Annual Meeting of the
Document Academy 2021

Emergence: Documents in Crisis

Book of Abstracts

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Linnæus University

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Foreword

Welcome to the 2021 annual meeting of the Document Academy. For the second consecutive year we are forced to adapt due to the global pandemic casting its shadow on every aspect of our lives and, indeed, our designated academic community. Luckily we have the technological tools to allow ourselves to maintain the annual gatherings devoted to documents and documentation that continues to attract scholars, artists, librarians, documentalists and others to the Document Academy's meetings. We were supposed to meet in Växjö, Sweden this year. Instead, we will meet in Zoom. Next year, perhaps, in another country, another town. Let us hope.

The theme of this year's conference is Emergence - documents in crisis, the aim of which is to investigate various aspects of the role for documents and documentation practices in relation to crises and traumatic processes. It is natural to think in terms like these in the situation we all find ourselves now. Contributions to this conference show that document scholars have been swift to grasp the opportunity to raise questions about how documents function in such times– there are several that relate to the ongoing Covid-19 pandemic, but also those that focus the all-permeating environmental crisis. There are those that find historical crises and traumas to deal with, both social and individual, and as always, there is, as when the Document Academy gather, a healthy theoretical discussion represented, some of which deal with problems that have been with us continuously for nearly 20 years of DOCAM. That is quite a continuity.

This year's conference is made possible through the generous support of the Linnaeus University Strategic Fund for International Conferences. Kiersten F. Latham, Tim Gorichanaz and Jodi Kearns have been part of the arrangement for DOCAM 2021, whilst the local conference committee consists of Ahmad Kamal, Sara Ahlryd, Charlie Järpvall and Admeire da Silva Santos Sundström.

The presentations at this year's conference help to shed light on current and previous social conditions through study of documentary artefacts and practices. In doing so, the Document Academy continues to develop as a cross-disciplinary meeting place of both social and intellectual significance. Being part of such a community is a privilege that I am certain all participants will appreciate.

- *Joacim Hansson, Program Chair*

June 2021.

Abstracts

Documentary practices in evidence-based medicine: the example of Health Technology Assessment in Swedish healthcare

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In times of health crises, we rely upon the knowledge and skills of our highly specialized modern healthcare. But what are the tools and principles that healthcare relies on to make informed decisions about courses of treatments? In this paper, we will attend to documentary practices of hospital librarians in Health Technology Assessment (HTA), an example of how the evidence-based movement is enacted in modern healthcare.

Since resources for health care are limited, there is widespread political support for making rational choices based on evidence. Use of evidence is today a key element in health care at policy, administrative, and clinical levels (Banta & Jonsson, 2009). The evidence-based movement originates from the notion of evidence-based medicine (EBM) but can also be related to the broader movement evidence-based healthcare (Chaturvedi, 2017). The most reliable evidence is generally considered to be systematic reviews of randomized controlled trials, minimizing the risk of bias and allowing for causal explanations of interventions. In this way, EBM is grounded in a natural science-oriented epistemology directed towards quantitative and predictive studies (cf. Sundin, Limberg & Lundh, 2008). Arguably, (medical) librarianship and EBM share a common goal: the application of the best scientific research in the process of providing efficient and safe medical care to patients (Eldredge, 2000). In line with the development of the EBM paradigm, systematic reviews are also ascribed a high level of evidence within the field of LIS (Eldredge, 2000). Notably, systematic reviews connect to a core skill of librarians and related professions: literature searching. Overall, systematic reviews are designed to reduce bias and to synthesize scientific evidence to answer specific research questions (Higgins & Green, 2011).

HTA, a practice centered on synthesizing evidence through systematic reviews, originates from the US Office of Technology Assessment that produced a first report on the matter in the late 1970's. In the late 1980's, HTA spread to Sweden and then to other European, Latin American and Asian countries (Banta & Jonsson, 2009). Several international actors such as The World Bank, WHO, and the EU have been active in the field of HTA, providing funding, coordination and making HTA more visible (Banta & Jonsson, 2009). In Sweden, the independent national authority Swedish Agency for Health Technology Assessment and Assessment of Social Services (SBU) is tasked by the government to provide assessments of health care and social services covering both medical, economical, ethical and social aspects. SBU, one of the oldest HTA-organisations in the world, produces

systematic reviews and has developed a review method outlined in the SBU Handbook (SBU, 2020). The local HTA-units studied in this paper follow the procedures and methods described in the SBU Handbook.

Major work tasks for hospital librarians include supporting healthcare staff in their information seeking and providing healthcare staff with relevant information (Lewis et al, 2011). Increasingly, such work is done in collaboration between clinicians, researchers and librarians (Hallam et al, 2010), and HTA-teams with medical doctors, librarians and other specialists can be seen as examples of this trend. In this paper we focus on hospital librarians – a profession often overlooked, but still crucial for many of the documentary practices associated with EBM in general, and HTA in particular. As part of an ongoing research project focusing on information work of hospital librarians in different professional practices, this paper is guided by the research question: how are documentary practices associated with HTA-reports shaped by, and shaping, the work of hospital librarians?

In this study we apply the concept of documentary practices, understood as activities surrounding various types of documents (Pilerot & Maurin Söderholm, 2019). Our research interest is based on the role and function of documents in practices, and how documents create and construct social practices (Brown & Duguid, 1996). The way we view documentary practices departs both from practice theory (see for example Nicolini, 2013; Reckwitz, 2002), as well as from critical document theory (Lund, 2009). From a practice theoretical approach all human action is regarded as practices which comprise a set of routinized social activities, norms and artefacts as well as a common idea on how the world is constituted (Reckwitz, 2002; Talja & McKenzie, 2007). Lund (2009) with the support of Smith (2005) suggests a critical view on documents and how they provide a pattern for upholding structures of power, where a focus on the content of the documents has transformed into a focus on documents as underpinning social life. According to Brown & Duguid (1996), documents structure practices and also contribute to bring together social activities, relations and interactions within practices, in the same way as social practices may influence documents. Documents are resources for negotiating the meaning of practices: the role of documents in practices is captured through the notion of "the social life of documents" (Brown & Duguid, 1996).

The empirical material of the ongoing research project includes nine in-depth interviews with hospital librarians and five observations of hospital librarians in different work situations, including search instructions and HTA-meetings, at three different hospital libraries in Sweden during January - February 2020. In this paper, we focus on the HTA-process and how documents like the HTA-report and the SBU Handbook interact with documentary practices. To provide additional empirical depth, supplementary interviews and observations from a fourth hospital library are planned.

Preliminary findings show how the HTA-process at two HTA-units entails five main categories of documentary practices: 1) initial searching when a clinical question is submitted; 2) negotiating a literature search strategy in the HTA-team; 3) conducting the main literature searches; 4) making a selection; and 5) documenting the search process. The SBU Handbook contains several resources for

negotiating the nature and meaning of these practices. One specific device that structures documentary practices in the HTA-process is the PICO-format (Population, Intervention, Control, Outcome), a tool widely used in EBM to negotiate and formulate literature search strategies. Other structuring devices include guidelines for making a selection and for rating the quality of evidence. Our analysis illustrates how hospital librarians enact and negotiate documentary practices located between the instructions provided by the authoritative SBU Handbook and the material outcome of the documentary practices: the HTA-report. In this way, the institutional structures of these documents are highlighted and point to both past and future activities (cf. Østerlund, Snyder, Sawyer, Sharma, & Willis, 2015), providing a deeper understanding of how EBM is enacted in healthcare as documentary practices of hospital librarians in HTA are unfolded.

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Modeling Deception: A Case study of Email Phishing

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Information manipulation for deception continues to evolve at a remarkable rate. Artificial intelligence has greatly reduced the burden of combing through documents for evidence of manipulation; but it has also enabled the development of clever modes of deception.

We have modeled deception attacks by examining phishing emails that successfully evaded detection by the Microsoft 365 filtering system. The sample population selected for this study was the University of North Texas students, faculty, staff, alumni and retirees who maintain their university email accounts (.edu). The model explains why certain individuals and organizations are selected as targets, and identifies potential counter measures and counter attacks.

Over a one-year period, 432 phishing emails with different features, characters, length, context and semantics successfully passed through Microsoft Office 365 filtering system. The targeted population ranged from 18 years old up to folks of retirement age; ranged across educational levels from undergraduate through doctoral levels; and ranged across races. The unstructured data was preprocessed by filtering out duplicates to avoid overemphasizing a single attack.

The term frequency-inverse document frequency (Tf-idf) and distribution of words over documents (topic modeling) were analyzed. Results show that staff and students were the main target audience, and the phishing email volume spiked in the summer and holiday season. The Tf-idf analysis showed that the phishing emails could be categorized under six categories: reward, urgency, job, entertainment, fear and curiosity.

Analysis showed that attackers use information gap theory to bait email recipients to open phishing emails with no subject line or very attractive subject line in about

thirty percent of cases. Ambiguity remains the main stimulus used by phishing attackers, while the reinforcements used to misinform the targets range from positive reinforcements (prize, reward) to negative reinforcements (blackmail, potential consequences).

The analysis was summarized in a flow chart to understand the antecedent of phishing attacks.
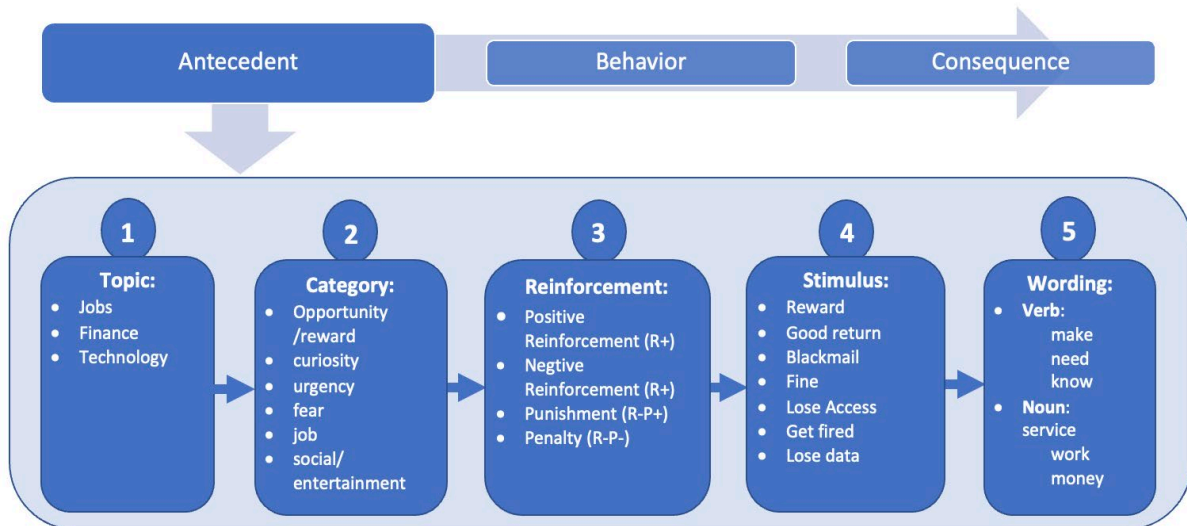
Here is a screenshot of how the phishing emails being documented and visualized at UNT System server:
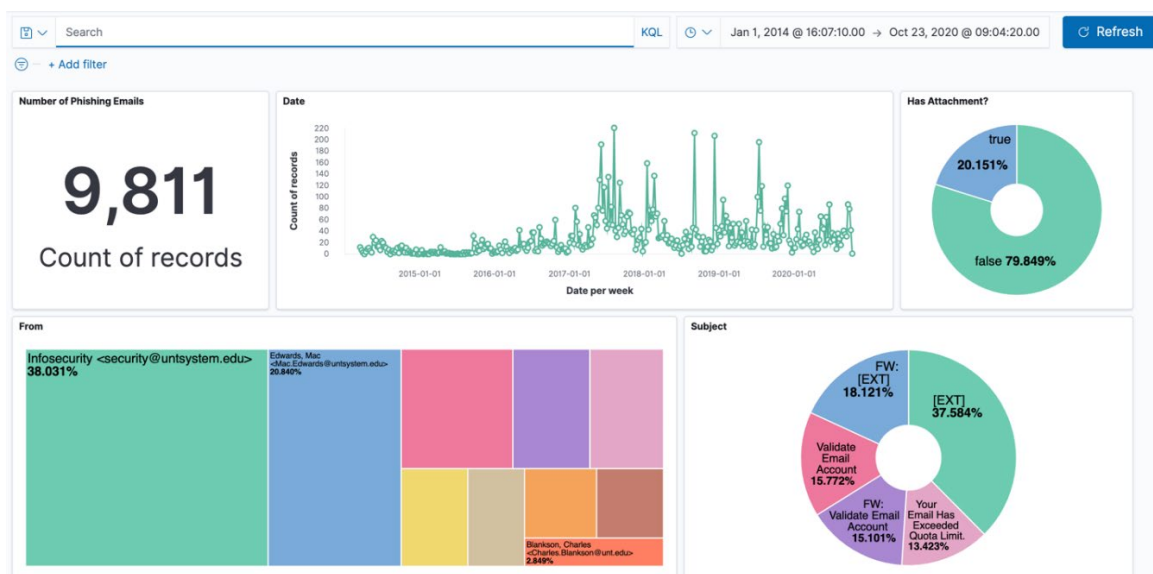
Keywords: information Security; deception; phishing Emails; functional Ontology Construction; reinforcement

Sounds of Rebellion, Protest & Social Justice

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This paper considers the history of protest music as a constituent point for social movement, and the recognition of human rights.

As Trehub, Becker and Morley have commented, "Music-making is necessarily a cultural performance because conventions about the structure of music, its instrumentation, context of performance and meaning are all learned. Music-making is a system of communication transmitted through ongoing transgenerational interaction."[1] This a statement that is particularly applicable to the notion of protest song. The early examples of such works would have been learned orally, likely at the feet of parents and elders, and at community functions. The establishment of documentary forms and the growth of mass production and consumption has merely enlarged the communities of interest.

While we often tend to privilege our own time, or lifetimes, in our understanding of social phenomenon the use of song as a vehicle of protest and awareness has existed for eons. While it is impossible to state a precise timeline, we can with certainty note the existence of such works contemporaneously with the establishment and flourishing of mechanized printing in the sixteenth century. The established practice of the use of 'ballad' as a means of conveying information and news of the day was evident in the importance attached to the ballad genre in early print practice.

Paula McDowell notes that "Ballads were among the earliest products of the press, and they were also among the largest classes of printed materials. Some three thousand distinct ballads were printed between 1550 and 1600..".[2] While McDowell notes the number of ballads printed during the period, Watt suggests that the number in circulation was far greater, and that the number then circulating might lie somewhere between "3 and 4 million".[3] Watt's significantly higher number suggests a long standing pre-existent tradition of ballad which was only then being brought into a more formalized and structured documental process made possible by the flourishing of the printing press. That growth would also be affected by the

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[1] Trehub, Sandra E., Becker, Morley, Iain, Cross-cultural perspectives on music and musicality, in Philos Trans R Soc Lond B Biol Sci. 2015 Mar 19; 370(1664): 20140096. doi: 10.1098/rstb.2014.0096

[2] McDowell, Paula. ""The Manufacture and Lingua-facture of Ballad-Making ": Broadside Ballads in Long Eighteenth-Century Ballad Discourse." *The Eighteenth Century*, vol. 47 no. 2, 2006, p. 151-178. *Project MUSE*, doi:10.1353/ecy.2007.0027.

[3] Watt, Tessa, Cheap Print and Popular Piety, 1550-1640 (Cambridge, 1991), 11

emergence of copyright as a public policy, and the establishment of printing monopolies such as the Stationers Company.[4]

While the subjects of protest could arise in multiple forms and genres, from dance, to opera to symphony and song, this paper will focus on popular song. McDowell's work makes clear that even at this earliest stage of mechanized mass distribution, the popular ballad was often seen as a vehicle of sedition, stating that "ballad singers were commonly arrested for distributing libelous or seditious materials."[5] There are of course numerous subsequent instances of similar legal responses to works that questioned the established power structures.[6]

For the purposes of this discussion 'popular' is not limited to simply the biggest selling work of the day, but rather works that gained a popularity within communities of opposition and often beyond. While initially limited to the immediate audiences surrounding them, the influence of these works would grow with the machineries of mass consumption. The discussion will also focus on works created within the Anglo-American legal tradition of copyright, which is not to suggest that there were not similar works of equal or greater import to be found elsewhere, but rather to simply limit the pool given the vast breadth of works available globally.

Beginning with the establishment of mechanized printing in the sixteenth century and the subsequent artefact ballads that resulted from it as a starting point, the work will briefly consider some of the major periods of protest song through to the twenty first century. The historical analysis of these musical works can be utilized to gain an understanding of the impact of works grounded in notions of social justice and their importance in the creation of alternatives to the dominant message of Capital within western culture. Similarly, this analysis also allows us to consider the transformation of information sources from communal small-scale forms to commodity forms capable of transcending and transforming global cultures and their manipulation and control by industrial interests.

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[4] For a brief description of the Stationers Company see
https://en.wikipedia.org/wiki/Worshipful_Company_of_Stationers_and_Newspaper_Makers
[5] McDowell, at 156.
[6] For example, the banning in the UK of the Sex Pistol's "God Save the Queen", Paul McCartney's "Give Ireland back to the Irish", or NWA's "Fuck the Police".

Storm Warnings: Time Sensitive Proximitity

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Organizations responsible for detection and identification of impending threatening weather and dissemination of information to populations at risk of impact from severe weather are known as Integrated Warning Teams (IWT). The core team members of the IWT include broadcast media meteorologists, local emergency management, and meteorologists within the National Weather Service. The team operates in a distributed and virtual environment to prepare for and respond to severe weather events. To date, they do not carry out their work in a shared physical environment. This team represents complimentary yet distinctly differing disciplinary approaches where each team member serves as a subject matter expert. Their collaborative weather-predictive tasks are performed in a virtual environment during high risk severe weather events for the common good of the community. The team extends understanding of the event by looking to sources of information outside the team such as storm spotters, publicly generated photos and comments posted to online social media, and communication with community partners. Situationally relevant online social media (OSM), specifically Twitter, provides insight to the information behavior of this team. Here we examine the role of proximity and how it impacts decisions on potentially life-saving information sharing in time sensitive information environments: proximity within the team (shared knowledge state) and proximity to the event (hashtag) specifically are addressed.

Beth Bowdoin
@skewy11   Follow

Time lapse of brief funnel/possible tornado
about 5 mins ago / approx 2 S of Potwin
#kswx @foreverchasin @stormchasrbryce
@NWSWichita

0:00 | 1,718 views

6:42 PM - 26 Jun 2018

17 Retweets 51 Likes

○ 4   ↻ 17   ♡ 51   ✉

The team members have two tasks that hinge on proximity: generate a precise forecast rapidly and within a very dynamic environment; generate a document that is most likely to reach – both physically and conceptually – an audience in the proximity of the dangerous weather. We will concentrate on the negotiation of interactions between IWT members and their combined efforts to validate data. In particular, for the flash session, we will examine their use of publicly generated photos and comments posted to Twitter during a severe weather event. A screenshot image (above) and IWT analysis of the quality indicators within the image will be discussed. For the full paper we will present a theoretical construct and elaborate on the collaborative integration of Tweets in the severe weather alert process.

Keywords: proximity, emergency, Twitter, information behavior, collaboration

Proximity to Crises: Anecdata & Three Presidential Photographs

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These three photographs were made at times of extraordinary crises in the United States. They are iconic, yet show essentially nothing of the actual crises. For the full paper we will examine notions of proximity in regard to the making and use of each of the photographs. For the Zoom presentation we will sketch our ideas and approach using Cecil Stoughton's photograph [the leftmost image above] of Lyndon Johnson being sworn in as President of the United States aboard Air Force One immediately after the assassination of President Kennedy.

We note that the photon data presented in such images brings a viewer into a form of close proximity with a portion of the original data of the scene, yet without metadata and, especially in images such as these, without anecdata, the functionality of that proximity may be severely limited. Metadata such as captions can add functionality and enhance the likelihood of understanding; some traditional metadata may be less than functional in terms of the relationship of such a photograph to the crisis from which it emerged. The Library of Congress Subject Headings applied by the Prints and Photographs division give no hint of the assassination of Kennedy being the primary circumstance of Johnson's inauguration:

- Johnson, Lyndon B.--(Lyndon Baines),--1908-1973--Inaugurations
- Onassis, Jacqueline Kennedy,--1929-1994--Public appearances
- Presidential inaugurations--Texas--Dallas--1960-1970
- Oaths--Texas--Dallas--1960-1970

We will examine the mechanisms, constraints, and levels of proximity in the making of the photographs and argue that the functional strength of the thread of proximity depends on the partners on both ends of the thread – the coding practices and the decoding abilities. For the Zoom presentation we will sketch these components of proximity as follows.

Mechanism:	photon data as representation
	Attorney General requesting photograph showing continuity of government
Constraints:	Wire service could not use color photographs
	Camera shutter jammed while changing film to black and white
	Jacqueline Kennedy's coat still had blood stains on one side
	Jet engines already revving
	Who had to authorize which of the 20 photographs to release
Levels:	Photographer & participants
	Those who saw the image at the time of publication
	Those who saw the image significantly later as, say, a student
	Those who have no idea who the people are or what the circumstances are

Keywords: Proximity, Crises, Photographic Documents, Function

Robert Pagès on Documentation and Social Control

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In 1948 Robert Pagès published an essay exploring the role of documentation in social control. "Documentation is to culture what machinery is to industry," he wrote. The text repeated a thesis he had submitted the previous year as a student in the program of professional education for documentalists established by Suzanne Briet and others at the Conservatoire National des Arts et Métiers in Paris and which later became the present Institut National de Techniques de Documentation.
The title of Pagès' essay, "Transformations documentaires et milieu culturel (Essai de documentologie)," can be translated as "Documentary transformations and cultural context: Essay on the study of documents." It appeared in the *Review of documentation* 15, fasc. 3 : (1948): 53-64, p. 53). A reprint with an English translation and a brief introduction is to appear in the *Proceedings from the Document Academy* vol. 8, issue 1 in 2021.
https://ideaexchange.uakron.edu/docam/vol8/iss1/

Pagès regarded librarianship, archival work, and museology as artisanal specialties within a larger, more general concept of documentation, which he considered to be concerned broadly with the role of documents in society. Like his teacher, Suzanne Briet, Pagès uses "document" broadly for any material thing regarded as signifying, as a sign or symbol. He uses "culture" in a broad anthropological sense for the way we think and live. Culture is developed and transmitted through the use of objects for interpretation: signs and symbols. Symbols concisely "reproduce" experience and the use of symbols is a simplification that achieves large economies of labor. Documents are an important class of symbols that endure. Documents are representational (descriptive, mimetic) or may speak for themselves either as specimens representative of some culturally-conceived class of objects or as unique particulars.

Signs and symbols can be usefully combined into what Pagès called "combinatorial symbolism," just as words can be combined into powerful sentences. Indexing and classification, if providing for grammatical (syntactical) combinations, allow concepts not only to be listed but also combined to denote processes and relationships. Pagès later developed an indexing language for social psychology, CODOC, that was noteworthy for its emphasis on relationships between concepts. "Documentation" is ambiguous, referring either to objects (a set of documents or documents generally) or to operations performed on and with documents.

Accordingly, documentation is a symbolic activity and "documentology," the study of documents, is part of the theory of human culture.

"Machinery" denotes the tools and techniques that enable us to do things that we could not do (or do as well) without them, thereby extending human capabilities. Each tool or technique has its affordances: It is good for some purposes but not for others, so the choice of machinery has consequences. Machinery constitutes infrastructure, the support that makes the performance of activities possible. For a railroad one needs a locomotive, wagons, and rails, of course, but one also needs a complex machinery of signals, administration, ticketing, and more. As a practical matter, the capabilities of the machinic infrastructure determine what can be done. For documentation, changes of technique or technology, of infrastructure or media, change what is possible and economical.

To discuss social control Pagès starts with the Enlightenment ideal of the seventeenth and eighteenth centuries which celebrated the rational individual using evidence to understand the world: lived experience and the stable medium of the printed and bound book. Pagès writes that the rise of new media changed that simple relationship of experience, reason, and stable documents. New media were progressively more dynamic, changing the old distinction between lived experience and bookish knowledge into a continuum filled with new media (e.g., the cinema) generating experiences realistic enough to constitute a substitute for lived experience. Science experiments generate convincing but fallible models of reality. Commercialization of daily life transforms the ordinary into commodified experiences (e.g., tourism), a matter of choosing among choices defined by powerful institutional others. Our sources for decision became increasingly second-hand and we generally cannot verify them. We have to accept more and more on trust.

The division of labor is efficient but depends on coordination, communication, and documents. Society becomes more planned and so more controlled. Increasingly we work in teams in a world organized by others. These totalizing tendencies lead to mass production, mass political parties, total warfare, planned economies, industrial monopolies, and commercialization. Competitive capitalism is constrained by pressure for collective social cohesion. Intellectual work becomes industrialized within planned organizations. Mass education prepares children with skills to operate in a planned society rather than for critical thinking. Vicarious experiences are associated with symbolic (not empirical) relationships. The pressure for collective cohesion is reflected in the commodification and commercialization of lived experience.

Pagès was born in France in 1919. He grew up during the rise of totalitarian regimes in Germany, Spain, Italy, and the Soviet Union and he experienced the Second World War and the German occupation of France. He was very sensitive to issues of social control and became an anarchist activist in his youth. He later became director of a major social psychology research laboratory, the Laboratoire de la psychologie sociale attached to the Sorbonne and later part of the French National Center for Scientific Research (CNRS).

Pagès wrote in 1948, before digital computers, but the dystopian aspects of today's social media and big data would not have greatly surprised him. Most thought-leaders in documentation had a scientistic approach. Pagès was different. With his

interest in politics and in social psychology, he viewed documentation in political and cultural terms: "Documentation is to culture what machinery is to industry."

Keywords: Control, culture, documentation, infrastructure, Robert Pagès.

"Surveilling the Innocents"

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The George Floyd/Black Lives Matter protests in the United States were unprecedented. Archivists worked across platforms and many days to capture what was happening as it occurred. TikTok, YouTube, Twitter, Facebook, Discord, etc. were all used to ensure as many "documents" as could possibly be collected as possible.

But what about police, CPB, and FBI surveillance of these protests and their leaders? UnicornRiot collected drone surveillance videos, but what about all the phone metadata and other forms of surveillance they performed on the people and the groups protesting?

How does that compare to the surveillance of Oathkeepers, Three-percenters, and Proud Boys? Did law enforcement surveil these groups as much as they did Black Lives Matter before, during, and after the Jan 6 insurrection? Parler was easily hacked and all posts including pictures and videos downloaded within days of the insurrection. Those tell us what the insurrectionists were saying, but not how they were being surveilled. Indeed, there is.

What we found is that the answer is "no," law enforcement not only surveilled Black Lives Matter—an organization devoted to peaceful protest--much more than the white nationalists, they violated U.S. citizens' First and Fourth Amendment rights (speech and illegal search and seizure). Law enforcement specifically stated its fear of violating the free speech rights of white nationalists who had demonstrated their commitment to violent action and clearly stated their anti-government, anti-law-enforcement stances.

This comparison cannot be performed using an archive with more or less in one pile and more or less in another. It requires weeks of research to gather information pointing to law enforcement information that may never end up in an archive.

Keywords: Surveillance, Black Lives Matter, White Nationalism, U.S. paramilitaries

Documentation influence in Brazilian Library and Information Science: the case of the University of São Paulo

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Documentation has been influencing Brazilian Library and Information Science for a long time. Its origins can be traced to 1898, when the Brazilian Senate quoted Paul Otlet and Henri La Fontaine in one of its publications (Juvêncio, 2016). By the beginning of the 20th century, the Brazilian National Library would start a direct relationship with the International Institute of Bibliography, created by the same Paul Otlet and Henri La Fontaine (Juvêncio, 2016). From then on, Brazil would be influenced by Documentation in different degrees (Rodrigues, 2020). Of particular importance is the research developed since the 1980s by the professors of the Library Science and Documentation Department of the School of Communication and Arts of the University of São Paulo (CBD-ECA-USP).

Johanna W. Smit studied under Jean Meyriat and Jean-Claude Gardin in France, and upon becoming a professor at CBD-ECA-USP introduced to it the then current developments in French Documentation, mainly those related to document analysis (Lara, 2012; Moura et al., 2018; Smit, 2012). In 1986, a group of professors of CBD-ECA-USP founded the TEMMA Group, a research group devoted to issues concerning document organisation and representation, which lasted for 30 years and incorporated professors of São Paulo State University.

In this paper, we will present to a wider public the research related to document organisation and representation that was brought about by the professors of CBD-ECA-USP from 1981, when Johanna W. Smit became a professor, until 2020. We will focus on the TEMMA Group members' research, presenting key concepts developed by them and compiled by Lara (2011). Then, we will discuss how that research can be related to the current document studies.

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Keywords: Brazilian Documentation. Document studies. Document organisation and representation.

"Living Document": from Mimesis to Indexicality, from Documentation to Documentality

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My discussion will explore the concept of the "living document" as it was understood in French theory in the mid-twentieth century as the problem of joining knowledge and experience, science and literature. It will focus on documents as representation versus documents as what various authors have called documentality or philosopher Barry Smith has called "document acts." In this context I will attempt to articulate documents as strongly fixed and strongly causal indexical, rather than representational, signs, which move agents from one point to another, physically or logically, epistemically within chains of what Latour has called "information." Implications are that the documentation tradition belongs to documentality, rather than the reverse. The representational understanding of documents and information, as an inheritance from traditional bibliography, blocks our understanding of not only what documents do, but what is involved in practices of information and knowledge. Viewing the theoretical works of figures such as Paul Otlet as pioneering descriptions of theory and practice in information science results in a narrow and prejudicial view of what information science and documentation practices do and what knowledge is.

Emergence: Documents in Crisis

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Taking advantage of the conference theme and its double entendre, in this paper I consider how documents emerge in crisis. I also consider how documents descend into crisis. Etymologies of the words *crisis*, *emergence*, and *emergency*, as well as their contemporary meanings, frame my discussion. The historical documents I discuss come primarily from early twentieth-century Korea. My central contention is that theorizing documents as phenomena that emerge in crisis is useful, as is theorizing how emergent phenomena we call documents descend into crisis. Theorizing documents in crisis complements documentalist theories of documentary representation suggested by thinkers like Paul Otlet and Suzanne Briet as well as neodocumentalist conceptualizations of documentality as conceived by Michael Buckland and documentarity as described by Ronald Day.

The linguistic context for my theorizing is provided by the Greek and Latin roots of the word *crisis*, which suggest *crisis* concerns "decision," "discrimination," and "judgement."[1] In the context provided by the conference theme, these etymologies facilitate the idea that documents are evinced as evidence of facts when there is a need to discriminate, make decisions, and pass judgements and/or during acts of judgement, decision, and discrimination. The conference theme can also be read to mean documents emerge in "states of affairs in which a decisive change for the better or worse is imminent," the more common contemporary meaning of *crisis*.

Definitions of *emergence* and *emergency* sustain a reading of the conference theme that suggests documents often emerge in emergencies. They also provide a means for theorizing how documents descend into crisis. *Emergence* and *emergency* share an etymological root. Both words meant "coming forth, issuing from concealment, obscurity, or confinement" until *emergency* emerged in the seventeenth century to suggest *emergency*'s modern synonymic relationship with *crisis*: the idea of "junctions" "arising," especially states of things "urgently demanding immediate action." Documents emerge in states of affairs that demand immediate action. Emergencies for documents, we might theorize, are states of affairs when they are not brought forth to facilitate acts of discrimination and judgement and thus disappear into concealment and obscurity, a state of affairs that is also likely to be a crisis for those that might benefit from using them.

Considering how documents emerge in crisis enables us to complement Briet's iconic discussion of an antelope as a document by investigating the crises (in both senses of the term as I have been using it) that precipitated the need to discriminate

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gazelle from antelope and antelope from impala and wildebeest. We can understand the documents we call Shakespeare's plays as representations of ideas and typographic objects that inform us in line with modes of thinking promoted by Otlet's theory of documents. But we can complement Otlet's conceptual constructs by creating one that encourages descriptions of *how* Shakespeare's plays emerge in their great diversity as documents. What emergency necessitated so many judgements about what Shakespeare may have meant? What crisis demands a decision about whether to pay 9.98 million dollars for a particular copy of Shakespeare's plays?[2] By considering documents in crisis, we can assess how documentary status and functions change as new judgements are demanded by new circumstances. The October 2020 sale of a copy of Shakespeare's First Folio, for example, intimates how a particular document associated with Shakespeare emerged differently to decision makers at Mills College in Oakland California during a financial emergency that portended college's closure. Mills' decision to sell the document suggests that it had emerged as a means of addressing the college's financial shortcomings, an emergent state that was judged to be more valuable than its status as a document with "research value to students."[3]

Theorizing how documents descend into crisis we can consider the idea that documents in crisis are those that are not evinced by representations, that documents in crisis are those for which there is little evidence of them as facts. Large portions of the documentary record are undocumented, perhaps because there is no perceived emergency that requires them in processes of discrimination and judgement. Thus, they are arguably in states of affairs in which a decisive change for the better or worse is imminent. Considering these states of affairs help us to explore philosophies of evidence and suggest means of understanding notions of documentality that extend "beyond conventional documents."[4] as I hope to show with a brief discussion of conventional and less conventional documents associated with recent research conducted at the National Library of Korea concerning the transcription of historical Korean documents using deep learning technologies.

To contemplate documents in crisis is not to deny the diversity of ways that documents exist ontologically and function epistemologically. Nor does it deny the force and power they exert performatively. But the conference theme provides an opportunity to consider *how* documents emerge and descend as ontological and epistemological entities, representations as well as actors in performative practices that affirm, reaffirm, or rearticulate themselves and the status of entities and beings in systems and societies. Considering documents in crisis complements representational theories of documents and documentarity as a philosophy of evidence[5] by providing an avenue for considering how documents are brough forth in crisis as evidence of facts during acts of discrimination, judgement, and decision

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[2] "Shakespeare First Folio fetches a record $10m at auction," https://www.bbc.com/news/entertainment-arts-54544737, accessed 14 April 2021.
[3] "Mills College to Sell Shakespeare First Folio, Mozart Manuscript Amid Budget Woes," https://www.kqed.org/arts/13871311/mills-college-to-sell-shakespeare-first-folio-mozart-manuscript-amid-budget-woes, accessed 14 April 2021.
[4] Michael Buckland, "Documentality Beyond Documents," *The Monist* 97, no. 2 (2014): 185.
[5] See Ronald Day, *Documentarity: Evidence, Ontology, and Inscription* (Cambridge, Massachusetts and London England, MIT Press, 2019).

and descend into obscurity otherwise. Considering documents as phenomena that emerge in crisis and disappear without it helps to describe the diverse, labile powers of documents as they emerge to perform and permit certain kinds of actions in the crises of "a changing world"[6] and then fade from view to perform and permit others, or simply vanish.

Keywords: emergence, emergency, crisis, deep learning, Korea

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[6] Buckland, "Documentality Beyond Documents," 185.

The Finnmark Library: a Scholarly Library at the Second Northernmost Town in the World - what a Remarkable Idea!

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Finmarksbibliotheket ("The Finmark Library") was established in the town of Vadsø December 14th 1892. The library was established by the leading men of the town: the county governor, merchants, teachers, the priest and some other administrative leaders. Its statues were to make a systematic collection "of books and manuscripts related to the history, ethnography, language, natural history and statistics of Finmark County", especially "to collect everything written about the Sámi". The book stock increased steadily and in 1926 the library moved into their own building. The two most prominent leaders of the library in this period were the priests Johan Beronka and Georg Balke. Both worked hard to strengthen the multicultural content of the library and to collect documents written in Sámi and Finnish languages. In the same period the assimilation policy (often labelled "the norwegianization policy") against the Sámi and Kven was at its roughest. I will discuss the remarkable trait that a library established by the state- and county representatives, some of them administrators of the assimilation policy, seem to open up for a pluralistic view on language and culture. A hypothesis is that some of the leading figures behind the library were sceptical to the assimilation policy, a standpoint that only partly could be expressed openly. The question to ask is: Can the profile of the book stock tell us what kind of library it was? What role did the library play during the assimilation policy? Who lent their books, and for what purpose? There are methodological challenges; all lending protocols are lost. But the libraries statues, part of the book lists and and some hundred of the books are intact in local archives. There are also many documents, letters etc. from priest Beronka and Balke that shed light on their work as leaders of the Finnmark Library.

Keywords: Sámi, kven, library, Finnmark, Norwegianization, assimilation.

Bringing Political Upheaval and Cultural Trauma into Order – a Document-Theoretical Approach to the Analysis of the Social Significance of Bibliographic Classification Systems

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Knowledge organization systems, whether intended for use in libraries or bibliographic services, has a complex relation to the time and environment of their construction. In a famous paper from 1982, Eric de Grolier describes library classification systems as "cultural artefacts", based on an analysis of the relation between classes and the size of catalog entries in 29 historically significant systems. His analysis displays a relation where systems mimetically represent knowledge production as seen in literature production. However, at the end of his paper, de Grolier indicates something more; that classification systems not only reproduce knowledge production, but also have the ability to anticipate future trends by formulating styntactic and semantic priorities in relation to current cultural and social developments. However, how it is possible to further analyze such abilities is not considered. Efforts to develop a deeper understanding of the relation between such developments and bibliographic systems have since been undertaken from various perspectives, although most, with a few notable exceptions, have done so by returning to a discussion on warrants initiated already in the first decades of the 20th century.

This presentation and subsequent paper will address this issue by analysing the question of how it is possible to "read" a bibliographic classification system, not just in a way which establishes traditional perspectives such as literary, scientific, institutional or cultural warrants, but in a way that present the system, seen as an autonomous form of document, *as part of* a specific cultural, political or social environment and its development. This is being done through a discussion of social anthropologist Jack Goody's concept of "écriture" as formulated in his critique of Ferdinand de Saussure's ideas on the relation between written and spoken language, and philosopher Maurizio Ferraris formulation of documents as "inscribed acts". Though widely different in scope, these two entry points prove fruitful in understanding bibliographic classification systems in a new way, exceeding the fundamentally mimetic relation between system and warrant usually assumed in classification research. The theoretical discussion is complemented with two empirical examples relating to dramatic social change and cultural trauma.

The first example is the 1921 edition of the Swedish national classification system created for public libraries. This system was constructed when a new public library infrastructure was created in Sweden as part of the dramatic processes that led to the formal institutionalization of democracy during a period of social and political turmoil in the late 1910s and early 1920s.

The second example relates to the need for Jewish libraries to make sense of the Holocaust within their collections and bibliographic work. The American Elazar system for Judaica libraries was constructed in the 1950s as part of the American initiated reformulation of Jewish cultural identity following the annihilation of the European Jewry in World War II.

Concluding remarks address the methodological question on how to create an analytical framework for a reading of classification systems as socially significant documents in relation to cultural and social development. Suggestions are made on the basis of a revision of the author's previous research, developing a methodology relating to French philosopher Paul Ricoeur's effort to establish a 'hermeneutics of historical consciousness'.

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Keywords: Knowledge Organization, Document Theory, Public Libraries, Judaica Libraries, Hermeneutics.

An Information Theoretic Approach to Analyzing Multimodal Message Readability

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Introduction

Because documents are traditionally language-based, readability metrics focus on the structural complexity of language, including the Lexile framework for reading and the Flesch readability test. However, an increasing number of documents are multimodal and image-rich in nature, such as graphic novels, electronic literature, and interactive fiction. Yet, no standard metrics are currently in place to analyze multimodal message readability (Serafini, Kachorsky, & Reid, 2018). Transinformation analysis may offer a solution to this problem. Transinformation analysis converges Shannon information theory (Shannon & Weaver, 1949) with cybernetics (Wiener, 1954) to introduce a formula for measuring the difference between objective information and subjective information (Weltner, 1973). Objective information is the total information in a message, or information entropy. Subjective information is defined as the "measure of the recipient's uncertainty regarding a field of events" (Weltner, 1973, p. 35).

Method

This exploratory research study experimented with transinformation analysis to measure the message readability of the multimodal document, *Inanimate Alice* (Pullinger & Joseph, 2005-). Transinformation analysis is based on the assumption that while the information transfer of signs and meanings may be correctly received, they may not be perceived as intended (Weltner, 1973). This describes the semantic and effectiveness problems of the communication system (Shannon & Weaver, 1949). Transinformation values are calculated with the following formula, $T(X\ Y) = H(X) - H(Y|X)$, where $H(X)$ is the entropy value of the document and $H(Y|X)$ is the attentional entropy value of the reader. A document with a greater difference between $H(X)$ and $H(Y|X)$ is more complex. Readability scores serve as a complexity metric, calculated as transinformation value ($T(X\ Y)$) over total information value ($H(X)$).

Sixty-three screenshot images were extracted from Episode 2 of *Inanimate Alice* to represent the document for analysis, though only 54 entropy values were maintained for the output to account for redundancies in information across screens. To identify the areas of readers' information attention in the screenshot images, previously collected screen recordings of 15 middle school students 'reading' *Inanimate Alice* (Shinas, 2012) were analyzed using a combination of think aloud verbal data and mouse tracking data. Total entropy values of the screenshot images were calculated and combined. Screen recording analyses served as the basis for calculating the readers' attentional entropy values—areas of attention in proportion to total information.

Findings

Entropy values for the screenshots ranged from 1.02 at the minimum to 7.47 at the maximum, with a possible value range of 0 to 8 bits per pixel for an 8-bit color image. Mean entropy value for the screenshot images was 5.10, and only 14.8% contained an entropy value below average (H(*X*) = 4), or half of the maximum possible entropy value of 8 bits. This indicates a document with higher than average complexity. Based on these findings, the average metric complexity of Episode 2 of *Inanimate Alice* is .64.

Attentional entropy analysis showed that the readers were only able to visually attend to a small proportion of the total information in the story. While 85.2% of entropy values for the screenshot images were above 4, all 15 readers attended to information at mean proportional entropy values below 4. Thirteen out of 15 readers attended to a proportion of information with an entropy value below 4 for 75% or more of the screens. Eleven of 15 readers missed or failed to attend to a screenshot altogether at least one time during the screen recordings. However, there were also instances where readers were able to attend to a large proportion of information, as evidenced by their maximum entropy values, which ranged from 5.77 to 6.05.

Transinformation values indicated that 14 out of 15 of the readers missed more than 50% of the total information in the story. There were similar readability scores for many of the readers. Six of the readers had readability scores between .52 and .54, which indicates that the story was of slightly higher than average information complexity for the group. Five readers had readability scores above .60, which is an indication that they attended to the least amount of information in the story. Furthermore, there was a general trend among the readers to attend predominantly to the text mode, which was often the lowest information area on the screen, proportionally.

Conclusion

Transinformation analysis demonstrated the key importance of the subjective information of the reader in determining the readability of the multimodal message in Episode 2 of *Inanimate Alice*. The readers' attentional entropy values served as the measure of uncertainty in the message, and screen entropy values served as its objective complexity. Transinformation values yielded insight into the meaning making process of the readers because it identified the areas of information attention that would impact the readers' interpretation of the story. Transinformation analysis also offers a cybernetic perspective to information theory, and its experimental use in this study demonstrates how subjective information can address the semantic and effectiveness problems in the communication system. This arguably brings a new understanding to document theory and how it fits into the broader understanding of information theory.

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Keywords: Information theory, Multimodal documents, Transinformation analysis

The Shape of Forms: Documents, Typewriters and Typists in mid 20th Century Sweden

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"Civilization is unthinkable without writing" (Liu 2010: 310), and in the same spirit, the public and private administrations in the 20th century is unthinkable without the practices of typewriting. This century marked the reign of the office, and the growth of administration and bureaucracy, both in private and public sectors. Central to the information processing in these offices was the typewriter, which "became the center of a new administrative organization in which the technologies employed in producing, reproducing, and storing documents were increasingly linked" (de Wit et al. 2002: 58) Crucial to the information processing through typewriters was the most common thing typists wrote on: printed forms. This paper adds new perspectives on printed forms as a document, and as a media technology, analyzing the reshaping of forms in mid 20th century Sweden, and how forms were given an important role in rationalizing writing practices.

The management of information through ever increasing amounts of documents was a problem that concerned "form technicians", around 1950s in Sweden a new professional title. The role of these was to audit and organize the system of forms (a large corporation could have many thousands different forms) and the design and revision individual forms. In Steven J. Jacksons words on repairing, they were engaged in the "the art of fitting" and the making of "smooth interaction of parts within complex sociotechnical wholes, adjusting and calibrating each to each" (2014: 223).

During this period a major standardization effort was made, a work that aspired to create norms for what was called "the modern form". This redesign of printed forms aimed at increasing the capacity of the information systems of the office. In the center was the alignment of the printed form the typewriters specific way of navigating the surface of the paper. In a tayloristic spirit this would increase the speed of the typist, by eliminating strokes on the keyboard, and make reading more efficient when certain information held a standard place on the paper. Through the redesign of certain basic structural elements printed forms were seen as a way of both increasing the speed of information production and of information consumption. This structural design later in the 1960s became the basis for general norms of the design documents in the private and public sector (the so called "systematic typewriting"). In this standardization process a wide range of handbooks, manuals, standards, trade journal articles, and reports was produced discussing, debating and instructing the design and best practices of printed forms. This textual material is the empirical basis for my paper.

Previous research on forms has, for example, discussed their role in reducing burden on bureaucracy (Beniger 1986), as at the same time a mass medium and an individual medium (Yates 1989), as a boundary object (Star & Ruhleder 1996), as a tool in creating a documentary identity (Koopman 2019), in classification of diseases (Bowker & Star 1999), and as a central technology in bureaucratic writing (Gupta 2012). A form is also, as media historian Lisa Gitelman reminds us, the "earliest extant example of letterpress printing in Europe that can be dated definitively … is a 1454 papal indulgence, a fill-in-the-blank form qua ticket to heaven" (Gitelman 2013: 186). This indicates that printed forms have a long history, and that they were an important document type, and dominant media technology, in the paper intensive 20th century predating the computer. It is therefore somewhat surprising that the recently published 900 pages long book *Information: A historical companion* barely mentions printed forms (Grafton et al. 2021).

Most research on form is focused on specific forms, and how they could capture the reality they are supposed to encapsulate. Rarely the shape of forms is questioned, and how this shape has evolved over history. This paper puts the shaping of documents at the center, analyzing how the techniques of recording information is something situated in a specific time and discourse, and with specific goals.

Printed forms are not just interesting because of them being one of the most common means of communication in the context of the office. They are also an interesting document through their role as connecting heterogenous material elements (the assemblage of writing: typewriter-paper-typist) and being a document that is between in many dimensions (office and print shop, citizen and state, machine and human, form technician and typist, boss and employee). Research on printed forms could also be seen as in between different fields of study (media history, information history and document studies); drawing from and contributing to all these fields. This research also adds a clearer information dimension to histories of the typewriter, that previously mainly have focused on the machine itself, and on social aspects of the female typist.

Printed forms are maybe not the medium of crisis and the unordinary, rather they are of the world of the "the basic, the boring, the mundane", to quote John Durham Peters words about "infrastructuralism" (2015: 33). Still, the ordinary can be surprising, as a newspaper reported in an article about the "new" invention in form design, checkboxes: "That eight permanently employed persons in a company – though large – devotes all of their time to review, simplify and design printed forms could be seen as surprising" (S. m. 1948).

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Keywords: Typewriting, Standardization, Document Design

The Documentality of "Smong" as Social Control for Disaster Risk Reduction in Simeulue Island

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Nandong Smong

Please listen to this story
One day in the past
A village was sinking
That's what has been told
Starting with earthquakes
Followed by a giant wave
The whole country was sinking
Immediately
If the strong earthquake is
Followed by the lowering of seawater
Please find in a hurry
A higher place
This is called Smong
A story of our ancestors.
Please always remember
This message and instruction
Smong is your bath
Earthquake is your swing bed
Thunderstorm is your music
Thunderlight is your lamp

Introduction

Since the beginning of time, humans have predominately lived nomadically and inhabited caves until recently, when we have settled in dense urban apartments. However, we have always been haunted by the anxiety of natural disasters that occur suddenly, when we are unprepared. The most famous disaster in the history of mankind is the story of the great flood that happened in the time of Noah, which

is enshrined in religious manuscripts. Furthermore, archaeological evidence supports the event (Dynes, 2003).

Located on the Pacific Ring of Fire, Indonesia is plagued by earthquakes and tsunamis. The 7.8 SR earthquake that occurred in the Indian Ocean on January 4, 1907, devastated Simeulue Island and caused the death of 70% of the island's total population (McAdoo et al., 2006; Syafwina, 2014). Earthquake survivors recorded their oral stories about "smong" and bequeathed them to the next generation. This oral story saved thousands of lives on the island when an earthquake of 9.3 SR (other versions totalled 9.1 and 8.9 SR) occurred in the Indian Ocean and caused a tsunami of up to 30 meters on December 26, 2004. The disaster claimed the deaths of 200,000 people in the Aceh Province, whereas, on Simeulue Island, only seven of the 78,128 people perished (UNIMS, 2005 in McAdoo et al., 2006; Syafwina, 2014; Dadek, Hamzah and Hermansyah, 2019). When the disaster occurred, the community immediately responded by shouting "smong", and all scattered up the hill (Arif, 2014). The oral history of smong in the Simeulue island community has become a powerful disaster mitigation tool, even compared to high-tech warning systems (McAdoo et al., 2006). Preliminary research conducted by Syafwina (2014) also proved that this smong case became a success story of indigenous knowledge preservation that reduced disaster risk and improved human safety. Research on smong with various approaches has been conducted, but none have discussed using it in the context of document theory. Thus, this paper aims to analyse the case of "smong", which is examined with a documentality approach.

Literature Review

Nandong Smong, which contains knowledge about smong, is usually performed during wedding ceremonies, circumcision, or other events by the people of Simeulue Island, Aceh. The song that is categorised as folklore (folkloric) existed centuries ago. Following the song's title, nandong is interpreted as singing, while smong means "seawater that rises to land or tsunami" (Rahman, 2018). One of Nandong Smong's verses that are often heard in Simeulue and then passed down to the children as local wisdom in disaster mitigation is *"Anga linon ne mali, uwek suruik sahuli, Maheya mihawali fano me singa tenggi, Edesmong kahanne"* (If the earthquake is strong, followed by receding water, immediately find your higher place, that's Smong, his name) (Rahman, 2018).

Nandong Smong can be said to be indigenous knowledge used as an early warning system for people in the past against tsunami threats. Presently, the government relies more on technology in reducing the risk of disasters or mitigation, including using early warning system tools. However, natural disasters are challenging to predict. Smong in Simeulue became a collective memory of the local community so that when there are signs of a tsunami preceded by an earthquake, the community will respond by running to higher ground.

Methods

This research method uses a qualitative approach with a case study type. The case study was chosen because many lives were lost in the tsunami in Aceh in 2004. Still, conditions were different on the small island of Simeulue Aceh, which had

few casualties because the local community had a provision of personal knowledge since childhood through the Nandong Smong. Gorman and Clayton (2005) also stated that this type of case study research could be interpreted as an in-depth investigation of a hidden entity under the condition of a single setting, subject, collection or events, assuming it can gain knowledge from the analysis of a case.

The data collected in this study uses primary data obtained from literature sources, journal documents or previous research related to Nandong Smong. Through the source of the paper, researchers can obtain information from various sources written on a document from cultural relics, artworks and thought works (Satori and Komariah, 2009). The data in this study were analysed with document analysis, a qualitative form of research, in which documents are interpreted to examine the theme of assessment (Bowen, 2009).

Results and Discussions

Today, we know that disasters have a repeat cycle every ten or hundreds of years. Forming shared knowledge is essential for the preparation and mitigation of future disasters. The document that currently plays a central role in human life, perpetuating this collective memory, is one form of conceptualisation of how people relate to each other to acquire, remember and produce knowledge. This is known as transactive memory (Wegner, 1987), which can be bridged by social epistemology and epistemic collaboration.

Since 1907, people on Simeulue Island have used *smong* to tell the experience of bequeathing knowledge to the next generation. *Smong* describes the phenomenon of the tsunami disaster, where a large earthquake is followed by seawater receding on the beach and giant waves merging inland. The people of Simeulue use the word "smong" to warn people to run to higher and safer places. This case supports that *smong* can have the capacity to influence and encourage people on Simeulue island. Frohman refers to it as documentality, where documents have special powers, one of which can influence and inspire. One aspect of documentality described by Frohmann (2012) is an autonomous agency, where forms can affect us emotionally. When disaster strikes and people hear the word "smong", they will run to the top of the hill. This suggests that the word *smong* can affect the people of Simeulue island emotionally and prompt an immediate reaction.

"Smong" in the Simeulue community has a different role for local wisdom in other areas. The Acehnese (the primary tribe living in the coastal province of Aceh) also have local knowledge about the tsunami message and story called *Ie Beuna*. The story of *Ie Beuna* is only expressed in various traditional songs and oral literature, such as tales and poems. However, Acehnese does not recognise it as a message from the past, just as a beautiful poem or fairy tale. This indicates that "smong" is a document that performs certain social functions in society. Frohmann mentions one aspect of documentality is functionality, where forms perform certain social functions.

Smong was also able to establish social control for the Simeulue community. The people of Simeulue island can govern themselves with the principles and values they hold, which are proven to reduce disaster risk. Janowitz (1975) explains that,

in the most basic terms, social control refers to a society's capacity to govern itself according to the principles and values they desire. This also follows one aspect of Frohman's documentality, namely social complexity. In this case, the document "smong" requires education by transferring information to the next generation through a lullaby called Buai-buai, nandong poetry, and people's daily conversations.

Conclusion

According to the results of the analysis of the existing data, this study concludes that "smong" has special powers that influence and encourage the people of Simeulue Island and has proven its ability to reduce the risk of disasters. "Smong" aligns with four aspects of documentality, namely functionality, historicity, social complexity and autonomous agency. Thus, "smong" can be used as a kind of social control for the people of Simeulue Island, so when disaster strikes and they hear the word "smong", they will run to safety.

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Keywords: Disaster, Smong, Documentality, Social Control.

☑ OK Boomer: Abstracting with Emojis

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In 2019, New Zealand politician Chlöe Swarbrick famously responded "OK Boomer" after being heckled by an older member of Parliament while speaking about the climate crisis, and thus iconically marked the public disdain between generations of Baby Boomers who disparage participation trophies and Millennials who decry lush and grassy lawns. Senior adults and younger adults see and use the world and its resources differently; one such difference is climate awareness and care. Another difference is communication—both the words and the tools—in a time when grandparents still want to speak to grandchildren on the phone, and adult grandchildren would rather starve than use a telephone to order a pizza.

A case study in micro-message document exchange, this paper analyses a set of micro-message documents communicated between one senior adult and one younger adult with more than one hundred exchanges over a one-year period notably marked by a global pandemic that halted world travel and consequently separated a grandparent and a grandchild by the closed Canada-U.S. border. The involuntary hold on frequent in-person visiting necessitated that both learn to communicate through available technologies, forcing the younger adult to concede to the archaic communication tool of telephone calls, and—though Boomers tend to be stereotyped as timeworn luddites—the senior adult came willingly to a messaging platform to learn and practice micro-message communicating, including voluntary experimentation with and use of emojis.

Only slightly older than the younger adult, the word *emoji*'s first documented use by the OED is 1997. The younger adult grew up on emoji communication, which reached adolescence as she was entering middle school and while the senior adult was already flashing her AARP membership card for the 2 for 1 early-bird special. The senior adult's 2020 pandemic project was to learn a new language—or at least a new dialect—while she practiced communication in micro-messages with her adult grandchild and doubled down on the message with emojis.

The analysis of emoji use in micro-message documents indicates that the senior and the young adults use emojis with quite different purposes. The younger uses emoji primarily to accentuate the tone of a message, such as in these samples from the document set: "Last semester I would always go to this bagel shop and get a sandwich after ballet class and I'm so sad that it's not open this semester ☹" and "My one friend who was in a musical with me came in to buy shoes the other day

and it was so great to see him 😋." 🙁 and 😋, respectively, indicate grumpy and happy emphases to the strings of words they follow. Also of note, emojis are deployed at the very moment tone or additional emphasis are required when reading (or when writing).

The senior, however, uses emojis to illustrate the message at the end of the full text stream, much like a primary school teacher asks students to write a paragraph and then illustrate it at the bottom. In fact, the senior's excessive use of emoji strings could further serve as message abstracts, and could replace textual content altogether, where an abstract draws out meaning of the original while maintaining its overall virtue.

To demonstrate the emoji-as-abstract communication strategy, the following are two data excerpts from the senior adult's set of text-following emoji strings with their corresponding micro-message text and a brief translation guide.

Excerpt: "♡ ♡ 🧑‍🍳 🧑‍🍳 👨‍🍳 🍰 🍰 🍪 🐕"

"Baking cookies today. And a pumpkin cake. Must take Harley for a walk later. Too busy lately. Take care. Love."

Guide: Baking - 👨‍🍳
                      cookies - 🍪
                      cake - 🍰 🍰
                      Harley - 🐕
                      Take care - 🧑‍🍳 🧑‍🍳
                      Love - ♡ ♡

Excerpt: "♡ ♡ 👍 👍 😄 😄 🍗 🍗 👂"

"Good morning. Any turkey left over for sandwiches? That pie looked so good. Enjoy your day. Hope your mom is feeling better soon. Nono had a hearing test and he was ok. Just has a listening problem. Ha. Love you."

Guide: turkey - 🍗 🍗
                      looked so good - 👍 👍
                      feeling better - 😄 😄
                      hearing - 👂
                      listening - 👂
                      Love you - ♡ ♡

Documents in Crisis is here interpreted as the documents that have emerged from forced isolation in a public health crisis; specifically, a year's worth of micro-message documents between a grandparent and an adult grandchild who have worked in sync to find common space in newfangled communication tools that have helped reduce the distance a global pandemic and a closed international border thrust between them.

Keywords: emojis, abstracting, intergenerational communication, micro-messaging documents,pandemic project

Documentation of/and/with/through/despite the body

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The body can serve as a site, a source, and an object of documentation. This paper will share some findings about the presence and absence of the body and its documentation practices in my data set.

With a research team, I collected data from 47 participants (31 identified as women and 16 as men) in two Canadian provinces between 2010 and 2015. We selected participants purposively to represent a wide variety of household situations (living alone, with partner and/or children, with roommates), work characteristics (home-based businesses, work that requires travel, shiftwork, retired), and the multiple roles they occupied in their paid and unpaid work. We interviewed participants in locations of their choice (home, workplace, or coffee shop). We asked participants to tell us how they keep track, through two major questions (What do you need to keep track of? How do you do it?) and probed as needed for each interviewee. We also asked participants to show us how they kept track, and many took us on tours of their physical household or workplace spaces and the documents occupying them. We took photos where participants gave us permission to do so. The data set consists of 56 hours of interviews (2200 transcribed pages), and 1175 photographs.

For this paper I propose to present the findings of my thematic coding of the data for the presence or absence of "the body" in participants' doings and accounts. I did not set out to study the body, so I did not collect data in a phenomenological way that asks participants about their embodied experiences. However, I have found that that the body and its documentation practices insert themselves in several ways into the work of keeping track. This included both explicit mentions in a transcript or an observation (e.g., one participant drew a tooth to illustrate a dental appointment in a calendar) and tacit (e.g., embodied activities such as reading and writing). I will address **what** participants keep track of, and introduce **how** they do it, and begin to get a little bit into the relational and discursive elements and the challenges of finding "the body" in the dataset.

Participants documented the body in several ways:

1. Participants deliberately tracked and documented their own bodies and the bodies of people (and animals) they loved. They did this in two ways. First, they tracked and documented weight, nutrition, and food intake; sleep, exercise and athletic performance; and menstrual cycles, with a goal of maintaining wellness and/or responding to illness. Second, they documented the whereabouts of the bodies of

their families, friends and co-workers in a logistical sense in order to ensure that the right bodies were in the right place at the right time.

2. Bodies documented their own health, status or doings directly or provided data that could be documented in other ways. For example, one participant explained how the degrading handwriting on a Christmas card over several years documented a family member's cognitive decline.

3. People kept track with a range of documents that required bodily engagement to create, manage and use. These handwriting or typing, (e.g., entries in appointment diaries, lists and inventories), the creation and use of physical objects and their artful placement in places where they will come into contact with the creator's or someone else's body and be seen when needed, and the use of auditory, haptic, and multimodal strategies for keeping track.

The role of the body was sometimes really explicit but sometimes subtle, and challenging for me, and for participants, to see.

Keywords: bodies, health, tracking, calendars, lists

The COVID-19 Immunity, or Vaccine, Passport of the Coronavirus Pandemic: The History of a Health and Identity Document

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The immunity passport, as a concept and object, is not unprecedented. In Elizabethan England, for example, plague outbreaks were greeted with fear of both the disease and strangers. Suspecting unknown travellers arriving in London as potential plague-carriers, Queen Elizabeth I issued a proclamation ruling 'that an outsider wishing to enter the city could do so only if they possessed a health certificate. Uniting health and identity, these documents aimed to identify individuals, verify their plague-free status, regulate their mobility, and block the spread of disease into the capital.

Like Queen Elizabeth I's health certificates, contemporary governments are considering implementing or developing similar documents – specifically COVID-19 immunity, or vaccine, passports – to regulate and restrict people's movements during the continuing coronavirus pandemic. From the European Union to Israel to China, governments are considering and/or implementing these health and identity documents (in physical, digital, and hybrid formats) to regulate individuals' movements, particularly by expanding documented individuals' mobility rights with the concomitant objective of reopening borders, relaxing lockdowns, unfreezing economies, and returning societies to some semblance of pre-pandemic normalcy.

Indeed, from the bubonic plague in the fourteenth century to the coronavirus pandemic of the present day, the immunity passport has a long and complex history spanning over half-a-millennium and appearing across diverse geographical and sociocultural contexts. It has served important roles in helping construct, materialize, and connect complex assemblages of identity and health verification regimes, public health measures, mobility regulations, and political power across the troubling history of plagues and pandemics. Combined with control, discipline, and power, the immunity passport has had uneven, unequal, and unique results on individuals, communities, and public health within the contexts of plagues and pandemics throughout the years.

Notwithstanding this history, there has yet to be a specific historical overview or analysis of the immunity passport as a document. Admittedly, there is a rich literature on the history of public health during times of plagues and pandemics, some of which necessarily note the appearance and usage of (versions of) the immunity passport. Yet there is not a discrete discussion exploring the history of this document, nor is there an explicit document-oriented approach to analyzing or interpreting its objectives, uses, and effects in different periods and places. This

presentation therefore addresses this gap by foregrounding the immunity, or vaccine, passport as an object requiring, and worthy of its own, historical attention and analysis.

Specifically, this presentation provides the start of a material-documentary history of the immunity passport and its heterogeneous material instantiations, uses, and effects across divergent historical and sociocultural contexts. This material-documentary history approaches the ways in which this document has shaped identities and public health, as well as impacted individual and institutional agency, during health crises. It is important to note, however, that this presentation does not claim to introduce the immunity passport as a new, unnoticed, or overlooked phenomenon; instead, it advances a different, indeed fresh, angle in which to explore and understand this document and its implications on public health and identity.

The immunity passport is thus approached as an object with its own particular, even at times peculiar, history associated with public health responses to, and individual and institutional encounters and experiences with, plagues and pandemics. By centering the immunity passport's documentary status and significance, this material-documentary history begins exploring its effects on public health, people, and power. As an object of history, government, jurisprudence, and resistance, this health and identity document has materialized individuals' health status, coupled with physical and social mobility regulations, into physical realities encountered, experienced, and lived. Possession of these health and identity documents has served as inconvenient reminders and unwelcome forceful agents shaping sociopolitical views and treatments of individuals that, by extension, have determined physical movements, social mobility, and daily lives.

This presentation outlines four cases of plagues or pandemics from different historical periods in different geopolitical and sociocultural contexts in which the immunity passport was employed to manage the health crisis and regulate individuals' physical and social mobility. These four historical cases illuminate the divergent (and convergent) uses and effects of this health and identity document: the bubonic plague ravaging Renaissance Europe, the 1665 Great Plague of London, the yellow fever seasonal outbreaks in antebellum United States, and the cholera epidemics confronting colonial India. Although disparate, these historical cases nevertheless share the immunity passport as a public health response to their respective health crises that played major parts in regulating individuals' physical and social mobility.

Ultimately, this presentation aims to contribute to emerging efforts that are critically and historically interrogating responses to the COVID-19 crisis. The twin hopes are for this historical overview and analysis to help inform interrogations reflecting the contemporary moment and, in so doing, simultaneously raise awareness of similar past responses to warn of potential risks of repeating mistakes or replicating social perils.

Keywords: passports, immunity, vaccine, public health, COVID-19

COVID-19 Signage: A Typology and Case Study of Nonpharmaceutical Interventionist Signs of the Coronavirus Pandemic

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Signs saturate and surround society. The current coronavirus pandemic, for instance, has been mediated by signs. The ways in which most individuals navigate society and experience this global health crisis, on both personal and collective levels, are shaped by signage associated with the disease. Specifically, nonpharmaceutical interventions (NPIs), formally enacted by governments, have been physically displayed, and sometimes enforced, through signage aiming to control and discipline social actions and activities.

The COVID-19 virus cannot be seen with the naked eye. It is, in many respects, an abstraction. Yet, signage materially inscribes it across social landscapes and thus in everyday social life. Signage, in other words, enables the virus to be seen and the pandemic to be an experienced reality. While understandings of the virus and pandemic remain subjective, experiences of these phenomena become objectively perceptible and shared by all – and hence socially intersubjective – with signs and practices with them. A material basis of a shared culture is consequently established; specifically, these signs form the material basis of a shared culture of the coronavirus pandemic.

Based upon Marc Kosciejew's research on the signage of the coronavirus pandemic, and drawing upon documentation and social theories, this presentation centres, what it terms as, "COVID-19 signage", as essential extensions of nonpharmaceutical interventions into society. It offers the start of a conceptual documentary analysis and typology of the COVID-19 signage mandated, displayed, and enforced across most social landscapes during the coronavirus pandemic. It frames this analysis within a contemporary case study of Malta's COVID-19 signage enforcing social distancing and isolation measures across the country.

Specifically, it argues that this signage helps materialize, mediate, and articulate the pandemic from an unseen phenomenon into tangible objects with which people see and interact. It further argues that, in so doing, this signage functions as a kind of disciplinary documentation by disciplining individuals' behaviours, actions and activities – at both personal and collective levels – as they navigate the world during this pandemic. A documentary typology of COVID-19 signage is presented to provide a conceptual framework in which to situate, approach and analyse this diverse documentation and its implications for social life and traffic.

Although appearing as both physical and digital documents, most COVID-19 signage seems to have been created and displayed in analogue forms and formats.

Despite the increasingly digitally mediated world of the 2020s, paper, print and plastic signs – in the forms of regular letter-sized paper formats, cardboard cut-outs, and posters – seem to have been the quickest, simplest and most workable (immediate) solution to implementing NPIs across society. While this presentation examines both physical and digital signs, it pays particular attention to the former, not only because they represent the apparent majority of COVID-19 signage but also because of the fact that, in this digital landscape, traditional physical points of contact and points of use remain vital and in some cases the only, feasible sign mechanism.

Further, this presentation offers a case study of Malta's COVID-19 signage that helped materialize, mediate and articulate the pandemic across the European island nation during its national lockdown in the first half of 2020, specifically from March until May 2020. This case study intends to narrow the focus of COVID-19 signage into a particular slice in which to consider and contextualize these documents; after all, these signs appeared in nearly every conceivable social setting worldwide. It also aims to serve as both a contemporary and historical overview of Malta's immediate responses – and, by extrapolation, other (European) countries' parallel or similar responses – to the coronavirus pandemic in its early stages. On the one hand, the aim is to help start to show, situate, and analyse the first "wave" of COVID-19 signage emerging as part of governments' initial NPIs into society; on the other hand, it provides a historical snapshot of COVID-19 signage – such as their composition, components, characteristics and contexts – and how they were used in the pandemic's early stages and (first) national lockdowns

It is hoped that this documentary analysis, and historical snapshot, could help inform how current and future nonpharmaceutical public health interventions into society are or can be used to help mitigate the ongoing coronavirus pandemic or other possible (global) health crises.

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Keywords: signs, signage, nonpharmaceutical intervention (NPI), public health, COVID-19

Take that COVID! Positive Documents Emerging from the Museum Sector

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It is a time of great complexity across the world. Sorrow, sadness, loss, tragedy and trauma surround us as we deal with a global pandemic. And yet, in the year or so since the world shut down as we know it, out of this loss came optimism, humor, care, gratitude and even joy. We could see evidence of it in so many aspects of our lives, from the kind messages posted in windows to the good news networks formed in response to the relentless negative news, to social media posts about self-care, bringing us all reminders that not everything is bad right now. In fact, the creativity and compassion that emerged has been gratifying and pleasantly surprising. Museums are no stranger to this response, as they too, scrambled to figure out how to survive, as well as to support their staff and audiences (and beyond, it turns out) through these strangest of times. Museums (and their related cousins) emerged as a source of positivity in many ways, fostering a sense of community and care. This paper will bring forward some examples of these actions/behaviors/acts through documents produced by cultural institutions.

To set the scene, I will first describe the current research on positivity, which is often misunderstood. Positivity is not about happy faces and suppressing emotions. As Barbara Frederickson (2009), a leader psychology scholar on the topic defines it, positivity "includes positive meanings and optimistic attitudes that trigger positive emotions as well as the open minds, tender hearts, relaxed limbs, and soft faces they usher in. It even includes the long term impact that positive emotions have on your character, relationships, communities and environment." (p6). The review will start with Frederickson's (2009) list of ten positive emotions: joy, gratitude, serenity, interest, hope, pride, amusement, inspiration, awe, and love (in order of relative frequency, except love, which is the most common). From here, I will briefly summarize the research on positivity in organizations and the unique role positivity plays in collective and collaborative environments, with a specific focus on the Learning Organization (Senge, 2006). I will then illustrate several examples of positive documents and documentary practices during COVID, summarizing the above research into six categories museums used online documents to exchange positivity with their audiences: *delight, optimism, courage, care, gratitude,* and *transformation*. I argue that what these institutions and others have done is a form of intentional positivity, the kind of holistic intentionality that Korn (2007) called for over a decade ago.

Even before the pandemic, museums were in the throes of an existential crisis, with questions about their purpose swirling rapidly from within their own walls (eg. ICOM The Museum Definition). This paper asks, among other things, are these museums learning to be learning organizations by forces outside their control? Was

the pandemic a wake-up call to many museums to kick start a more intentional practice, a more holistic endeavor?

Korn's way of developing intentions is a long and active process *leading up to* the actual enactment of the intentions (Korn, 2018). But faced with "unprecedented" world events, museums (along with everyone else) had to act quickly to continue to stay afloat. In this context, perhaps they were able to (re)distill down to their actual missions and purpose, rather than doing it in a formal way, being forced to ask hard questions: What are we worth? Who wants us? Why do we exist? Having everything they were normally used having taken away—such as space for programming, objects to share and show, and people to interact with—museums had to figure out who they were and why they were worth supporting. Left only with one kind of channel through which to engage their audiences, museums had to work fast to figure out how to fulfill their missions through social media—it was the only way left to communicate.

For many years, I have claimed that the major purpose of museums is foremost about meaning-making (Silverman, 1995) and that learning and education are a part of this, but not their main purpose (Hohenstein & Moussouri, 2018). In more recent years, I have fine-tuned this even further and believe that museums are enablers of flourishing in the world (human and non-human) and that this is their true purpose distilled to the most basic. Martin Seligman, one of the fathers of positive psychology, describes flourishing as "that which makes life worthwhile," one that exemplifies mental health, is full of vitality, and functions positively in all realms of one's life (Keyes & Haidt, 2003). Flourishing entails something beyond moments of enjoyment and includes a sense that one's pursuits serve a larger purpose or otherwise hold vital meaning (Nakamura & Csikszenmihalyi, 2003). The theory behind flourishing is a multi-dimensional construct, meaning it's made up of several important parts, and maximum flourishing can only happen when a person experiences a healthy level of each dimension or component.

To enable flourishing in both museum visitors and staff means enabling these things in others; it means being the site that, through objects and interpretation, does this kind of work on purpose, intentionally. Museums as sites of flourishing means that when a person engages with a museum, they leave feeling personal growth in some way, whether it is from learning new information, sharing with others, discovering more about themselves, or from spreading compassion back into the world. During the pandemic, many museums began to do this kind of work. No matter if they were organized in their intention or did it out of necessity, many museums have landed in a mindset of abundance, and now have evidence that the positive approach is a worthy one. But, have museums learned from their experience? Will they continue on this path, or revert back to where they were before the global crisis began. Can positivity spread to other museums? Only time will tell.

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On the ground, documents on my (pandemic) walks

Creative Work

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The pandemic has led us to a multitude of activities we have not done before. For me, this included hour long walks around my new neighborhood every day, rain or shine. Before the pandemic, my "walks" were directed, as my goal was to get to work, not "have a walk." Now, these walks are an integral part of my thinking—to both clear my mind and to learn. I listen to podcasts, audiobooks, and sometimes nothing at all. I have taken to very intentional looking on my walks, noticing the details on the houses, dreaming of what they might look like on the inside, watching the weather change and the plant life die and emerge again. I have also been noting the signs that pop up from my unknown neighbors in the form of yard signs, chalk drawings, flags with notes, unintended detritus, snowmen (and women) and artworks. I look down a lot now as well. I notice what is at my feet. I am endlessly fascinated with sidewalk documents. The obvious ones are wonderful, such as children's drawings and little fairy (and dinosaur) scenes. But the cement stamps have really captured my attention. Maybe I'm alone in this, but I had no idea that cement was stamped when it was installed. The year and the company who did it are engraved forever (well, sort of, since nothing is forever, as we all know) at our feet. Thus far, I have found them ranging in age from the 1930s up to today. These stamps have me wondering all kind of things: What stories do these sidewalks have to tell?

What I propose is a set of collages, documentation of documents I found on the ground during my pandemic walks—from the plant world, to the fairy world, to the seemingly mundane world of cement pouring. What emerged became a colorful and telling assortment of stories, both made up and real. For each collage, I will include a short poem or story to round out the tale.

Small Worlds and the Documental Foundations of Disinformation Ecosystems

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Five years ago, the citizens of the United States of America were introduced to disinformation at scale as part of the 2016 Presidential campaign. Disinformation was not new to Presidential campaigns; as long as there have been American Presidential campaigns, there has been disinformation involved in them. The impact of disinformation is bounded by the technology of the day; older disinformation campaigns, such as Davy Crockett's smears of Martin Van Buren sexual identification in 1836, had little impact on the soon-to-be President Van Buren's electoral successes, while more contemporary disinformation campaigns, such as the "Swift Boat" campaign against Senator John Kerry in 2004 or the Pizzagate conspiracy targeting former Secretary of State Hillary Clinton in 2016, had meaningful impacts on their respective campaigns.

In 2016, disinformation ecosystems, the amorphous, interconnected networks of platforms, actors, and audiences, appeared at a scale previously unseen in American electoral politics. Most importantly, these disinformation ecosystems evolved and endured after the election ended. Disinformation ecosystems that began as focused on the Presidential election evolved into non-election disinformation ecosystems about political figures, political parties, marginalized communities, public figures, and COVID-19 vaccinations.

Speaking to documents both issues of truth and a means to connect individuals and groups, effective disinformation is document-driven, and disinformation ecosystems are structured around the transmission and reception of disinformation in document form. Disinformation is embodied by document content in a variety of forms: textual documents shared via social media or older internet-based communications systems, recorded video shared via social media or older internet-based communications systems, or livestreaming of disinformation and disinformation-driven action. Disinformation documents also provide both a frame for in group social organization and a basis for the exertion of in group social control.

There has been a good bit of discipline-specific work done on disinformation in communications studies, political science, sociology, and in information studies. A name that is unfortunately rare in this growing body of work is that of Dr. Elfreda Chatman, whose groundbreaking research on the information lives of marginalized people provides us with two related theoretical concepts that add crucial pieces to the interdisciplinary explanatory puzzle of understanding disinformation: small worlds and life in the round. Thinking of Dr. Chatman's theories of individual and group information seeking behavior through the lens of documents enables us to

conceptualize disinformation ecosystems in a parsimonious manner. Adding Albert Hirschman's model of consumer behavior involving exit, voice, and loyalty, assists in explaining the endurance of and evolution of disinformation ecosystems.

If accepted, this work will be presented as a full paper. This will be a verbal presentation with a PDF slide deck to accompany the presentation via Zoom. To account for all possible technical difficulties, I will record the presentation the week before it is to be delivered so that there will be a version available at the appropriate time even if there are technical difficulties that prevent the delivery of a live verbal presentation via Zoom.

Documentary Systems and Ecological Justice

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Among a host of other cultural and social catastrophes, our ecological spaces are on the brink of disaster. Climate change, mass extinction, and local crop-yielding shortages are forcing our communities to redefine our anthropocentric ways of knowing. As we look to the biodiversity and climate sciences, documentary systems stand at the center of research and its public expressions of knowledge. Documentary structures (DS), quite literally, act as a filter and impact how we *see*, *interpret*, and thus, *intervene* into large-scale ecological issues. In this way, documentary systems are both epistemic instruments and social instruments of cultural action. For example, DS have a great deal to say about how much power and control society, or a government might, or might not, have *over nature*. Within biodiversity documentary systems, classifying the golden toad (*Bufo periglenes*) as an endangered species in Costa Rica, for example, has indicated that it is a species worthy of conservation, thereby (potentially) offsetting the rapidly dwindling numbers of amphibians in the Monteverde Cloud Forest. And these ecological losses have direct implications on our social, lived experience. Designers of knowledge organizing systems must more deeply acknowledge *within their practice* that the tools they build are *not inert tools* in relation to the environment, but rather, they are active epistemic formulations that carry cognitive and affective weight in the world.

This paper posits a design orientation for documentary systems that emphasizes both epistemic and ecological justice as central and generative aims. In this way, I will examine how documentary systems are not only mediators of human rights, but also ecological and non-human agential rights. In order for DS to be *just* entities in the world—that they be fair to the individuals and groups that they represent—they must attend and adequately respond to Miranda Fricker's (2009) injunction against *epistemic injustice*. In this view, documentary and representation systems must support an individual's pursuit to better conceptualize their position and experience in *and of* society, and by extension, should also act as a vehicle for *true* information that then increases their *capacity* and *credibility* as a speaker. Though Fricker's theories focus primarily on human capacities within social spaces, this paper will posit an expanded view of epistemic and agential injustice that highlights ecological spaces as key variables in one's understanding of their individual and social role in society. Our physical, human bodies are *part of* the environment, after all, and to think otherwise is to fail to recognize the drastic impacts environmental policies and regulations have our sense of well-being, health, and epistemic possibilities.

To advocate for an epistemic justice that embraces ecological justice is to acknowledge that nature in-and-of itself is a vital part of our core social assemblage.

David Schlosberg (Schlosberg, 2007, Chapter 5), incorporating the scholarship of Brian Baxter (2014), notes that one can imagine social notions of justice embracing ecological understandings of justice if we extend the notion of "*community*" and "claim that [all] viable populations of … living organisms have a right to environmental resources necessary for these populations to exist and survive." In this way, the stakes for biodiversity and the consequences of its management are *distributed* (equally or otherwise) throughout all communities of living beings, whether they be human or otherwise. In such a view, we all have a responsibility to consider non-human species as part of our present and future aims to prevent epistemic and individual notions of injustice. This paper argues that, if documentary can better embrace this broadened notion of justice as a core ethic, we can best situate our information systems to support global notions of epistemic and social justice. A puralistically-informed design principle will then be introduced that can help DS builders better imagine how such a theoretical re-orientation can be enacted in our technical spaces.

Keywords: documentary systems, epistemic justice, ecological justice, ethical document organization, agential justice

Documents in the dynarchive: Questioning the total revolution of the digital archive

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 "At both ends, the archival encounter is counter-cinematic and erratic, days of monotonous sifting and dead-ends punctuated by one or two, or maybe zero, hidden moments of vivid, peculiar joy."

- Gabrielle Dean, "Disciplinarity and disorder," Archive Journal[1]

"Google Books allowed me—in the space of three minutes at my desk, rather than a day at the library—to find out enough about African American showman William Benbow to know that I wanted to know more."

- Lara Putnam, "The transnational and the text-searchable: Digitized sources and the shadows they cast," American Historical Review[2]

The archive as metaphor is ubiquitous today. Somehow, this daily archiving that we all do on our phones and computers co-exists with the idea of the archive as a physical place characterized by dusty and aged documents, much more out of reach for the average citizen than other kinds of cultural heritage institutions. Media theorist Wolfgang Ernst has argued that digital archives can be understood much differently, as "dynarchives," a phrase that makes their networked, fluid logic clear and neatly contrasts with the statis of the physical archive and its hierarchical *fond* structure.[3] This description is reflected in the stories scholars tell about document findability in these two archival iterations, as evidenced by the two introductory quotations.[4]

While investigations of archives digitization are far from new[5], these studies do not delve deeply into the interconnected and co-constitutive nature of physical and digital archives, nor how this relationship affects the documentality of archival

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[1] Gabrielle Dean, "Disciplinarity and disorder," *Archive Journal* (2012). Available at http://dev.archivejournal.net/essays/disciplinarity-and-disorder/ (accessed 16 Mar 2021).
[2] Laura Putnam, "The transnational and the text-searchable: Digitized sources and the shadows they cast," *American Historical Review* 121:2 (2016), p. 384.
[3] Wolfgang Ernst, *Digital Memory and the Archive*, trans. Jussi Parikka (Minneapolis: University of Minnesota Press, 2013).
[4] Examples are numerous. Another good description of physical archival research is Arlette Farge, *The Allure of the Archive*. Trans. Thomas Scott-Railton (New Haven: Yale University Press, 2013). For digital historical research, see also Janine Solberg, "Googling the archive: Digital tools and the practice of history," *Advances in the History of Rhetoric* 15:1 (2012), 53-76.
[5] See Gerald Ham, "Archival strategies for the post-custodial era," *American Archivist* 44:3 (1981): 207-216, for instance.

documents, to use Bernd Frohmann's terminology.[6] My presentation will think through how a key set of document practices central to the identity of the archive do or do not transfer between the physical and digital iterations of this institution. The archive is here defined in line with Bak's conceptualization, which argues that "Archives manage relationships, not items", building on Luciana Duranti's understanding of the archival bond – what transforms a document into a record – as implicated in "the physical order of the records, their classification code or their registration number."[7] In other words, an archive is a fixed, institutionally determined system of relations between documents. This definition is supplemented with Ernst's observation that this management of relationships also entails rules for the inclusion and exclusion of material.[8]

I will compare, contrast, and identify links between the archive's physical and digital document practices in three areas:

1. Hierarchical collection description versus individual document description
2. Original order versus relevance-based results
3. Archival selection practices and the illusion of completeness

These three areas cover provenance and original order as well as the archive's historical role in drawing lines between personal and public memory. These archival practices have been critical for maintaining the authority and evidentiary value of archival documents. All of these principles are now being transformed by the market logics of the internet and challenges from various groups that historically have lacked full representation in the archival record. With this presentation, I would like to start a discussion about the extent to which archival digitization actually creates a dynarchive that destroys hierarchy and original order, and whether this process undermines or transforms the documentality of archival materials.

The abstract is for a paper presentation. The presentation will be verbal but incorporate three slides that provide examples from physical and digital archives and correspond to the above list of practices.

Keywords: archives, documentality, provenance, original order, selection practices

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[6] Here, documentality is grounded in the relationships between documents, relationships which affect the functional, historical, social, and emotional agency, meaning and power of these items. See Bernd Frohmann, "The documentality of Mme Briet's antelope," in Jeremy Packer and Stephen B. Crofts Wiley (eds), *Communication Matters: Materialist Approaches to Media, Mobility and Networks* (New York: Routledge, 2012), p. 173-182.
[7] Greg Bak, "Not meta just data: Redefining content and metadata in archival theory and practice," *Journal of Archival Organization* 13:1-2 (2016), p. 7; Luciana Duranti, "The archival bond," *Archives and Museum Informatics* 11:3-4 (1991), p. 216.
[8] Ernst, *Digital Memory and the Archive*, p. 129.

Books, "essential" in times of crisis?

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On March 16, 2020, President Emmanuel Macron addressed the French people to announce the lockdown in order to fight against the covid 19 virus: "we are at war" he said. Then, he offered, I quote: "Find out the essential, read! ". An injunction difficult to follow for many French people because at the same time libraries and bookstores "non-essential businesses" had to remain closed.

On October 29, 2020, the French President announced a second lockdown with the closure of businesses considered as non-essential, including bookstores, this time raising numerous protests from readers and booksellers. Now, as I am writing these lines, a year after the first lockdown, on April 03, 2021, a new lockdown begins, non-essential businesses are closing again, but this time bookstores are allowed to open. What does "essential" mean? What is "essential" in times of crisis?

In 1915, in the middle of the First World War, a young woman, Adrienne Monnier, opened a bookstore in the district of Paris called the *Odéon,* the bookstore was a lending library as well: "La maison des Amis des livres" (The home of friends of books). In times of crisis, without fortune, without experience, this young woman of twenty-three years is determined to provide access to contemporary literature through a system of loan, subscription and rental of volumes.

In the preface of the *Catalogue de la bibliothèque de prêt* (Catalog of the lending library), she writes: "You have to say to yourself, too, that by setting up a lending library - that I would have wanted to 'model' with regard to French literature - I did not want to get a large number, but rather to choose and classify. ". Doing this, she gets back to an old French tradition of the bookseller-librarian, functions described by Patricia Sorel, historian of the book "To the sale of books, booksellers frequently join another activity. Many are also bookbinders, and a few are involved in book rental or public library sales.»(Sorel, 2021, p.22).

Thus, during the war of 1914-1918, Adrienne Monnier did the work of a librarian by sending books to the front line for the soldiers library's subscribers. In her memoirs, *Rue de l'Odéon*, she remembers: "Jacques de Massary had been a subscriber during the war. at my lending library, he and his friend, Doctor Jean Privé, - I sent them books to the front and I saw them when they were on leave "(Monnier, p.55). In 1918, making an assessment of her activity since the opening of the bookshop-library in 1915, she noted: "For three years we have been giving young people who come to us to read works that seem reserved for a small elite; we always see them moving on the poems of Paul Valéry and Léon-Paul Fargue, on the *Barnabooth* of Valéry Larbaud, on *Le Livre d'Amour* by Charles Vildrac, on *L'Etape nécessaire* by Luc Durtain, for example, and however, these authors are

most often unknown to them when we first tell them about them. »(Monnier, p.224). Poetry and literature, essential foods in times of crisis?

Foods for the spirit and earthly foods are inseparable in "La Maison des Amis des Livres". The bookstore's account books mix commercial revenues and culinary recipes. As Laure Murat remarks, a shopping list merges with the books sold during the day "leading the accountant astray between a roast pork (3.40 f.) and a book by Havelock Ellis (4 f.), 3 kilos of potatoes and *Cinq prières* by Francis Jammes (at the same price of 1.50 f.) "(Murat, p. 14).

The writers who frequent the bookstore also underline the gastronomic and literary qualities of the bookstore: "Eating and its rites, in fact, hold no secrets for the" *Pomone* of books "(Yves Bonnefoy) who has never dissociated the leading woman from the woman of action. His art of roasting chicken […] rivals his art of conversation. James Joyce, Francis Scott Fitzgerald, Jules Romains, Léon-Paul Fargue, Paul Valéry, Jean Paulhan, André Gide, Jean Prévost, Valéry Larbaud and many other diners familiar with the Rue de l'Odéon […] all celebrated the famous chicken, the talent of the storyteller as well as her very fine listening skills.»(Murat, p.16). In times of crisis, is literature as essential as food?

Today in pandemic times, Decree No. 2021-296 of March 19, 2021, which regulates the current lockdown, formalizes the essential value of books by including bookstores and general food stores on the list of "essential" shops. So what is "essential" in crisis context? What documents could contribute to the well being of people?

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Keywords : book / crisis / document / gender/

Forging an Escape: The Theatrical Documentality of the Quarantine Pass

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In one of the longest and most restrictive lockdowns in the world during the COVID pandemic, the quarantine pass has become a sought-after document in the Philippines. During the Enhanced Community Quarantine (ECQ), the more than 12 million residents of Metro Manila were ordered to stay indoors. The quarantine pass allows one person per household to go out and access essential goods and services as defined by the State. The purported rationale of the pass is to control the movement of people as a necessary public health strategy to contain the spread of the virus. There is, however, no central agency that administers or sets mandates with regard to how the pass is designed, distributed, and implemented leading different local government units to issue varying documents as they employ different documentary practices. In the midst of the confusion brought about by these inconsistencies across local units and the frustration towards the State's response to the crisis, the practice of and a market for forging quarantine passes emerged.

We analyze the documentality (Frohmann, 2012) of the quarantine pass vis-à-vis its counterfeits. By situating these documents as both products of the pandemic and as part of Manila's established culture of document forgery, we account for their functionality together with the agency and social complexity that surrounds them. On a broad level, we ask, what does forgery tell us about documents and documentation? How do we conceive notions of fixity, evidentiality, and authority in the face of forgery? Specifically, we wish to tell stories (Frohmann, 2009) of how a society in the middle of a crisis wields and contends with documents and documentation.

In looking at quarantine passes, fake and otherwise, we extend Buckland's (2014) assertion that these passes akin to passports "work on trust, not on truth" (p. 183). Buckland's aphorism also speaks of how we have seen documents and societies operate in a pandemic where distrust has to be contented with before facts can even be negotiated. In the Philippines, the quarantine pass is part of the theatrics under President Rodrigo Duterte, a "sovereign trickster" that "seeks to dominate death while monopolizing laughter" (Rafael, 2019, p. 141). The theatrical documentality of the quarantine pass gives a false sense of security for a nation ravaged by the pandemic. Here, trust is integral to forgery and forgery is a form of escape. Forging quarantine passes as an act of escape is "a detachment from what may seem

essential for holding a situation together and for making sense of that situation" (Papadopolous et al., 2008, p. xiv). Doing so recognizes the quarantine pass as a configuration of control while also challenging that very configuration.

This is a full paper to be presented verbally with slide decks

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Keywords: forgery, documentality, trust, quarantine pass, pandemic

A Nation in Crisis... in three acts.

Creative work

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Description: A dramatic, spoken-word performance based on a detailed examination of the text of more than 1.7 million tweets concerning coronavirus and covid that were sent during the six hours surrounding the president's declaration of emergency on March 13, 2020, and including the transcript of the remarks made at the Rose Garden press conference. The researcher used the Twitter JSON API to retrieve all of the tweets containing the search terms "covid" and "corona" occurring during the timeframe. A text analysis was performed to identify the most frequently occurring n-grams present in the corpus of tweets. The transcript of the Rose Garden press conference remarks was separately analyzed.

Dramatis personae:
Global Citizenry
President Donald Trump
Vice President Mike Pence
and Members of the Coronavirus Task Force

Act I:

The Twitterscape, 3 Hours prior to the emergency declaration

Act II:

The Rose Garden, the press conference declaring the state of emergency

Act III:

The Twitterscape, 3 Hours following the emergency declaration

Keywords: Textual Analytics; N-grams; Twitter; Social Media; Technology; Culture.

Cultural warrant and hospitality in the indexing method of animation

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The concept of animation film does not have a unique definition for what could be classified as animation, but in this research the animation film will be approached as an audiovisual document that supports the information through moving images and sound. Inside the libraries, archives, and museums (LAM) the animation film will need different techniques for abstracting the content.

The focus of this research is based in the Brazilian context, and there is not a national standard for transposing the audiovisual content into a written summary, for that reason, several researchers address this issue and propose methods for indexing and abstracting video content based on diverse techniques. Besides the methodological proposal, they also have critically considered the segmentation of video, the main point is to justify that segmentation does not consider the semantic aspect, and also disregards the cultural aspect.

Therefore, in this research I do not present any new methodological approaches for abstracting the content of animation film, because after I have done the bibliographic research, I perceived that there are several techniques for manually abstracting video content and they have been used by different institutions (LAM). Besides that, I identified in Brazilian literature that the focus is on the document attributes for creating the documents access.

That was why I decided to reflect on such practices through an ethical bias, taking this in consideration, I think it is important to emphasize that cultural aspects must be ensured within the creation and development of new methodologies. This research dialogues with the concept of Culture Warrant and Hospitality coined by Beghtol. She understands that the culture within a information unit could be interpreted as the way that the audience relates to the information. Beghtol (2002). Such discussions are pointed out in Brazilian literature as an ethical bias. Pinho (2006).

Thus, the following question is asked: How the Cultural Warrant and Hospitality could be ensured in the abstracting of animation film? The main objective of this research is to propose an identification of Cultural Warrant and Hospitality in the abstracting method of an animated film. As a method I used the domain analysis, because my focus is the subject area. Mai (2005). Such method allowed me to understand the animation as a domain, and it has guided the data collection and data

analysis. The data collected was divided in three stages: the bibliographic research, the field research, and the documentary analysis.

The bibliographic stage, I have discussed the concept of document, the animation concept, I have also analyzed the methods for abstracting audiovisual used in Brazil, and lastly, I brought the concept of Cultural Warrant and Hospitality. In the field research, I have interviewed four professionals responsible for the collections of the following institutions: Lula Gonzaga Animation Museum, Belo Horizonte Animation Museum, and Producer Anaya. They were important to help identify the domain, the characteristics of the discursive community, and what could be considered culture in that context.

The documentary analysis included 10 abstracts of animated films from the Brazilian Cinematheque, at the same institution I have also analyzed *O manual de catalogação de filmes (2002)* and *Relatório Anual de atividades (2017)*[1]. From the Belo Horizonte Animation Museum and Producer Anaya I have analyzed their catalogues, their websites, and their YouTube archives with a set of animated films and abstracts. From the Lula Gonzaga Animation Museum, I have analyzed the previous research, and pictures from the museum activities.

As a result, it is pointed out that the Cultural Warrant and Hospitality can be assured within a indexing method when some points are considered: the domain, the discursive communities, the document attributes, and the institutions goals. Based on this, I identified what was relevant culturally for the domain and the analyzed community. Secondly, I concluded that the attributes of the animation film could be taken in consideration in this process, but it cannot be the main point of access to the document; and third, it is important to consider the goals and actions of these institutions and their particularities for creating the set of components that must be insured in the abstracting of animated film.

As a conclusion, it is important to highlight that the concept of Cultural Warrant and Hospitality can play an important theoretical role in discussions related to the indexing method and abstracting of the animation film. From this point of view, it was possible to understand the domain analysis as a method that could improve and guide the identification of the components that must be ensured during the abstraction and the indexing of the animation film. Besides that, as there are several methods for indexing and abstracting videos in Brazil, for choosing among them it is important to consider the features that are culturally relevant in that given community. For this reason, I have concluded that it was possible to consider the Cultural Warrant and Hospitality within the indexing and abstracting of animation film as an ethical bias.

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Keywords: Audiovisual. Video abstracting. Animation film. Cultural warrant and hospitality. Domain analysis.

Public libraries in Norway and the Covid-19 pandemic

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Public libraries have played a central role in natural disasters such as the tornado in the Gulf of Mexico in 2004/2005 and the tsunami in the Tohoku region of Japan in 2011, but also in the financial crisis from 2008. While public libraries in these crises took on a very active role in providing shelter and infrastructure for their citizens, health crises seem to tell a different story.[1] The Covid-19 pandemic that hit Europe and Norway in March 2020 caused a lockdown of public libraries' buildings for several weeks, as was the case in almost every other European country.

The Covid-19 pandemic is still ongoing, and research has just started to appear. Sara Jones points to the fact that many public libraries in the US responded almost immediately to the lockdown by "expanding wi-fi coverage to their parking lots and devising effective, efficient, and touch-less curbside delivery of books and other materials" (Jones, 2020, 954). Wang & Lund (2020) show that more than 50 percent of the Public libraries in the US informed their patrons about the pandemic and provided general advice about how to behave. Italian public libraries provided digital services but experienced problems with the available infrastructure and the digital competencies of the users (Tammaro, 2020, 219). A study from Finland shows that library professionals who could carry on with their work "were able to innovate new forms of online services and the staff was able and keen to develop their skills in producing content on social media" (Haasio & Kannasto, 2020, 3), while persons who were temporarily laid off had troubles in keeping up their motivation.

The findings from this research indicate that public libraries in several countries have had an increased focus on digital services and the use of social media platforms during the last year with Covid-19. There is still little research about how social media are used by public libraries. A study that examines the Twitter use of public libraries in New York City shows that 85.5 percent of all posts were about 'typical' library stuff such as information about services and book recommendations. Only "14.5% of the tweets published from January/April 2020 were directly and explicitly related to COVID-19" (Alajmi & Albudaiwi, 2020, 1).

This paper investigates the situation for the public library in Tromsø in the period from 12 March 2020 and towards a gradual reopening of the library building to the public in April the same year. The lockdown of the physical library building led also in Tromsø to an increased use of digital resources, especially e-books for children and adults and digital audiobooks for children were popular. The Tromsø public library also continued its presence on social media platforms informing their

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[1] Zach studied the situation with the H1N1-virus in the US in 2009 and concludes: "Based on the evidence provided by reviewing the websites of the public libraries in the fifty largest US cities, it appears that providing risk alerts, or even links to emergency preparedness and response resources, is not a priority for the majority of libraries in this group." (Zach, 2011, 410).

users about digital resources and practical issues concerning services available or not at the moment. First findings indicate that the library was more active on social media during lock down but that the users were almost absent. Posts were foremost about library related issues, only one post was about fake news, and no post did address the ongoing health crisis.

Table 1: Number of posts on the library's Facebook page per month in 2020

	January	February	March	April	Mai	June	Total
Number of posts	20	20	45	32	27	18	162

Table 2: Number of posts on the library's Facebook page per theme (12.03.- 09.04. 20)

	Number of posts	Information	Digital event	Literature	activities
12.03.-26.03.	31	15	10	6	0
27.03.-09.04.	20	6	1	6	7

Previous research has shown that public libraries use posts on Facebook to inform their patrons about practical issues like opening hours etc. and to invite to events at the library (Skare, 2020). Persons who follow an institution like Tromsø public library on Facebook are obviously not interested in a conversation with other patrons or with the library and the librarians working there. At least surprising are the findings from the physical lockdown that patrons are even less active on Facebook, despite the lack of face-to-face contacts and communication. Another finding about the content of the posts opens the floor for discussions about what responsibilities a public library should take in times of crisis. Even if we could argue that both the municipalities and the government did a good job in informing the inhabitants of Norway about the Covid-19 pandemic, the question if libraries should inform and instruct about fake news and how to find trustworthy information is still relevant to ask. What are the tasks of a public library today? Are library related tasks only about literature or making different documents available to the public?

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Keywords: health crisis, Covid-19, public libraries, digitization, social media

Remarks on manuscripts and publishing in print midst the early modern political and religious controversies: Not at all or hardly, restrictedly, tactically, and even provocatively public forms of documentation

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The paper deals with some phenomena related to the publication dynamic as an optional step taken after the manuscript in early modernity and the light of publication histories of five example books. Another thematic related to those histories will be the various reasons for not publishing a manuscript. The books are from Etienne de la Boétie (1549/1576/2009), Paolo Sarpi (1619/1974), Gabriel Naudé (two books, Naudé 1627 and 1639/1667); and René Descartes (1632/1664) The early modern centuries were a tumultuous time. Reformation had brought with it a religious controversy, all the parties within which were eager to punish for and, in this sense, censor publishing texts considered heretical. Significant political development towards absolutist monarchy lead first – in terms a vein recognised as Tacitism in early modern historiography – to publishing literature that insulted norms of the traditional morality. After that, Tacitism itself became an object of royal censorship. The unembellished realism, which first, as "Royal Tacitism", appeared as good education for those in power, became later, in the later critical Tacitism or "New Humanist Criticism", a resource for those criticising the ways in which power was exercised. (See Soll 2003).

Because of the news of Galileo Galilei's condemnation, Descartes decided not to publish Le monde (see, for instance, Kearns 1982, 34), which is an example of a somewhat stereotypical reason for leaving a manuscript unpublished and serves here only as a starting point (see Fig. 1.). As another option, the authors themselves could consider it highly problematic to publish some particular matters. In some cases, unembellished Tacitist historiography could unveil what even the author wished to remain as secrets of state (arcana imperii) (see Catteeuw 2010). Notwithstanding reasons to not publish, finally, the author – or even some other agent – still has the choice of publishing or leaving unpublished a manuscript.

Possible courses of action	Resaons to leave unpublished	
	defined by an external authority	appropriated by the author him/herself
Not publishing or publishing in some obscured manner	[1]	[2]
Publishing	[3]	[4]

Fig. 1: Categories of reasons for leaving unpublished and the possoble oourses of action thereafter.

Some remarks on categories [1] and [2]

In addition to Le monde, some other books could also exemplify Category [1]. La Boétie did not publish his passionate Discours against inequality. Naudé made various maneuvres to obscure the origin of Considerations and, this time already related to category [2], planned to have printed only twelve copies of the book (Sinéty 2018, 43-44; Naudé 1639/1667, Au lecteur).

Sarpi published his Istoria under the pseudonym Pietro Soave Polano (an anagram of Paolo Sarpi Veneto) and had it printed in London. Naudé (1633, 108) did not appreciate Sarpi's book. In some respect, Naudé's harsh comments are even surprising (see, for instance, Wootton 1983, 34 ff.). Consistently with Naudé's thought, in any case, Sarpi's ultimate aim in making questionable the church's authority was to advance the secular independency of Venice. However, the early modern establishment of power was also an object criticised by Sarpi, reminiscent of later critical Tacitism, and this Naudé could have resented.

Some remarks on categories [3] and [4]

Category [3] is particularly interesting. Of course, clear examples of this category could be that men like Martin Luther or Jean Calvin published works during an open conflict with the Catholic church, but we could focus on some more nuanced instances.

La Boétie (1549/1576/2009) wrote his book in the 1540s, and publishing it as a whole delayed untill 1576. Meanwhile, however, some monarchomaques – an anti-monarchial Huguenot faction – published parts of the text, thus attempting to advance their own cause by La Boetie's thought. (Desan 2017.)

Another fascinating example of category [3] is Naudé's (1627) Advis. Damien (1995, 23 ff.) depicts as a "coup d'éclat", as a kind of a provocation, that Naudé published a text that quite plausibly could or even should have remained only a matter between Naudé and Henri de Mesme whom Naudé then served as the librarian. Damien is analysing most excitingly the factors related to this and Naudé's possible logic there.

Category [4] is open to various speculations. In a sense, the author would act against his own interests, which could also relate to developments within the printing industry (see Soll 2003). Some particular ignificance of the subject could also encourage publishing despite everything else (cf., for instance, the case of Sarpi 1619/1974).

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Keywords: publishing; early modernity; censorship; self-censorship

Commuters' Health Certificate as Social Control during the COVID-19 Pandemic

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Introduction

In Indonesia, COVID-19 has been declared as a national disaster through the Presidential Decree No.12 of 2020 concerning the Designation of Non-Natural Disaster for the Spread of Corona Virus Disease 2019 (COVID-19). The capital city of Indonesia, Jakarta, is responsible for creating a massive and global socio-economic impact as the epicentre of COVID-19 transmission (Winanti and Mas'udi, 2020). The Jakarta provincial government policy decided to close government offices and public transportation on March 14, 2020. The Jakarta governor then issued a regulation on large-scale social restrictions *("Pembatasan Sosial Berskala Besar"* or PSBB), which restricted citizens' activities in the cultural, social, and economic sectors. These large-scale social restrictions also impact Jakarta's activities from the commuting communities of Central Java, the Yogyakarta Special Region, and East Java Provinces. As a result, these commuters have become accustomed to travelling back to their hometowns every Friday afternoon. On Sundays, they return to Jakarta and arrive in Jakarta on Monday mornings to go to work. This activity is often referred to as *"Pulang Jumat Kembali Ahad"* (PJKA) or Going Home Every Friday Evening and Returning on Sunday.

One of the PJKA community coordinators from Yogyakarta, Mr. Dina Setiyawan, discussed PJKA actors from the regions of Jakarta, Bogor, Depok, Tangerang, and Bekasi (Jabodetabek), which have been around since the 1980s. According to Mr. Dina Setiyawan, the first generation PJKA (in the 1980s) actor was Mr Ponijan, from the Yogyakarta Special Region, who is now retired. Mr. Dina Setiyawan related that he had been a PJKA actor since 2000. This community originated from the PJKA actors from Jakarta, who take trains to various cities in Central Java, the Yogyakarta Special Region, and East Java Provinces. The PJKA community's professions range from civil servants, the Indonesian army/police, employees of state-owned enterprises, entrepreneurs, and the private sector. Because many of these PJKA members already know each other, it is common for them to hold meetings to strengthen brotherly relations (based on an interview with Mr. Dina Setiyawan, April 15, 2021, in Jakarta).

Throughout the COVID-19 pandemic, the number of train passengers in Indonesia has decreased. Furthermore, based on data released by the Central Statistics Agency

(*"Badan Pusat Statistik"* or BPS) on April 15, 2021, the number of train passengers from January to December 2020 reached 186.1 million people, a decrease of 56.4% over the same period in 2019. The train passenger data consists of the regions Jabodetabek, Non-Jabodetabek (Java Island), and Jabodetabek and Non-Jabodetabek (Java Island), and Sumatra Island. The decrease in the number of trains in Jabodetabek was 2.51%, while for Non-Jabodetabek (Java Island) and Sumatra Island, it was 1.68% and 27.14%, respectively. The PJKA communities, especially those who work in Jakarta and return weekly to their home areas, such as Central Java, the Yogyakarta Special Region, and East Java Provinces, now have to adjust to government policies when using their transportation modes.

Policy regulation concerns limits on seating capacity and long-distance train passengers' requirements, including a COVID-19 certificate (free). According to the Circular of the Minister of Transportation Number SE 14 of 2020 on guidelines and technical guidelines for railway transportation control in the adaptation period for new habits to prevent the spread of COVID-19, the number of train passengers allowed is a maximum of 70% of the number of seats of each train capacity. Thus, rail passengers must also adhere to health protocols, such as wearing a mask, washing hands, keeping distance and avoiding crowds (3M). They must also show a certificate of the results of the Rapid Test Antigen that states negative for COVID-19, which is valid no later than three days before the train departure date for intercity train travel. This is particularly relevant for travel within Java Island (Circular of the Minister of Transportation Number 23 of 2020 concerning guidelines for implementing people's travel by rail transportation during Christmas Eve 2020 and New Year 2021 in the Covid-19 pandemic period). This circular is constantly updated according to COVID-19 information in Indonesia; for example, until April 2021, the Minister of Transportation Circular Letter Number 27 of 2021 has been reissued. This addresses the type of COVID-19 free certificate needed besides the Rapid Antigen Test, namely *GeNose* (a test tool for the early detection of COVID-19 through breath developed by Gadjah Mada University via artificial intelligence technology). *GeNose* was previously valid for three days, but now it is only valid for 1 x 24 hours.

The experience of PJKA actors during the crisis is interesting to examine from the lens of document theory. Starting from the fact that the SARS variant virus was found in Wuhan, this information spread throughout various media and eventually was broadcasted worldwide, including in Indonesia. Documents that carry information that circulate to various countries in various forms (television, internet, social media) are an index or representation of "aboutness", as stated by Day (2014). When the first positive case of COVID-19 hit residents in Depok, West Java Province, the government issued the Presidential Decree No.12 of 2020 concerning the non-natural disasters' determination spread of COVID-19.

In the form of a presidential decree, this document will become the legal basis for overcoming the dangers of COVID-19 at the national and regional levels throughout Indonesia. This is similar to the document productivity feature described by Briet (2006) as "primary and secondary documents" (Frohmann, 2012). From a given document, new documents can be made. This derivative of the presidential regulation will lead to various other government regulations, such as the Decree

and Circular of the Minister of Transportation, as mentioned above. These documents have documentality characteristics, both proposed by Frohmann (2012) and by Ferraris (2013). Hence, these government regulations regulate, control, supervise, coerce, enable and influence citizens' actions during the COVID-19 pandemic, which currently continues.

The response of citizens, especially the PJKA community, to this government policy manifests in their experiences in carrying out PJKA activities. Every weekend, they struggle to return to their hometowns to meet their families. However, fear always haunts them. Agamben (2020) said that "fear is a poor advisor" because people sometimes see fear unrealistically, often from the inside. PJKA members often postpone going home to meet their families because they are unsure that they are healthy or risk going home when they are confident they are well. When they do travel, they are believed to be healthy because they have brought evidence in the form of a health certificate free of COVID-19. During certain times, such as Eid, Christmas and the New Year holidays, the local government conducts raids on travellers. Those who are caught not carrying a health certificate free of COVID-19 are forced to turn back or return to the area of origin from which they departed. Thus, the function of a health certificate free of COVID-19 is similar to the function of a passport as a condition for entering the country (Buckland, 2015, 2018). A sheet of health certificate free of COVID-19 is a derivative of the presidential regulation and the minister of transportation regulation, impacting documentality characteristics.

Methods

This research uses quantitative and qualitative approaches.

Quantitative results

First, the quantitative approach was used by distributing a survey through the http://surveymonkey.com/ platform, which was opened from April 8, 2021, to the present. Currently, 27 respondents have filled the questionnaire out. The survey consists of a respondent's demographic characteristics and 43 questions aimed at the Indonesian PJKA community (see Table 1). Table 1 shows the demographic characteristics of the 27 respondents, such as gender, age, education background, occupation, marital status, number of children and origin city of domicile. The majority of participants were male ($n = 24$, 88.9), and the majority of participants' age category was > 29 years old ($n = 24$). Respondents said that the longest period from when they became PJKA actors was 2004 ($n = 1$), while some just began in 2019 ($n = 2019$) and 2020 ($n = 2$).

Table 1. Respondents' Demographic Characteristics ($n = 27$)

	n	%
Gender		
Male	24	88.9
Female	3	11.1
Age		
≤ 29-year-old	3	11.1
> 29-year-old	24	88.9
Education Background		
High-school graduate	3	11.1
Diploma	3	11.1
Undergraduate	17	63.0
Master's graduate	4	14.8
Occupation		
Civil servants (including army/police)	14	51.9
Employees of state-owned enterprises	2	7.4
Employees of the private sector	9	33.3
Entrepreneurs	1	3.7
Others	1	3.7
Marital Status		
Single	0	0.0
Married	27	100.0
Number of Children		
1	3	11.1
2	16	59.3
3	6	22.2
No children yet	1	3.7
The Origin City of Domicile (Destination to Return PJKA)		
Special Region of Yogyakarta	13	48.1
West Java	1	3.7
Central Java	12	44.4
East Java	1	3.7

Furthermore, the 43 questions were designed from the "WHO quality of life BREF" by Kusmawan et al (2018), the "environmental beliefs scale" by Collins and Chambers (2005) and the "train service performance level assessment" by Maulana (2020).

First, the "WHO quality of life BREF" was used to determine the quality of life of PJKA actors during the pandemic and what factors influenced them (see Table 2). This survey was adapted based on a previous study by Kusmawan et al about the quality of life of busway commuting workers in Transjakarta and train commuter line modes (2018).

Table 2. PJKA's Quality of Life During the COVID-19 Pandemic (*n* = 27)

Quality of Life Domain		*n*	Mean	Std. dev
Travel convenience	Comfortable Uncomfortable	22 5	1.81	49.00
Health and physical conditions	Healthy Not healthy	27 0	2.00	54.00
Psychological conditions	Not good Good	7 20	1.74	47.00
Overall experience	Bad Good	3 24	1.88	51.00

Second, the "environmental beliefs scale" by Collins and Chambers (2005) was used to assess PJKA actors' biospheric, social and egoistic values during the pandemic. The reported internal consistencies of the three subscales were acceptable (Cronbach's α biospheric = 0.436, α social = 0.543, α egoistic = .703). A scale was also developed to measure individuals' beliefs about the environmental threat of cars for each domain: society, self, biosphere and personal control beliefs. Additionally, fourteen 5-point Likert-type scales (1 = strongly disagree to 5 = strongly agree) were used. The scale's internal consistency for the present sample was moderate (Cronbach's α = 0.623).

Table 3. Environmental Beliefs Scale (*n* = 27)

	Cronbach's Alpha	*N* of items
Control beliefs subscale	0.728	2
Social beliefs subscale	0.542	4
Egoistic beliefs subscale	0.703	4
Biospheric beliefs subscale	0.436	4

Third, the "train service performance level assessment" by Maulana (2020) was used 1) to obtain an overview of the patterns and characteristics of the PJKA's train commuter passenger trips during a pandemic; 2) to analyse the magnitude and growth rate of rail commuter passenger trips during a pandemic; 3) to handle efforts and improvement concepts in structuring the patterns and characteristics of rail travel during a pandemic. The results of this survey are still in the data processing

stage. A series or combination of questionnaires designed to find correlations between quality of life, environmental beliefs scales and train service performance level assessment interplay during the pandemic was created. These results will be confirmed with open-ended questions and confirmation questions about social control in health certificates during the COVID-19 pandemic.

Qualitative results

In terms of a qualitative approach, we asked two open-ended questions 1) What do you think about the conditions for transportation travel using a COVID-19 free certificate (e.g., swab/rapid-test antigen/*GeNose*); and 2) What is your most memorable experience of being a PJKA actor; for example, during Christmas or Eid 2020 homecoming? The results of these interviews are also still in the data processing stage. To confirm the documentality theory regarding a health certificate free of COVID-19 that can move, influence and allow, we also identify the components and documentality of a health certificate issued when a PJKA actor travels to their domicile (see Figure 1). We have obtained permission to publish a health certificate, and this is because one of the PJKA actors is the first author of this paper. These findings will also reveal the experience of commuters' information on the ability of documents to make them feel relieved, happy and satisfied because the document can enable them to meet their families at critical times, such as Eid and Christmas, or even to visit their sick parents and bury the bodies of their relatives.
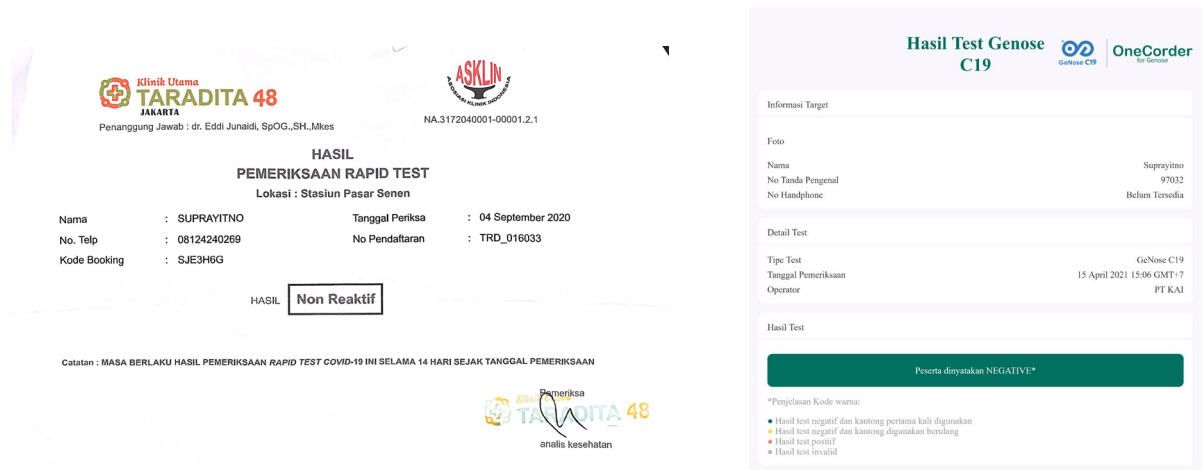
| a) Issued on 2020-09-04 | b) Issued on 2021-04-15 |

Figure 1. Health certificate issued during the pandemic with train transportation mode

Discussions

The COVID-19 pandemic that hit Indonesia starting in March 2020 brought various kinds of changes for the Indonesian people, including socio-economic changes (Mas'udi and Winanti, 2020). These socio-economic changes have also been felt by commuters who earn a living in the Republic of Indonesia's capital city but live

outside the Jakarta province. This condition results in them making regular trips from Jakarta to their domicile area every Friday. They then return to Jakarta on Sundays or what is often referred to as the acronym PJKA *(Pulang Jumat Kembali Ahad)*, which means "Going Home Every Evening Friday and Returning on Sunday". Before the COVID-19 pandemic, travel between provinces had become a habit and a social reality for these commuting groups. However, after the COVID-19 pandemic, this social reality changed. The large-scale social restriction policy has limited everyone's mobility, especially for commuters, who were forced to follow limiting travel policies between provinces as part of the Republic of Indonesia's government's attempt to control the spread of COVID-19.

The new social reality of the PJKA commuters, which is full of social control from Indonesia's government, has been enforced to control the spread of COVID-19. This has raised challenges to adapt to new social conditions created by the COVID-19 pandemic. The requirement to adhere to inter-provincial travel restrictions for commuters is a form of intersubjectivity (Hegel, 1977). Hegel's thoughts on the "phenomenology of spirit" argues that intersubjectivity is dialectic and the recognition of other subjects determines individual subjectivity. Subjectivity is social and encourages the emergence of inter-subjectivity, which is based on self-awareness, namely values and knowledge, and exists objectively in social reality. In line with Hegel's thinking, the new social reality of PJKA commuters in the conditions of limiting inter-provincial travel imposed by the Indonesian government is a form of intersubjectivity (Hegel, 1977). The commuters have the self-awareness to understand that limiting travel between provinces is the government's attempt to control the spread of COVID-19. The awareness of each individual is then recognised as a consensus by the commuters, who exist objectively in the new social reality of inter-provincial travel after the COVID-19 pandemic.

Intersubjectivity in the conception of spirit in Hegel's model also appears in the dialectic of spirit and letter in the Geist model (Ferraris, 2013). The Geist model shows intersubjectivity between spirit and letter. Spirit encourages the emergence of letters, and letters form spirit. If the Geist model is further understood, then there is a role for documents in the process of intersubjectivity. Thus, the document's role is implicitly stated in Hegel's phenomenology of spirit thought, which states that language manifests self-awareness in internalisation and externalisation, forming a social reality. This process is further detailed by Berger (1992), who explains the conceptual processes of internalisation, objectivation and externalisation. Berger (1992) emphasises that internalisation and externalisation form a social reality through a stage called objectivation. At the objectivation stage, the role of the document is quite dominant. Hence, the process of internalisation, objectivation and externalisation proposed by Berger is the basis for the formation of social control, especially internal social control.

Specifically, in the case of changes in reality experienced by commuters in Jakarta due to the COVID-19 pandemic, it also indicates a process of internalisation, objectivation and externalisation. The new reality of commuters in Jakarta is also synonymous with the internal social control process, namely social bonds, which contain four main elements (Hirschi, 1969; Breckin, 2019). These include

attachments (love or participation), commitment (responsibility), involvement (participation) and belief (trust and belief). These four elements form social bonds that function to control individual behaviour (social control). Therefore, the manifestation of social bonds in the new reality of commuters in Jakarta can be seen from the compliance of the commuters in maintaining a health certificate. This certificate contains information on the results of a medical test stating that the applicant is free from COVID-19. These tests are conducted before travelling to the commuter's domicile to ensure safety and information accuracy. The dominant role of the health certificate in social control for commuters in Jakarta further emphasises forming social bonds through internal social control. This is especially applicable in the gradation of the internalisation, objectivation and externalisation processes (Berger, 1992), an inscription object (Ferraris, 2013).

An inscription object is a continuous process based on changing the form of an object, which becomes an act, and then an inscription. The process of an inscription object proposed by Ferraris, if further observed, is in line with the process of forming social bonds, which underlies social control through internalisation, objectivation and externalisation put forward by Berger. Therefore, the process of inscription objects aligns with the formation of social control through internalisation, objectivation and externalisation. The process of inscription objects in the new reality experienced by commuters in Jakarta after the COVID-19 pandemic, which requires them to have a health certificate before travelling between provinces to their domicile, is a strong indication of the inscription object of the act, namely social control and objects, as well as social bonds (Ferraris, 2013). The health certificate, which is like a passport, is a manifestation of the phenomenology of the letters and proposes based on Hegel's concept of thinking about the phenomenology of spirit. Intersubjectivity that participates in building social control, if associated with the phenomenology of the letters and proposes initiated by Ferraris (2013), is also full of dialectical nuances of spirit and letters in the Geist model. This model can be used to reveal the agency of the document, namely the health certificate, which must be owned by commuters in Jakarta to travel between provinces.

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Looking at Law: Visual Art as Document Analysis

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Legal and state documents have long been recognized as world-creating technologies. While critical approaches to document studies emphasize the partiality of bureaucratic practices, this paper proposes contemporary art as a method for analyzing and intervening in the asymmetrical systems of legal and political power that documents bring into being. Documents like registration forms or police reports that move through the mail, across a bureaucrat's desk, or into a filing cabinet are often experienced as the fleeting residues of a procedural interaction. Often, such paperwork indexes the interaction itself. At the same time, however, in his study of bureaucratic documents, Ben Kafka notes that researchers who attend to records as sources of knowledge conduct their work by "looking *through* paperwork, but seldom paused to look *at* it."[1] For example, several Indigenous artists including Carl Beam, Rebecca Belmore, Dana Claxton, Cheryl L'Hirondelle, Robert Houle, Nadia Myre, and Tania Willard have made contemporary visual and performance works that simultaneously critique the documents the Canadian state has generated to govern Indigenous identity in ways that advance an assimilationist agenda. These works insist viewers look *at* state paperwork, both at the legal premises of claimed Canadian authority, but also at the worlds that these laws seek to eliminate. Drawing on a selection of examples from Indigenous artists based in Canada, this paper will ask: why and how is visual art good for thinking with state documents?

The artistic strategies and critical inquiries of artists demonstrate possibilities for materializing decolonial worlds amid state efforts to contain Indigenous land and life and against the partiality of state visions. My flash presentation will present the argument that art is good for thinking with state documents by profiling *Indian Act* (2000-2003) by Algonquin and Quebecois artist Nadia Myre. With *Indian Act*, Myre appropriated and remediated the 1951 Indian Act. The 1951 Indian Act introduced a more restrictive definition of "Indians" as an individuated and racializing category, which aimed to increase rates of assimilation and was deeply harmful to Indigenous communities and families. To make the work, Myre printed out and—along with 230 volunteer collaborators from Indigenous and settler backgrounds—beaded over the Act's 56 pages, painstakingly stitching white beads to each letter of the law, and filling the white space with red beads. My presentation will pay particular attention the Myre's use of redaction as an artistic and analytical strategy. Redaction is a technique for withholding disclosure, typically used by

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[1] Ben Kafka, "Paperwork: The State of the Discipline," Book History 12 (2009), 341 (emphasis added). See also: Ben Kafka, The Demon of Writing: Powers and Failures of Paperwork (Cambridge, MA: Zone Books, 2012); Lisa Gitelman, Paper knowledge: Toward a Media History of Documents (Durham: Duke University Press, 2014); and Cornelia Vismann, Files: Law and Media Technology (Stanford: Stanford University Press, 2008).

organizations with significant power to prevent the circulation of information deemed compromising, and thus insulating authority from critique. Claiming the force of redaction for herself and her collaborators, I argue that Myre's beads disrupt the ways of seeing at work in the law's categories and the actions it authorizes. Myre's use of redaction is a method of withholding disclosure thematizes the ways Canada's Indian Act legislation defines the racial category of Indian as a delimited frame of visibility. Not only does Myre's artwork present a critique of the ways of seeing activated in the Indian Act as a legal text, her work also generates a counter-document that materializes the relations the legislation sought to destroy.

In placing the Indian Act and other state-generated documents like registration lists and racialized identification documents on display, Myre asks audiences to look at law. That is, her works ask viewers to look at one of the mediums (legislative paperwork) that state agents use to make the peoples and places they seek to govern more legible and, to borrow James Scott's words, "more susceptible to careful measurement and calculation."[2] The legal text Myre appropriates and remediates is a document that aimed to remake the complex realities, imposing settler visions for a new world on Indigenous lands and lives. Indigenous artists bring law out of legislative chambers and politicians' offices and into the public space of the art gallery. Asking viewers to look at law and its documents in new ways is an intervention into the politics that attempt to arrange the field of the perceptible and to present such arrangements as neutral. In his influential theory of the politics of aesthetics, Jacques Rancière argues that the political power to shape what can be seen is distilled in the experience of a police officer moving a crowd of onlookers along, insisting "there's nothing to see and nothing to do but move along"[3] Banal and embedded in bureaucratic processes, legislative text and other techniques of state paperwork similarly suggest there is nothing to see and no need to linger. The works such as Nadia Myre's presented in this paper maintain that there is, in fact, much to see. Hanging on the gallery wall, the Indian Act becomes less an episode of colonial political history and more an open question about working with and against the documents through which the Canadian state attempts to see the world. Using Myre's work as its key example, this presentation will offer insights and techniques for new methods of interdisciplinary analyses of state documents designed for social and political control by engaging artworks that critically and creatively articulate—and refuse—the bounds of bureaucratic rationality. Artworks give document scholars tools for *looking at* paperwork and politics in new, critical ways.

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[2] James Scott, Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed (New Haven: Yale University Press, 1998), 11.
[3] Jacques Rancière, Dissensus: On Politics and Aesthetics (London: Bloomsbury Publishing, 2015), 45.

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