with the public in mind, either through the form of an online resource or a regularly update printed catalogue. A specific space will also need to be allocated to store all artefacts and documentation associated with the National Art Collection, of which the works held by Fondazzjoni Kreattività are just a small percentage. This line of thinking points to a potential revision of existing legislation, clarifying the difference between ownership and entrustment of certain parts of the National Art Collection. The purpose of this would be to ensure that aspects of the collection pertaining to specific relevant contexts, such as the artistic programme of the Centre for Creativity, should not be lost in the process of being relegated to a line listing provenance and/or ownership as “from the Fondazzjoni Kreattività collection” upon entrustment to MUŻA, or some other similar public institution developed in the future.

Systematic documentation processes need to be identified and established, especially in the case of the wide variety of art forms developed through the Spazju Kreattiv Programme. As MUŻA is already better equipped to handle the long-term preservation and storage of works of

art, Fondazzjoni Kreattività can boost capacity in the overall task of maintaining the collection as an archive by focusing on document gathering and documentation processes. This division of responsibilities can support the development of opportunities for training programmes on documenting creative work, preserving contemporary art works and maintaining relevant art archives.

Feedback from the student workshops and the public discussions revealed a number of relevant points that can help institutions like Fondazzjoni Kreattività to develop guidelines for future archive planning:

- A National Art Collection becomes more relevant through public access to it;
- If the collection is not exhibited, at least partially or periodically, why have a National Art Collection?
- Artists should only donate work to institutions voluntarily and not through any mandatory scheme, such as the one previously established within public institutions;
- Artists do not only donate work to an institution for subsequent display but for the prestige of having their work included in that particular collection;
- Other than through voluntary donation, artists' work should only enter the National Art Collection when bought;
- Clear criteria, even if these are revised from time to time, must be published widely to explain how artists and their work become of interest as new acquisitions for the National Art Collection;
- Artists' nationality and or place of work should be considered when acquiring works for the National Art Collection (however, there may be other criteria to help determine national relevance, such as the next point);
- The collection is 'national' by virtue of the fact that it is supported primarily through public funds and public institutions, rather than the nature of the works and or nationality of the artists;
- Determining the gatekeepers for new acquisitions to the National Art Collection is not something that should be taken lightly, especially given the limited resources available to the public institutions involved in preserving the works;
- Documenting and archiving the work, and making it sustainably accessible online is the best and most effective way of developing and retaining a legacy;
- Contemporary art forms like installations and video art need to be preserved along with their contexts (especially the artists' intentions) because they are perceived and experienced differently than more conventional forms, such as paintings;
- Works that enter the National Art Collection, by any means, must be contextualised and memories around them documented to give future public audiences better opportunities to understand why a particular work of art was chosen to form part of the Spazju Kreattiv programme and, subsequently, the National Art Collection.

The 2016 activities around the Fondazzjoni Kreattività art collection led to a formal change in the institution's policy regarding the acquisition of new works. From the 2016/17 season, artists whose work was displayed as part of the Spazju Kreattiv programme were no longer required to donate a piece of their work to the organisation. It is now up to the artists or their curators (if so empowered) to determine whether they would like to donate a piece of their work. This would normally follow or be followed by a conversation with the Spazju Kreattiv Artistic Director to determine the rightful place of that piece within the National Art Collection. This point is reflected clearly in the revised agreement that all artists and/or their curators sign for projects presented within the Spazju Kreattiv programme. Concurrently, the organisation also started

developing a more robust plan to ensure the longevity of documents collected in the presentation of new works to the public. These changes were made clear through the call for proposals that included questions asking applicants about their plans to archive their project.

In preparation for further engagement with the research question driving this revision of Fondazzjoni Kreattività's art collection, work on a comprehensive catalogue of the collection was initiated. Individual artists or their representatives (in the case of deceased artists) whose art objects already form part of the Fondazzjoni Kreattività collection were contacted. They were asked to contribute any documents that help provide context for the archiving process which may not presently be within easy reach of Fondazzjoni Kreattività or anyone else, especially in terms of long-term access. While some individuals were very enthusiastic about this Fondazzjoni Kreattività initiative, others were still sore about having to 'donate' a piece of their work into obscurity without any immediately evident benefit to themselves. This highlights the need to unpack the problems inherited along with the collection as it stands. While it is unlikely that a method that pleases everyone can be finally adopted, there is a desire to do what is right by the artists without compromising the historical aspects of collection and the way it was created.

Echoing similar concerns in the 1980s, the French artist Sophie Calle interviewed audience members and museum staff attending the galleries of the Stewart Gardner Museum in Boston, where several valuable paintings were stolen. Calle transcribed the interviews and placed them next to photos of the gallery where the works of art were originally displayed. Discussing Calle's work, theorist Peggy Phelan claims that,

the descriptions and memories of the paintings constitute their continuing 'presence' despite the absence of the paintings themselves. Calle gestures towards a notion of the interactive exchange between art object and the viewer. While such exchanges are often recorded as the state's goals of museums and galleries, the institutional effect of the gallery often seems to put the masterpiece under house arrest, controlling all conflicting and unprofessional commentary about it. (1993: 327)

The staff at Fondazzjoni Kreattività feel the same way about the method of display and automatic collection in the first fifteen years of Fondazzjoni Ċentru Għall-Kreattività. Access beyond the period of exhibition was restricted and eventually almost completely removed, but not necessarily by design. It is also how the public reacted when discussing the housing of the works at St James Cavalier. The new direction introduced in 2015, in terms of both the collection and the artefacts associated with it, deliberately provides a capacity building opportunity in the opposite direction. The new archival system is meant to make the collection and other institutional holdings broadly accessible and provide information to anyone seeking it. This will encourage further academic research, but also a deeper understanding by art lovers and a greater sense of visibility for the general public.

The documents already in hand need to be inventorised and digitised with an appropriate plan for long-term preservation of both the original artefact and its digital version. Some born-digital materials are already within the collection and this trend is likely to grow with the introduction of more and more documents created in digital formats. An initial scoping exercise performed on the posters, leaflets, booklets, photos and videos housed at St James Cavalier revealed that there are major gaps in the quantity and quality of collected documents. Going forward, there is a systematic effort to collect specific documents for every project on the Spazju Kreattiv programme, ensuring that every project is documented with relevant information to a minimum level of consistent information gathering.

In 2016, following the introduction of a new digital assets archiving process, the growth of the institutional archive became more stable and manageable through an institution wide approach rather than individual staff initiatives. The requirements introduced at proposal stage on the Spazju Kreattiv programme is making artists and creatives more aware of the need to archive their own work, either themselves or in collaboration with an institution. Nevertheless, there is

still much more work to be done to shore up the system, while also addressing appropriate documentation of projects presented at St James Cavalier before 2015.

To address the massive task of documenting the earlier part of the collection, in 2017 an exhibition of works collected during the first six years (2000-2006) were exhibited. This enabled the institution to ensure that it had the basic information needed about each work to include it in the catalogue of works mentioned earlier. In 2018 and 2019, two further blocks of six years each will be explored and documented leading to the first edition of a catalogue of Fondazzjoni Kreattivà's art collection in time for its twentieth anniversary.

Between 2015/16 and 2016/17 the research project shifted from a general survey and overarching review to a more direct discussion with artist and stakeholders on the various methods of archiving appropriate for the preservation of Fondazzjoni Kreattivà's collection. The 2017 exhibition, displaying works from the collection that were original shown at St James Cavalier between 2000 and 2006, provided a useful environment in which to conduct this research. Some of the artists who had no previous direct communication with Spazju Kreattiv, and who were therefore unaware of the developments in the strategic direction of the institution, were pleasantly surprised that their work was being given this type of attention. The Spazju Kreattiv team made sure to explain to each artist what was at stake if their 'donated' work were to simply remain in storage. They also became very aware that without their direct engagement with the institution, certain relevant information (including ephemera directly related to the works in the collection) could in time be lost forever without a trace to the institution and, by extension, the public. Once the artists grasped the intentions of the institution there was a profound realisation that collaborative, active and systematic archiving was necessary for both the artist and the public, and that the institution was acting as a catalyst for the creation of a collective archive that was openly accessible in a sustainable way. Community archives are established through a system of collaborations, or people engaging directly with the works. A clear example of this is the gathering of documents relating to a number of artworks by recently deceased artists. This complex system of community archiving involves various types of collaborations that have developed over the years with artists and their works of art and donated objects.

Following the 2017 exhibition, the artists and stakeholders contributed information and documents from their personal collections more willingly, collaborating directly with the institution in what is clearly the development of an archive that has multiple beneficiaries. This is congruent with Paul Ricœur's argument on the essential quality of traces left behind by past activities: "That the trace, for historical practice, is such a requirement can be shown if we examine the thought process that begins with the notion of archives, moves on to that of a document (and, among documents, eye witness testimony), and then reaches its final epistemological presupposition: the trace." (1978: 66)

Preserving the trace is very useful and desirable from an archival perspective. However, the works of art deserve to be privileged as art objects more than documents, even if they can also be viewed as documents emanating from the artist's body of work as a whole. The preservation of the works of art raises a number of issues for Fondazzjoni Kreattivà, which can be grouped into two categories. Firstly, there is a demonstrable need for an appropriate space dedicated to storing the collection. Secondly, a system of cataloguing the works in such a way as to eliminate the existing system of rummaging through a large, neatly stacked pile of bubble-wrapped works to find a particular work.

The appropriate care of this collection is required by the laws of Malta. The Cultural Heritage Act of 2002 holds that the duty of an institution housing a collection is to make that collection accessible through exhibition, but also to research and to make its documentation accessible for research, study and enjoyment. The act also states that the duty of promoting knowledge, appreciation and awareness of this heritage within the principle of social inclusion should be developed through the help of documentation and archives (Cultural Heritage Act 2002).

The Future

Fondazzjoni Kreattività has come a long way in making sure it abides by the Cultural Heritage Act in the care of its art collection, especially by enacting preservation plans through its institutional archives that are in the process of being made openly accessible. A substantial number of documents have been incorporated into the archives from various sources, although there still is a large amount of information yet to be gathered and archived. This process requires that the research project is kept going at least until there is a substantive catalogue of all the works, with biographical information about each artist and some contextual information about the time and circumstances in which the work was originally displayed through the facilities provided by Fondazzjoni Kreattività. Discussions and workshops are a useful part of the process. They help raise the visibility of the collection making it more accessible than if the works were simply held in storage. The initial work in this vein has demonstrated that this form of accessibility has worked well, giving the artists and the public an opportunity to contribute further to the on-going project.

Spazju Kreattiv has embarked on retrieving the necessary information to aggregate the archived collection, making the works more accessible to the public through exhibitions, talks and discussions pertaining to certain technical aspects or aesthetic themes through curatorial considerations. The archival project needs special attention until it has been completed to a stage where it is primarily only taking in materials relating to new work entering the collection. The possibility of having the objects relocated to a climate controlled, properly organised preservation space, such as MUŻA, is currently under consideration at an institutional level. This will ensure that the objects are physically integrated into the National Art Collection and cared for in the best way possible. Giving easy access to documents associated with the works of art through a systematic institutional process of archiving will keep the essential connection between Fondazzjoni Kreattività and its collection alive. This will provide anyone interested in this collection with sustained access to the works of art and the associated objects within Fondazzjoni Kreattività's archive.

While there have already been changes to the way new works are acquired into the collection, there is a need for a clearer plan on the acquisition of new holdings, possibly in collaboration with MUŻA. Ultimately this will ensure the sustainability of the collection not only within Fondazzjoni Kreattività, but also in relation to other cultural stakeholders, institutions and organisations.

The main aim of this initiative is to guarantee the legacy of a large part of Malta's contemporary art scene and sustain a clear policy on the acquisitions of new works of art for the national collection, ensuring contextual continuity for the set of art objects already within the collection.

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Graduate Paper

The Partnership Quilt: An Interactive Living Archive of Sex Worker Voices

Angelika Strohmayer and Janis Meissner

Open Lab, Newcastle University, England

Abstract: The Partnership Quilt is a collaboration between a charity, Changing Lives, professional quilters, Six Penny Memories, and researchers at Open Lab at Newcastle University. It started out as an activity for clients of the Girls and Proud project in Changing Lives to do during the Northumberland drop-in sessions. Quickly this turned into something bigger – clients began sewing at home, while waiting for appointments, or even in the bath! As Kim and Debbie from Six Penny Memories became involved in the project the individual pieces came together and were shaped into a well-balanced quilt. While this quilt by itself is something all those who put a stitch in it can be proud of, the addition of the secondary quilt is what makes this a truly special project. Angelika and Janis from Open Lab used do-it-yourself, flexible, and low-cost technologies to turn the soft and colourful quilt into a living archive of sex workers' stories and experiences of Changing Lives service delivery in the North East of England. The addition of quilted capacitive touch sensors turns this traditional craft artefact into a contemporary piece of interactive art: by touching some of the rosettes on the quilt a voice is activated to tell a part of the story that lies in the folds and seams of the quilt.

The materials we used allow us not only to continue to share the story of the quilt, but they also allow Changing Lives staff to curate the audio recordings and easily exchange the voices that are shared through the quilt. Like this, it can be used for exhibitions, staff training, or focused one-on-one reflection.

Keywords: sex work; quilt; living archive; hybrid craft; craft as archive

Introduction

This paper provides a description and analysis of a collaborative and ongoing project titled 'The Partnership Quilt'. We see this as an exploratory project that aims to understand the ways in which traditional craft and contemporary digital technologies can work together to facilitate the development and continued use of a living archive. This project lies at the intersection of various academic disciplines as well as at the nexus of research and practice; and functions as an academic exploration into the ways in which digital technologies can facilitate and support service delivery and advocacy work (Angelika's PhD interest), the ways in which the process of 'making' can support the empowerment of communities (Janis' PhD interest), and part of existing service delivery of a sex work support service in the North East of England (the Girls And Proud (GAP) project within the Changing Lives charity). It was also supported by Six Penny Memories, a duo of professional quilters.

The project was started by GAP during the regular drop-in sessions they host for service users. As the women progressed in their sewing, we became involved and started thinking about what technologies could be used to turn the colourful quilt into an archive of experiences. Together with Six Penny Memories, we were able to quilt an additional quilt layer that incorporated do-it-yourself capacitive touch sensors; this is placed behind the traditional quilt, and together create the living archive. After two full-day workshops where all stakeholders worked together to sew

the quilt and solder the electrodes, we recorded a 30-minutes-reflection of the process we have gone through and the different meanings the quilt has for each of us. Based on this recording, Angelika curated twelve snippets that outline the process, meaning, and potential futures of the quilt. These recordings were then turned into the first iteration of the living archive. Alongside the quilt, we have also produced a booklet¹ and report² outlining the meaning as well as instructions on how to make such a quilt. We also support charity staff to continue to use the quilt as praxis and as an archive.

In this paper, we provide an explanation and description of the stories that lie within the folds of the quilt; describing the process of its creation, reflecting on the various layers of fabric and meaning it is made up of, and analysing its meaning based on a collaborative reflection many of those who put a stitch into the quilt were a part of. As such, this paper starts off with an overview of localised histories of craft the techniques we used to create the quilt are based in, as well as a description of the methodology and timeline of the project. Then, we discuss the materials and materialities of the fabrics and technologies that were used to develop The Partnership Quilt before describing the process of crafting and digitising the archive. We then analyse the processes of the archive's creation and our collaborative reflection on this to address the various tangible and metaphorical layers that are embedded in the quilt. To end the paper, we briefly discuss the ways in which The Partnership Quilt constitutes as a living archive.

Localised Histories of Craft

The Partnership Quilt is contextualised in local histories of craft and women's work. Many different techniques were used to craft the archive, but primarily it was made using the English paper-piecing technique. In using this craft, one of the professional quilters said: we are "carrying on a tradition that's particularly popular in this area [...] the North East is absolutely steeped in history. We are very well known throughout the world for our quilting, textiles". Recently, Rosemary Allan has written about the collections of Quilts at Beamish Museum (a museum telling the story of everyday life in the North East of England between the 1820s and 1940s) (Allan 2007). Besides this book, there is little written history of quilters from the North East of England, their attitudes towards the craft, or how it relates to their lives. Freeman addresses this gap by writing down some of the collected oral history of the region between 1870 and 1930 (Freeman n.d.); advocating for the recognition of quilting, knitting, and cake icing that it deserves. Based on this history, many quilters aspired to 'make a living' from their craft. During the years of depression in the following the 1930s this became a reality for many as quilting became the "very bread and butter" (Ferguson 2011) for many. These quilts were made mostly in mining villages, also known as 'pit villages', for personal and domestic use. Quilting was seen as "a respite from work with the warmth of companionship and the gleeful delights of conversation" (Freeman n.d.). Building on this localised history of craft, The Partnership Quilt continues the tradition, but also augments it with contemporary making. Simultaneously, it also functions as a tool to collate oral histories and to archive these as it has been argued that "people who possess a written history in our society are accorded a different level of respect from those who lack one" (Freeman n.d.).

¹ See an online version of the booklet here: <https://indd.adobe.com/view/7740ca1a-19b3-428c-ad72-e5aff095458>

² See an online version of the report here: <https://indd.adobe.com/view/82578fba-311e-4020-aa9e-57acdba5006f>

Methodology and Methods

This project was inspired by social justice-oriented interaction design (Dombrowski et al. 2016), feminist participatory action research (Gatenby & Humphries 2000), and research through design (Zimmerman et al. 2007). This combination of methodologies and approaches foregrounds collaboration as an integral part of the process while simultaneously enforcing the importance of multiplicity and reflexivity in research practice as well as the tangible action and movement towards a more socially just world.

Through the collection of meeting notes, pictures of the crafting process, personal reflections of us as researchers, and the audio-recorded group discussion on the process and potentials of the archive, we depict the process and meaning of our project below.

Materials and Process

The choosing of materials, their assembly into rosettes, the placement of buttons, and ultimately the crafting of the quilt as a whole gave rise to a space for reflection of personal and communal narratives of those involved in the project, creating a space for all of those involved “to represent and redefine their own lived history.” (Sellie et al. 2015) Through this, the production of the quilt and the quilt itself become a tangible community archive and tool that can be activated to support individual and group empowerment (Sellie et al. 2015).

For this project, the materials were chosen to minimise costs of the project, while also creating something that is aesthetically, tactically, and emotionally pleasing. As such, we used 100% cotton fabrics, sewing thread and needles, as well as embroidery thread that were donated to us. We also used Vlieseline webbing and interface as padding for the quilt, and as strengtheners of the tin foil that was used to craft the capacitive touch sensor. Alongside paper clips, wires, solder, and a low-cost USB-powered soldering iron, we were able to create our own capacitive touch sensors. To process the sensor signals and create the interaction, we attached the sensors to a BARE Conductive Touch Board (a commercially available mini-computer designed to output sound based on capacitive touch sensing inputs). Using these materials, we were able to collectively sew the quilt top, shape and solder the FlexE-Touch do-it-yourself capacitive touch electrodes (Meissner 2015; Meissner et al. n.d.), and bring these two seemingly disparate crafts and techniques together.

Service users, staff, and volunteers of the GAP project had started to sew rosettes during drop-in sessions. After several of these were finished, Six Penny Memories and we got involved in the project. At this stage, many rosettes had been collected, but they had yet to be turned into a quilt and archive. Two full-day workshops were organised by the organisation to bring as many stakeholders of the project together as possible. It was at these, that we were able to work on the quilt and relax, but also to explore and mediate conflicts associated with the craft traditions and the context we worked in (Feinberg 2017). Being in a space, together, also helped us recognize that while each individual had placed stitches into their individual rosettes, these stitches also constituted a collaborative effort; it enabled us to “recognize what might appear to be individual activity as constitutively collaborative, developing among materials, people, and workspaces” (Rosner 2012)

We created a cuddly quilt, fully functioning in the traditional sense as a blanket. At the same time however, it is also a smart object and digital archive. The materials used allow us to easily interact with it through touch. Furthermore, using an easy to use and well-documented mini-computer makes it easy to exchange the audio files. The do-it-yourself approach to the electrodes also makes the sustainability of the quilt more feasible as these are simple and cheap to fix.

Layers of the Quilted Archive

A quilt is made up of at least three layers: the quilt top, the wadding in the middle, and the backing fabric; and sometimes the quilt top is made up of multiple layers of fabric, applique, and sewing in and of itself. In the case of The Partnership Quilt, these traditional quilt layers are augmented by additional layers of quilted electronics, theoretical underpinning, learning, trust, and experiences. It is these additional layers that make the quilt meaningful beyond its immediate existence. The process of and work involved in the production of it in and of itself, as well as the collaboration that was born out of this project, and the *living* elements that are afforded through the augmentation of traditional crafts make the quilt an artefact to support Changing Lives service delivery and training beyond its production. With this, we mean that because of the many different tangible (fabric and other materials) and intangible (histories, work, experiences of making) layers involved in the production and life-story of the quilt, the quilt becomes more than just the artefact.

Discussion and Conclusions: The Partnership Quilt as a Living Archive

Seeing the Partnership Quilt as a living community archive allows us to address how the materials, embeddedness, and interchangeability of content can result in meaningful archival practice.

The quilt itself constitutes an archive of the work and the stitches done to create the artefact as well as its meanings. With this we mean, that the archive is more than just the material outcome of the project, but that the process (and documentation thereof) itself also function as a kind of archive. Each craft choice made throughout the process, each stitch, and button that was sewn onto the quilt provided an opportunity for work, learning, and experience. The final product however also in itself constitutes the tacit archiving of these processes in and of itself.

Furthermore, the quilt's creation and continued use is and was embedded in the practices of the charity with whom we created it. The documentation of this (through a booklet, report, and the first iteration of audio recordings on the quilt itself) therefore provide us with the material for reflection on the design and use of digital technologies (Rosner 2012; Zimmerman & Forlizzi 2014; Gaver 2011), the ways in which the values instilled through this project affected the materialities of the project in and of itself (Feinberg 2017), as well as the importance of community in this archive (Sellie et al. 2015).

Lastly, we want to address the interchangeability, or 'living' element, of the quilt. The audio files that are triggered when interacting with it are easily and quickly interchanged. As such, the archive has the potential to be constantly evolving and changing. We see the curation of these audio files (it is only possible to share a maximum of 12 clips on the quilt at any given time), almost as the development of a new space to collect and collate experiences within the existing framework that is the quilt. This process allows the curator to archive the files that are being taken off the quilt to change its front-facing contents; creating a new 'gallery' within the archive. This brings about the potential to not only have the overall archive, but to be able to digitally and visually represent the curatorial processes.

Working in these different ways, with different materialities, and levels of 'archiving' we can see the quilt as a novel kind of hybrid craft that can be interacted with as, and in a hybrid space. With this we mean, that the artefact itself is a result of hybrid craft practices (traditional quilting techniques and digitally processed capacitive touch sensing), continues to be a hybrid artifact that exists digitally (through the archive of audio clips that have been shared through the quilt, as well as the tangible quilt and interaction with it in and of itself), and that the interaction with the quilt (both that of the curator and those handling the artefact) itself is also a hybrid space.

Having said all of this however, seeing the artefact (and the process behind it) as a ‘living’ archive also allows us to see the value in not archiving all the different curations that have gone through the quilt. While interesting (and arguably controversial in a paper where we have called for more written and oral histories of and with our participants), for the purpose of the quilt and the nature of the context we are working in, perhaps the losing of certain curations of the files can be an important element of the process that does not result in securing them for the future.

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ALL ABSTRACTS (ALPHABETICAL BY MAIN AUTHOR)

Non-refereed paper/practitioner report/talk. Topics: Practice, Community Archives, Art & Archives. Keywords: online, access, participatory culture, digital archives, Artist-Run Heritage

ARI Remix Living Archives Project - Australian ARIs Heritage - The Queensland Remix - 1980 to NOW; artsmedia@gmail.com

Paul William Andrew

Abstract: This artist practitioner report considers the subject of imagining an archive in relation to my current journey with one Australian artist-run community, the activist artist-run scene that proliferated in Brisbane and regional Queensland throughout the 1980s and 1990s. This was an experimental art scene that built on and expanded contemporary art practices current during the 1970s and early 1980s, a scene that overlapped and intersected with the experimental performing arts scenes, with the indie punk and post punk music scenes, with clubs, cafes, design studios, fashion houses, self-publishing and popular culture.

The ARI Remix Living Archives Project is designed as a participatory action research project and hosted across of range of social media platforms and as a WordPress participatory database as a key repository for online heritage. This repository is a relational database and considered an internet artwork collaboration. It's co-creative design is guided by two overarching principles: 1) retrieving, recovering, valuing, acknowledging and reflecting on the untold and invisible alternative histories and experiences of a visual artist based artist-run scene; one comprising artist collectives, artist groups, spaces, publications events and DIY activities and 2) co-creating added recognition, value and acknowledgement of artist-led culture in Australia, heritage in its tangible and intangible forms, heritage concerns that until recently have remained largely unmapped, unvalued or undervalued in the Australian arts canon and in arts industry policies.

In my role as the ARI Remix Living Archives project coordinator I am reflecting on my early career as an artist as one of many artists who were actively involved in instituting and operating and participating several Brisbane based artist-run projects during the 1984 -1989 years. In 2012, together with a coalition of the willing, artist peers from this era, we instigated a social media page to assist with two key motivations - 1) for locating an expanded network of peers for inclusion and participation in a potential online feature documentary and digital archive mapping the Queensland ARIs scene and 2) collaborating with activist curator Peter Anderson with the long-lead development of a discrete independent but interrelated survey exhibition acknowledging this scene in an

academic context - Ephemera Traces; Brisbane Artist-Runs in the 1980s 2 April – 26 June 2016 at the University of Queensland Art Museum, St Lucia, Brisbane.

<https://www.artmuseum.uq.edu.au/ephemeral-traces-brisbanes-artist-run-scene-1980s>

In July 2017 Stage One of the ARI Remix Living Archives -The Queensland Remix 1980-1990 period was completed. We are currently working on an expanded view of artist- run heritage in Queensland. Stage Two – The Queensland Remix 1980 to Now is designed to begin to profile Brisbane artist-runs operating in Brisbane today and to include added 1980s, 1990s and 200s artist, artist-run profiles, artist interviews and to help instigate new artist-run related events.

Living Archives - Queensland Artist-Run Heritage 1980 to NOW

<https://www.facebook.com/groups/451268288264701/>

ARI Remix Project - Living Archives, Artist-Runs - Past Present Future

<https://www.facebook.com/ariremixproject>

Non-refereed paper/practitioner report/talk. Topics: Practice, Community Archives. Keywords: Photography, Slum Upgrading, São Paulo

Photography at the service of slum upgrading

Eduardo Jorge Canella¹, Patricia Cezario Silva²

¹City Hall of Taboão da Serra, SP, Brazil; ²UFABC, SP, Brazil; canellae@gmail.com, patricia.cezario@ufabc.edu.br

This is a short report on the process of cataloguing around 20 thousand photographic images produced between 2006 and 2015 during the implementation of the National Policy for Slum Upgrading in the Metropolitan Area of São Paulo, Brazil. The proposal is to describe the everyday production process of those photographic images - for what purposes have been produced, the way have been archived and catalogued - as well as to establish parameters for analysing and making use of those images.

Context, production and image interpretation

Urbanization in Brazil, where urban population rate is nowadays 84% (IBGE, 2010), had massive informal occupation of areas where legislation imposes parameters restricting the realization of real estate profits, such as areas for environmental preservation and publicly owned land. (Maricato, 1996; Rolnik, 2015). The first public policies for slum upgrading appeared in the 1980's through initiatives of municipalities of

the São Paulo Metropolitan Area approaching expansion of water, sewer and street lighting infrastructure: small scale construction works sponsored mainly by local government (Alfonsin and Fernandes, 2003).

After 2000, with the City Statute, 2001, the Ministry of Cities, 2003, and the Growth Acceleration Plan, 2007, housing policies received large federal funding, contributing with the dissemination of slum upgrading programs.

The structure of city production has however not been changed. Currently, in the Metropolitan Area of São Paulo alone, 10% of the population live in favelas, occupying 5% of the urbanized area. There are 2,162,368 people in 8,834.8 hectares, with an average density of 244.7 inhabitants per hectare. If, on the one hand, this population live in precarious urban conditions within highly urbanized areas, on the other hand, demand and get special attention concerning expectation, implementation and consequences of slum upgrading programs.

Local governments' employees of Secretariats of Housing, Construction Works, Environment, Civil Defence etc in their everyday routine circulate and store photographic images originally used for official surveys and reports. Such images, produced by public servants of various formations (architects, engineers, social workers, lawyers, rarely photographers) perform their immediate function and are stored in various forms according to different logics, with no apparent justification other than simple negation of their disposal, that is, randomly stored in computers. The search mechanism for these images is often a kind of rescue of oral history squeezed by rotation of public servants among departments and discontinuities of political groups in power.

For further discussion we would pose the following questions: in which ways can such great amount of images and the potential richness of their contents be archived and used? How can photography be used at slum upgrading service?

Keynote

Art as Archive/Archive as Art: Practices, Interventions, Productions, Potentialities

Kathy Michelle Carbone

UCLA/CalArts, United States of America; kcarbone@g.ucla.edu

Art as Archive/Archive as Art: Practices, Interventions, Productions, Potentialities

The archive—whether as institution, practice, source, concept, subject or object—has increasingly become a stimulus for and site of artistic inquiry, intervention, and production over the last 20 years, and contemporary art practice a realm for critically

exploring (and often troubling) the functions and nature of the archive; for contemplating time, memory, history, and identity; and, for reclaiming and reinterpreting, reconstructing and re-presenting the past to imagine and realize new ways of being in the present. Drawing upon the rich interdisciplinary archival art discourse generated by artists, critics, curators, and theorists in the visual and performing arts as well as scholars in the archival and recordkeeping field, this talk surveys and contemplates key artistic approaches and responses to the archive by a range of artists working across a variety of disciplines including dance, painting, photography, theater, and poetry. The talk further reflects upon the ways in which artists foreground the materiality, relationality, and affective and performative aspects of the archive, and how considering the archive as art and art as archive opens new thinking, webs of relations and conversations as well as possibilities between diverse people and communities.

Refereed Papers. Topics: Mixed Methods, Art & Archives. Keywords: artists, workshop, collaboration, digital, audio, sculpture, mental health, records

In Our Minds project: engagement, impact and legacies in using archives with the academic arts community

Ann Chow

The National Archives, United Kingdom; ann.chow@nationalarchives.gsi.gov.uk

The use of archives in contemporary art practice has an established history and, as a concept, continues to be explored. However, using archives to engage with the academic arts community is a less explored phenomenon even where the desired outcome is the archive as a source of a work's inspiration. This is particularly so where the archives belong to a national institution rather than specialist art collection. Yet such forms of engagement have a number of mutual benefits with potential for knowledge sharing, impact and legacy.

The case study under consideration, the 'In Our Minds' project, was devised and delivered collaboratively by The National Archives and University for The Creative Arts Archive to engage with academics and creative practitioners to broaden the use of their respective collections. Using records from both institutions related to the theme of mental health opened up an exploratory dialogue between creative practitioners and archivists.

The interpretations from artists from various creative disciplines were wide-ranging and provoked questions surrounding the use of records related to mental health, especially regarding the artist as disseminator, researcher and advocate. This paper acknowledges that wider engagement activities surrounding the artists' work are as important as the artworks themselves. The project opened up digital legacies and

archivist-led pedagogical outputs, through artists' talks at each institution and a pilot object-based archive learning workshop, to further engage with a wider network of creative practitioners and students new to archives.

Graduate Paper. Topics: Mixed Methods, Practice, Community Archives. Keywords: graphic design, visibility, women, archives, gender equity

#affEMation – demonstrating a framework for gender equitable histories.

Jane Kathryn Connory

Monash University, Art, Design & Architecture, Australia; jane.connory@monash.edu

The #affEMation website is designed to raise the visibility of women who have made significant contributions to Australian graphic design since 1960. The resulting archive of 24 women – alongside their biographies, photographic portraits, galleries of work and audio/visual interviews – has become part of a movement which is attempting to fill gendered gaps in historical narratives and archives. This patriarchal perspective of our past excludes and devalues the significant contributions made by women – misrepresenting our view of the world. The omission of women from history, systematically elevates the visibility and voice of men. Privileged assumptions and narrow measures of inclusion distort the process of documenting diversity amongst those who deserve notoriety. However, this article seeks to encourage this momentum towards social inclusion, by proposing a framework of historisation that seeks to eliminate these gender inequities. The effectiveness of this framework to affect social change, is demonstrated through its implementation in the #affEMation project and implies a usefulness in broader disciplines where success has often become an immeasurable and subjective quantifier. The framework consists of five points that systemize privilege checking, measure gender equity, validate inclusion through triangulation, rejects the urge to reference women in relationship to men and prioritises recent histories.

Refereed Papers. Topics: Qualitative Research, Community Informatics, Development Informatics. Keywords: communities, computers in homes

From Digital Divides to Digital Inclusion: Promoting the Benefits of Participation in the Digital World

Barbara Craig

Victoria University of Wellington, New Zealand; Barbara.Craig@vuw.ac.nz

In 2003 I presented a paper at the CIRN conference in Prato[1] that reported on a pilot project "Computers in Homes" that had been launched in late 2000 in a predominantly Pacific Nations community, just a few kilometers north of Wellington, the capital city of New Zealand. It was one of several initiatives around the world at the time concerned with bridging the gap between the 'haves' and 'have-nots', labelled the digital divide, to get people access to the internet so they would not be left behind in the information revolution.' Computers in Homes (CiH) provides digital literacy training, technical support, refurbished computers and subsidised home internet to families of students in schools located in low-income communities. It also supports Refugee families arriving in New Zealand with school-aged children as one means of integrating them into their new communities. In the intervening sixteen years this pilot has grown into a national programme, with funding from government and in-kind support from business and community partners and implemented by project coordinators in 21 geographic regions of New Zealand. Government funding for the mainstream CiH programme came to an end on 30 June 2017 although funding for the refugee CiH programme has been extended for a further three years. This paper reflects on reasons for this digital inclusion project coming to an end at this particular time and how to build on what worked to come up with a new model that reflects the current digital landscape.

<https://www.monash.edu/it/our-research/research-centres-and-labs/cosi/prato-conferences/prato-2003-proceedings>

Work-in Progress

Prato in Time and Space: Online Creations and the Archival Continuum

Larry Stillman, Tom Denison

Monash University, Australia; tom.denison@monash.edu

Graduate Paper. Topics: Qualitative Research, Art & Archives. Keywords: Arpilleras, records, conflict

Weaving in Women: Textiles as Records of Conflict

Elsie Doolan

University College London, United Kingdom; elsiedoolan@gmail.com

In the 1970s, Chilean women began creating textiles known as arpilleras (from the Spanish word for burlap) as a way of documenting their lives and experiences. Under the Pinochet regime (1973-1990), arpilleras depicting the difficult, often violent, experiences of Chilean women began to gain global recognition. Through an internship with the Tower Museum archives in Derry~Londonderry in Northern Ireland, I worked with a collection of arpilleras that had been donated by Roberta Bacic, a Chilean lecturer currently living in Northern Ireland, who has focused her research on arpilleras. Arpilleras have been adopted in a variety of countries as a medium through which women are able to express their own personal experiences with conflict autonomously. Considered by some to be both museum artifacts and archival records, these textile works challenge classical professional distinctions drawn between the two categories. Situating their dual categorizations within a combined museum and archival setting exposes the ways in which traditional definitions of archival records may not only exclude women's voices, but also fail to consider how gendered activities and expressions might play a role in records' formation and reception. Thus, there is a greater imperative that archivists work to create a more inclusive archival record.

Workshop /Plenary proposals. Topics: Other, Practice, Art & Archives. Keywords: Archives, Contemporary Art, Curatorial Practice, Design Research

Futurescaping the Archive

Vince Dziekan¹, Ece Ozdil², Miranda MacPhail³, Mariagiulia Da Riva⁴

¹Monash University, Australia; ²Politecnico di Milano, Italy; ³Gori Collection, Italy;

⁴Monash University Prato Centre, Italy; vince.dziekan@monash.edu

This session is designed to initiate a new archival research project dedicated to the visual artist residencies that the Monash University Prato Centre has hosted since 2010. The research project (Monash/Prato Visiting Artist Residency Archives) seeks to extend ideas of archival literacy by cross-fertilizing contemporary artistic processes with the records continuum model. Through employing participatory action research, the project aims to design an archival platform that is commensurate with contemporary art practices to support the ability to record, relate and revise ephemera and events associated with transformative, creative experience as artefacts themselves.

This participatory session forms part of the paracuratorial programme of the conference focusing on art and archives, and is modelled as an innovative combination of exhibition (employing a representative selection of artworks, artefacts and archival materials as case studies), discussion and co-design activity.

As part of the interactive workshop, the invited panel of catalysts will initiate a critico-creative dialogue with participants around the topic of archival futures. Drawing upon the expertise of the invited panellists, the particular challenges facing the research project

itself will be explored through the different lenses of curatorial practice, service design, site-specific collections, and cross-cultural experience.

The public platform of the CIRN conference provides an incredible opportunity to bring the archival/curatorial design research and development project being embarked upon into contact with the collective knowledge represented by the international organizational and social informatics research community. By fostering a generous, open dialogue between stakeholders, including academics and researchers, design practitioners and museum professionals, the session will draw upon “futurescaping” (Superflux, 2011)—a design research approach that borrows from the ethnographic concept of “thick description”—to analyse the meaning of actions, objects and cultural communications from the deeply immersive perspective of situated practice.

Refereed Papers. Topics: Community Archives. Keywords: libraries, archives, Prato, community

Re-shaping the past, preserving the future. Libraries as cultural heritage holders: the case of the Biblioteca Lazzerini in Prato

Irene Guidotti

Monash University, Australia; irene.guidotti@monash.edu

Along with archives and museums, libraries have the public mission to preserve the cultural heritage for their communities.

Several cases are known of pre-existing buildings with a non-library function that have been recycled and renovated worldwide. In other cases a specific plan has been put in action to re-evaluate and give new shape to emblematic buildings which are a strong part of the history and culture of a specific community. One successful example of the latter is the Lazzerini Documentation and Cultural Centre of Prato, the recovery of which, started in 1999 and concluded in 2009, was aimed at designing a new larger location in the former Campolmi Textile Factory, a well-known example of the manufacturing tradition of the city.

The paper investigates the case of the Lazzerini Library and the symbolic and critical role of historical building-renovated libraries, examining how they persist, not only as guardians of documentary material and memory, but as an expression of cultural heritage preservation themselves.

Works in progress and more speculative pieces. Topics: Other. Keywords: Child rights, Childhood recordkeeping, archival autonomy

Setting the Record Straight: Co-designing an infrastructure for archival autonomy

Joanne Evans Monash University, Australia; joanne.evans@monash.edu

Refereed Papers. Topics: Community Archives, Art & Archives. Keywords: Archives, Languages, 3D-animation, Art, Indigenous Australia

‘Sky Country: Our Connection to the Cosmos’ and the Monash Country Lines Archive

Shannon Faulkhead, Kate Ten Buuren, Adam Ridgeway

Monash Indigenous Centre, Monash University, Australia;
shannon.faulkhead@monash.edu, katetenbuuren@outlook.com,
adam.ridgeway85@gmail.com

The exhibition Sky Country: Our Connection to the Cosmos (May 2017) took inspiration from a Taungurung animation produced by the Monash Country Lines Archive (MCLA), Winjara Wiganhanyan (Why We All Die). Through reflexivity and yarning this paper will explore the relationship between the MCLA academic program and the artistic interaction resulting from the exhibition.

Since 2011 the MCLA program has been working with Indigenous communities across Australia to assist in the continuation and preservation of their languages, stories and narratives. MCLA uses 3D animation to reproduce language, story, and Country as tool for learning; supporting intergenerational learning in the continuation of language and knowledge within Indigenous Australian communities. However, language cannot exist in isolation. Language is the means to communicate, to sing, to tell stories, to remember. It is part of life and living. As such art plays a key role in in language maintenance and reclamation, it is a way to tell the stories of self and family. Sky Country was brought together to encourage the revitalisation of Indigenous languages through engagement with Indigenous artists and youth in their use of the creative arts to explore Indigenous Australian languages and their importance today.

Non-refereed paper/practitioner report/talk. Topics: Methodology, Theory, Community Archives. Keywords: activist archives, digital archiving, decolonizing, record description, tagging

Reconciliation is not a great big hug: Digital Decolonizing and Activist Tagging in The Post-Apology Residential School Database:

Shawna Ferris¹, Danielle Allard², Kiera Ladner¹, Carmen Miedema¹

¹University of Manitoba, Canada; ²University of Alberta, Canada;
Shawna.Ferris@umanitoba.ca, allard@ualberta.ca, carmenleederksenmiedema@yahoo.ca

The Digital Archives and Marginalized Communities Project, or DAMC, is an interdisciplinary anti-colonial anti-violence activist initiative to research, design, and develop three separate but related digital activist archives in partnership with stakeholder groups. In doing, DAMC researchers investigate how we and the communities with whom we partner can adopt digital information platforms and systems to reflect community-derived epistemologies, ontologies, and social justice objectives. The overarching objectives for this research project are: to create and mobilize knowledge that contests and re-envisions conceptions of violence against certain people as normal; to build bridges and dialogue between academic and non-academic stakeholder communities; and in doing so, to create community-based archives that preserve collaboratively-identified priorities, knowledges, and histories.

One of the DAMC digital activist archives is the Post-Apology Residential School Database, or PARSD, a collection of digital and digitized news media responses to and representations of Indian Residential Schools since the Canadian government's official Apology for these schools in Parliament on June 11th, 2008. PARSD is set to soft launch in late 2017, the same year as the Canadian government has spent millions celebrating Canada's 150th anniversary.

In this paper, we discuss how DAMC team members and 'guest taggers' have come to describe, organize, and display records, and to develop and frame educational resources in PARSD to promote decolonization. In doing so, we endeavor to develop a publicly accessible digital resource that intervenes in ongoing mainstream representations of Canada as post-colonial. We work, too, to resist representations—all too common in current "Happy Birthday Canada" rhetoric—that frame healing and reconciliation between Indigenous nations and settler Canadians (both individual and governmental) as inevitable and already happening nationwide. As the lessons of PARSD make very clear, such representations obfuscate the well-documented ongoing effects of colonization in Canada. Genuine decolonization requires full acknowledgement of past and present colonial violence, and prolonged effort to undo colonial ignorance and erasures of Indigenous knowledges, histories, and peoples. By tying different voices in using a variety of means such as tagging and the curation of digital exhibits, PARSD reminds people that reconciliation is not a great big hug. There are multiple understandings of what the Apology was, and what it should represent. And likewise, we understand that reconciliation will be complicated, long-term, and undertaken through various frameworks.

Practitioner Report. Talk Topics: Practice, Community Informatics, Development Informatics. Keywords: ICT4D, Resilience, Empowerment, Learning, Leadership

ICT for Development and Building Resilience: Integration of Learning in REE-CALL Project

Md Khalid Hossain

Oxfam in Bangladesh, Bangladesh, People's Republic of; mkhossain@oxfam.org.uk

Bangladesh is recognized as one of the most vulnerable countries to climate change impacts due to its geo-morphological, demographic, socio-economic character and low resistance and adaptation capacity against the natural hazards. In most cases, communities of wetland, coastal and river islands of Bangladesh are the foremost victims of such impacts. In order to meet this challenge, the concept of 'Climate Resilient Model' has emerged which tries to ensure that people, communities and other organizations are able to deal with climate change and adapt to future impacts. This model facilitates to reduce the negative impacts of climate change and to minimize the costs and consequences of climate vulnerabilities so that they cannot encumber the progress towards development goals of a country. Considering the vigorous augmentation of climate vulnerability of Bangladesh, Oxfam stepped forward to initiate a climate resilient model in the climate susceptible areas of Bangladesh, which is known as "Resilience through Economic Empowerment, Climate Change Adaptation, Leadership and Learning (REE-CALL)". Started in 2010, the goal of this project model is to ensure that women and men most at risk of disasters and climate change in Bangladesh are able to thrive in spite of shocks and change through community based organizations (CBOs). Resilience was considered not only from building a climate adaptive community but also from empowering them economically and developing their leadership for claiming rights and services. To build community resilience, REE-CALL project has tried to integrate the use of information and communication technology (ICT) in its first phase and is aiming to integrate the learning of first phase as well as new ideas around ICT for development (ICT4D) to design second phase of the project (termed as 'REE-CALL 2021'). This presentation presents the reasons behind community perspective about 'linkage with ICT for empowerment' in REE-CALL phase one as one of the most significant changes of phase one. The paper also presents how the second phase of REE-CALL is going to integrate that learning related to ICT4D as well as current developments around ICT4D in Bangladesh to strengthen programmatic themes and approaches of REE-CALL 2021.

Graduate Paper. Topics: Methodology, Practice, Community Informatics. Keywords: post-conflict, cultural identity, participatory design, cultural transition, community involvement.

Post-conflict transition of cultural identity through participatory design

Antonia Jolic

Monash Art Design and Architecture, Monash University, Australia;
antonia.jolic@monash.edu

Cultural heritage plays an important part in the identity of many countries. The destruction of tangible and intangible cultural heritage during times of armed conflict

weighs heavily on personal and national identity. This paper wishes to explore two countries, Croatia and Kuwait, both of which have recently celebrated and commemorated 25 years of post-conflict transition. It will focus on the differences and similarities between the two and how each has dealt with rebuilding national and cultural identity post-conflict. The advancement of technology, especially open source access to new media has encouraged more individual and community initiated and driven projects. It has enabled a more inclusive approach of community to contribute to culture, rather than reliance on 'approved' state institutions. The article's aim is to demonstrate how participatory design can facilitate post-war generations of young leaders to take future action in the preservation of memory, as well as build upon and preserve existing cultural heritage in their respective communities. It would also like to explore ways of how cultural and educational institutions can play a bigger role in facilitating and mediating the participatory and co-creative processes.

Refereed Papers. Topics: Qualitative Research, Practice, Community Archives.
Keywords: community archives, social justice, sociology of power, Brazil, identities

Works in progress and more speculative pieces. Topics: Other, Practice, Art & Archives. Keywords: Participatory, Power, Archival literacies, Art, Research

Cultural citizenship, co-production, and artistic intersections with the archive: a conversation

Nina Lewis¹, Bonney Djuric², Lily Hibberd^{2,3}

¹Monash University, Australia; ²Parramatta Female Factory Precinct Memory Projects; ³University of New South Wales (UNSW), Australia; nina.lewis@monash.edu, bdjuric@tpg.com.au, lilyhibberd@gmail.com

This session is designed to instigate conversation around the junctures of art and archives in theory and practice and to surface examples of ways in which these intersections assist in configuring spaces and systems to support a wider share in cultural citizenship (loosely defined here as the rights to representation in culture, including in the development and communication of cultural resources).

Both sociological intersectionality and disciplinary intersectionality affect and influence approaches to community participation in research- and resource- co-production. By incorporating art exchange, knowledge exchange, facilitated conversation, and delegate interaction, this session hopes to provoke a lively and creative seeding of ideas and experience; exploring potentialities for art to rebalance power relations embedded in archival structures and exposing possibilities for radical change in recordkeeping and archival information systems and practices. It is a prompt to consider how encounters between contemporary art and contemporary archives can traverse complex questions of collection and appropriation, representation and agency, articulation and iteration; and a call to redress silencing, submission, and inequity in the archive.

Engaging with concepts of transmission as preservation, and considering archive as line of flight rather than end of the line, Bonney Djuric and Nina Lewis will begin in dialogue for delegates to extend into conversation. The session will also include opportunities to participate in a Darug Aboriginal language activity and contribute to the Imagined Archive art project.

Non-refereed paper/practitioner report/talk. Topics: Methodology, Theory, Community Archives. Keywords: activist archives, digital archiving, decolonizing, record description, tagging

Reconciliation is not a great big hug: Digital Decolonizing and Activist Tagging in The Post-Apology Residential School Database:

Plataforma Neighborhood: Archives and Identities

Mylène Tanferri Machado^{1,2}, Jorge Luiz Reis Dos Santos³

¹Université de Lausanne, Switzerland; ²Universidade Federal da Bahia, Salvador, Brazil; ³Plataforma Cultural Center; mylene.tanferrimachado@unil.ch

Are “social justice” archival projects also creating lasting social changes by the very way they handle project organization? If so, how? Bringing sociological considerations to assess these questions, we wish to discuss some practical issues beforehand, to avoid reproducing power imbalances in our action research project called Plataforma Neighborhood: Archives and Identities. This project will take place in the city of Salvador de Bahia, Brazil. Working with archival material, it is intended to create a fruitful encounter between a community neighborhood and the official archives recorded and kept about it. Exploring the “social justice impact of archives”, we will also collect data to understand how the practical dimensions and organization of the project could participate in or eventually impede the process “to challenge and change [the] structures of exclusion, marginalization and domination” (Duff et al., 2013).

The Bairro de Plataforma is an historical working class neighborhood in the periphery of Salvador de Bahia, the first capital of Brazil from 1549 to 1763 and current capital of the state of Bahia. The neighborhood presents architectural traces of a material past richer than its present situation. Considered a favela (slum), its history doesn’t appear as something worth being known by its population or included in the heritage narrative of the metropolis. Plataforma’s inhabitants didn’t conserve documentation that could form a community archive open to historical work (Stevens, Flinn, & Shepherd, 2010) but institutional archives did in fact preserve documentation about their neighborhood.

If identities production is linked to data collection, management and conservation (Latour, De Noblet, 1985), we can explore these processes as neither static nor unilateral. To work with this official documentation, we will bring together young people from the Cultural association of Plataforma and archival students from the archival program of the

Federal University. Using the notion of human Right archives (Caswell, 2014), and exploring the duality of official archives (Ketelaar, 2002), we will investigate whether this official documentation could lead both to understand processes of exclusion and the production of asymmetries and to recount and valorize histories and identities. The project will include the principal steps of historical and archival research practices in a research-action perspective, and will consider these steps as situations where participants have the space to define collaboratively what they mean by a good description, a good interpretation or a good source; to develop criteria to collect and interpret information; and to reflect on the social organization of information preservation (Star, Bowker, Neumann, 2003), on the basis of their encounters with different institutions. We expect these situations to have particular outcomes such as discussing and creating specific devices to retrieve the collected documentation in the format that participants will consider interesting and useful. We also hope that this project will lead our participants to begin a collection process to gather imaginary archives (Caswell, Gilliland, 2016) and fill in the gaps they may have identified.

Assuming that asymmetries can be reworked by activating archival documents to recreate histories from other points of view (Ketelaar, 2001), we still need to explore the concrete conditions of such an assumption in the specifics of our project. To rework current representations of the population of Plataforma, we need to address potential power imbalances that could appear in the very way the project is conducted. Working with the power dimensions described by sociologist Michael Burawoy (2000) : domination, silencing, objectification and normalization as the ones to be addressed by working class ethnographers in a global era, we would like to discuss how archivists in different contexts have practically resolved these questions.

Works in progress and more speculative pieces. Topics: Art & Archives. Keywords: Performing art, Performing Archive

Is life a Cabaret? A living Archive of the other.

Sue McKemmish¹, Mama Alto²

¹Monash University, Australia; ²Mama Alto, Australia; sue.mckemmish@monash.edu, benny.dimas@gmail.com

Continuum definitions of recordkeeping reference the Archive in the very broadest sense, extending beyond traditional, artefactual concepts of the record to encompass diverse and dynamic means of knowing, witnessing to and memorialising individual and collective lives. Within such inclusive definitions, the Cabaret aligns to and becomes analogous with the Archive. It provides traces and evidence of individual and collective lives, in whole or in fragments, by presenting, re-presenting, representing and re-representing performative material. Like the Archive it is always in a process of becoming. Even more intriguingly, both the Cabaret and the Archive parallel each other

in capturing the zeitgeist, but simultaneously hold the potential to destabilise and disrupt that which they document.

Refereed Papers. Topics: Practice, Community Informatics, Development Informatics. Keywords: Community mapping, participation, sensemaking, common ground, field building

Using Participatory Community Network Mapping for Field Building: The INGENAES Conference Case

Aldo de Moor¹, Nancy White², Andrea Bohn³

¹CommunitySense, the Netherlands; ²Full Circle Associates, USA; ³University of Illinois at Urbana-Champaign, USA; ademoor@communitysense.nl

Strongly networked practitioner fields are essential for addressing complex, discipline spanning collaboration. Building these fields requires practitioners in the field connecting and getting to know one another, as well as making sense across contexts, organizations, and disciplines. Conferences offer a focused opportunity for face-to-face sense making. We argue that field building can be strengthened by seeding the sensemaking conversations and extending them beyond the conference using a participatory community network mapping approach. We report on a pilot experiment we conducted at the INGENAES Global Symposium and Learning Exchange-conference in Lusaka, Zambia, in January 2017. In this case study, we share our provisional design, findings, and analysis for field building that encompasses the sub-domains of gender, nutrition, agricultural extension services, and more widely to agriculture development in developing nation contexts. We start by making the case for conferences as catalysts for learning and how participatory community network mapping can help make better sense of conference collaboration opportunities. We then describe how in the INGENAES case we seeded the map prior to the conference through defining a conceptual map; setting up the tools ecosystem; collecting the initial data; mapping the elements and connections and defining the map views. During the conference, we shifted our focus to seeding collaborations by telling “the mapping story”; harvesting wisdoms and actions; and starting to use the map online. This led to some promising feedback and ideas for follow-up after the conference. We end the paper with a discussion and conclusions.

Graduate Paper. Topics: Theory, Practice, Art & Archives. Keywords: archive, writing, essay, Walter Benjamin

Anja Portin

Aalto University School of Arts, Design and Architecture, Finland;
anja.portin@aalto.fi

Archives and archival materials can play a particular role in literature – not only as sources of information but also as thematic or narrative elements. The relation between archives and literature can also be approached from a more philosophical viewpoint, which enables an exploration of different aspects of writing. This presentation focuses on the relationship between the archive and the essay. I suggest, reflecting in particular on Walter Benjamin's ideas about history, collecting and writing, that there is a creative affinity between essayistic writing and archival practices. Essayist collects, inspired by a certain subject or theme, pieces from here and there and brings them together into a personal literary outcome. The essay is often composed of fragments, scraps and more or less unpredictable associations. Along the same lines, archival practices include collecting, sorting and assembling things together. In addition, both the essay and the archive are destined to remain in a certain way unfinished. Finally, I suggest that the essay, as a constellation of various elements and fragments, could be called a particular mode of archive as well.

Refereed Papers. Topics: Qualitative Research, Mixed Methods, Development Informatics. Keywords: remote-area electrification, anthropology, Indonesia-&-Australia

An anthropological approach to remote-area electrification challenges in Indonesia and Australia

Martin Henry Richter

Monash University, Australia; max.richter@monash.edu

Indonesia is a vast archipelagic nation-state and home to the world's fourth largest population. With its rapidly growing economy the Indonesian government and others are focused on the 12,000+ villages that have little or no access to electricity. Australia differs starkly from Indonesia by many measures, but both countries have comparable Energy assets and challenges, not least with respect to remote-area electrification. The Australia-Indonesia Centre (AIC) Energy Cluster's remote-electrification activities have commenced in this context. Individual Indonesian small-island and landlocked case studies utilise ethnographic research, team surveys and/or practitioner reportage, producing locally-nuanced findings that at the same time appear impossible to incorporate into broader electrification goals and targets. 'Roll out' programs by contrast offer prospects for rapid, mass-scale electrification, but being externally driven and unattuned to local specificities often cause community ructions and even failed outcomes. The present paper casts 'Goffman and the senses', 'power and the interacting sectors' and 'ICT capabilities' orientations onto such 'bottom up' and 'top down' approaches, and through this aims to contribute to AIC-Energy's goal of promoting 'equitable access to sustainable energy' in Indonesia and Australia.

Works in progress and more speculative pieces. Topics: Theory, Community Archives, Art & Archives. Keywords: dance, community archives, participatory approaches, digitization, multisensory heritage

Dance Community Archives and Digital Participation

Astrid Elisabeth von Rosen

University of Gothenburg, Sweden; astrid.von.rosen@arthist.gu.se

Despite the mass digitization projects underway in many countries, the politically charged problems associated with documenting, archiving, sharing and disseminating multisensory heritage and practices of memory – such as independent dance – are rarely considered on a governmental level. Such considerations are absent, for example, in the current Swedish bill on Cultural Heritage Politics (2017). Drawing on recent research at the University of Gothenburg, this paper reflects on politically charged issues pertaining to multisensory heritage and archival processes and practices in a digital age. More specifically, it explores participatory dimensions in a collaborative project, Dance Archives and Digital Participation, which aims to investigate the process by which an archival institution curates and digitally presents material from independent dance companies and individuals. The goal of the project is to help create innovative digital solutions for how dance, and in particular marginalized dance groups, can be better represented in and by archives. The project focuses on three thematic areas: (1) knowledge exchange and processes of building trust between archival institutions, cultural workers (i.e. dancers and dance groups) and researchers; (2) theoretical understanding of dance archives and archiving; and (3) theoretical/written recommendations for how a digital dance archive based on the principles of participation, accessibility and representativity can be structured. The paper seeks to offer a new vision of the multisensory archive, one that will benefit the dance community and potentially also the political sphere by contributing digital solutions combining diversity, spatiality and multisensory experiences.

Refereed Papers

Art Work including Installations etc.. Topics: Practice, Art & Archives, Installation.
Keywords: art, archive, memory, oblivion, anarchival impulse

canned memories (2014) installation; archival images, glass jars, water and solvents; variable dimensions._

Gabriela Sá

UFMG, Brazil; dsa.gabriela@gmail.com

“If memories could be canned, would they also have expiry dates?”, asks himself a character of *Chunking Express* (1994), a movie by Wong Kar Wai. I appropriated myself of this questioning and *canned memories* was born, in the middle of the contradictions of the hasty evanescence of memories and the desire of expanding their existence. It was also born out of the double meaning of the term “expiry date” when applied to memory as a subject. After all, not only our own memories are doomed to suffer the influence of time but are also bound to the finitude of life itself.

Exploring this intricacy I've decided to can some memories: pictures from the personal archive of my father – who passed away 10 years ago – were put inside jars with water and a solvent. Each jar was filled with a different proportion of water/solvent (so they would dissolve at different speeds) and a unique image, which was not copied nor scanned before and, therefore, would “expiry” forever.

By doing so, not only I am inducing a faster loss of these memories, instead of really conserving them, but I am also addressing a long term problematic: the thought of photography as a document of reality – and, therefore, a register of life capable of retaining its memories. Paradoxically, by deciding to “can” these memories in order to conserve them, I've created a way of losing them forever.

But once the owner of these memories is not around anymore I could not say that they would last forever anyway; even though they were there in front of my eyes in the form of photographs, some of them were already lost with the impossibility of reaching out for their owner's thoughts. I could try to reconstruct his memory through these photographs, but the reality documented in those images were not accessible anymore even before I decided to work with them.

Now, inside jars, they are diluting and becoming merely details, traces in a blank canvas washed by its former colors; much like my memories from when he was around.

Refereed Papers

Topics: Theory, Practice, Art & Archives. Keywords: archival art; memory; lacuna; anarchival impulse; imaginary

Lacunar affections: a study about the poetics of the archive and the anarchival impulse

Gabriela Sá

School of Fine Arts, UFMG, Brazil; dsa.gabriela@gmail.com

lacunar affections results from the dissertation presented with the same name for my Master in Arts. The research that led to this article as well as the title of Master started at an archive and went back to it. When I say it starts and goes back to the same archive it is

because there was an actual archive that perpetuated throughout my whole study, which was the archive of my father who passed away in 2004. Since then – and even before I can recall - my intention in working with objects, images, films and memorabilias as a plastic material has influenced my artwork and my theoretical researches. Therefore for this paper I propose a recollection of the theoretical and practical investigation that I had conducted over the last three years, focusing on the possibilities of thinking new ways of investment for the contemporary artist who works with archival material.

Through the figure of the *lacuna* (that can be seen as a gap in the archive as well as in between what was archived) – which is essential for comprehending the possibility of a poetic dimension in the archive – I've researched the potentialities of the *anarchival impulse* as a concept that was first used by Hal Foster (2004) and can be set in relation with the *archive drive* and the *archival impulse* proposed by Jacques Derrida (2001). The intention is, thus, to investigate the affections (*pathos*) that those images and documents recall and the gestures that they urge when we are working within their gaps.

As I visit the writings of Walter Benjamin, Mauricio Lissovsky, Arlette Farge, Lucia Castello Branco, Georges Didi-Huberman and Maurice Blanchot, I see myself emerged in a sea of theories that pervades the universe of the archive. Through them, I investigate the relationships between memory, oblivion, history and fiction, in order to reflect with a critical review on the documental power and probatory value of archives – and of images as such. For that, I've evoked works of contemporary artists such as Ilya Kabakov, Zoe Leonard, Lorena Guillén Vaschetti, Walid Ra'ad and Cristina de Middel, as well as my own artworks. Being an artist myself, it seemed perfectly natural that I should work with my own production, but never forget those who came before me.

This paper, thus, explores the two versions of the *imaginary* theorized by Blanchot, in order to investigate the relationship between what is visible and non-visible; past and future; memory and oblivion; reality and fiction, believing in the power of a poetic merge between the fabulation of the artistic gesture and the reality within the archive.

Keynote

Archives as sites of (communal) experience, sociality, and liveness

Amalia Sabiescu

Loughborough University London, United Kingdom; amalia.sabiescu@gmail.com

The metaphor of art as archive and archive as art has implications that go beyond the bounded field of archival (institutional) practice and research, and into the broader area of art and cultural heritage preservation, communication and transmission. To afford this expanded lens, the talk starts by deconstructing the notions of art and archive: art as pinnacle, product and process of human creative expression; and archiving as keeping

records of the past, which may include historical and public records, but also art and cultural objects such as those in museum collections, or personal records in a family archive. Thus seen, the interplay between art and archive becomes a performative space of past into present, through the creative or interpretive endeavour of an agent (artist, visitor, community, ..), with cyclicities that can change any performative act into a new archival record, and new performative spaces. This metaphor can easily lend itself to characterise new forms of cultural production and engagement with arts and heritage in GLAM (Galleries, Libraries, Archives, Museums) institutions, spanning practices such as digitisation and creative re-use of arts and heritage assets, crowdsourcing and participatory narratives. But also, community-driven, grassroots forms of cultural production. Furthermore, it opens up a space for answering a question of relevance for the crossroads of community informatics, development informatics and archival research: How can archives become tools, sites, resources or catalysers for strengthening our communities and social bonds through increased awareness of (common) pasts and present acts of creativity and collaboration? Through a review of both community-driven and institutional practices, the talk invites discussion and reflection on what it means to reposition archives as 'living social resources' (Living Archive project, Malmö University), and what are the implications for these fields of practice and research and their intersection.

Non-refereed paper/practitioner report/talk

Topics: Community Archives, Community Informatics, Art & Archives
Keywords: Malta, contemporary art, modern art, archive, digital preservation

Past! Present, Future? - Malta's National Modern and Contemporary Art Collection as Archive

Toni Sant^{1,2}, Sabrina Calleja Jackson¹

¹University of Salford, United Kingdom; ²Fondazzjoni Kreattività, Malta;
a.sant2@salford.ac.uk

Fondazzjoni Kreattività has collected a substantial amount of modern and contemporary art objects since 2000, when it was established to run Malta's national Centre for Creativity in a renovated 16th century fort in Valletta. This art collection, along with its archive of associated objects (such as catalogues, photos, reviews, etc.), forms part of Malta's national art collection. The method of collection has developed over time through community archiving, a complex system involving various types of collaborations with artists and their works of art and associated objects.

This method has raised a number of ongoing issues which need addressing urgently, especially in relation to the long-term sustainability and preservation of the works themselves and other objects associated with their creation and exhibition. Furthermore the collection is not organized through any clear theme or set of themes, which would

normally be initiated through curatorial ambitions. Appropriate storage space for the growing collection and systematic documentation are two of the main issues that immediate and ongoing attention, along with a closer look at the past and present modes of acquisition.

In 2015 Fondazzjoni Kreattività launched a research project entitled Past! Present, Future? which included the display of a number of these modern and contemporary art objects together with talks and discussions on presenting the collection and associated objects as an archive. Workshops took place around the displayed collection with a number of key stakeholders, art object beneficiaries and the general public. This research project highlighted the lack of awareness around the collection itself and posed a number of questions including points of concern such as selection criteria for new works to be added to the collection, the resources needed to preserve contemporary works of art and artifacts associated with them for long-term access. Essentially, the research project aims to question acquisition and retention policies in the context of preservation practices that make most sense in 21st century realities.

Following on from Past! Present, Future?, Fondazzjoni Kreattività has embarked on retrieving the necessary information to create a comprehensive catalogue of the archived collection, making the assortment more available to the public with the use of exhibitions, talks and discussions directed at specific aspects and themes within the collected items. A number of group meetings with artists, curators and researchers were organised in 2016 to obtain information about the works and how they entered the collection.

In the process of displaying the collected items regularly, the works are also systematically documented with the use of archival photography while ensuring all objects are stored appropriately for long-term preservation and access. To ensure that this is done in a sustainable way, Fondazzjoni Kreattività must work in close collaboration with Heritage Malta's MUŻA – the National Museum of Art set to open in 2018 – securing the necessary resources provided more broadly for the national art collection.

The ultimate aim is to determine the best way to house the collected items, give easy access to documents associated with them with a systematic institutional process of archiving, that includes a clear policy on the acquisition of new holdings. This will give a broader audience access to the works of art and the associated objects within Fondazzjoni Kreattività's archive.

Graduate Paper. Topics: Methodology, Practice, Development Informatics. Keywords: ICT and Women's Empowerment, Women's Empowerment, Bangladesh, Grounded Theory, Empowerment from the bottom.

ICT and Women's Empowerment: Understanding Women's Experience with ICT from the Ground

Anindita Sarker

Monash University, Australia, Australia; anindita.sarker@monash.edu

ABSTRACT

The socio –cultural environment of Bangladesh contains prevalent gender discrimination where women and girls face many hurdles to their empowerment. Women's mobility is limited and their decision making power is restricted. Women's lack of access to information directly contribute to sustain these discriminatory system where access to information can be a potential way for the women and girls to overcome this discrimination. A rich body of literature shows that Information and communication technologies (ICTs) have the potential to empower women by accessing better economic and business opportunities and services. Women's access to and use of ICT can contribute to overcome socio-economic isolation and deprivation in their lives. The existing research trends pay much more attention to explore the impact of ICT as a development tool while a little attention to understand the challenges especially the socio-cultural challenges women face in case of access to and use of ICT in a specific context.

The aim of this research is to explore the potential of ICT for women's empowerment from the experience of the women from the grass-roots. It focuses on the social power dynamics and social construction of women's gender role. These are the centre topics to understand and address the boundaries and challenges women face in the context of rural Bangladesh to access and use of ICT. By using grounded theory methods this research will focus to understand the participants' world and their experience of accessing and using ICT.

The outcome of the study will help to understand the women's needs along with the challenges of using ICT in the context rural Bangladesh. It will focus to address the 'real needs' from the women participants rather imposing general solutions for their empowerment. Addressing those needs will empower women as active participants to signalling new potentials of the rather reinforcing the old roles of the women as 'end users'.

Graduate Paper
Topics: Community Archives, Community Informatics, Art & Archives. Keywords: sex work; quilt; living archive; hybrid craft

The Partnership Quilt: An Interactive Living Archive of Sex Worker Voices

Angelika Strohmayer, Janis Meissner

Open Lab, Newcastle University, United Kingdom; a.strohmayer@ncl.ac.uk,
j.l.meissner2@ncl.ac.uk

The Partnership Quilt is a collaboration between Changing Lives, Six Penny Memories, and Open Lab at Newcastle University. It started out as an activity for clients of the Girls and Proud project in Changing Lives to do during the Northumberland drop-in sessions organised by Kirsty. Quickly this turned into something bigger – clients began sewing at home, while waiting for appointments, or even in the bath! As Kim and Debbie from Six Penny Memories became involved in the project the individual pieces came together and were shaped into a well-balanced quilt. While this quilt by itself is something all those who put a stitch in it can be proud of, the addition of the secondary quilt is what makes this a truly special project. Angelika and Janis from Open Lab used do-it-yourself, flexible, and low-cost technologies to turn the soft and colourful quilt into a living archive of sex workers' stories and experiences of Changing Lives service delivery in the North East of England. The addition of quilted capacitive touch sensors turns this traditional craft artefact into a contemporary piece of interactive art: by touching some of the rosettes on the quilt a voice is activated to tell a part of the story that lies in the folds and seams of the quilt.

The materials we used allow us not only to continue to share the story of the quilt, but they allow Changing Lives staff to curate the audio recordings and easily exchange the voices that are shared through the quilt. Like this, it can be used for exhibitions, staff training, or focused one-on-one reflection.

Refereed Papers. Topics: Quantitative Research, Practice, Community Informatics. Keywords: Digital Inclusion, Digital Equity, Critical Pedagogy, Critical Sociotechnical Perspective

Momentum for Change: Creating a New Critical Sociotechnical Pedagogy for Digital Inclusion and Equity

Martin Wolske

Center for Digital Inclusion, School of Information Sciences, University of Illinois, United States of America; mwolske@illinois.edu

Digital inclusion and equity emphasize the need for focused action and investments to ensure that all individuals and communities, including the most disadvantaged, have access to and use of information and communications technology in support of their community development goals. Digital inclusion especially emphasizes self-sufficiency, participation, and collaboration, while digital equity recognizes the need for focused action and investments to eliminate historic, systemic and structural barriers that perpetuate disadvantaged individuals and communities. But a challenging question remains:

- Is the task of digital inclusion and equity to assure access to and use of the best information and communications technologies existing today?

Technology improved in the 1960's and 70's when engineers and computer scientists realized they should more directly coordinate their research and development so that the physical and information/algorithm layers of a technical artifact better overlap. Technology improved further in the 1980's and 90's when behavioral scientists joined in research and development to additionally bring to bear human/computer interactions at the individual level. But oft missed is the way our historical, cultural, economic, political, and other social contexts also shape design, development, manufacturing, marketing, distribution, support, and use of a **sociotechnical artifact**.

In this presentation, several examples of digital literacy training will be presented as potential implementations of a new critical sociotechnical pedagogy seeking to forward a radical reconsideration of digital literacy and equity. In so doing, it is argued that a reconsideration of the sociotechnical artifact is also needed. Such reconsiderations borrow from both traditional digital literacy and computational thinking definitions in addition to a critical sociotechnical perspective. However, technical skills are no longer the primary goal of digital literacy training, but rather are provided as in-fill in support of a specific subtask. Primacy is instead given to developing the metacognitive, cognitive, socio-emotional, and information seeking skills needed to achieve local goals and address local concerns. In so doing, individuals and communities advance their own knowledge power and agency to effectively [un]select, [co-]create, and [dis]use sociotechnical products to amplify their forces and capacity for human and community development. The presentation will end by reflecting on primary task of digital inclusion and equity.