

Annual Meeting of the
Document Academy
2020

Documentary Monstrosities

Program and Abstracts

DOCAM 2020

Welcome to DOCAM, in what we can truly call a monstrous year: a time of unexpected and terrifying transformations.

For centuries, monsters have dominated our imaginative lives: figures of terror that exist at the intersection of fixity and change. Sometimes, the monstrous appears as a transformation, in which something or someone familiar “turns” into something else: perhaps a serpent, a vampire, or a ghost. At other times, the monstrous manifests itself as a false state of fixity, as in the seeming changelessness of figures like Dorian Gray.

Every year, scholars gather at DOCAM to study and celebrate documents. Documents, like monsters, exist at this intersection of fixity and change, and evoke similarly complex cultural responses. The study of documents sheds light on the monsters within us, and the monsters around us. Documents, like monsters, can rouse us to joy or haunt us with regrets; they can terrify us with malice trapped within typographical fixity, and they can crack the familiar world wide open with dazzling strangeness. The scholars who have contributed to DOCAM 2020 are leveling their gaze on the many facets of documentary artifacts and practices. And some of the images reflected in those facets are strange indeed.

—G. Campbell, Program Chair
July 7, 2020

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Meeting Overview

Because we cannot meet in person, we are changing up the routine of DOCAM this year. Here's how it will work:

The meeting will take place on Thursday, August 6, using Zoom. The accepted abstracts are available below, grouped into four themes. There will be four online discussion sessions, one for each theme. Each discussion will have a Chair to moderate the discussion.

No papers will be presented; instead, the Chair will pose a series of questions for discussions, questions that pertain to the theme and the abstracts related to that theme. In addition, we will also have a student monitoring the session and keeping track of the response list.

You are free to attend any and all themed discussions. However, we do ask that you read the abstracts related to the discussions you plan to attend.

Discussion Schedule

All the times listed are Eastern Daylight Saving Time on Thursday, August 6, 2020

8:15 am	Welcome and Instructions
8:30–9:30 am	Theme 1: “Monsters Around Us”
9:30–10:00 am	Break
10:00–11:00 am	Theme 2: “The Monster Within”
11:00–11:30 am	Lunch
11:30 am–12:30 pm	Theme 3: “Distortions at the Juncture”
12:30–1:00 pm	Break
1:00–2:00 pm	Theme 4: “Celebrating Monsters”
2:00–2:30	Closing Discussion

Registration

Before July 31, please confirm by e-mail to gcampbel@uwo.ca whether you will be attending the Zoom conference. You are welcome to attend all four sessions. Connection details and instructions will be provided in early August.

There is no registration fee to attend the meeting. However, we are asking for a \$10 donation to support our Crossref membership. Here's what that means: The Document Academy is now a

member of Crossref, which allows us to assign DOIs to our published articles. It's also allowed our journal to be indexed in DOAJ and Scopus—and more to come. But Crossref membership comes at a cost of about \$275 per year. We plan to use proceeds from annual meeting registration to meet this cost each year. Since registration for the meeting is free this year, we are inviting you to optionally contribute to our Crossref membership. If you wish, please send \$10 to Tim Gorichanaz (tim.gorichanaz@gmail.com) via PayPal. You can do so at the following link: <https://paypal.me/timgorichanaz>

Additional details: We raised money through a crowdfunding campaign in 2019 enough to cover some of this year's membership, and that money is in a savings account managed by Tim Gorichanaz. Any additional money received through contributions at this year's annual meeting will go into that same savings account and help Docam through any future dry years. We are committed to no-fee open-access publishing and continuing to raise the profile of our journal, and we thank you for your ongoing commitments in turn to the Document Academy.

Theme I: Monsters Around Us

These papers discuss cases of documentary “strangeness”: when documents point to, create or evoke something that ruptures the fabric of the “normal” world. In this session, we deal with monsters as they show up in documents: as curses, as curiosities, as erotica, as ghosts, as traces, as intangible influences.

Kane X Faucher, Faculty of Information and Media Studies, University of Western Ontario
“Documenting *Terataspis grandis* and Other Extinct Mudbugs”

Mark Goldszmidt, University of Western Ontario, Lara Varpio, Uniformed University Services of the Health Sciences, and Pamela McKenzie, University of Western Ontario
“Documents in the Shadows: Informal Notes in Clinical Practice”

Tim Gorichanaz, Drexel University
“Documentary Ghosts of Public Art”

Joacim Hansson, Linnaeus University, Växjö, Sweden
“Scary Monsters, Super Creeps and the Hydra of Hamburg: Practices, Authenticity and Cultural Heritage Institutions”

K.F. Latham, Michigan State University
“A Fascination with Beautiful Museum Monsters: Two-Headed Calves, Unicorn Horns, and Trephined Skulls”

Alex Mayhew, Faculty of Information and Media Studies, University of Western Ontario
“The Dragonslayer: Folktale Classification, Cladistics, and Information Retrieval”

Brian O’Connor, Visual Thinking Laboratory, University of North Texas
“Frankenstein, Bullebak, and Two: Provocations for Discussion on the Monstrous and Functional Classification”

Gabriela Ribeiro, Faculdade de Ciência da Informação, Universidade de Brasília
“The Brazilian Neodocumentalist Movement: A Historical Perspective”

kirstyn seanor, Faculty of Information and Media Studies, University of Western Ontario
“Perverse Pleasure(s): E-Hentai.org and Fantasmic Documents”

Suprayitno, Ministry of Manpower, Republic of Indonesia, Dian Novita Fitriani, National Library, Republic of Indonesia, Rusdan Kamil, Department of Library and Information Science, Indonesia University of Education, Rahmi, Universitas Indonesia
“Seeing Ghost Films in Indonesia through Document Theory”

Theme 2: The Monster Within

In this session, we consider how the use of documents informs, shapes, reveals or conceals monstrosities that lie within us: documents that have roles in genocide, cultural repression, secret police files, and epidemic documentation.

Melissa Adler, Greg Nightingale, Faculty of Information and Media Studies,
University of Western Ontario
“Repression In the Cultural Record”

Ronald E. Day, Indiana University at Bloomington
“Two Viral Epidemics—Informational and Medical—
and How the First Enabled the Second”

Geir Grenerson, UiT, The Arctic University of Norway
“Control through Communication: The Use of Written Instructions
in Norway’s Assimilation Policy Towards the Sámi”

Jenna Hartel, Faculty of Information, University of Toronto
“Heartbreaking Documents”

Corinna Ianaggi, Kimberly Kronwall, History Colorado
“Document Death Row: Is There Room for Clemency?”

K.F. Latham, Michigan State University
“Taming the Trauma Monsters: Positioning Museums as Sites of Hope and Growth”

Martin Nord, Faculty of Information and Media Studies
“Ishi, Briet’s Antelope, and the Documentality of Human Documents”

Roswitha Skare, Arctic University of Norway
“What is Truly Scandinavian?: A SAS Commercial and People’s Reaction to It”

Iulian Vamanu, School of Library and Information Science, University of Iowa
“Monstrous Documents: An Examination of Secret Police Files in Post-Communist
Romania through a Neo-Documentalist Lens”

Theme 3: Distortions at the Juncture

Often, documents are rich, if awkward, mediators between the inner and outer life: the demons within us and those beyond us. In this session, we look at documentary practices that bring the commonplace and the extraordinary into uneasy partnership: algorithms, wayfinding, cryptozoology and journalism all have their strange sides.

Carrie A. Boettcher, Emporia State University
“Navigating Monsters: Credibility in the Twittersphere”

Laurie J. Bonnici, Information Diffusion Lab, College of Communication & Information Sciences, University of Alabama, and Brian O'Connor, Visual Thinking Laboratory, College of Information, University of North Texas
“If an Antelope Can Be a Document, then ... Can Monsters be Anecdota?”

Louis D'Alton, Faculty of Information and Media Studies, University of Western Ontario
“The Vampire that Refused to Die: Dracula & Nosferatu”

Benjamin Derksen, University of Toronto
“Kronos Devouring his Young: The Consequences of Time as a Primary Access Point in The Star's Archival Database”

Elliott Hauser, University of Texas at Austin
“Algorithms and Prolepsis: The Projection of Documents Onto Everything”

Rebecca Noone, Faculty of Information, University of Toronto
“(Il)legible Pathways: A Scribbled Topography”

Arthur Perret, Olivier Le Deuff, Clément Borel, Université Bordeaux Montaigne
“Rhizome Blues: Introducing Document Teratology”

Arielle Vanderschans, Faculty of Information and Media Studies, University of Western Ontario
“May the Sword of Anathema Slay’: Medieval Book Curses as Documentary Talismans”

Theme 4: Celebrating Monsters

Not all monsters are scary ones. Sometimes, contemplating the monstrous leads us to celebration, as if the documents that embody or capture something unearthly and strange are breathing life into the ordinary. From list-making to Buddhist practice, from photocopying to contemplation, these papers all find a way to celebrate the way documents make life meaningful.

Gaute Barlindhaug, Media and Documentation Science, University of Tromsø, Norway
“The Ontological Status of Sound Recording: An Artistic Blend Between Documentation and Sonic Ethics”

Michael K. Buckland, University of California Berkeley and
Wayne de Fremery, Sogang University, South Korea
“Particular Monsters, Generic Monsters and Copy Theory”

Roger Chabot, Western Libraries, University of Western Ontario
“From Scripture to Insight: Buddhist Thoughts on Document Theory”

Monica Grini, Department of Language and Culture, University of Tromsø, Norway
“The Drum as an Archive”

Jenna Hartel, University of Toronto, Kiersten Latham, Michigan State University,
Tim Gorichanaz, Drexel University, Hailey Siracky, University of Alberta,
Hugh Samson, University of Toronto
“Climbing the Tree of Contemplative Practices”

Pamela McKenzie, University of Western Ontario
“Creating the Documentary Monster in Everyday Life, or, The Postmodern Prometheus”

Asy Sanches, Universidade Federal Fluminense, Brasil, and
Ronald E. Day, Indiana University at Bloomington
“How Context Determines Documental Identity and Function”

Hailey Siracki, University of Alberta
“Studying Spiritual Journals”

Frances Vitali, University of New Mexico
“Technology of Story: Culturally Responsive Teaching”

Theme 1

Monsters Around Us



Documenting *Terataspis grandis* and Problematic Taxonomy
Kane X. Faucher

Keywords: Palaeontology, teratology, trilobites, geological documentation, traces, taphonomy, speciation, taxonomy

The trilobite *Terataspis grandis*, dubbed the “monster” of the Lower Devonian seas and the world’s second largest trilobite after David Rudkin’s discovery of *Isotelus rex*, is known only through scarce fragments that have led to artful reconstructions by trilobite workers since the genus and species was erected in 1861. From pen and ink illustrations to speculative replicas, at the heart of these efforts has been the largely forensic aspects of invertebrate palaeontology to bring order to this arthropod “other” that captivates the imagination given the monstrous appearance of this large lichid trilobite with its profusion of spines and tubercles.

As palaeontology is rich in textual metaphors in many of its subfields of bio-, lithostratigraphy, and taphonomy, and involves book-related analogs of diggers, collectors, merchants, and scholars, the attempt to reconstruct image and behaviour from books of shale, dolostone, and limestone requires patient documentary processes and doses of scientific rationalization of seemingly otherworldly organisms that inhabit the fossil record.

Pulled from the archives of rocky strata, this talk will focus on those documentary processes and the many actors from avocational, commercial, and professional palaeontology as different ways of interpreting these fossil traces, and through a reading of Deleuze and Guattari’s potent metaphors of strata, territory, and the “geology of morals.” We will have occasion to onboard the insights of Foucault on concepts of representation and classification in the natural sciences, in addition to more recent discussions and problemata from the works of Ronald Day, Rob Montoya, and Sabine Roux. This will be essential in unpacking some of the problems in terms of taxonomic assignment, and the necessary and sufficient conditions of what can be called a “species” when the specimen is entirely a mineralized representation with no genetic information available.

Ultimately, we will explore how to document the geologic past of “monsters” through the traces and remains which, in a Derridean fashion, is situated in a form of absence that frustrates reconstructing a kind of transcendental signified or archetype model of this trilobite in its appearance and behaviour.

Format: Paper Presentation (verbally)

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Documents in the shadows: informal notes in clinical practice

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Health care providers' informal notes can be crucial to diagnosing and treating complex medical problems and to supporting collaboration within interprofessional clinical teams. However, we know little about the ways they are created and used. Studies of clinical documentation emphasize formal genres, such as the medical record (e.g., Garfinkel 1967) or formal notes (Bansler et al 2016), which afford communication within the medical team (e.g., Hobbs 2003) and form part of the medico-legal documentary framework.

In this paper, we use rhetorical genre theory to analyze clinicians' informal personal notes in several clinical contexts. A rhetorical genre theory approach (see, for example, Andersen 2008, Schryer 2009) analyzes genres ethnomethodologically, as based on rhetorical practice and organized around situated actions (Miller 1994, p 27). It recognizes that individual genres do not do their work alone, but function in relation to other texts within a broader genre set: "any text is best understood within the context of other texts. No text is single, as texts refer to one another, draw from one another, create the purpose for one another" (Devitt 1991 pp 336-7).

We consider the ways that informal notes are created and used in clinical settings, and how they relate to other documents in the clinical genre set. Informal notes are shadowy, operating in parallel to the formal documentary framework. Informal notes are not standardized; they may be paper or digital, on scraps or in notebooks. They may be idiosyncratic and ephemeral. They may be shared with colleagues,

or may be kept private. They may be used for a variety of purposes, including building a summary snapshot of a complex clinical case, keeping track of day-to-day tasks, facilitating handoff, or working around formal documentation systems. For many clinicians, they are an integral component of sensemaking and may be referred to more regularly than are the formal notes that become part of the medical record. Informal notes reflect the professional contexts of their creators. Because they are authored individually and privately, it is challenging for trainees to observe and learn effective documentary practices (Yakel 1997).

We present our findings by asking the following questions: Is the informal note a chimera, blending characteristics of personal, private documents and the boundary objects “that exist in the liminal spaces between adjacent communities of people” Huvila et al (2017)? Is it a shapeshifter, taking now one generic form and now another? A ghostly shadow of the formal medical record? Is it an alien or a changeling, with more in common with household lists and personal notes, transplanted into a workplace environment, a stranger in a strange land? We will conclude with a discussion of the implications for the documentation training of medical professionals.

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Documentary Ghosts of Public Art

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Proposal for Document Academy 2020

Keywords: documentarity; document theory; public art

A document provides evidence for something (Briet, 1951/2006). That is, there is the document on one hand, and the thing being evidenced on the other. For example, a newspaper article may serve as a document of a recent event. For brevity, let's call "the thing being evidenced" the *object* of the document. A document, then, implies a link between some form of evidence and its object. *What is the nature of that link?* Are there, perhaps, different sorts of evidentiary links? Day (2019) has begun to investigate this question, articulating a framework of strong and weak documentarity. Here, I examine cases where the evidentiary link breaks down as a way to deepen our thinking about evidentiary links, documentarity and documents more broadly.

Dutch documentalist F. Donker Duyvis said documents have "a spiritual character" (Voorhoeve, 1964, p. 48). Taking a cue from Duyvis, I explore different types of documentary links using the metaphor of ghosts. Ghosts constitute a kind of breakdown in our everyday understanding of life and death, and likewise they can shed some light on breakdowns in documentary evidence. In this paper, I articulate three types of documentary ghosts with examples from the context of documents of public art.

Ghosts represent the widespread human belief that beings can exist without bodily form, on a supernatural plane. Evidence for ghosts, however, manifests on the natural or material plane. Most typically, a ghost is a spiritual form of someone who has died and now appears to those who are still living (Ghost 1). But there are two other types of ghosts. There are ghosts of people who are still living, sometimes called *doppelgänger*—in other words, a *doppelgänger* seems to be the ghost of somebody, but it's really not that person, just a lookalike (Ghost 2). And then there are ghosts of nobody in particular, or someone who never existed, such as Dickens' Ghost of Christmas Past or the White Lady of various legends (Ghost 3).

If ghosts manifest as material evidence, then perhaps we can think of ghosts as a kind of document. The three types of ghosts imply three types of documentary ghosts:

Ghost Type	Object	Documentary Ghost Definition
Ghost 1	Dead	A document whose object no longer exists
Ghost 2	Still living	A document that seems to evince one object, but upon scrutiny it evinces something else
Ghost 3	Never existed	A document that seems to evince an object, but this object doesn't exist

I provide examples of each type of documentary ghost in documentation of public art in Philadelphia:

- **Ghost 1:** *Whaling Wall*, by Robert Wyland, was a mural along the Schuylkill River. It was demolished in 2017. I fell in love with the mural in 2015 when I moved to the city; it harkened back to my love for another Wyland whaling wall from my childhood in Milwaukee. But the Philadelphia Whaling Wall lives on in any number of digital manifestations—photographs, of course, but also as a PokéStop in the augmented-reality game *Pokémon Go*. As a Pokémon trainer, I continue to visit this mural, or rather its ghost.
- **Ghost 2:** The *LOVE* sculpture, by another Robert (Indiana), is perhaps Philadelphia’s most famous work of public art. As we see in the photographs, the work is deceptively simple: four letters, one tilted, in the colors red, green and blue. But when we visit the piece in person, we may notice that its blue is not actually blue, but purple. The work had been “restored” to the incorrect color in the 1980s, and the error was only fixed in 2018. Any number of photographs, still circulating, evince the object incorrectly.
- **Ghost 3:** For the past few years, I have been working on a series of photographs I call Repetitions. The photos show the address placards of Philadelphia facades with numbers like 222222222422222222 and 42424242424. Photographs though they are, such addresses do not really exist.

The concept of documentary ghosts, and the typology developed here, help us to understand breakdowns in the evidentiary link between documents and their objects. As we can see, the object of a document need not actually exist. This gives us additional conceptual tools to understand the self-expressive powers of documents, as recently proposed by Day (2019). This framework, and the notion of documentary self-expression, provokes deeper consideration of the place and function of documents in contemporary society.

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Paper proposal, DOCAM'20

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Scary Monsters, Super Creeps, and the Hydra of Hamburg: on Documentary Practices, Authenticity and Cultural Heritage Institutions.

This paper deals with the issue of authenticity of documentary objects and documentary practices, and how these relates to the context of cultural heritage institutions. The paper discusses the concept of authenticity in relation to document and documentation theory. Examples are drawn from Madame Toussauds Museum's various representations of singer David Bowie in the early 1980's, and the curious story of Carolus Linnaeus and the Hydra of Hamburg, set in 1735. Conclusions are drawn concerning the ability of establishing authenticity to documents and documentary practices as separate of institutional contexts and structures. Based on the analysis, the study calls into question the role of authenticity in cultural heritage objects in the digital age, re-addressing the role of institutions from new perspectives.

Keywords

Document theory, Documentary Practice, Authenticity, Museum Studies, Library Studies, Institutional theory.

DOCAM 2020 Proposal #2
Conference Theme: Documentary Monstrosities
K.F. Latham, MSU

Format: (Creative Displays)“Poster” *This will be a photo essay presentation of my visits to museums with “monsters” on exhibit on a small table set up with view-masters/sterioticons for participant viewing of the series, and a commenting station. Should be set up throughout the entire conference.*

A Fascination with Beautiful Museum Monsters: Two-headed calves, unicorn horns, and trephined skulls

"For the most part, the cabinet of curiosities was just what it said it was: odds and ends to excite wonder. Almost every collection had 'monsters' in it: 'a monstrous calf with two heads' (Grew), 'a horned horse' and an 'ovum magicum' (Worm), 'calf with five feet' (Cospi) and 'ova monstrosa' (Kircher)."

--Wilma George in Impey and MacGregor

I have an odd fascination with all things macabre in museums. If I were to name my favorite kinds of museums—mind you, this is not easy for me, as I love all museums—I would have to say those having to do with medical history (especially pre-20th century) and those relating to the early cabinets of curiosity. In fact, the very term “cabinet of curiosity” piques something deep and strong in me that never gets old. As a museologist who travels a lot, I make it my duty to see as many museums as I can in these new places and as I do this, I aim to capture the character of each museum and its exhibit personality through photographs. In my mind, I am capturing these snapshots to help me with teaching my museum studies courses. As it stands, however, I have thousands of photos from these visits—far beyond what I use for class—and in those, a multitude of weird things (because I like weird things, remember?). Inspired by the theme of this year’s conference, I decided to finally start doing something with these sources of my intense fascination and put together a photo essay—a View-Master/sterioticon show—and commenting station around these documents. In the process, I am asking myself and others:

- What is it about these monstrous documents that pull me in?
- Why do I (and others) want to go to museums to see mis-figured people and animals, amputation tools, effects of ancient surgery, mythologized and misidentified monsters?
- How does this differ (or not) from early sideshows?
- Why was it such a source for fascination in the early days of museums?
- What has changed between those early purposes and today’s museum purposes?
- What did the labels say and how do they compare to today’s interpretations?
- How do we justify the preservation and exhibition of this material beyond shock value?
- With modern medicine and a more “rationally-based” society, do we still have the ability to collect such things, do they exist?

This paper is part personal exploration, part scholarly study as I use my own material and experience to seek out the answers to questions that begin from my personal encounters with monsters in museums. I will engage the audience by inviting them to look at a slideshow of these “monsters” through either a View-Master or a stereopticon (I am still determining the format that is best) and ask them to comment in a physical book that documents each slide. In a sense, this Creative Display is an analog version of Instagram, posting photos and offering the opportunity to comment—in particular on these potentially controversial museum documents. It

is ultimately a scholarly experiment coupled with sharing a personally compelling need to collect and witness such things.

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Key words: Knowledge Organization, Folktale Classification, Cladistics, Information Retrieval

The Dragonslayer: Folktale Classification, Cladistics, and Information Retrieval

Tales of great heroes overcoming great monsters have been a part of storytelling since time immemorial. Some of these tales follow recurring patterns, and one such pattern is that of ‘The Dragonslayer.’ From tales of [Tristan and Iseult](#) and [Saint George and the Dragon](#), to the confrontation with the dragon [Smaug](#) in [The Hobbit](#), ‘The Dragonslayer’ has been an enduring example of a recurring pattern in storytelling.

There have been many attempts to organize stories by these recurring patterns. The [Aarne–Thompson–Uther \(ATU\) Index](#) of folk tale types is a classification scheme that organizes folk tales from around the world based on shared story patterns, or ‘motifs’ (Uther, 2004). In the ATU scheme, stories with the ‘The Dragonslayer’ motif involve the classic depiction of a man rescuing a beautiful maiden from a dragon (Uther, 2004).

On the basis of the ATU system a number of impressive projects have been undertaken. An analysis of ATU folktales has revealed the folk-zoological knowledge of ancient cultures (Nakawake, 2019). Another set of projects used techniques developed in genetics to map various ATU folktales to geographic locations in order to reconstruct their origins (Graça da Silva, 2016)(Bortolini, 2017).

This use of genetics opens the door to a broader analogy. Just as genes are the units of inheritance in biology; memes are the units of inheritance in culture. Memes are also similar to Barbra Tillett’s “shared characteristic” bibliographic relationships (Tillett, 2001). And, just as genes can be incredibly diverse in function and manifestation, memes can be similarly varied: simple phrases passed from parent to child, such as “an apple a day keeps the doctor away”, traditions, rituals, and best practices. The ATU folktale motifs are one subset of memes.

Another set of memes collected in another knowledge organization effort are the tropes of TvTropes. TvTropes is an online catalogue of recurring patterns called tropes that include plot structure, character archetypes, and genre conceits. And TvTropes has its own version of ‘The Dragonslayer’ who is more of a character archetype than the embodiment of an act featured in the ATU system (TvTropes, 2020).

Like genes, memes have a line of descent; and the trope of ‘The Dragonslayer’ has a strong connection to the ATU motif of ‘The Dragonslayer’. For this paper I will combine the various patterns, motifs, tropes, and memes of ‘The Dragonslayer’ available in ATU and TvTropes schemes in a linked data system. There have been productive efforts in porting existing narrative classification schemes to a linked data framework (Declerck, 2017). This

project will build on that concept, by combining multiple schemes using the concept of genetic, or memetic, inheritance and relationships. By focusing on one meme, 'The Dragonslayer,' this project will generate a variety of visualizations that will reveal hitherto unrevealed connections between classic folktales and more recent media.

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Frankenstein, Bullebak, and Two:
Provocations for a Discussion on the Monstrous as a Functional Classification

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Recently the Sunday edition of the *New York Times* demonstrated solidarity with DOCAM:

Notice that the monsters are all more or less human in appearance: the invisible man (human except for invisibility); werewolf/wolfman (human looking most of the time, sometimes clawed & hairy); Dr. Frankenstein's creature (made of human parts, but not in the ordinary way); and Dracula (human except for life expectancy & diet.)

I will argue that these monsters are frightening/monstrous precisely because they are not particularly non-human, unlike Godzilla or the Blob. In the probabilistic classification of Smith & Medin and Churchland's model of prototyping, entities can hold membership in one or more

classes so long as they exhibit some threshold number of characteristics; monsters often do not hold quite the threshold number. We might say that, in many cases, monsters function as probes into the nature of our humanity.

I will argue that there are other monsters that are frightening because of their close connection to ordinary human affairs. The Bullebak in Dutch tradition is a useful exemplar – described in wildly different terms by different parents, but serving the common purpose of keeping kids away from water on their way to school. The Bullebak functions as a parental safety system when children are walking to school on their own. The image of the female being dragged under by a bullfrog might seem a bit less monstrous than one would expect, but they are shapeshifters; the etymology of bullebak (roughly “roaring face” and “bull” of bull frog are closely linked, as bull seems to derived from “loud roar.”)

In the triptych above I also picture the character Two from the television series *Dark Matter* to function as provocation for monstrosity: she, like Dr. Frankenstein’s creature is a product of a lab. Two has “added physical and mental boost from upgraded bioengineered nanites teeming through her system”¹ – made not quite human though she looks prototypical. She is no superhero but has more than normal strength and more than normal resistance to ailments and wounds; she is never referred to as a monster. Shelley uses “monster” 33 times in her novel to refer to Frankenstein’s creature; sometimes the word is voiced by Frankenstein, sometimes it is voiced by the de facto narrator, and sometimes it is even voiced by the creature himself. The word “creature” is used significantly more frequently and refers to many characters and to many general classes – “my fellow creatures,” “to creatures of an angelic nature and celestial mechanism,” “every human creature,” “beautiful creatures,” “most excellent creatures in the world,” “amiable creatures,” “innocent and helpless creature,” among others.

The etymology of monster begins with the sense of “to think” and meanders into “remind, admonish, warn, instruct, teach” then through the notion of omens and the creatures by which events, particularly calamitous events, are foretold, to “abnormal shape.” So, it is appropriate that we use monsters to think about our humanity” and that we think of just what collection of attributes we consider when thinking about the class “human.”

1. SYFY Wire News

<https://www.syfy.com/darkmatter/cast/two>

The Brazilian Neodocumentalist Movement: an Historical Perspective

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ABSTRACT:

Information Science, since its inception has always adapted its treatment of information to the needs and concerns of the time: in particular, it currently addresses the effect on information of technological advancement. González de Gomez (1990) states that this concern with current issues, along with the definition of research guidelines, draws on diverse narratives of modernity, resulting at certain times in historical dualizations, and at other times in cultural paradoxes. The tension between diverse narratives can be seen in the neodocumentalist movement, and its discussion of the document and information. While one can address the scope of the neodocumentalist movement at a global level, using so many possible approaches, I propose here to discuss perceptions of “the document” within the Brazilian Information Science.

Brazilian researchers who have adopted a neodocumentalist approach are dedicating their research to new relations between document and information, in ways that echo the characteristics and approaches of the original documentary practice. In a brief overview of the Brazilian context, Juvencio and Rodrigues (2016) date the influence of documentation at 1900, when Victor da Silva Freire showed an interest in including Brazil in the initiative of disseminating and accessing information promoted by Otlet. The influence persisted through to 1909, when Manoel Cicero Peregrino da Silva, then director of the National Library, adhered to the International Bibliography Institute (IIB) ideals. Brazilian librarian Lydia de Queiroz Sambaquy also participated in the dissemination of Otlet's ideals in Brazil, as testified by Nanci Odonne (2004), who showed the importance of initiatives in the early days of Brazilian general Information Science. Pinheiro (2013) shows how the Brazilian Institute of Bibliography and Documentation (IBBD), founded in 1954, was the realization of Sambaquy's pioneering work.

Regarding theoretical and conceptual influences, Ortega (2009) affirms that while Brazilian information science oscillated between the influence of Europe and that of the United States, the first U.S. exerted over greater influence. As a result, the Brazilian initiative to build an Information Science was based on an American model. As a result, we have two situations pointed out by Ortega and Saldanha (2018), there are those Brazilian researchers who, under the strong Anglo-American influence of the neo-documentary today, base their research and proposals on Documentation upon new influences and approaches, and those who, despite the long temporal gap, continue the studies started with the original documentation movement.

In my research, I will present an overview of current issues addressed by Brazilian researchers with regard to the issue of the document within the Information Science, in order to reach an understanding of the neo-documentary movement in Brazil and its importance for the conceptual framework of Information Science.

KEY-WORDS: Brazilian Information Science. Neodocumentalist Movement - Brazil. Document Theory.

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Perverse Pleasure(s):

E-Hentai.org and Fantasmic Documents

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KEYWORDS

Affect, digital archives, hentai, pornography, rogue archives

DESCRIPTION

This collaborative paper is the first output of a multi-institutional project grappling with the documentarity of sexual representation by creating a framework for the evaluation of digital erotic projects. Such a framework supports structured analysis of user-driven, or “rogue” (de Kosnik, 2016), digital archives that exist outside of conventional institutions and similarly addresses materials outside of conventional archival practice.

This initial case study focuses on E-Hentai (EH), a series of websites for sexually explicit Japanese *hentai* manga and Western-style comics (hereafter, collectively *hentai*). EH hosts multiple erotic projects and platforms, including the EH Galleries, Wiki, Forums, and their HentaiVerse and Hentai@Home projects. Consequently, EH can be “imagined as a series of document collections within document collections,” (Montoya and Morrison, 2019)

Hentai is well-suited to considering monstrosities of sexual expression because of its unique capacity to depict fantasy. Monstrous elements which would prove impossible in typical pornographic film—aliens, tentacles, giants, sentient slime—are presented with equal realism as more mundane content. This allows for a viewing experience wherein “[a]rousal is reached through a kind of skeptical... suspension of disbelief” (Ortega-Brena, 2009, p. 21).

EH offers several specific benefits as an initial case study. Its tags provide progressively infinitesimal classification unavailable on other pornographic websites particularly considering the robust and specific tagging guidelines defined and outlined on the EH Wiki. Users are built into the supporting infrastructure of EH in a number of ways; through a currency system which provides financial support for the website; through a literal video game which provide additional data sources to understand the context and community of the EH ecosystem; and through Hentai@Home, its peer-to-peer system that reduces the load on EH servers and circulates the archive through user's homes.

Due to EH's unique tagging system, flexible search engine, and robust user-engagement, its website infrastructure and metadata—such as search operators and tag listing—become 'second documents.' 'Second documents' provide another layer of documentarity and experience which help us better understand "archival and special collection documents and the social, cultural, physical, and even political contexts or affordances by which a documentary "body of evidence" may appear..." (Zhou, 2018, p. 573).

The core goal of this project builds on the work of knowledge organization, archival studies, and digital humanities scholars. We center Kristen Mapes' 'Digital Project Evaluation Template' as a critical tool, extending it into the specific context and content of EH Galleries. Such a template allows for the evaluation of the management, dissemination, and navigability of user-tagged pornographic content in a digital environment, with a specific capacity for assessing how monstrosities are contained and released through its information organization.

While archives have historically been used to 'cover up' monstrosities of the state, fan archives of hentai centers and celebrates monstrosities, the qualities of which range from the obviously problematic (loli/shota depictions of young people) to the potentially empowering (gender bending). In considering this project as a whole, we echo Marika Cifor and Ann Cvetkovich and argue that "radical archives of emotion... that document intimacy, sexuality, love, and activism,' among other affective experiences... fundamental to queer persons, practices, and lives," (Cifor, 2003, p. 241) must also account for the documentarity of sexual—and monstrous—representation.

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Seeing Ghost Films in Indonesia through Document Theory

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Abstract

Hantu (in Bahasa Indonesia), or ghosts, are portrayed as the incarnation of monstrous or evil souls wishing to harm humans (Amin et al., 2017). Most modern Indonesians still believe in ghosts, proven by an outgrowing number of ghost films. From the 1970s until the present, more than 320 ghost films have been made and can be differentiated according to each culture, custom, and religion in Indonesia. Indonesian people believe that ghost films in Indonesia are scarier than ghost films from abroad because of a symbolic bond between ghosts and traditional myths represented in the films. For example, one of the ghost films in Indonesia titled *Pengabdian Setan* or “Satan’s Slaves” that has been watched by 4.2 million moviegoers was using gender (e.g. the fertility of women), occupation (e.g. the profession of artists), and religion (e.g. the role of religious leaders) as the conservative narratives’ symbols.

However, based on scientific consensus, the existence of ghosts is not a valid concept and are classified as pseudoscience (Regal, 2009). Yet the existence of ghosts cannot be falsified because of the human belief besides the world’s end and the belief in the spirits of the dead has existed ever since humans embraced animism before humans began writing texts (Bunge, 1999; Briefs et al., 2010; and Nees, 2015). After humans knew letters, studying Indonesian’s belief in ghosts through document theory is almost as important as studying humans’ development in writing.

Previous studies on ghost films have been identified from the fields of cinematography, culture, and film criticism, yet they have not been examined through the lens of document theory. This paper aims to understand ghost films in Indonesia through concepts in document theory such as materiality, productivity, and fixity.

The results discuss the material aspect of ghost films as documents with informative material regardless of the film’s genre, based on document theory (Otlet, 1934; Briet, 1951). Our findings also show productivity and fixity; for example, ghost films are *creatio ex materia* as information creation and use are the materials from which ghost films are created (Gorichanaz, 2017) and have the ability to tell the same story over different places and times (Levy, 1994; Narayan, 2015). For instance, ghost-type such as *Pocong* and *Kuntilanak* has indicated the concept of ghosts that passed down by previous Indonesian ancestors. This study, however, does not discuss recent efforts to perpetuate those memories through the film, but rather the film as a material is important to analyze through document theory.

In terms of productivity, ghost films have the added value of releasing ghosts as materials, triggering the human imagination and our ability to provide evidence of changing epistemic perspectives over space and time. In terms of fixity, our study opens opportunities for further research, such as fluidity, floating fixity, authenticity, and other aspects with which to analyze ghost films as (digital) documents.

As an additional result, drawing from Foucault's panopticon concept (2002), we found that perpetuating the power from which people have unconsciously been mentally controlled is a kind of panopticism. Since documents function as panopticons, ghost films have provided power and will "discipline" people because these ghost stories can be haunting and frightening. Thus, the panopticon metaphor in ghost films emphasizes the internalization of external surveillance rationales so that people have accepted these rationales as part of the self-practices because they can never be sure the hidden others are watching them (Lupton, 2016).

Keywords: Ghost films in Indonesia, monstrous documents, document theory

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Theme 2

The Monster Within



Repression *In* the Cultural Record

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Keywords: Repression, Knowledge organization, Slavery, Fiction, National libraries

Censorship is generally regarded as the suppression or prohibition of content, but there are also ways in which we willingly or unconsciously censor material all the time—things that are unthinkable and unbearable to the conscious mind, or ideas that are too dangerous to acknowledge. In this paper we will consider classification as a repressive technique—one that guards against the conditions that can't be thought. Order provides an illusory assurance of security and rationality. Hidden beneath a taxonomy's named categories and the relationships among them are the subaltern and the monstrous—horrors and truths that threaten the security of a nation, a community, an ideological framework, or a personal belief. Embedded in a knowledge organization system are a classifier's repressed ideas, motives, fears, and desires. The influence of the unconscious in information systems undermines their rationality. One of the aims of classification is to give order based on reason, but acknowledging the presence of the unconscious in that order reveals that these systems are in fact irrational, and may be expressions of repressed desires and anxious attachments as much as or more than they are based in reason and natural order. Through two case studies, we will discuss our process of searching for underworlds buried within knowledge organization systems. Using Thomas Jefferson's "Farm Book," in which he documents the management of the enslaved labourers on his plantation, we will present the ways in which his classificatory system hides the unbearable truths of patriarchy and slavery, and most importantly, Jefferson's sexual relationship with Sally Hemings, the enslaved half-sister of his deceased wife. We read Jefferson's account book alongside his classified book catalogue, which he sold to the Library of Congress after the War of 1812. Indeed, our present LoC Classification contains vestiges of Jefferson's and we examine some of the ways in which our libraries are haunted by colonialism. We will also discuss the fictions of Jorge Luis Borges, who was both a municipal librarian and the Librarian for the National Library of Argentina. We read his stories as knowledge organization techniques and interpret them as narrations about the impossibility of truth and order and the hiding of nightmarish objects in the library as hell. Indeed, Borges's fictions are a kind of catalogue in and of themselves, in which all books, all ideas, and all authors are cited, recited, ordered, and disordered. Putting Jefferson into dialogue with Borges—each of whom we might regard as national librarians—reveals the ways in which imagination influences, structures, and orders our world more than rationality—rationality's primacy is therefore imaginary. It also

demonstrates the ways in which knowledge organization techniques frame and inform national and colonial imaginaries.

Two Viral Epidemics—Informational and Medical—and How the First Enabled the Second

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In this paper I will be looking back at some of my arguments in an earlier book of 2001, *The Modern Invention of Information, Discourse, and Power*, and I will argue that the embrace of the rhetoric of information by both public and institutional discourses, rather than that of modern knowledge, has been a harbinger and enabler of a political emergency that has now led to a medical, pandemic, emergency. I will argue this through, first, the aesthetics of knowledge as representation (that is, knowledge qua the modern notion of information), second, through the history of 20th and 21st century institutional and popular embraces of this concept of information together with a denial of the work of modern knowledge creating and distributing institutions, and third, through the scholarly account of modern fascism as a form of aestheticized politics that uses new information technologies to redeliver popular prejudice and myth.

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“Control through Communication”¹ – The use of written instructions in Norway’s assimilation policy towards the Sámi

Between 1850 and 1963 the Norwegian authorities’ official policy towards their northern minorities - the Sámi and the Kven - was assimilation². One of the main tools in the implementation of this policy was “The Language Instruction” (*Sproginstruxen*), first published in 1861 and revised two to three times up to 1898. The bill was sent to every school in municipalities of Northern Norway with Sámi and Finnish population. Its message was clear: the use of Sámi and Finnish language (most often the children’s mother tongue) should be restricted to an absolute minimum, both in the classrooms and in the schoolyards. Over two printed pages – and 15 paragraphs – the bill give detailed pedagogical instructions to the teachers on how to teach the Norwegian language to the children.

Up to the early 20th century the only way the state and the school directors could communicate their concrete actions was through written instructions (including telegraph) and oral communication. They wrote bills, instructions and letters to the teachers and school boards and travelled to the schools where they through inspection controlled how the teachers managed to carry through the assimilation policy. By using the pedagogical method called *object lessons* they instructed the teachers in the classrooms how to perform these tasks. The reports from two of these travels – school inspector Killengreen in 1886, and Karl Aas in 1899 – are preserved in The National Archive of Norway. Here we can “hear” the voice of the two leading strategists of the Norwegianization policy, their thoughts on this policy and how they tried to ensure that the goals were accomplished. We also have the complete correspondence from school director Thomassen in the period 1902-1921. Thomassen was seen as a highly efficient bureaucrat, in his period the assimilation policy was at its most intense.

In this paper I will discuss how the written instructions, letters and the inspectors travels worked as means of “control through communication”. In the discussion I take inspiration from the literature on management and communication, and also Melvil Dewey’s impact on the technology of management correspondence towards the end of the 20th century.

¹ I take the freedom to borrow JoAnne Yates’ terms from her seminal book. Her writing has inspired this paper: Yates, J. (1989) *Control through communication*. The John Hopkins University Press, Baltimore.

² The Kven is the Finnish minority in Norway. In this article I will mainly focus on the Sámi minority. The Sámi is the only minority in Europe officially recognized by the state authorities as an indigenous people.

Heart-breaking Documents*

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*A paper to be presented with PowerPoint

Three times my heart has been broken and I cried inconsolably for hours. Coincidentally (or not?) each emotional cataclysm was centered upon a document, which became annotated with my tears. As an enthusiast of Library and Information Science who is fascinated by documents, I have been waiting for an opportunity to reflect upon and share these personal stories. Methodologically speaking, this lends momentum to a nascent movement to bring documents vividly to life through phenomenology (Gorichanaz & Latham, 2016; Gorichanaz, 2015), and also directs analytical attention at information within profound contexts (Kari & Hartel, 2007).

In the first case, I was a recent university graduate, hired to assist a team of senior marketing strategists to write a book about the dot-com bubble of the mid-1990s. My inability to bring coherence and integrity to that manuscript, entitled *Celebrate Your Mistakes*, caused an emotional implosion. In the second tale, I was a young woman who had fallen in love with a man who did not return my affection. My soulful confession, *A Love Let(her)*, was written in great sorrow—and changed his mind. The third account regards my doctoral dissertation, *Information Activities, Resources, and Spaces in the Hobby of Gourmet Cooking* (Hartel, 2007). At its oral defense, the committee's lukewarm reception was a devastating blow (as years passed I have come to see that situation in a more positive light).

My paper for The Document Academy's annual meeting will not indulge in sentimental storytelling. Rather, this troika of major upheavals will be fodder to examine the nature of documents at life's most heart-wrenching moments. Was it chance that these three distressing events were captured in documents? How do such artifacts become tangled up in identity, dreams, and disappointments? Metaphorically speaking, are heart-breaking documents monstrous or celestial in nature, marking destruction or heralding (re)birth? Can document theory accommodate such intimate and powerful potentials of documents?

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Document Deathrow: Is There Room for Clemency?

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It is not uncommon for museums to receive unsolicited documents from the public. While there are policies put into place to limit this occurrence, sometimes museums have no choice but to accept unwanted materials. History Colorado is no exception to this occurrence. Currently, as a state agency, the museum has a policy in place that requires its collection staff to keep all unsolicited materials for seven years before it can either be sent to auction, donated, or destroyed. In this session, we are interested in engaging conference attendees in a discussion around the documents that are slated to be destroyed. To get the conversation started, we will share firsthand experiences that highlight the process that leads a document to be set for disposal, and the mixed emotions that arise when doling out the final sentence.

As History Colorado works to revamp their collections policy, we wonder if there is an alternate solution that could save these documents without jeopardizing the museum's ethical standards?

Keywords: Collections management, museum ethics, document disposal, deaccessioning

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DOCAM 2020 Proposal

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Paper to be presented

Keywords: Museums, document institutions, trauma, hope, healing, growth

Taming the Trauma Monsters: Positioning Museums as Sites of Hope and Growth

Monsters are everywhere. In the past, in the present--and they will exist in the future as well. Monsters are in museums too, in the truths museums have a duty to tell. Museum documents, in the form of collected and presented objects have a certain power, one that carries with it a responsibility to provide a whole experience for the viewer, one that allows a completion.

In a conversation with a museum friend, she told me about a recent visit to a museum that focused on the horrors of historical black experience in the American south. Through both visual (documents, design) and textual (labels, communication) means, the museum showed those horrors explicitly and brought them to the raw surface. The visitors on this trip came out of the museum traumatized from their encounter. Of this, my friend said, **“museums should not cause trauma.”** In other words, the museum told the terrible truths but left the experience unfinished. In this case, the museum used traumatic documents to tell a powerful story and to make painful points—in this process, they re-opened wounds by telling these terrible truths in a very physical, sensual, and emotional way. But the museum left the experience open, unresolved, without a path towards healing the wounds. They offered no hope.

This simple statement from my friend captured something profound occurring in museums today. Many current trends in museums—about decolonialization, social justice, and issues of neutrality—are often steeped in anger, frustration, and blame. While these emotions are valid and necessary to confront, if museums take on this kind of work (and they should), they have a responsibility to finish the cycle, and by this I mean, *not cause more trauma, but bring on the potential for healing and hope.*

John Dewey describes a ‘complete experiences’ as that with a narrative structure—a beginning, middle and end; a complete experience needs closure (Jackson, 1998). Without closure, the museum isn’t providing a whole experience. In traumatic experiences, closure comes with healing and hope. In this paper, I want to offer a way to think about museums as sites for healing and hope, to position them not as sites for just telling the story, but as sites that spread hope and healing and lead to flourishing. Specifically, I will review the literature on hope (Branzei, 2014; Tedeschi & Calhoun, 2004) and post-traumatic growth (Maitlis, 2012) and illustrate an intentional process of hopeful healing documentation through a recent exhibit at the Michigan State University Museum, *Finding Our Voice: Sister Survivors Speak*.

The monsters are real, but there is no reason museums should become new monsters themselves. As document institutions, we have the responsibility—and opportunity—to provide visitors with complete experiences by facilitating growth and flourishing in the world at large.

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Title: Ishi, Briet's Antelope, and the Documentality of Human Documents

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Ishi, the “last wild Indian in North America,” was “discovered” in 1911 and spent the last years of his life living in the anthropology museum of the University of California at Berkeley. There he was studied by anthropologists—in particular by his patron, Alfred Kroeber—and viewed by the public as a living exhibit. In this paper, I argue that Ishi is “weighted down under a ‘vestment of documents,’” as put by Suzanne Briet. Ishi, the person, became a document to most people. The similarities between Ishi and Briet’s hypothetical antelope, newly discovered and placed in a zoo, are eerie. Ishi, like the antelope, is exhibited, discussed in university courses, and cataloged. His stories and songs are recorded on disks and later integrated into new compositions. His brain is preserved; it and his ashes are loaned to the Smithsonian. He becomes the subject of multiple monographs, art, films, documentaries, and novels, which are catalogued in libraries.

Three factors complicate Ishi’s story and differentiate him from the antelope. First, Ishi’s cultural traits—including his language and method of making cultural artifacts—indicate diverse influences, both from other Indigenous groups and modern techniques. The category to which he belongs is therefore ambiguous. Second, though anthropologists have debated the extent to which circumstances constrained it, Ishi had some agency over his life. Finally, some knew Ishi as more than a document. He had a few friends, people who spent time with him in various capacities at the museum. Kroeber himself was arguably a friend. Still, many of these same people made decisions about Ishi that made him a document.

These factors help explain my unease about Ishi as a document. It is not just the ethical idea that humans should not be reduced to documents, although that is an important factor here. At the relational level, the problem becomes uncomfortable because it is the product of personal relationships and decisions. Ishi himself, the anthropologists who worked with him, and the other museum staff all played some part in Ishi becoming a document. At the document level, Ishi as a document does not make sense. If documents can be equated with evidence, of what was Ishi evidence? As someone more complex than the “last of his kind,” Ishi was a more complicated figure than contemporary Boasian “salvage ethnography” was prepared to deal with.

It is clear that Ishi is a document. My paper moves beyond this realization to focus on the eeriness of the comparison with Briet’s antelope. This draws attention to the ways in which Ishi is both a document and not. The extent to which he is seen as one or the other figures into the ethical dimension of Bernd Frohmann’s concept of documentality. In light of Ishi, it becomes important to recognize the ethically ambiguous relationships that exist between human documents and other people. Finally, acknowledging that Ishi may not be an anomaly, we need to consider his example in an era of increasing representation of individuals in documents and data.

DOCAM'20

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Title of paper: “What is truly Scandinavian?” – A SAS commercial and the documents used by people involved in the discussion

Category of submission: full paper

Keywords: advertising, social media, Facebook, digital public, identity, misinterpretation, documents, documentation

Abstract:

Scandinavian airlines published a video under the title “What is truly Scandinavian?” on February 11th 2020 at the company’s social media sites. The video was almost 3 minutes long; the answer to the question asked in the title of the commercial was a provoking “Absolutely nothing”. The reactions in form of comments and “likes/dislikes” were many and mostly negative, and SAS chose to remove the video from its channels. In a press release the day after, they justified this with the following explanation:

“When analyzing the pattern and volume of reactions we have reason to suspect an online attack and that the campaign has been hijacked. We do not want to risk being a platform for views that we do not share. We have therefore temporarily removed the film from our channels and we are currently evaluating the next step.”

But this step was not enough to silence critical (some may say racist and nationalistic) comments; angry people are using other posts on the company’s Facebook-page to express their opinions, and the video was still available on YouTube where people continued to express their anger. In the afternoon of February 12th, SAS published a shorter version of the video accompanied with the following text: “We are proud of our Scandinavian heritage. Many of the things we call Scandinavian today were brought here and refined by curious, open-minded and innovative Scandinavians. Travelers bring home great ideas.”

The following day the Danish advertising agency got a bomb threat, and all the Scandinavian media reported about the video and the reactions. A couple of weeks later there the media storm

has quieted down, but the Facebook-post is still commented on.

This paper takes a closer look on the video and the reactions on it. By focusing on the official Facebook-page of Scandinavian airlines and a range of documents that were published by SAS and others the following days, I will try to answer the question of what kind of documents the different participants use to participate in the discussions.

Verbal presentation using a PowerPoint to show the video and screen shots from FB.

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MONSTROUS DOCUMENTS: AN EXAMINATION OF SECRET POLICE FILES IN POST-COMMUNIST ROMANIA THROUGH A NEO-DOCUMENTALIST LENS

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Abstract or Résumé:

This paper is about a type of “monstrous” documents (the secret police files known as “informative notes”). It employs a neo-documentalist framework and thematic analysis to examine informative notes on four major intellectuals in communist Romania. The paper focuses on three emerging themes: the power effects that the materiality of informative notes has had, after 1989, on Romanian society; the reasons informers interpreted the writing conventions of this textual genre in radically different ways; and the epistemic aspects of this type of document. The paper emphasizes that, despite their nature as historic documents, secret police files have uncanny relevance for understanding the present-day societies of mass surveillance.

Keywords: informative notes, secret police files, surveillance, post-communism, fake biographies

1. Introduction

The fall of the repressive communist regimes of Eastern Europe in the late 1980s and early 1990s has impacted, among other things, the social lives of a wide range of sensitive documents. Specifically, in the wake of this major historical event the newly elected regimes opened up the previously closed gates of the secret police archives and enabled people to learn about the existence of their *dossiers of informative surveillance* and access them (Apor, Horváth, and Mark 2017; Glajar, Lewis, and Petrescu 2016; Vatulescu 2010; Verdery 2014, 2018). A *dossier of informative surveillance* is a type of complex document comprising other, more basic types of documents, such as informative notes by individuals (police officers, relatives, friends, and so on) whose job was to be part of a surveillance assemblage for recording the life events of a “target” individual deemed hostile to the regime. The political decision of making such *dossiers* available for consultation and research has been a much needed, though also a highly contested measure. As a result, secret police files have started following new and unexpected trajectories in

the public sphere: they have been destroyed or stolen, then copied and often utilized for advancing or destroying political careers of friends and foes (Svenonius and Björklund 2018).

As such, this paper claims that secret police files can be understood as “monstrous documents:” not only did they permit, facilitate, enact, or justify repressive measures, before 1989, against the people whose lives they documented, but they have also enabled blackmailing as a widespread political practice since 1989, an affordance that has only magnified the deleterious effects of communism on present-day Eastern European societies.

2. Background

In this study, I focus on the *informative note*, just one type of contested document which has taken on a new social life during post-communism. To shed light on these lives, I am approaching informative notes within a neo-documentalist framework (Brown & Duguid 2017; Frohmann 2004; Gorichanaz & Latham 2016; Lund 2004, 2010; Lund and Skare 2017; Ivar Olsen et al. 2012). According to Lund (2004), a document is not a static and isolated object. On the contrary, it can be usefully studied by looking at its three basic attributes (producers, means of production, and modes of production) along three complementary axes (the cognitive configuration, the social connections, and the physical construction of the document). To give just one example of the social effects of informative notes: they were obviously meant to be secret (often known only by the case officer and his/her direct superior officer), but ended up flooding the post-communist public sphere in various forms. For instance, in Romania, a history of collaboration with the *Securitate* (the Romanian communist secret police) prevents citizens from occupying public offices of higher importance. If candidates to public office wrote informative notes before the fall of communism, these documents can be used now as blackmailing tools and, thus, can act as genuine “time bomb” devices encouraging corruption and deceit. It is obvious, in this regard, why such documents are contested grounds not only for citizens, but also for whoever intends to study them for scientific purposes.

3. Methodology

For this study, I analyzed informative notes gathered in five volumes published by Romanian publishing houses (being a native speaker of Romanian, I was able to examine them in the original). Four of these volumes contain notes produced by various informers involved in the surveillance of four major Romanian intellectuals, while the fifth collection comprises notes written by a Romanian writer who agreed to work for the *Securitate* and inform on other writers. I used thematic analysis (Boyatzis 1998; Braun and Clarke 2006; Joffe and Yardley 2004; Patton 2002) to examine these documents, identify codes, as well as to find, define, and name emerging themes.

4. Findings

In this paper I develop a few of the themes resulting from my analysis. First, I reveal the *power effects* that the materiality of informative notes has had on current Romanian society: these documents have been shaping, in distorted ways, its political practices, identities, and moral statuses of both ex-targets and ex-informers. In particular, I look at some of the responses of the targeted intellectuals who learned about surveillance operations either before or after the 1989 Revolution. At least one of them (philosopher Gabriel Liiceanu) has decided to come to terms with the quasi-traumatic experience of reading his own file by writing a book of philosophical reflections on friendship, trust, privacy, and betrayal, among other things.

Second, I look at informative notes as a documentary *genre* and explore how and why the informers interpreted the writing conventions of this genre in radically different ways: some informative notes display the kind of “wooden language” that defines patterns of verbal interactions in heavily bureaucratized and/or ideologically loaded environments, while other notes are deeply poetic, composed as they are by authors with limited success in the art world, who found an unexpected venue for their writing abilities.

Finally, I discuss the issue of the *truth* and the *knowledge* values of these documents. For instance, most informative notes were supposed to provide evidence for the official working assumption that their target was, say, a traitor. As such, their evidential character is deeply problematic, actually building up what I call “fake biographies.” In this case, whether a statement is true or false depends not so much on carefully described facts, but on the interpretive filters the authorities employ to frame those facts and, thereby, to justify repressive measures against the people whose lives they record.

5. Conclusions and Implications

My study has implications for understanding the importance of certain types of documents not only in the political lives of post-communist regimes, but also in the current climate of pan-surveillance. For instance, as far as the latter aspect is concerned, one can reflect on the fact that apparently insignificant details about a “target” person’s life had unexpectedly deleterious effects on her well-being (i.e., on her relationships, social status, professional career, among other things), depending on the interpretative filters that communist authorities employed. By analogy, we may wonder what unexpected effects the personal information we disclose to various data collecting and processing agencies through our daily online behavior may have.

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Theme 3

Distortions at the Juncture



Navigating monsters: Credibility in the Twittersphere

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Keywords: credibility, Twitter, severe weather, trust

Abstract

Severe thunderstorms in the Midwest and South of the United States reveal situations with a high degree of uncertainty and concern and evoke descriptions such as monster tornado (Jimenez, 2019; Madani, 2019) and monster storm (Guarino, 2010). The occurrence of tornadoes damage and destroy communities in the United States each year beckoning a continued need to improve understanding of the ways the severe weather enterprise seek, utilize, and disseminate information during severe weather events. In recent years, the use of online social media (OSM) has changed the information environment of severe weather events. Approximately 22% of adults in the United States use Twitter (Perrin & Anderson, 2019) including 40% of Twitter users that visit the site daily, 80% weekly (Pew Research Center Internet & Technology, 2019). Of those that visit the site daily, 25% of Twitter users visit the site several times per day (Perrin & Anderson, 2019). As the number of social media users increase, OSM also contributes to uncertainty and evokes concern “in danger of becoming the Frankenstein’s monster of our historical moment” (Rosenberg, 2013, para. 6). Yet, OSM remains as an information source during severe weather events. The current toolbox of the severe weather enterprise includes OSM as a way to disseminate information during severe weather events, but also to retrieve information to enhance situational awareness. The increasing

use of OSM during emergency, or potentially threatening, situations creates conditions in which emergency planners and responders need a high level of investigative skill to weed through a dynamic information landscape to determine the quality of information to contribute to improved situation awareness. This weeding process transforms the big data environment of OSM to focused information retrieval. This study investigated indicators of quality in OSM (authority, objectivity, currency, coverage, and glyphicality) during severe weather situations to identify how OSM impacts the information behavior of the severe weather enterprise of the U. S. Specifically, this study investigated how a particular element of the severe weather enterprise in the Midwest, the integrated warning team (IWT), identifies relevant information in OSM during severe weather events. Exploration into the information behavior of the IWT during severe weather events through the lens of cognitive authority theory (Wilson, 1983) and Bonnici's (2016) CAF-QIS provided a framework for understanding the phenomena of both credibility and trustworthiness in the Twittersphere where author is potentially unknown.

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Format: Paper presented orally with presentation software

Keywords: anecdotal, folklife, monsters, science, proximal ties

If an antelope can be a document, then...can monsters be anecdotal?

This creature and I
Are connected.
I've been stalking it
My entire life, and
I believe that
When I leave this earth
It's coming with me,
Snuffling at my feet,
And patting down the dirt with its paws.
-Maha Kamal – *The Book of Big Questions*

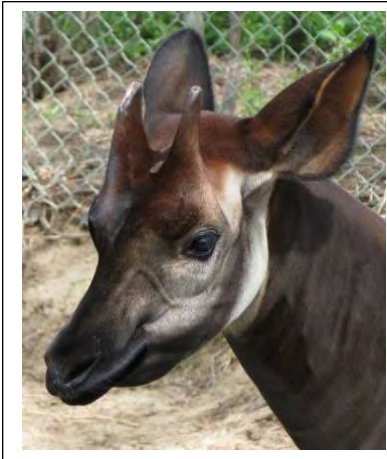
Monsters mark points of significant change in boundaries. The sailor's lore of the mermaid depicts a sea monster made of both human and fish parts, imparting an image at once both beautiful and horrific. This contradictory, partially real, partially mythic character captures the imagination and mind. The boundary change from upper half human, lower half fish tail marks a boundary between familiar and unfamiliar, belief and disbelief.

Such marking of points of significant change along a boundary, of significant departure from the norm, can be seen as an example of Bateson's notion of information as a difference that makes a difference. Monsters generally act/exist at a scale larger than squiggles on a page or tones in a song. The mermaid challenges us to examine just what it means to be "human" by being at once not quite human and more than human. The same boundaries can be seen in more common information conditions such as a monster blizzard. Such storm magnitude, beyond the normal, challenges us to examine climate models by being part something that happens ordinarily and part something that almost never happens.

The "exemplar" construct of classification posited by Smith & Medin, suggests that seeing a set of objects or events that seem to belong together but have no evident common attribute, is an indication of some new attribute to be discovered. Suicide was a monstrous construct; neither gender, ethnicity, socio-economic status, nor geography was sufficient to explain suicide attempts. Extensive research revealed brain chemistry as a commonality. The perplexing, monstrous problem showed a need to look elsewhere for a cause.

Monsters point to significant differences – differences that make a difference, the unknown – using pieces of the known. Examining monsters involves deconstructing the coding of their parts, circumstances, and how they differ from the norm. The process is a point of potential leading to new knowledge, new functionality. Information retrieval implies the re-gathering or re-engaging something that has been discovered and coded already; monsters help us discover what has not yet been discovered or engaged. Monsters use bits of the known – bits that are familiar, bits that are proximate – to form clues/clews, threads of proximity to the unknown.

Tales of creatures; magical, ferocious, and even deadly fascinate us. Borne of the lore of unique cultures, many people not only believe in these monsters, but swear they have seen them firsthand. It is in these folkloric traditions, and efforts of science to prove or disprove that we revisit the notion of anecdotal; an information phenomenon we describe as a bridge connecting people with codified or discoverable information. We posit that anecdotal is little-known knowledge imparted by common people passed through proximal ties.



The elusive Atti was a monster said to be dwelling in the Semliki Forest in 1800s Africa. The Wambutti told British explorers of a donkey-like creature that roamed the forest. The Atti remained a mystery until Uganda natives provided British museum scientists with specimens leading to identification of a new species.

Turning to the sea, we consider the Kraken. This many tentacled, bug-eyed creature haunted the minds of Scandinavian sailors. It's lore and vulgarity are conveyed etymologically. The Swedish word krake describes an

unhealthy animal. German Krake translates to octopus. Perhaps a reference to the biological discovery?



Consider a benevolent creature of seamen's lore; the mermaid. A centaur-like creature reported to have the upper body of a female and lower of a fish, sailors accounted a mythical creature from the sea with long flowing hair. Could this be the Dugong or Manatee glimpsed by lonely sailors?



If folkloric tales of monsters such as these and others yet elusive such as Bigfoot, Loch Ness Monster, and Yeti are threads of truth that have led scientists to new discoveries then anecdotal may serve as bridges to unexplored yet likely relevant information.

The vampire that refused to die: Dracula & Nosferatu

Though Bram Stoker died in 1912, his novel *Dracula* has captivated generations of readers and inspired multiple genres of vampire fiction, both literary and dramatic. Despite its critical success¹, and Stoker personally negotiating an extraordinary royalty of 20 percent, the novel was not an exceptional economic success for Stoker. In part this was a result of differences in the operation of copyright regimes between the U.K. & North America, where the book would later be serialized. These differences would also complicate issues after Stoker's death when a derivative film version would dramatically change the impact of the work.²

A film adaptation of Stoker's novel, *Nosferatu*, was released in 1922 in Germany during the glory period of Weimar expressionist cinema. While not the first vampire film, that honour goes to "Drakula Halala" an Austrian Hungarian co-production of 1921³, *Nosferatu* is the first film to be based on the Stoker narrative. *Nosferatu*'s producers decided to make changes to Stoker's work in an attempt to avoid litigation. The resulting copyright infringement would have a critical impact on the subsequent reception and nature of Stoker's creation.⁴ One of the reasons Stoker's widow Florence may not have wished to license the use of the work was an interest in pursuing a film deal in the USA. Tim Kane noted that it was Florence Stoker's "prolonged struggle for complete ownership" that would result in Universal eventually acquiring exclusive rights to *Dracula*.⁵

This desire for an American deal is in part a reflection of the post war reality of European cinema. Prior to World War I, France was the established centre of the world's cinematic studios. Pathe & Gaumont studios enjoying "commanding positions throughout the

¹ Murray, Paul, *From the Shadow of Dracula: A Life of Bram Stoker*. Jonathan Cape, 2004. pp. 363-64.

² Bignell, Paul, "Dracula's Contract to see the light of day 100 years on", *The Independent*, March 25, 2012. <https://www.independent.co.uk/arts-entertainment/books/news/draculas-contract-to-see-the-light-of-day-100-years-on-7584573.html>

³ Rutigliano, Olivia, March 3, 2017, "Blood Brothers: Dracula Vs. Nosferatu", at <https://www.publicbooks.org/blood-brothers-dracula-vs-nosferatu/>

⁴ Workman, Christopher, Howarth, Troy, *Tome of Terror: Horror Films of the Silent Era*. Midnight Marquee Press, 2016, p. 234

⁵ Kane, Tim, *The Changing Vampire of Film and Television: A Critical Study of the Growth of a Genre*, McFarland, 2015, p 43.

world”.⁶ In the post war world, the United States would become the dominant cultural producer, though Germany would also have a significant post war impact.

This paper attempts to synthesize the disparate notions of social construction, post-war economic and social chaos, divergent international legal regimes, and derivative creative and recreative practices all located around a singular monstrous work, *Dracula*. Considering the seminal document as it passes and transforms through these multiple overlapping and related frames allows the consideration of both the private and public lives of the document. It also highlights the limitations of the policy frames even in a pre-digital environment.

⁶ Klawans, Stuart, “FILM; How the First World War Changed Movies Forever”, *The New York Times*, Nov 19, 2000. <https://www.nytimes.com/2000/11/19/movies/film-how-the-first-world-war-changed-movies-forever.html>

Kronos Devouring His Young: The Consequences of Time as a Primary Access Point in The Star's Archival Database

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Newspapers' knowledge organization can be divided along a dual axis. The first is a positivistic temporal axis. This is what gives news in a paper its serial and up to date character as a story appears or develops within time on a particular date. The second is the idealistic and atemporal categories by which the news is categorized; the main section, sports, entertainment, local, and so on each slot a particular story according to its relevant characteristics. The Star, in its daily paper form, follows this organization. In the online archival ProQuest database, however, the papers are organized by date of release only. There is one subject heading and it is applied to the entirety of each collection. There is a full text search function but given the large quantity of documents and a lack of indexing this makes retrieval particularly difficult with many false positive matches. This means that time is the most effective method for precision searching within this database. By organizing the archive of the newspaper in this rudimentary way, without meaningful indexing outside of the date of publication, the very structure of the database effectively obfuscates certain kinds of stories while it promotes others. Stories associated with their date or that can be easily found and dated such as an election or the financial crash of 2009 are more accessible than stories that document longer term trends such as housing affordability or wealth stratification. This affects our cultural memory as the news archive architecturally favours the narration of the event over the narration of the trend. Without a more robust indexing system we risk losing stories of the trend to the monstrous appetite of time.

Keywords; accessibility, newspaper archives, information architecture

Algorithms and Prolepsis: The projection of documents onto everything

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Keywords: Algorithms, Prolepsis, Documental projection, Documental agency, Document theory

Algorithms can be seen as having a “name” for every digital thing in their domain.¹ The things they don’t name or can’t see end up as what Star and Bowker have termed *residuals* (2007). The phenomenon of interest is that algorithms not only implicitly classify the digital world, but also overlay a set of actual and potential documents upon it. I will argue that the potential algorithmic *input* represents a proleptic space of documental projection onto the algorithm’s domain, whereas algorithmic *output* consists of documents situated within the algorithm’s range. Both of these related phenomena are poorly understood, and this contribution begins to address this. More broadly, this contribution begins to investigate how document theory and algorithm studies can inform each other.

Existing theory conceives of documents as necessarily related to human perception, belief, or social practices (Olsen et al. 2012; Buckland 2016). My treatment seeks to answer the question of what happens when we grant algorithms an analogous documental agency. This leads to the rather startling view of a computational world full of automated epigraphers, scribes, and accountants, ready to apply their perceptual sieves to a world of projected documents, producing new documents in the process. This extends recent work construing documents as *processes* (Montoya 2019).

Many algorithms are designed to consume digitally encoded data and produce a determinant account of it. For instance, the SHA-256 hashing algorithm can be applied to an arbitrary digital data to produce unique ‘fingerprint’. Thus, there is a proleptic SHA-256 interpretation of every binary object.² This property is visible in

¹ Domain and range (below) are used in their mathematical senses as valid input and possible output of functions, respectively.

² Setting aside, for the moment, the theoretical possibility of non-unique collisions. The uniqueness of output is key to many computational processes, including the `git` version control program, which uses a SHA hash of commits to generate a unique identifier for

more complex algorithms as well: every digital image either contains or does not contain certain faces according to Google's face detection algorithm(s).³ Following Brian Cantwell Smith (1985), we should be suspicious of equating the output of facial detection technology — an epigraphic document upon my images — to the actual presence of people in those images: algorithms are not infallible. But the process of algorithmic *registration* (Smith 1996) and the *reckoning* (Smith 2019) it enables can often uncannily match our own.

The questions, then, are these: what is the status of these proleptic documents, and what is their relationship to more familiar kinds of documents? What would it mean to view algorithmic operations as interpretive? Could deterministic algorithms ever be seen as authorial agents? Could their output stand on its own as a source of cultural value? Could we imagine algorithmic ekphrasis?

This contribution will explore theoretical issues related to algorithmic documental agency, and particularly the aesthetic and ethical implications of what I've framed as documental prolepsis. Using specific examples of encryption, computer vision, and computational timekeeping (Hauser 2018, 2019), I seek to show how each employs a process of interpretation yielding the creation of documents. Following Katherine Hayles, these processes of interpretation form the beginning of nonconscious cognition (Hayles 2016; Parisi 2019), which challenges human consciousness as a necessary precondition for the creation of documents. Finally, I consider the added complexities presented by non-deterministic algorithms and ones capable of generating novel documents unrelated to any one input, such as recurrent neural networks.

Acknowledgements

I would like to thank Karen Boyd, Stevie Chancellor, and Jacob Thebault-Spieker for their comments on these ideas.

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incremental changes to codebases. Collisions are possible in theory for algorithms like SHA but vanishingly rare in practice.

³ Proprietary face detection systems like Google's may actually contain an assemblage of distinct algorithms. For our purposes, it is immaterial whether there are multiple 'sub-algorithms' at work, or whether the presence of a face is represented as a binary certainty or alongside a degree of confidence. The point is that, whatever the output of the overall system, there is a determined output for a given input. Even failing determinism, there is an *actual* output for a given input. These considerations are revisited at the end of the contribution.

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(II) Legible Pathways – A Scribbled Topography
A Creative Work for the Document Academy 2020
Documentary Monstrosities

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The following creative work proposal for DOCAM2020 stems from my doctoral research on wayfinding. The city is a labyrinth and proprietary digital mapping is the minotaur.

Background

In the early 1960s, artist Stanley Brouwn walked through the streets of Amsterdam and asked passers-by for directions with the request, “could you draw that for me?” (see Figure 1 and Figure 2). As an artist-turned- information scholar, I see Brouwn’s spontaneous drawing event as an imaginative provocation to study the information practice of wayfinding in today’s mobile media environment as it takes place at street-level. To this end, I reactivated these encounters within the context of empirical arts-based research. This time, I took to the streets of London, UK, Amsterdam, NL, New York, NY and Toronto, ON and asked for directions, collecting hand-drawn route directions from helpful passers-by, sometimes mediated by interpretations of the mobile map interface. The directions lead to and from sites such as markets, malls, libraries, museum, parks, public squares, government buildings, and notable landmarks. These wayfinding encounters generated a visual data set of 220 drawings of directions, 55 from each city, each on a 6”x6” card.

Artwork

For the Document Academy 2020 I would like to exhibit my rich data collection – a visual narrative of possible routes through a city. My proposed creative display has two elements. The first element is a two-dimensional wall work that exhibits all 220 route

drawings from the London, Amsterdam, New York, and Toronto visual dataset (see Figure 3 for examples from the dataset). The drawings will be reproduced with high resolution scanning and print. This will be the first time the entire 220 dataset will be on display. The second element is based on the distribution of new maps which I created based on a composite of the route drawings from each city (see Figure 4). The composite maps will be folded like a traditional paper map and available as a free take-away.

For the successful display of my proposed installation, I require five 4'x8' poster boards. The project is also possible with two poster boards (front and back) or equivalent wall space.

Contributions

The creative display reflects this year's conference theme of Documentary Monstrosities. These days, navigation is often associated with "asking" Google Maps for directions. Over one billion people per month use Google Maps and Google estimates that one-in-three mobile searches are location-related. The exhibition of route drawings is a chance to be immersed in a collection of "scribal drift." The markings of routes, pathways, and instructions challenge the "typographical fixity" (and topological fixity) of the proprietary digital map. These knotted lines and hurried strokes of the hand-drawn route direction may at first appear like strange markings, but upon further inspection, they reveal how the city can be made legible in a passing moment. The exhibition invites conference participants to consider lines they create through the journeys they make and to reflect on how such mobilities often feed the proprietary map monster.

Figure 1: “This Way Brouwn” in Action – B/W Photo by I. Cuypers, 1964



Image from: <https://www.fondazionebonotto.org/en/collection/fluxus/brouwnstanley/2389.html>

Figure 2: Route Drawing From “This Way Brouwn” by Stanley Brouwn, 1963

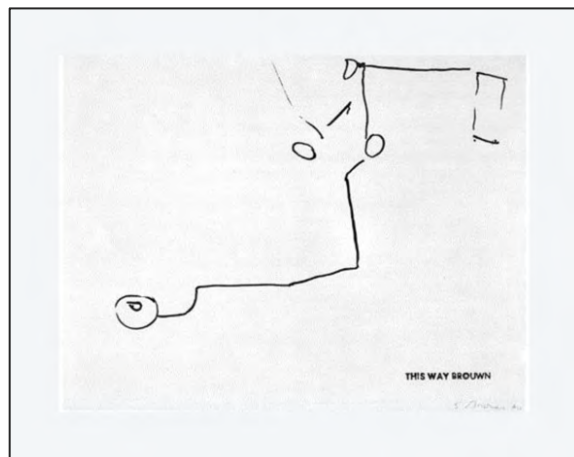


Image from: <https://www.wikiart.org/en/stanley-brouwn/this-way-brouwn-1963>

Figure 3: Example of drawings from the dataset

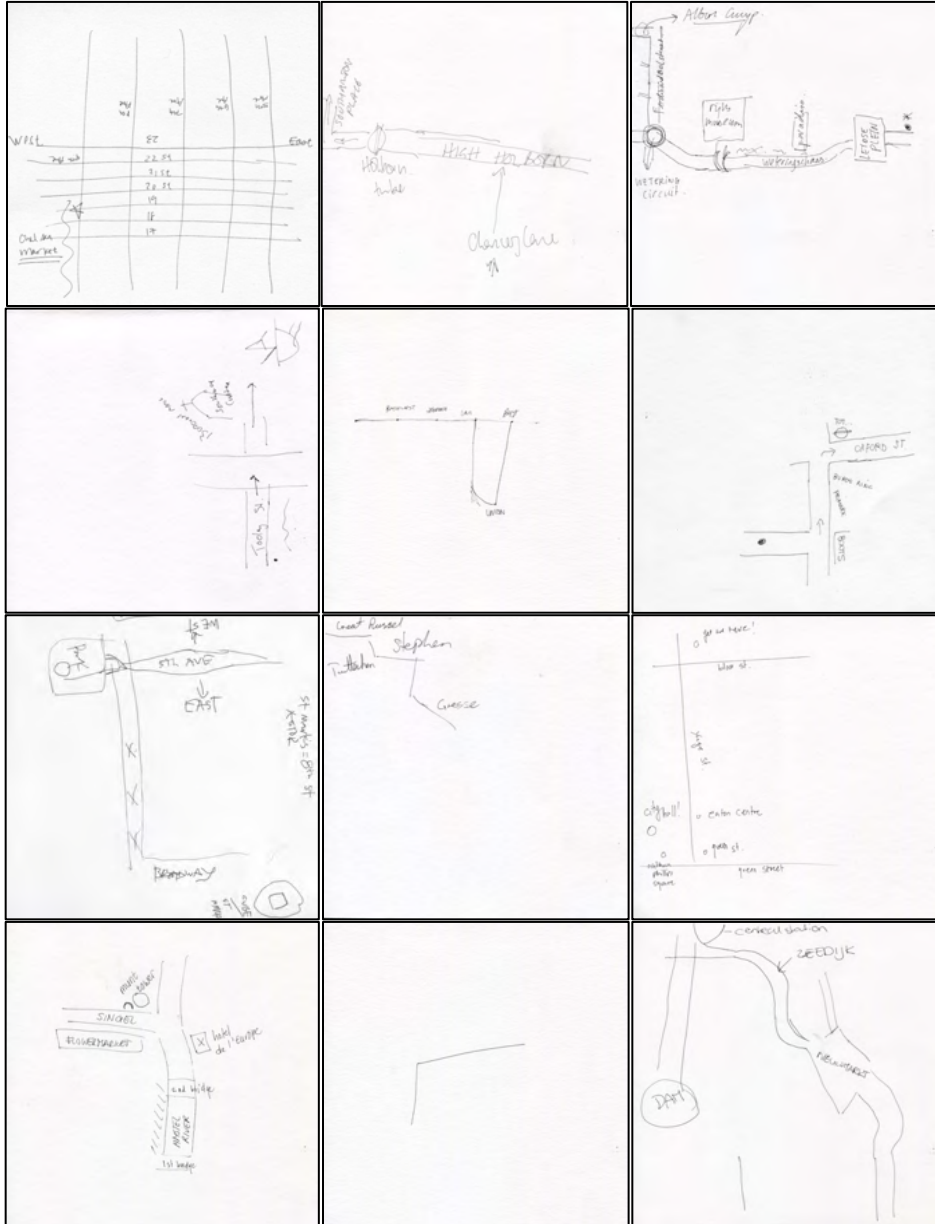
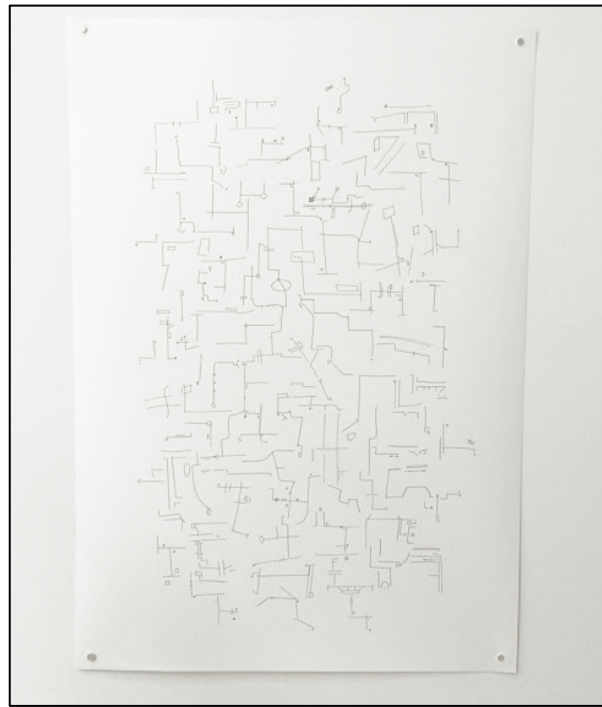


Figure 4: Example of Composite Maps



RHIZOME BLUES: INTRODUCING DOCUMENT TERATOLOGY

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Incommunication is the default state of communication: excessive, asynchronous, uncertain.¹ Our ‘information society’ could be described as being aware of incommunication and responding through science and technology. In classical antiquity, orality prevailed upon writing: in dealing with excess, mnemotechnologies were subordinated to mnemonics.² As Umberto Eco points out, mnemonics were criticized by some as “monstrous, overloading the mind, making it obtuse and driving it to madness.”³ With the invention of printing, society moved on to the *ars excerpenti*, alleviating the “terror of excess” through reduction and curation;⁴ in other words, documentation.

There have been many metaphors for the organization of knowledge, including trees, forests and labyrinths, rivers, oceans and islands, uncharted territory, a spider’s web and more.⁵ Trees and networks have been most popular: they form the basis of many knowledge diagrams, from fixed representation to logical graphs,⁶ and they were especially significant for early documentation theory.⁷ The prevalence of trees has been criticized, shifting the focus to network structures such as rhizomes⁸ and hybrid tree-rhizome models.⁹

These metaphors are still adequate today. The Document-Object Model for markup and data serialization is a tree. Links between hypertext and namespaces create intricate networks of data and metadata, and give the World Wide Web an appropriate name. But this development is subject to many ills: infobesity, fluctuating content, crypto-documentation, processing errors, greedy harvesting, false statements and poor evaluation, etc. Human-corrected iterative algorithmic indexing—‘artificial intelligence’—has replaced training in documentation practices and shifted indexing from knowledge to existences.¹⁰ The fear of excess has returned; it seems as if the solution has become part of the problem. This situation has been criticized as “documentary teratogenesis,”¹¹ an analogy which we explore more systematically here.

Etymologically, ‘monster’ means something extraordinary, which must be shown and seen: the legend—from *legenda*, that which must be read.¹² Battling Suzanne Briet’s antelope are Conrad Gesner’s unicorn (record without proof) and Charles Fort’s Mélanicus (facts mixed with fiction). Legends can prevail over knowledge because of the processual, emergent nature of information,¹³ even more so in digital form. In the more common meaning of abnormal and terrifying, ‘monster’ relates to the normative aspects of documentation gone wrong, as listed above. We characterize these monsters in documentation as incommunication emerging back from communication, following no discernible law and missing structure, after the Foucauldian analysis of monsters.¹⁴

Building on these ideas, we discuss a basic framework for something which may be called document teratology after the existing branch of biology: 1) defining anomalies 2) establishing criteria for their classification 3) describing their development 4) looking for causes. We examine the relevance of the underlying biological vocabulary (anomaly, proliferation, mutation, virality) for documentation, how it connects with botanical metaphors (tree, rhizome, stolon), and the usefulness of a hybrid tree-rhizome model in identifying pressure points for correction.

¹ Robert, *Mnémotechnologies*, 2010, p. 378.

² *Ibid.*, p. 377.

³ Eco, *De l’arbre au labyrinthe*, 2010, p. 100.

⁴ *Ibid.*, p. 108.

⁵ Borel, *Outils sémantiques au service du livre numérique*, 2014, pp. 74–81.

⁶ Drucker, *Graphesis*, 2014, pp. 95–115.

⁷ Van Acker, *Universalism as utopia*, 2011, p. 62.

⁸ Deleuze and Guattari, *Mille plateaux*, 1980; Eco, *De l’arbre au labyrinthe*, 2010.

⁹ Szoniecky, *Évaluation et conception d’un langage symbolique pour l’intelligence collective*, 2012.

¹⁰ Day, *Indexing it all*, 2014; Le Deuff, “Utopies documentaires,” 2015.

¹¹ Le Deuff, “Monstres, légendes et hérauts,” 2007.

¹² *Ibid.*, p. 2.

¹³ Buckland, “Information as thing,” 1991; Frohmann, *Deflating Information*, 2004, p. 138.

¹⁴ Foucault, *Les mots et les choses*, 1966, pp. 168–170.

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Key words: documentary talisman, curses, book history, bookbinding

“May the sword of anathema slay”: Medieval Book Curses as Documentary Talismans

In the Middle Ages, producing a book was no simple task and producing copies of that book was an even greater task. Because of the work that went in to producing a single copy, books were highly valued. Marc Drogin tells the tale of Apollinaris Sidonius, who after hearing a monk was passing by with a particular manuscript, “rushed down to the road with his secretaries” and had the monk dictate the text to his staff (Drogin, p.6). Books were often sought out by thieves, and monks on pilgrimages who were staying at monasteries “[were] known to have stolen a book” in order to gain the “knowledge for their own community” (Drogin pg. 6). In order to protect the books from thieves and damage, great lengths were taken. Books were chained to shelves, locked in secure places, and regulations were put in place with details for “how [the] books were to be guarded, who was responsible for them, [and] how the reader was to borrow them” (Drogin pg. 46). This still did not prove enough and so it was decided to affix a curse to the book, to put it under “God’s protection – a Librarian few if any would be foolhardy enough to cross” (Drogin pg. 47). Book curses themselves are not a medieval invention and can be traced back to Eastern cultures and back to the 39th century B.C.E., when they were carved into clay tablets (Drogin pg. 53). Still, they became highly popular in the medieval ages to ward off would be thieves.

This documentary talisman protects against monstrous men – book thieves and those who take little care in how they treat a book. Commonly the book curse sought to invoke “anathema” against those who stole or damaged it. Anathema meaning to curse someone by ecclesiastical authority, usually in the form of excommunication (“Anathema”, Merriam-Webster). For example:

“May the sword of anathema slay
 If anyone steals this book away.”
 (Drogin pg. 68).

Overtime book curses moved away from simply threatening people with God’s power, and into grandiose curses threatening death in painful ways, as seen in this example:

“This book belongs to none but me
 For there’s my name inside to see.
 To steal this book, if you should try,
 It’s by the throat that you’ll hang high.
 And ravens then will gather ‘bout
 To find your eyes and pull them out.
 And when you’re screaming “oh, oh, oh!”
 Remember, you deserved this woe.”
 (Drogin, pg. 78)

While not always effective, book curses paved the way for modern means of protecting ones’

book – simply putting your name in it or adding a book plate.

This proposal is for a creative work that will showcase book curses by affixing them into a handbound book. The book will be bound using a medieval style binding, such as the Coptic binding, to replicate books that would have commonly had curses in them. The book will act as a document itself (documenting past binding practices), and it will house examples of curses – showcasing documentary talismans. Accompanying the creative work, a poster will be used to explain the history and documentation of book curses.

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Theme 4

Celebrating Monsters



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Keywords: sound recording, artistic documents, music.

The Ontological status of sound recording. An artistic blend between documentation and sonic aesthetics.

This paper aims to discuss how different ways of defining the ontological status of recorded sound have existed in parallel throughout the 20th century. The medium of recorded sound has both been defined as a means to document sonic events – as a signifier for a specific musical performance - at the same time as it has been perceived as a means to create unique sonic documents. What I will show is that these two ontological definitions of recorded sound have managed to coexist through different conceptualizations of musical works and diverging musical aesthetics.

Discussion about the ontological status of visual media like film and photography changed drastically in the late 20th century. This can be explained in part through changes from analog to digital technology like Andre Bazin's understanding of analog photography as an objective imprint of the visual world, and William T. J. Mitchell's dismantling of the very same notion of visual truth through the emphasis on digital picture manipulations. Early sound recording shares some similarities with analog photography. While the earlier use of notation to "record" music had to be subjectively interpreted both when written down and performed, sound recording was an automated process. But even in the analog age, it became apparent that this automated process was not that objective. In the early 1920's Edison himself was one of the first to point out how a departure from early mechanical sound recording changed the relationship between the original sound and the recording.

The history of recorded music developed out of a cultural and technological environment that supported a fluid attitude to the ontological status of sound recordings. I will exemplify this by focusing on three examples that illustrate how this has been part of the history of recorded music. First, I will look at how John and Alan Lomax's folkloristic documentation of blues music in the 1930's changed the very culture they documented by introducing a new medium that enabled the sharing and dissemination of music beyond the word of mouth. Secondly, I will look at how the producer John Culshaw redefined the recording of classical music in the 1960's by moving away from the ideal of documenting an actual performance and towards the use of technology, microphone placements and new types of location to break previous constraints imposed on the musicians creating an improved version of the musical work. Stating "I want it to hurt like Strauss Intended it to hurt", he utilized the increasing sound fidelity of the 1960ties to create a version of *Electra* that surpassed the sonic experiences possible in the traditional opera house. The last example is Brian Eno and David Byrne's *My life in the Bush of Ghosts* (1981), which utilized tape splicing technology to create a blend western funk and pop with field recordings of non-western folk music and various other sound sources. Through this they thematize both how the documentary use of

recording technology is a creative musical force at the same time as they explored the creative possibilities in studio collage techniques.

DOCAM2020 Documentary Monstrosities Revised July 3, 2020.

Paper proposal

Title: Particular Monsters, Generic Monsters, and Copy Theory

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Summary

An actual monster is a particular, unique individual with its own personality, history and aspirations. A particular monster is monstrous only in a rather incidental way. On the other hand, the defining and unifying characteristic of monsters generically is, simply, their monsterishness. We use this difference as a point of departure for examining the implications for document theory of Rom Harré's dictum that "everything in nature [including monsters] is a particular."

Also we will develop Robert Pagès' similar discussion of a gorilla in a cage in which he makes the distinction between a unique object that can "speak for itself" (an "auto-document") and, qualitatively different, a specimen of some class of objects. We will consider what determines whether a monster (or any other object) is a *particular* or a *specimen*?

The distinction between a *particular* and a *specimen* can be extended to the distinction between an original document and a reproduced copy of it. However, any given copy can also be considered a particular in its own right. This opens up an extended set of ideas and terminological issues concerning sameness, substitutability and what "copy" means. We call these ideas "Copy Theory."

Unlike monsters, the making and use of copies is generally regarded as intellectually uninteresting. Compared writing, printing, and telecommunications it is the neglected stepchild in the history and theory of documentation and information science. This neglect is a mistake that ought to be rectified. We will show that copy theory provides a central, foundational core component of bibliography, documentation and information science.

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Keywords: Copy, document, particular, theory.

From Scripture to Insight: Buddhist Thoughts on Document Theory

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Abstract:

The teachings of Buddha are known as the “Dharma”. Collectively, this Buddhist canon includes direct teachings of the Buddha, subsequent insights by his disciples, as well as prominent exegeses that have been elevated to the status of scripture. Naturally, these teachings have been available as written documents for many hundreds of years. However, fifth-century monk-scholar Vasubhandu clarified that “The Teacher’s Dharma is twofold: It consists of scripture and realization” (*Abhidharmakośabhāṣyam*, VIII.39a-b). This means that not only must the Dharma be understood as documents, but also as a realization. Realizations can be understood as not merely altered knowledge structures in the minds of individuals but rather as an expansive reconstruction of the worldview of an individual that comprises the Buddhist soteriological goal of permanent cessation of suffering. In this presentation, I will expand on some implications and considerations for document theory given this dual nature of Dharma. Drawing from an interview study of the information practices of Western Buddhists of the New Kadampa Tradition, I will explore three aspects of document theory in light of the experiences of these Buddhist practitioners as well as specific Buddhist philosophies, namely fixity, agency, and complementarity. In particular, I will examine these qualities of documents and how they are impacted or challenged when considered through a Buddhist lens.

First, I will look at the concept of *fixity* as it relates to the stableness of Dharma realizations in the minds (“hearts”) of practitioners. While the fixity in fixations of Buddhist scriptures such as books are self-evident, New Kadampa practitioners describe their heart/mind as a place which the textual scriptures are kept or stored for permanent storage. The question these experiences pose is whether the concept of fixity can be extended to incorporate this view.

Second, I will explore the concept of the *agency* of Buddhist documents through complicating the relationship between physical documents and mental meaning based on the Buddhist view that the fixed words of Dharma have no power to actually stop suffering, it is only when they are developed into realizations in the mind that they have this ability. This relationship is complicated because the physical document is not the true origin of this agency (as it is traditionally), but rather the mental component of documents instead.

Finally, I will offer a hybrid Buddho-Heideggerian perspective on the phenomenology of documents (following work by Gorichanaz and Latham). I offer additional theorizing with the

aid of Heidegger's *Dasein* and Buddhism's *Emptiness (śūnyatā)* on how the traditional components of the *complementarity* of documents (the mental, physical, and social components) are can still be considered unified together in a phenomenology-based theory. Both Heidegger's and Buddhism's theories offer a worldview in which the mind and reality (including all beings) are co-dependent and co-created. It is through these theories which the different components of complementarity can be unified and to be said "of one taste".

Keywords: document theory, Buddhism, fixity, complementarity, agency

A drum as an archive

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This paper explores a well-known artefact in Sami history, the more than 400-year-old drum that once belonged to the *noadi* Anders Poulsen. Sami drums were deemed sorcerers' devices and routinely confiscated and destroyed during seventeenth century Danish autocracy; their users prosecuted and sometimes executed. In the early 1690s, Poulsen's drum was seized and sent to Copenhagen and the Royal Danish Art Chamber, whereas Poulsen himself was killed in custody while awaiting the judicial decision.

The historical circumstances of the process against Poulsen and his drum are well studied. The case involves one of very few preserved Sami drums (now kept in The Sámi Museum in Karasjok), accompanied by a contemporaneous indigenous voice conveyed in the trial document (now kept in the National Archive of Tromsø). The court record gives a short description of the drum, outlining some of its formal aspects, how it was made, and the materials used. Poulsen was forced to perform for the court, resulting in a brief but vivid account of his handling of the drum. But the trial documents mostly detail the questioning of Poulsen about the meanings of the figures painted on the drumhead, presumably to reveal the substance of the idolatry of which he was accused.

Discussions about what the painted figures represent and how the drum was used continue to dominate popular as well as scholarly receptions, both when it comes to this particular drum and Sami drums in general. The drumhead, the flat surface commonly perceived as its front, has been given most attention. Yet, this surface has seldom been explored as a material element conveying meaning in itself, instead it has usually been perceived simply as a transmitter of a complex symbolic content, much like a two-dimensional picture.

This paper studies neglected aspects of the drum as a material assembly. By treating it as an archive in itself, and not only as an artefact that has to be illuminated by other artefacts and archives, I hope to uncover new facets of both the drum as a material entity and its historical involvement in different events and environments. What kind of document is this drum? What kind of documents does it store as an archive? It has wounds, cracks and stiches, an animal claw is attached to its back, and it is marked with different numbers. What do such details tell and what do they entail? Obviously, the material assembled in this archive reveals insights into the process of its own making, as well as information about the drum's life, including its travels, displacements, and exchanges with other actors.

Keywords

Materiality, representation, archive, Sami drums, object biography.

CLIMBING THE TREE OF CONTEMPLATIVE PRACTICES

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Abstract

The *Information and Contemplation Salon* is a virtual community of information scientists who have been meeting monthly for the past two years. Our mission is to explore questions that exist at the crossroads of information and contemplation (Latham, Hartel, & Gorichanaz, 2020). At DOCAM20 we wish to share our enthusiasm for this topic in a visual exhibition and a series of short, interactive, concatenated events that span the conference period. This “creative works on display” format aims to: **1)** Introduce attendees to *The Tree of Contemplative Practices*—a most intriguing document; **2)** Teach and experience a variety of contemplative practices, together; and **3)** Re-examine the nature of documents in the light of contemplation.

1. Introducing *The Tree of Contemplative Practices*

Shown at right, *The Tree of Contemplative Practices* is a product of research conducted by Maia Duerr at the Center for Contemplative Mind in Society¹. It appeared in the Center's 2004 report, *A Powerful Silence: The Role of Meditation and Other Contemplative Practices In American Life and Work*. Inspired by nature during a springtime walk, Duerr thought a tree diagram would show the great range of contemplative practices revealed in the study.

Of interest to documentalists, the *Tree* is a *pictorial metaphor* (Forceville, 2008; Hartel & Savolainen, 2016). It also qualifies as a *graphic representation* (Engelhardt, 2002), and specifically, a *grouping diagram* that “expresses the categorization of a set of elements” (p. 141). Since its appearance, the *Tree* has become popular among the general public and scholars alike and is a *boundary object* (Star &



The Tree of Contemplative Practices' seven limbs display major forms of contemplative practice, while narrower expressions appear as branches. The Tree is not considered comprehensive, and many other manifestations of contemplative practice exist. The distinguishing qualities of contemplative practice – communion, connection, and awareness – appear as taproots. © The Center for Contemplative Mind in Society. Concept & design by Maia Duerr; illustration by Carrie Bergman.

Griesemer, 1989). Alternative visual and textual conceptions of contemplative practices exist (Komjathy, 2018), but in our opinion lack the *Tree's* simplicity, power, and charm.

At a central location within the conference venue, ideally where coffee breaks will occur, we wish to exhibit a large-format version of *The Tree of Contemplative Practices*. It will serve as a meeting place for the contemplative practice sessions (described next) that our team will host throughout DOCAM20. The *Tree* will be captioned with background information and include space for attendees to place comments.

2. Experiencing Contemplative Practice

Inspired and guided by *The Tree of Contemplative Practice*, members of the Information and Contemplation Salon will host six*, 5-minute interactive sessions at DOCAM20. (*Our team will work with conference planners to select the ideal number of events.) Each will be devoted to a major limb of the *Tree* and include instruction on a single branch or manifestation. For example, from the *Movement* limb we will learn *walking meditation*; and from the *Relational* limb, we will engage in *storytelling*. The sessions will end with a discussion and debriefing, for all to digest and share their experience. Reflections will be invited and written on a leaf-shaped Post-it Note that is adhered to the *Tree* for others to appreciate, creating an organic document.

Attendees to DOCAM20 can participate in as few or as many branches as they wish, thereby gaining the focus, peace, joy, and enlarged vision that are the hallmarks of contemplative practice. (What is more, we think the positive and uplifting spirit of these practices may nicely balance any harrowing encounters with Document Monstrosities.) Though the *Tree* draws from some religious traditions, by design we will take a secular and inclusive approach.

3. Re-examine the Nature of Documents

Finally, this “creative work on display” sets the stage to consider documents in the light of contemplation, by locating documents on the *Tree*. Of course, every subject of the grouping diagram has an underlying (documentary) literature; but where are documents in the actual practices? For instance, the *Reflective* limb includes *Lectio Divina*, a traditional monastic discipline of scriptural reading, meditation and prayer in which documents, e.g. the Bible, are central. Differently, activities on the *Stillness* limb, such as *Vipassanā* meditation instruct the practitioner to eschew all thought objects (which are mental manifestations of documents). *Movement* activities like *yoga* and *dance* are likewise document-free; or can the body itself be cast as a document (Olsson & Lloyd, 2017)? These and other ontological questions will punctuate and enliven the six sessions.

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ⁱ On its website, CMind states its mission as: "We envision an education that promotes the exploration of meaning, purpose and values and seeks to serve our common human future. An education that enables and enhances personal introspection and contemplation leads to the realization of our inextricable connection to each other, opening the heart and mind to true community, deeper insight, sustainable living, and a more just society."

Creating the documentary monster in everyday life; or the postmodern Prometheus

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Keywords: document work, everyday life, hidden curriculum

Mary Shelley's Victor Frankenstein, his imagination ignited by the work of ancient alchemists and his skills honed through the application of contemporary science, sought to understand the essence of life itself. After arduous study, he learned the secrets of animating lifeless matter. He then spent months collecting and arranging materials, out of which he created and animated a larger-than-life human form. Once animated, however, his creation repulsed him; his dreams were dashed, and several forms of calamity ensued.

Like young Frankenstein, many people seek to understand and recreate the essence of their everyday lives and to reanimate it through such documentary forms as lists, calendars, and reminders. However, like Frankenstein, many express horror at the result. In this paper, I take six themes from Frankenstein's journey toward creating the monster as a frame for describing findings from my study of keeping track in everyday life.

I entered with the greatest diligence into the search of... the elixir of life. Endeavours such as time, project, and personal information management promise to render everyday life more orderly and calm. My participants described how they sought to use documentary tools to achieve this promise.

I became myself capable of bestowing animation upon lifeless matter. Participants described how inherent traits (e.g., I'm an organized person), education, and experience (e.g., I learned the hard way) endowed them with the capability to create and animate documentary surrogates for their everyday lives.

The materials at present within my command hardly appeared adequate to so arduous an undertaking: Participants created monstrous combinations and appropriations by crafting and repurposing physical objects to support documentation; for example an empty container on a kitchen counter serving as a one-item to-do list: restock.

I prepared myself for a multitude of reverses; my operations might be incessantly baffled, and at last my work be imperfect, yet... I was encouraged to hope my present attempts would at least lay the foundations of future success. When standard tools such as calendars or digital folders failed them, participants undertook hacks and fixes; for example writing in areas not designed to contain text or adding A's or zeros to the beginning of file names to change their order of appearance.

I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived. Participants described situations when their documentary tools, which may have worked well in theory, failed as animate, flexible, and responsive representations of their lives.

[N]ow that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Participants' self-critical responses to their attempts to animate documentary surrogates of their everyday lives reveal the hidden curricula of their document work (Trace 2007).

Shelley, Mary Wollstonecraft. 2013. *Frankenstein; Or, The Modern Prometheus*. Project Gutenberg, EBook-No. 42324. <https://www.gutenberg.org/ebooks/42324>

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How Context Determines Documental Identity and Function

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In his work on documentality (Buckland, 2014), Michael Buckland suggests that instead of studying documents for what they represent (“documentation”) it might be more fruitful to examine them for what they do (“documentality”). Unfortunately, there has not been much examination of this important general theme other than in Buckland’s works and in Frohmann’s work on the role of documents in science studies and other domains (example, (Frohmann, 2004). However, in order to understand the performative aspect of documents better, it would be helpful to see documents and their evidence in terms of social and cultural genealogies of use and reception which branch off into different functions and performances, some representational, others practical. Documents need to be examined not only as singular dispositions, but as dispositions that may be reshaped by the social, cultural, and material affordances—the “contexts” or “environments”—within which they act and get their meaning. In this manner, as social objects (Ferraris, 2013) their dispositional properties as evidential materials develop like tree branches, shaped by the environments in which they grow.

For example, in Brazil, it is not uncommon for a beggar to show you a government issued work document called a “carteira de trabalho.” This document is a certificate of work experience and skills, which can distinguish someone with good work skills from someone who may wish to fraudulently offer services without having the ability to perform a job. However, this document is also used “on the street” in order for a person to distinguish themselves from indigents. A document, initially designed to register citizens as workers and to regulate labor issues, in the context of the streets is redirected to show good moral qualities within a social system where labor skills and previous employment are valued. Thus, the Brazilian work card performs not only social but also moral tasks, which were not initially intended by the bureaucratic document. The document also shapes both the holder and whomever it is presented to in various social and moral bonds, depending on the context and the intentions of using it.

Our DOCAM presentation will further explicate this general phenomenon, arguing that documentality is not only situational, but can be historically developmental. We seek to further advance Buckland’s and Frohmann’s studies of documents and their evidence understood as performative activities.

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Studying Spiritual Journals

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As a Master of Information student at the University of Toronto, I completed an exploratory, ethnographic thesis on the spiritual journal-keeping practices of Catholic young adults (Siracky, 2013). Guided by the question, *How and why do Catholic university students keep journals in which they document their spiritual lives?* the study explored i) the practice of journaling in the context of spirituality, ii) individuals' relationships with their journals as spiritual documents, and iii) the representations of information in a spiritual journal. Findings were organized around the themes of content, materials, practice, and structure, and revealed the deep importance of documents and documentation in the pursuit of personal and spiritual discovery.



Fig. 1. Journals belonging to Anne,* Lucas,* and Lucy.*

*Pseudonyms

Presented using PowerPoint, my paper for the Document Academy's 2020 meeting will provide an overview of select findings from the study, centred around spiritual journals as documents. We will explore, for example, Anne's highly visual journal full of collage and personal photographs, and Lucas's journal collecting spiritual resources and commenting on them (in a self-invented code). We will consider the relationship between the materiality of these documents and pleasure, as informants' describe strong preferences for certain materials. We will also examine the ways in which these documents are experienced by their users as places of encounter: with oneself, and, ultimately, with God.

Additionally, this paper will provide a reflection on the use of ethnographic methods - including photographic inventories (Collier & Collier, 1986), semi-structured interviews, and guided tours (Spradely, 1979) - to study personal documents. These methods allowed me to develop a rich ethnographic record that not only captured the compelling visual nature of spiritual journals, but also revealed informants' intimate experiences of these documents in their search for meaning and understanding. In the tradition of exploring information in pleasurable and profound areas of life (Kari & Hartel, 2007), the findings of this study contribute to ongoing conversation about self-documentation and self-understanding (Gorichanaz, 2019), documents and the numinous (Latham, 2014), and the ways in which "information and documents can contribute to contemplative ways of being" (Gorichanaz & Latham, 2019).

Keywords: personal documents, self-documentation, spirituality

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Technology of Story: Documenting Culturally Responsive Teaching

Schools in our education system, as an extension of our society, have created a monster, a Frankenstein of sorts, where we are still rectifying historical sociocultural and linguistic inequities, omissions, inaccuracies, perceptions, and misunderstandings. As educators how do we begin to address and mitigate these systematic injustices? Culturally responsive teachers (CRT) acknowledge, recognize, and honor the funds of knowledge that students bring from home as their primary knowledge in supporting students' secondary dominant discourse of academic literacy.

Teacher candidates in the Elementary Education program at the University of New Mexico College of Education immersed themselves in a family oral history project where they nurtured relationships of trust with their students in authentic engagements learning alongside their mentees.

The oral family stories became vehicles to navigate and facilitate educational relationships of trust in becoming more culturally responsive for these teacher candidates. Oral stories, as documents, became the content within the writing workshop context with an authentic purpose. Relying on the strength of family knowledge as stories, students scaffolded their literacy competency as they were coached by teacher candidates who learned alongside them. These documented stories became the technological bridge that supported students' home experiences with academic language and content to meet curricular goals. Language, stories, and writing provided powerful opportunities for student voice, expression, validation, and relevance.

Culturally responsive teaching builds on the relationship of trust, for in a reflexive way, it helped their literacy coaches not only understand their students more; it also helped them, as teachers, bring a mirror to reflect on their own issues of diversity. This introspective stance is detailed through the reflection of the storytelling coaches.

Family oral stories, as documents of empowerment, are just one way that teachers can make valuable connections with their students validating their experiences inside and outside the classroom learning environment. If students' stories represent cultural and linguistic documents, as extensions of their learning identities, these narratives provide countering narratives from which their teachers may learn more about them and how to connect in more meaningful learning and teaching relationships.

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2020

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