**HERITAGE, COMMUNITY, ARCHIVES:
METHODS, CASE STUDIES, COLLABORATION**

**12th and 13th June 2023**

**Sheffield Hallam University**

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**Archive**

**Research**

**Community**

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**Welcome**

We are excited to be hosting this two-day interdisciplinary archives conference at Sheffield Hallam University. The response to the call for papers was overwhelming and demonstrates the interest and scope of archival research taking place across various disciplines and the need for collaborative spaces to bring together researchers and archivists of all backgrounds.

The origins of the conference stem from the [Archive Research Community](https://research.shu.ac.uk/arc/) (ARC), a cross-disciplinary group of like-minded researchers, students, and archivists based at Sheffield Hallam University. The ARC aims to encompass all forms of archive research and is not restricted by discipline. The aim is to foster a truly **interdisciplinary** community to emphasise and realise the **multidisciplinary** potential of archival research. As such, the aims and objectives of the ARC are what also underpin this conference.

The conference is centred on the broad themes of heritage, community, and collaboration in archives and archival research. It builds on the long-standing recognition of an ‘archival turn’ in which archives, archival methods, and archival practice are being interrogated, with dominant approaches and traditions being challenged and revised. The nature and the materiality of archives are being brought to the fore to question the ways in which archives are preserved, curated, and used. This turn coincides with the use of heritage-making, the ‘civic agenda’, and ‘community partnership’ as cornerstones of the regeneration of cities and of the cultural strategies of universities and other institutions in the UK and elsewhere. At the same time, the production of history, what stories are told, and who has been left out have rightly been challenged. And archives and archival research are increasingly integral to multiple disciplines, raising the potential for radical, interdisciplinary collaborations.

Archives and the dominance of their contents and creators are being reimagined through creative approaches and reuse; silences and gaps in the archive are being emphasised, discussed, and filled; archival cataloguing and contextualisation are being revisited; and community archives and counter archives are being created in an attempt to document and preserve a more inclusive heritage and memory. Alongside this, archives must be used in urgent activist work now as part of liberatory memory work in the present (Caswell 2021; Flinn and Alexander 2015).

This conference aims to understand the full spectrum of approaches being taken by researchers and archivists, and encompassing all forms of archives, whether paper, audio-visual, audio, or visual-based; whether physical or digital; whether institutional, community, or private. It also is an opportunity for critical reflection on the work of archivists, academics, historians, and filmmakers and their approaches to archives and archival practice.

We look forward to examining these themes and questions with you and, hopefully, proposing some answers. But more than anything, we look forward to this conference being the start of long and fruitful interdisciplinary collaborations and friendships, as well as a springboard to future outputs and projects.

The conference is being hosted by the Centre for Culture, Media and Society at Sheffield Hallam University and funded by the Archive Research Community.

**James Fenwick
Rinella Cere
Danilo Giglitto**

(Conference convenors)

**Housekeeping**

* The conference website can be accessed here: <https://research.shu.ac.uk/arc/conference/>
* You will find information about recommended accommodation, travel directions, and conference venue details on the website, along with a link to the conference registration page.
* The conference venue is the Cantor Building. Full details here: <https://research.shu.ac.uk/arc/accommodation-and-travel-directions/>
* The conference will be using the first-floor landing at the top of the stairs as the main registration base. Keynotes and panels will take place across Cantor 9130, 9131, 9137, and 9138.
* Guest Wi-Fi is available. Please see the details on the registration desk.
* We ask speakers to keep their papers to 15 minutes maximum to allow for more time for questions and discussion. **Please be respectful** of the time limits so as not to overrun into the next speaker’s allotted time.

**Programme overview**

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| **Monday 12th June** |
|  | **Panel** | **Location** | **Panel Title** |
| 9.00-9.45 | N/A | Cantor atrium | Registration and breakfast |
| 9.50-10.00 | N/A | 9130 | Welcome and introduction |
| 10.00-11.15 | 1 | 9130 | Polyvocal Interpretation of Contested Colonial Heritage (PICCH) project |
| 11.15-11.30 | N/A | 9135 | Break |
| 11.30-12.45 | 2 | 9130 | Space and Place |
| 3 | 9137 | Audio-visual Archives |
| 4 | 9138 | Accessibility and Disability |
| 12.45-13.45 | N/A | 9135 | Lunch |
| 13.45-15.00 | 5 | 9130 | Archival Praxis |
| 6 | 9138 | Community Archives |
| 7 | 9131 | LGBTQ+ histories |
| 15.00-15.15 | N/A | 9135 | Break |
| 15.15-16.30 | 8 | 9130 | Exhibiting Archives |
| 9 | 9137 | Archives, Conflict, Memory and Representation |
| 10 | 9138 | The Archive for Sustainable Communities |
| 16.30-17.15 | N/A | 9135 | Wine reception |
| 17.15-18.45 | Keynote talk | Cantor 9130 | Dr Hannah Ishmael, ‘Picturing Archives: the Anita Mckenzie cataloguing project’ |
| 19.30 | The conference meal at Piccolino is booked for 19.30. We will head over as a group following the keynote. It is a short ten-minute walk to the restaurant. |

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| **Tuesday 13th June** |
|  | **Panel** | **Location** | **Panel Title** |
| 9.30-10.00 | N/A | Cantor atrium | Registration and breakfast |
| 10.00-11.15 | 11 | 9130 | Industrial and business heritage |
|  | 12 | 9137 | Gaps, Absences, Silences, Loss |
|  | 13 | 9138 | Postcoloniality and the Archive |
|  | 14 | 9131 | Archival taboos, transgressions, omissions |
| 11.15-11.30 | N/A | 9135 | Break |
| 11.30-12.45 | Keynote panel | 9130 | Cinema and Social Justice and the Yorkshire Film Archive |
| 12.45-13.45 | N/A | 9135 | Lunch |
| 13.45-15.00 | 15 | 9130 | Archiving Communities |
| 16 | 9137 | Heritage objects |
| 17 | 9138 | Building Archives |
| 18 | 9131 | Heritage, Archives and Creative Practice |
| 15.00-15.30 | N/A | 9130 | Closing Plenary |
| 15.30 | Close of conference |

**DAY ONE**

**MONDAY 12TH JUNE**

**DAY ONE: Monday 12th June:
Session 1: 10.00-11.15**

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| **Panel 1: ‘Polyvocal Interpretation of Contested Colonial Heritage (PICCH) project panel’** |
| **Location:** Cantor 9130 |
| **Chair:** James Fenwick |
| **Speakers:** Danilo Giglitto, Rinella Cere |

**DAY ONE: Monday 12th June:**

**Session 2: 11.30-12.45**

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| **Panel 2: ‘Space and Place’** |
| **Location:** Cantor 9130 |
| **Chair:** Kristy Warren |
| **Speaker 1:** Tim Machin**Paper title:** Exploring Representation and Placemaking through the Archives: Park Hill Flats Sheffield |
| **Speaker 2:** Anna Wakeford Holder and Kim Trogal**Paper title:** Archives and democratic practices in, and of, the city |
| **Speaker 3:** Esther Johnson [online]**Paper title:** DUST & METAL: Unlocking the Vietnam Film Archives |
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| **Panel 3: ‘Audio-visual archives’** |
| **Location:** Cantor 9137 |
| **Chair:** Rinella Cere |
| **Speaker 1:** Laura Alhach**Paper title:** Ave(r), Ave(s) –or a Place Between the Cloud(s) |
| **Speaker 2:** Julio César Gonzales Oviedo**Paper title:** Memories of peasant self-management and communal power: CADIAP visuals and narratives |
| **Speaker 3:** Vladimir Rosas-Salazar**Paper title:** Home videos as ego-documents: a history from below in Pinochet’s Chile |
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| **Panel 4: ‘Accessibility and disability’** |
| **Location:** Cantor 9138 |
| **Chair:** Kaley Kramer |
| **Speaker 1:** Sarah Hayward**Paper title:** Lucy: A Story from the Normansfield Archives |
| **Speaker 2:** Philip Milnes-Smith**Paper title:** Including disability in the archive of the Shakespeare Globe Trust: “Some few odd lads that you remember not.” |
| **Speaker 3:** Julie Davis**Paper title:** DigiCreative Heritage: Engaging diverse audiences |

**DAY ONE: Monday 12th June:
Session 3: 13.45-15.00**

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| **Panel 5: ‘Archival Praxis’** |
| **Location:** Cantor 9130 |
| **Chair:** Victoria Hoyle |
| **Speaker 1:** Catriona McAvoy and Georgina Orgill**Paper title:** Reconstructing the Archive: Collaboration, Intervention and Sharing History |
| **Speaker 2:** Sarah Pymer**Paper title:** Disrupting provenance to bring ‘hidden’ histories to light |
| **Speaker 3:** Tilly Heydon**Paper title:** “I remember it photographically”: The Archive of Wilhelmina Barns-Graham |
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| **Panel 6: ‘Community Archives’** |
| **Location:** Cantor 9138 |
| **Chair:** Chris Corker |
| **Speaker 1:** Ruth Doughty and Susannah Waters**Paper title:** Littlewoods Heritage Project: Co-Creating a Digital Archive with the Community |
| **Speaker 2:** Ellie Pridgeon**Paper title:** Community Archiving in the 2020s: A Snapshot of the Digital Landscape |
| **Speaker 3:** Claudio Ogass Bilbao**Paper title:** Community Archives in Latin America: diagnosis, challenges, and projections |
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| **Panel 7: ‘LGBTQ+ histories’** |
| **Location:** Cantor 9131 |
| **Chair:** Danilo Giglitto |
| **Speaker 1:** Molly Rottman**Paper title:** Stitching Together the Queer History of Parsons School of Design and Going Beyond Institutional Archival Practices |
| **Speaker 2:** Ellie Turner-Kilburn**Paper title:** Our Screen Heritage: Transforming screen heritage through community collaboration |
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**DAY ONE: Monday 12th June:
Session 4: 15.15-16.30**

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| **Panel 8: ‘Exhibiting Archives’** |
| **Location:** Cantor 9130 |
| **Chair:** Matthew Melia |
| **Speaker 1:** Peter Lester**Paper title:** Activating Archives through Exhibition |
| **Speaker 2:** Cătălina Zlotea**Paper title:** Outside the catalogue: (Re)Shaping archives through curatorial practice |
| **Speaker 3:** James Fenwick **Paper title:** Activating Archival Festival Ephemera: A Case Study of a Sheffield DocFest Exhibition |
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| **Panel 9: ‘Archives, Conflict, Memory and Representation’** |
| **Location:** Cantor 9137 |
| **Chair:** Victoria Hoyle |
| **Speaker 1:** Pablo Alvarez**Paper title:** Politicising the archive: Activist filmmaking and the Iraq war |
| **Speaker 2:** Diana Le and Rachel Tough**Paper title:** Archiving COVID-19 Heritage in Ho Chi Minh City |
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| **Panel 10: ‘The Archive for Sustainable Communities’ [ONLINE PANEL]** |
| **Location:** Cantor 9138 |
| **Chair:** Rinella Cere |
| **Speaker 1:** Lucia Di Girolamo**Paper title:** The ‘educational’ archive: Tourism, cinema and TV series for the care of the territory |
| **Speaker 2:** Elisiana Fratocchi**Paper title:** Educational opportunities of a digital archive of literary texts with ecological messages |
| **Speaker 3:** Francesco Sielo**Paper title:** Geo/Eco-critical Archive Networks: Public-Private Collaboration for Sustainability Education |

**DAY ONE: Monday 12th June:
Keynote talk: 17.15-18.30**

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| **Keynote: ‘Picturing Archives: the Anita Mckenzie cataloguing project’** |
| **Location:** Cantor 9130 |
| **Chair:** Rinella Cere |
| **Speaker:** Hannah Ishmael  |

**DAY TWO**

**TUESDAY 13TH JUNE**

**DAY TWO: Tuesday 13th June:
Session 5: 10.00-11.15**

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| **Panel 11: ‘Industrial and business heritage’** |
| **Location:** Cantor 9130 |
| **Chair:** Philip Riden |
| **Speaker 1:** Chris Corker**Paper title:** The Archive and the Revision of Orthodox Perspectives: The Case of Stainless Steel |
| **Speaker 2:** Grace Redpath and Lara Moon**Paper title:** Reflections on Acquiring, Preserving and Developing the Teesworks Collection at Teesside Archive |
| **Speaker 3:** Chris Goldie**Paper title:** Multitemporality and the archival matrix - the GPO Tower public records: 1957-1965 |
|  |
| **Panel 12: ‘Gaps, Absences, Silences, Loss’** |
| **Location:** Cantor 9137 |
| **Chair:** Georgina Orgill |
| **Speaker 1:** Judith Fieldhouse**Paper title:** Digital Memory and Photographic Memory – Addressing the Silences Within the Archive |
| **Speaker 2:** Adina Brădeanu**Paper title:** Revisiting research twenty years later: On archival and researcher vulnerabilities |
| **Speaker 3:** Camila Belén Plaza Salgado and Luz María Narbona**Paper title:** Countering Oblivion and Carelessness: Archival practices in Chilean University Museums |
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| **Panel 13: ‘Postcoloniality and the Archive’** |
| **Location:** Cantor 9138 |
| **Chair:** Rinella Cere |
| **Speaker 1:** Kristy Warren**Paper title:** Seeking Charles Wotton: In and Beyond the Traditional Archives |
| **Speaker 2:** Alice Corble**Paper title:** Learning to unlearn via postcolonial archival legacies for decolonial educational futures |
| **Speaker 3:** Layachi El Habbouch **Paper title:** Family Archives in the Age of Decolonial Collection: Fatima Ben Ali and the History of Moroccan Women Acrobats within and beyond Borders |
| **Speaker 4:** Mahasen Nasser-Eldin**Paper title:** Writing Displaced Historical Narratives of Palestinian Women pre 1948 Palestine through Film |
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| **Panel 14: ‘Archival taboos, transgressions, omissions’** |
| **Location:** Cantor 9131 |
| **Chair:** James Fenwick |
| **Speaker 1:** Samantha Kountz**Paper title:** Hollywood Shuffle: The Historical and Cultural Significance of Maya Cade’s “Black Film Archive” |
| **Speaker 2:** David Clarke**Paper title:** The Archives of the Damned: a case study in working with taboo materials |

**DAY TWO: Tuesday 13th June:
Keynote panel: 11.30-12.45**

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| **Keynote panel: Cinema and Social Justice and the Yorkshire Film Archive** |
| **Location:** Cantor 9130 |
| **Chair:** James Fenwick |
| **Speakers:** Martin Hall, Lauren Stevenson, Steve Rawle, and Brent Woods  |

**DAY TWO: Tuesday 13th June:
Session 6: 13.45-15.00**

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| **Panel 15: ‘Archiving Communities’** |
| **Location:** Cantor 9130 |
| **Chair:** Catriona McAvoy |
| **Speaker 1:** Victoria Hoyle and Rachel Cowgill**Paper title:** Remembering the Willow, 1974-2015: archiving community and transient spaces |
| **Speaker 2:** Bethany Aylward**Paper title:** The revolution will (not?) be archived: Web archiving needs of activist collections in ‘The North’ |
| **Speaker 3:** Andrew Robinson**Paper title:** “IT”S (not) THE MAN FROM GETTY” - Folklore, Photography and the Virtual Archive |
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| **Panel 16: ‘Heritage objects’** |
| **Location:** Cantor 9137 |
| **Chair:** James Fenwick |
| **Speaker 1:** Stephanie Grimes**Paper title:** From a scholarly resource to an archive of technology: Unlocking secrets from the Ashmole Archive |
| **Speaker 2:** Matthew Melia**Paper title:** Archives and Media Archaeology: The Media Archaeology Lab |
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| **Panel 17: ‘Building Archives’** |
| **Location:** Cantor 9138 |
| **Chair:** Rinella Cere |
| **Speaker 1:** Aidan Jones**Paper title:** Princess Beatrice and the Royal Archives |
| **Speaker 2:** Lucia Morawska**Paper title:** ‘Does anybody recognise these people?’ Holocaust photography in personal archives: representation, reproduction, revision |
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| **Panel 18: ‘Heritage, Archives and Creative Practice’** |
| **Location:** Cantor 9131 |
| **Chair:** Laura Alhach |
| **Speaker 1:** Virginia Heath**Paper title:** Using archive fragments to creatively re-imagine gaps, silences, and absences |
| **Speaker 2:** Vic Lucas, Maud Haya Baviera, and Joanna Whittle**Paper title:** Generating New Sediment: Artistic Responses to Archives and Collections |
| **Speaker 3:** Marc Bosward**Paper title:** A Mixed Picture: Archive Film, Collage and Identity |

**Abstracts and Biographies**

Abstracts are listed below alphabetically by surname.

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| **Name** | Alhach, Laura |
| **Affiliation** | Elías Querejeta Zine Eskola of the University of the Basque Country |
| **Paper title** | Ave(r), Ave(s) –or a Place Between the Cloud(s) |
| **Abstract** | In 2022, the Truth Commission presented an immeasurable digital platform after their quixotic four-year work in Colombia. Communities/individuals are now invited to make use of this archive –the receptors are the ones who can forge the guarantees of non-repetition of violence in the future. However, as L. Zylberman comments, “our relationship with the past requires creation, and that is where imagination emerges as the creative activity par excellence”. In the section “When the Birds Didn’t Sing”, nature sounds are equivalent in number and hierarchy as oral testimonies of war. Understanding that all archives exclude in order to organize, what implications did the choice of nature sounds have over other recordings? The Commission changed the rules to change the imagery of a country's narrative: sound was chosen over image. This allows a different relationship with Foucault's enunciability system by introducing a new subject: the sound of the territory. The usage of this fragment of the audiovisual archive, based on its newness and specificity, opens the possibility to explore the relationship between memory, archive and creativity. For example, what happens if one listens to silence as a political act of reparation without the revictimization of others? To what extent is memory more affirmative than the imagination created from audiovisual media? This also takes into consideration C. Oloukoï call regarding “what forms of memory and accountability not grounded in its order of truth and cold litanies are already being practiced?” Appropriation, simultaneously, becomes fundamental when establishing a relationship of imagination of the future by re-thinking an archive during a research project. Thus, through decentralized and creative practices of radical re-use of archival materials, wider dialogues can be fostered to ponder on the gaps, silences and absences of different oral histories whilst putting them in tension with other materials. Here, a first attempt. |
| **Biography** | **Laura Alhach** is an Anthropologist (Universidad de los Andes) with an MA in Ethnographic and Documentary Film (University College London), specialized in Communication Strategies. She was the Editorial Coordinator of the Audiovisual, Sound and Interactive Media Policy of the Colombian Ministry of Culture 2021-2022. Currently, she is pursuing an MA in Film Preservation (Elías Querejeta Zine Eskola) where she is developing her first feature with the “Yuruparí” archive collection (Colombia, 1983-1987). Moreover, she is a researcher of “C3. Non-Aligned Film Archives” (archives that have fought against authoritarian, colonial, state, capitalist and patriarchal narratives and models), project led by Léa Morin. |

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| **Name** | Alvarez, Pablo |
| **Affiliation** | University of Warwick |
| **Paper title** | **Politicising the archive: Activist filmmaking and the Iraq war.** |
| **Abstract** | Over the last two decades, committed documentary filmmakers have frequently recurred to external user-generated and amateur digital videos and stills to portray contemporary conflict. The use of mostly anonymous and web-based digital archives made by local witnesses, then, has become central in the articulation of critical documentary discourses denouncing atrocities, abuses of power and social suffering globally. This paper looks at the appropriation and creative interpretation of audio-visual archives in activist documentary videomaking about the Iraq war. It analyses *Testimonies From Fallujah* (Hamodi Jasim, 2004, Iraq), a compilation documentary short video that chronicles the tragic and otherwise unmediated US-led attack over the city and people of Fallujah in April and November 2004. Produced in a guerrilla-style with zero budget and under extreme circumstances, this important yet overlooked documentary gathers an amalgam of digital video sources – from low-quality pixelated still images and videos found on the web to borrowed footage from local journalists – and combine it with testimonial interviews to provide a critical account of the event from the perspective of the Iraqi population. Drawing upon Bhaskar Sarkar and Janet Walker’s (2009) idea of the audio-visual archive as something portable, porous and plastic, the paper offers an examination of the video’s selection and organisation of – mostly graphic and violent – visual sources for both mnemonic and political purposes. It also problematises Jasim’s activist approach to the archive by speculating about the ethical and epistemic challenges the documentary confronts in the representation of Iraqi subjectivities and in the construction of a counter-hegemonic historical discourse.  |
| **Biography** | **Pablo Alvarez** is an early-career researcher with a PhD in Film and Television Studies from the University of Warwick, UK. My research focuses on contemporary Arab cinema and television, with particular interest in digital documentary ethics and politics in the context of the 2003 Iraq war and the period of post invasion. More broadly, I am interested in the relations between cinema, human rights and social change, and in 2022, I coordinated the Screening Rights Film Festival, the Midlands’ International festival of social justice film and debate. |

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| **Name** | Aylward, Bethany |
| **Affiliation** | University of Sheffield |
| **Paper title** | The revolution will (not?) be archived: Web archiving needs of activist collections in ‘The North’ |
| **Abstract** | This research addresses activist-archivists’ capacity to collect activist materials in the information age. It highlights the intersection of archive studies, social movement studies, and web archiving scholarship, considering the increase in digitally coordinated action. A key form of community archiving, activist-archives are instrumental in filling future archival silences (Caswell, 2014; Flinn & Alexander, 2015); advocating for reform in archival collections and practices to ensure minoritized groups’ experiences are represented in ways most formal archives fail to do. However, with social movements increasingly using digital media, activist-archivists are confronted with the task of capturing activist experiences hosted on the web. Top-down web archiving initiatives such as the UK Web Archive (British Library) fail to represent those experiences fully. Interview-data was collected from activist-archivists fighting sexism, homo/transphobia, racism, capitalism, and classism located in Sheffield, Manchester, Bradford, Nottingham, and Glasgow, as well as from members of the wider archiving sector supporting grassroots archives. It is the first empirical study of activist-archivists’ experiences of and attitudes towards web archiving and contributes to memory-work and social justice debates in critical archive studies uniquely focused on how the nature of digital activism shapes activists’ engagement with archival practices. This research questioned: how activist-archivists seek to document social movements utilising digital platforms; their current engagement with web archiving technologies; the barriers activist-archivists experienced regarding archiving web-content; arguments for archiving web-hosted activist materials. Three challenges to activist web archiving were found: practicalities, such as lack of resources; ethical dilemmas surrounding consent and surveillance; and conceptual barriers, including the stability of the Internet and reverence for “old-school” activism. I also identified gaps in awareness around the kinds of professional support activist-archivists need and where to seek guidance on contemporary collecting. This research will help to bridge gaps between both activist-archivists and professionals and parallel activist-archiving projects. |
| **Biography** | I am currently in the writing up stage of my PhD at the Information School, University of Sheffield. I have an MA in Librarianship (University of Sheffield) and a BA in Russian and History (UCL). I am on the organising committee of the Sheffield Feminist Archive and a Trustee of the Society for cooperation in Russian and Soviet Studies (London) where I used to volunteer as a cataloguer of their art library. I have also volunteered as an archivist at the Marx Memorial Library and Worker’s School (London). I am a member of the Association of Internet Researchers. |

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| **Name** | Barber, Sian |
| **Affiliation** | Queen's University Belfast |
| **Paper title** | Control and consent in the UK regions: exploring social hygiene pictures through local archival records.  |
| **Abstract** | This paper will examine how local council archival records can be used to explore historical attitudes to sex education, birth control and venereal disease, by focusing on ‘social hygiene’ films from the period 1935-1950. From its founding in 1912, the British Board of Film Classification refused to certificate social hygiene films as they deemed them to be vehicles for propaganda thus making them unsuitable for general exhibition. Yet the two-tier system of film censorship in Britain provided a loophole and permitted local councils to show uncertificated films if they chose to do so. Council records reveal that many councils allowed the exhibition of films such as *Damaged Lives* (1933), *Marriage Forbidden* (1937), *Birth of a Baby* (1938) *Street Corner* (1953) and *Should Parents Tell* (circa. 1950). Championed by purity organisations including The British Social Hygiene Council, and the National Baby Welfare Council, the widespread exhibition of these predominantly American-made, fictional narrative films, (which included no explicit content) reveals a great deal about the expressed desires for social moderation of behaviour highlighting what Paul Addison termed a post-war effort to ‘improve the minds and the morals of adolescents.’ (1985:134) Drawing on material from Hampshire, Berkshire, Yorkshire, Scotland and Sussex, this paper will highlight how local archival records provide much needed detail on the policing of social behaviour and the active role played by local arbiters of social and cinematic taste. As well as approving or refusing the exhibition of these films local councils often added additional layers of safeguarding to further control how these filmic messages were disseminated to local residents. While such work may seem little more than a footnote in broader debates about censorship, it indicates how surviving archival records can help local areas construct their own histories of film censorship and shed new light on understudied aspects of social and cultural history within specific geographical and historical periods.  |
| **Biography** | **Sian Barber** is a Senior Lecturer in Film Studies at Queen’s University Belfast. She has expertise in British Film history, particularly in censorship, controversy and cinema and publications include, *Censoring the 1970s: The BBFC and the Decade that Taste Forgot,* (Cambridge Scholars Press, 2011), Capital, Culture and Creativity: The British Film Industry in the 1970s (Palgrave Macmillan, 2013) and *Using Film as a Source* (Manchester University Press, 2015). She is currently working on her fourth monograph which will be published with Manchester University Press and will explore local and regional film censorship across the UK.  |

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| **Name** | Bosward, Marc |
| **Affiliation** | University of Derby |
| **Paper title** | A Mixed Picture: Archive Film, Collage and Identity |
| **Abstract** | As a range of creative practices are applied in archival research, digital technologies are shaping how emerging methods contribute to the mediation of history. Specifically, digital imaging techniques provide new ways to reconfigure the contents of image and film archives. This is linked to issues of reliability and truth, and how reality can be accessed or ‘seen’, particularly with regards to the social and political implications of ‘visibility’. In this context, this paper presents a specific form of visual research and archive film production employing animation and collage. It describes how this approach has been used to negotiate Welsh identity through the materials of the National Screen and Sound Archive of Wales. In contrast to works that aim to hide the independence and separateness of their components, experimental forms of collage work to foreground differences and collisions. In this fragmented aesthetic, the photographic, as evidence of factual existence, provides an ontological link to events, where creative manipulation is practised through layering and juxtaposition. In this way, archive film collage can engage the dialectical tension between the factual and the constructed. Under these conditions, the ‘voice’ of archive film is located in the cumulative effect of the juxtaposed fragments and their interrelationships. This recognises that the truth of an archival image is a complex compound of the factual record and inferences conditioned in discourse, and that indexical ‘facts’ are bonded with notions of truth through the process of mediation. Practice that operates from this premise attempt to address the reality of events, whilst acknowledging the ambiguity and contingency of all historical accounts. In dialogue with more ‘official’ and unitary narratives, this can enable a more open negotiation of plural pasts within a multivocal, social history. In avoiding the failings of both positivist and relativist histories, the paper argues that this process offers access to the difficult and contested complexities that drive the formation of shared identities.  |
| **Biography** | My research interests include the convergence of digital and analogue practices within collage and montage, the interface of live action and animation, archive film, animation and history and memory, and the politics of experimental non-fiction film. I recently completed a practice-based PhD investigating the role of collage in non-fiction film and the construction of historical narratives at Arts University Bournemouth and University of the Arts London.  |

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| **Name** | Brădeanu, Adina |
| **Affiliation** | Oxford University, Bodleian Libraries |
| **Paper title** | Revisiting research twenty years later: On archival and researcher vulnerabilities |
| **Abstract** | In 2003 I began researching socialist Romania’s only documentary studio, ‘Alexandru Sahia’ – which produced thousands of non-fiction works between the 1950s and the 1980s, and was pushed to the margins of public and professional visibility in the aftermath of the Ceaușescu regime. In 2013 I started curating the film archive of the studio through a series of screenings embedded in the programme of a film festival in Bucharest, followed by the publication of a DVD series and a dedicated online platform. I chose to do this partly because I felt it was important to bring the controversial output of ‘Sahia’ into public conversation in the present, but equally as a reaction to my impossibility to advance with my research due to the long-term unavailability of the written archive of the studio. In this paper I discuss some of the research and curatorial decisions that I took in order to compensate for the absence of this archive, which remains inaccessible today. As I reflect on my limited agency as a researcher in relation to the political and managerial actors in charge of the studio and the archive, I argue that this long-term archival fragility testifies to the intricate relationship between the past of an institution which acted as an official producer of memory in socialist Romania, its public memory in the aftermath of socialism, and the volatile political context of the 1990s and 2000s, when this and other archives were neglected due to a combination of underfunding, incompetence, and lack of political commitment to their preservation. Written records materialize institutional epistemologies and practices; they are crucial resources for historical research. This archive could illuminate transnational film industry mobilities, cooperations and entanglements beyond the national or regional framework. It is urgent to raise awareness about its vulnerability before it becomes irretrievably lost.  |
| **Biography** | **Adina Brădeanu** holds a Ph.D. in Film Studies from the University of Westminster (London). Following work in the audio-visual archive of an ethnography museum in Bucharest, she curated a film heritage project which produced a set of film resources for research and education ([www.sahiavintage.ro](http://www.sahiavintage.ro)). More recently, she was a Research Associate at the University of Oxford on a project developed around heritage audio and photo material donated to the Bodleian Libraries. Her research interests include: film studios as working environments and social spaces, ‘ephemeral’ non-fiction films as sources for historical knowledge, and digital technologies in relation to cultural heritage. |

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| **Name** | Cere, Rinella |
| **Affiliation** | Sheffield Hallam University |
| **Biography** | **Dr Rinella Cere** is a reader in media and cultural studies and has a research interest and expertise in film and cinema heritage. She most recently published the monograph *An International Study of Film Museums* (2020). |

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| **Name** | César Gonzales Oviedo, Julio |
| **Affiliation** | Elías Querejeta Zine Eskola of the University of the Basque Country |
| **Paper title** | Memories of peasant self-management and communal power: CADIAP visuals andnarratives |
| **Abstract** | In its short life, the self-managing Community of Alto Pushka (CADIAP 1983-1988) managed to articulate more than 20 peasant communities in the Callejón de Conchucos area (Ancash, Peru), to work on strengthening their grassroots organizations, agriculture family, intercultural medicine, peasant economy from a community-based political and cultural project. This experience of self-organization could be documented visually and audibly. for the work of the Dutch journalist and social worker Harrie Derks, who lived with his family during the time CADIAP flourished, until it was the focus of an armed incursion by Sendero Luminoso, which caused the families and solidarity actors who support the initiative have to retire and thereby safeguard part of the audio-visual memory. In this way, an audio-visual heritage has been configured around the Derks Bustamante family that evidences this episode of collective life and the collaborative relationships at a social and political level that were woven between the peasant communities and solidarity actors who joined the feat. self-managed. Visual and sound documents that transit between the artistic, social and political dimension and that allow the narratives and memories to be expanded around this story and operate as visual operations through time and space. In this way, this collection allows to put into dialogue the different ways of seeing and looks between the forms of representation of the organization and the perspectives of self-identification and redefinition on the visual and sound supports that this makes possible. For this reason, this initiative “Memories of peasant self-management and communal power: CADIAP visuals and narratives” was born, which seeks to identify, catalogue and digitize the visual and sound supports that contain the Derks Bustamente Family heritage, which consists of analogous and magnetic, to account for the organizational life of CADIAP, the daily life of peasant communities and the emergence of political subjectivities towards a self-managed and autonomous horizon in a decade marked by democratic uncertainty and political violence. |
| **Biography** | Doctor in Rural Development from the Autonomous Metropolitan University - Xochimilco, Mexico period 2018-2021. Master in Visual Anthropology and Anthropological Documentary by FLACSO - Ecuador period 2013-2015. Diploma in Audio-visual Preservation and Restoration by Society for Audio-visual Heritage (2022). Degree in Social Communication from the University of Lima, Peru 2004-2010. He is currently studying a postgraduate course in Cinematographic and Audio-visual Archive at the Elías Querejeta Zine Eskola of the University of the Basque Country (2022-2023) where he is also a member of the research team of the project "Second hand: Reuse and diversions in Ibero-American cinema". He is also part of the research team of the project "Political organization and visual culture in Peru: (self) representation, new social subjectivities and political struggles (1968-1992)" winning initiative of the Annual Research Projects Contest (CAP) 2022 of the Pontifical Catholic University of Peru (PUCP) His lines of interest in research and creation revolve around visual culture, memory, territory, social movements, political ecology, and collaborative artistic practices. |

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| **Name** | Clarke, David |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | The Archives of the Damned: a case study in working with taboo materials |
| **Abstract** | This paper draws upon my experience as consultant/curator for The National Archives open government project that led to the online release of the UK Ministry of Defence UFO files from 2008-13. When the project was launched in 2007-8 MoD described it as ‘the largest release of documents younger than 30 years in the MoD’s entire history’. The project was a response to a perceived public demand for ‘greater openness’ and the desire to dispel ‘the maze of rumour and frequently ill-informed speculation’ that surrounded the MoD’s role in defending the UK and investigations conducted into reports of ‘unidentified aerial objects’. My interest in the MoD UFO archives developed from two separate but convergent research strands. Firstly, the proactive use of legislation that allowed access to government information became, from the adoption of the open government agenda in the UK under PM Tony Blair’s government, an essential part of the toolkit for investigative journalism. Secondly my PhD research into aspects of contemporary legend led me to examine the records of government departments who had a statutory responsibility for a taboo subject that was regarded as of interest only to what was referred to disparagingly as ‘cranks and conspiracy theorists’ (TNA DEFE 24/3122/1). Until 1967 UFO-related records were destroyed by MoD at five yearly intervals due to their ‘transitory interest and TNA reviewers regarded UFO records as ‘trivia’ and of ‘no administrative or historical value’. In contrast to the attitude displayed by civil servants, scholars of folklore and sociology recognise the historical value of primary sources that relate to individual and social beliefs concerning anomalous experiences and other types of unusual phenomena. Despite the lack of official interest in these records, from the arrival of the Freedom of Information legislation in 2005 UFOs became one of the most popular subjects for FOIA requests received by MoD. The rise in public and media interest led to a policy review. From 2011 UFO records have been added to the MoD’s Record Management list of subjects’ worthy of permanent preservation by record reviewers. This paper will discuss the present and future implications of these issues for records officers and archivists working in the public sector. |
| **Biography** | **Dr David Clarke** is one of the UK’s leading authorities on folklore, contemporary legend and extraordinary experiences. He has a PhD in English Cultural Tradition and Folklore from the University of Sheffield and serves on the council of the International Society for Contemporary Legend Research (ISCLR). He is an Associate Professor in the Department of Culture, Media and Communication at Sheffield Hallam University where he teaches investigative journalism and media law. From 2008-2013 he acted as consultant to The National Archives for the open government project that oversaw the release of the UK Ministry of Defence UFO archive. He is the author of nine books including *The Angel of Mons* (2004) and *How UFOs Conquered the World: the history of a Modern Myth* (Aurum 2015). His most recent publication, *UFO Drawings from The National Archives*, was published by Four Corners Books in September 2017. |

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| **Name** | Cole, Barry |
| **Affiliation** | University of Alabama |
| **Paper title** | Straight Adjacency and History’s Broken Record: Qualifying the Absence of a Queer Past in Popular Discourse through Shunned Space Theory |
| **Abstract** | Place and history overlap in any meaningful conversation about LGBTQIA2S+ communities. However, such discourse is truncated by the absence of rhetorically significant interpretations of Queer history that recognize its distinction from heterodominant interpretations. That is, the “Straight Gaze” occupies a similar niche to the “White Gaze” identified by authors such as Toni Morrison who posit the importance of cordoning off, as much as possible, the authentic lives of African American communities. This is especially challenging due to the nexus of obstacles faced by LGBTQIA2S+ individuals who have opted to “pass” as straight to secure access to a pay check, home, and family resources. I propose that a spatial analysis of Queer communities is prerequisite for excavating gaps in the historical record, as illustrated by popular media and entertainment sources. *Shunned space* venues not only disturb heteronormative assumptions about the inability of LGBTQIA2S+ people to establish culturally productive enclaves, but they also open a lens into identifying factors contributing to the intergenerational longevity of such areas. If we define “shunned space” as consisting of land and resources considered unfit or undesirable for habitation by the larger, dominant society, then a host of possibilities for interpolating the missing gaps quickly manifests. Shunned Space Theory simultaneously identifies the power of shunned spaces to innovate cultural accomplishment in response to the scarcity, violence, trauma, and political exclusion forced on them. Queer communities shape their identity through a milieu of literature, art, and political resistance, which provides an audit trail echoing the struggle and triumph of shunned spaces. The gaps in LGBTQIA2S+ history are filled by a multitude of culturally productive activities which take place in shunned spaces. A continuous history of these communities provides a tool for Queer people to resist the internecine trauma imposed by social and political isolation.  |
| **Biography** | **Barry M. Cole** teaches African American literature at The University of Alabama. His research centres on Shunned Space Theory and its role in the evolution of marginalized communities. Cole lives with his partner of thirty years in Central Alabama.  |

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| **Name** | Corble, Alice |
| **Affiliation** | University of Sussex |
| **Paper title** | Learning to unlearn via postcolonial archival legacies for decolonial educational futures |
| **Abstract** | This paper speaks to the conference themes of archivist-researcher collaborations, archival storytelling, epistemic justice, liberatory memory work and decolonisation. The paper draws on my current AHRC-RLUK Professional fellowship, which combines historical and sociological research with my professional practice as a teaching and learning librarian, in order to generate reparative scholarly and archival practices for decolonial epistemic ends. My project explores past and present landscapes of (post)colonial and liberatory learning at the University of Sussex via the provenance, development, uses and lived experiences of its library and archives. The paper will focus on key findings from my archival and ethnographic research documenting the development of the Sussex School of African and Asian Studies and the lesser-known Centre for Multi-Racial Studies in the 1960s-1970s, demonstrating the crucial role these scholar-activist and archival entities played in transnational institutional developments and grassroots struggles in decolonisation and race relations. To follow a cue from Edward Said, to apprehend the intertwined dimensions of culture and imperialism “we should keep before us the prerogatives of the present as signposts and paradigms for the study of the past” (1963, 61). This wisdom aligns Lewis Gordon’s point that “knowledge has been colonized raises the question of whether it was ever free.” (2011, 95). In presenting emerging analytical insights from my data gathered through archival, oral history and ethnographic methods, and using a ‘cartographies of knowledge and power’ approach, I will outline tensions between reform and resistance, silence and noise, expansion and contraction, (un)learning and liberation, in the changing epistemic lifeform of the university and its central organ, the library. In so doing, I ask what archivists, librarians, educators and scholars need to collaboratively ‘learn to unlearn’ in order to begin to decolonise the university. |
| **Biography** | **Dr Alice Corble** is currently an RLUK-AHRC Professional Practice Fellow as well as Teaching and Learning Supervisor at University of Sussex Library. Her research and professional practice. She been a library professional, educator and researcher in higher education for twelve years, and has developed interdisciplinary expertise across cultural studies, sociology, and library and information studies disciplines. Alice is also founding member and Editorial Coordinating Manager for the Critical Race Theory collective: an international group of library, information and education professionals, scholar-activists and community practitioners applying critical race, decolonial and indigenous knowledge justice frameworks to library, scholarly publishing, and open education sectors. Linktree: <https://linktr.ee/arcorble> |

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| **Name** | Corker, Chris |
| **Affiliation** | University of York |
| **Paper title** | The Archive and the Revision of Orthodox Perspectives: The Case of Stainless Steel  |
| **Abstract** | There are many examples across history whereby a popular depiction of an historical event has become the orthodox perspective, despite the story having problems in its narration of key players and situations. This is demonstrated by the story of Harry Brearley, the metallurgist commonly credited with the 1913 invention of stainless steel. His ‘David vs Goliath’ story presented to the press in 1924 regarding how he invented stainless steel and his employer, Thomas Firth, showed no interest in the product has become a folk law story told among workers ever since in Sheffield’s metalworking industries and ultimately a source of inspiration for many. His depiction of the story downplays the role Thomas Firth had in these developments, projecting Brearley as the hero of the situation. This story has perpetuated, virtually unchallenged, for a century. Brearley’s press article from 1924 was reprinted verbatim in the 2013 Stainless Steel Centenary book, with no revisions or suggestions of alternative perspectives presented. It is only since the 1980s that business records of the firms involved in the development and production of stainless steel have become available to researchers which can illuminate the nuances involved in the story missing from Brearley’s account. The major issue with many of the sources involved is that they are fragmented, only partly catalogued, and require an extensive triangulation process to bring together sources disparately archived, yet usefully inspected together. Using records from Sheffield Archives, including the Thomas Firth records and the Firth-Brealey Stainless Steel Syndicate, and from Kelham Island Industrial Museum, including Harry Brearley’s personal papers, a more accurate, revised story of the birth of stainless steel can be presented. The paper will conclude that only with archival sources could this story of over a century ago be re-examined, and reconsiderations of the orthodox story be presented.  |
| **Biography** | **Chris Corker** is a business historian and lecturer in Management at the University of York. His research examines the lifecycle of industrial clusters, with an emphasis on the connections between people and institutions in the formation and dissemination of knowledge. Focusing on the history of Sheffield, Chris has explored the armaments industry in the city, and is now developing a project on the history of stainless steel. He is a former recipient of the Coleman Prize from the Association of Business Historians, and an Emerald Literati Prize. His research has also featured on BBC Radio 3’s *Free Thinking*. |

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| **Names** | Cowgill, Rachel and Hoyle, Victoria |
| **Affiliation** | University of York |
| **Paper title** | Remembering the Willow, 1974-2015: archiving community and transient spaces |
| **Abstract** | The Willow Cantonese restaurant was opened by Tommy Fong in 1974, in the upstairs former premises of a tearoom with the same name on York’s historic Coney Street. The introduction of a live band and DJ led to after-dinner dancing at the Willow, and following the award of a late licence, dining was ultimately superseded by the nightclub-side of the business. Fong cultivated a clientele of ‘students and regulars’, and LGBT people were among those who experienced the club as a ‘safe space’. On the sudden closure of the club in 2015, a huge sense of loss was felt by many who considered themselves part of the ‘Willow community’. The StreetLife project, established by the University of York and City of York Council with UK Community Renewal funding, has been engaging residents and visitors to York in recovering the lost heritage of Coney Street since April 2022. Responding to repeated prompts to gather memories of the Willow – informally memorialised in social-media posts, improvised rainbow plaques, playlists, and video/photography of ‘the last night’ – the StreetLife team initiated a Willow Community Project to co-create a physical and digital archive capturing what was experienced as unique and/or special about this ‘legendary’ venue. The Fong family were present in these conversations, providing a markedly different perspective from the euphoric memories of former late-night revellers, as did several articles and documents located in official archives. This paper explains the methods developed by the Willow project (within StreetLife) and the complexities of representation and ownership the project entailed, while exploring the shared affinity expressed by geographically scattered individuals based on an imagined sense of togetherness/belonging in this particular time and place. Finally, we consider continuities afforded by the unusual longevity of the Willow within the context of the generally more transient evening and night-time entertainment sector.  |
| **Biographies** | **Rachel Cowgill** is Professor of Music and University Research Theme Champion for Creativity at the University of York. She has published extensively on community archiving and digital means in a range of studies of music in history and culture. She leads the interdisciplinary StreetLife project (www.streetlifeyork.uk) and AHRC-funded InterMusE project (The Internet of Musical Events: Digital Scholarship, Community and the Archiving of Performance), a collaboration between community music societies, Swansea University’s Computational Foundry, the British Library, the Borthwick Institute for Archives, the University of Illinois (including the Krannert Center for Performing Arts), and Greenstone at the University of Waikato. **Victoria Hoyle** is a Lecturer in Public History and Director of the Institute for the Public Understanding of the Past at the University of York. She was formerly York's City Archivist (2013-2017). Her research is grounded in critical archival studies and focuses on the meanings, values and affordances of archives for communities of shared experience. Her book *The Remaking of Archival Values* was published by Routledge in 2022. She is currently working on the intersection of memory, identity and recordkeeping with adult survivors of childhood abuse.  |

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| **Name** | Julie Davis |
| **Affiliation** | Wiltshire and Swindon History Centre |
| **Paper title** | Untitled |
| **Abstract** | The Digicreative Heritage Skills Project, funded by the National Lottery Heritage Lottery fund, was a 9-week pilot project which aimed to broaden the range of people involved in heritage in Wiltshire. The project brought together creative practitioners, the Wiltshire and Swindon Heritage Centre (WSHC) and archive staff to support 8 young people with SEND needs, disability and anxiety, who are currently unemployed, to help them gain employability skills and create an artistic response and interpretation of an item from the WSHC’s collections. The young people learned skills to locate, assess, handle, research and digitise material from the Wiltshire and Swindon History Centre (WSHC) collections. Then with the help of the creative practitioners and staff of the WSHC, participants created and displayed their responses to the archive material in an exhibition at the local library in the form of lino prints, animations and collage. The project activities built the participants’ confidence and skills to support their employability and enabled them to take control of their work and decision making as well as improving their wellbeing by connecting them to people and their local heritage. It was found that the participants gained hugely in confidence, had fun, really gelling together as a group, and learned artistic and research skills. Participants finished the project with an artwork they shared with family and friends as well as wider stakeholders of the WSHC and a certificate of completion of the course. Some are now looking to volunteer in the heritage sector or are progressing with new learning in their chosen sphere of employment thanks to the project.As well as the positive outcomes for the participants, the project helped the staff at WSHC to see their archive in a new light, in using the archived materials as inspiration for art rather than objective historical study, the archivists called into question the way they label material and catalogue material, and how to better expand the audience they are serving. They gained confidence in working with people with different needs and have developed an interest in how to take this further to look at accessibility issues at the History Centre and to do more to make the archive as welcoming and accessible to people who have additional requirements as possible. The inclusion of this diverse group of young people into the building gave the atmosphere a real buzz which spread to staff and customers in the WSHC. The Celebratory event and opening of the exhibition at the local library was viewed as ‘inspirational’ by many of the attendees. A video of the project journey, evaluation report and toolkit have been produced. |
| **Biography** | **Julie Davis** is the Archives & Local Studies Lead (Development, Wellbeing and Local Studies) at the Wiltshire & Swindon History Centre. She has a passion for enabling everyone to enjoy their local history and a drive to share her own love of all things historical. She worked with Louise Jordan, a freelance creative practitioner to gain funds from the Heritage Lottery to bring this project to life. Since the success of the project Julie is seeking funds to for a longer-term project and to widen the accessibility and usage of the archive through the establishment of an inclusion panel. |

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| **Name** | Di Girolamo, Lucia |
| **Affiliation** | Università degli studi della Campania Luigi Vanvitelli |
| **Paper title** | The ‘educational’ archive: Tourism, cinema and TV series for the care of the territory |
| **Abstract** | In recent years, the expansion of Media induced tourism, i.e., tourism stimulated by film and television productions, has improved the approach to cities that are already destinations for large tourist flows, but has also stimulated interest in small, unknown communities. Covid19 contributed to this phenomenon in an unexpected way. During the pandemic, in fact, platforms were created in some regions of Italy to promote places of historical and artistic importance used as film locations. These websites, which are still in use today, play the role of veritable archives, in which alongside the function of preserving filmic memory, navigation paths are created that stimulate users to explore the locations in an original and personal way. The spin-off of this phenomenon, both in economic and cultural terms, is above all on the communities where the sets are located, communities that become aware of the value of the territory and the need to preserve it. Currently, a series of initiatives born in the university sphere (i.e. campanialandtelling of the University of Campania Luigi Vanvitelli) is focused on the construction of digital archives of regional locations used by audiovisual productions through which, by means of specific navigation paths built according to a geocritical perspective, they give back a new image of the territory, which stimulates the community to a critical approach of its heritage. |
| **Biography** | **Lucia Di Girolamo** is a researcher at the University of Campania “Luigi Vanvitelli”. From August 24th 2020 to December 31st 2021 she was a research fellow for the PRIN project Archives of the South at the University of Catania. Her main publications are: *Il cinema e la città. Identità, riscritture e sopravvivenze nel primo cinema napoletano* (ETS, 2014); *Per amore e per gioco. Sul cinema di Pedro Almodóvar* (ETS, 2015). She is Co-P.I. of the E.C.O. project (Campania Environmental Observatory), on the ecocritical representation of the Campania, and co-investigator of the Campania Landtelling on contemporary narratives of the region. Her main research interests are focused on the investigation of the cultural survivals in silent and contemporary cinema, on the representation of the South in audiovisual products, on the representation of women, on the landscape as a mythopoetic horizon of reworking identities, on the relations between media, tourism and sustainability. |

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| **Names** | Doughty, Ruth and Waters, Susannah |
| **Affiliation** | Liverpool John Moores University |
| **Paper title** | Littlewoods Heritage Project: Co-Creating a Digital Archive with the Community. |
| **Abstract** | At its peak, Littlewoods (1923-2005) was the largest, private owned company in Europe. Based in Liverpool, John and Cecil Moores’ business begun with the Football Pools and expanded to include Home Shopping and Retails Stores, employing a mainly female workforce of over 30,000 individuals. In contrast to the significant profile of Littlewoods, particularly in its local community, public access to the company’s physical archives has resulted in limited knowledge and use of this resource. The archives are currently held at National Football Museum in Preston, with access available one day per week for a maximum of 2 visitors at a time. The Littlewoods Heritage Project (funded by the National Lottery) set out to capture the story of the Liverpool business empire through a range of collaborative and creative activities involving former Littlewoods employees, academics, artists, archivists, university students and school children. Twenty oral history interviews and a community film were created, and over 2000 items were digitised to create an online resource celebrating the history of the company and reflecting the experiences of its employees. This paper will provide an overview of our experience collaborating with the local community to create a digital archive. We will explain how dialogue between the project’s participants informed decisions relating to content creation, inserting women’s voices into the existing male-centred company history. We will discuss plans to build on the work of this project through evaluation and training materials. 2023 marks the centenary year of Littlewoods and we would relish the chance to share our experience of capturing the story of Littlewoods – stories which still resonate today.Particular topics covered: * Archives, heritage and community
* Creative re-use / creative practice / co-creation
* Access / accessibility
* Archives, storytelling and oral history
* Digitisation / digital archives
* Mediating archives / filmmaking and the archive
* Decolonisation / decentering / power
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| **Biographies** | **Dr Ruth Doughty** is the Programme Leader for Film Studies at Liverpool John Moores University. Her research interests include African American cinema, Film Music and Theory. Ruth is one of the co-founding editors of the peer-reviewed Routledge journal Transnational Screens (formerly Transnational Cinemas). She has also co-authored the book Understanding Film Theory (2024, 3rd edition). Ruth is the Principal Investigator on a Heritage Lottery Funded project looking at the history of the Littlewoods Pools building in Liverpool as part of an oral history/audio-visual community project.**Susannah Waters** is Head of Academic Services at Liverpool John Moores University and is responsible for the Library’s Academic Achievement and Academic Engagement teams including Special Collections and Archives. Research interests include the use of archives by creative practitioners and the role of historical resources in higher education. Susannah holds an MA(Hons) in History of Art from the University of Glasgow and a Masters in Archives and Records Management from the University of Liverpool. She is a registered member of the Archives and Records Association and an Associate Fellow of the Higher Education Academy. |

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| **Name** | El Belkacemi, Rim |
| **Affiliation** | University of Miami |
| **Paper title** | Deconstructing Hegemonic Narratives: Reconstructing Algerian Women's Experiences through Colonial Archives |
| **Abstract** | This paper examines the issue of epistemic violence and erasure committed against women in master narratives surrounding the revolutionary figure of the Algerian war of independence. Despite extensive scholarly work addressing this historical event, the representation of Algerian women remains at the margins. The masculinization of the revolutionary figure in these narratives has resulted in the erasure of women's pivotal role in the struggle against colonialism and the trauma they endured. To address this gap in the literature, this paper analyzes colonial archives, namely the Archives Nationales d'Outre Mer, in Aix-En-Provence, France as hubs for certain knowledge that is not otherwise accessible, but whose contents are shaped by certain power dynamics and ideological biases. My project aims to function on two levels, one which deconstructs and another which reconstructs. My deconstruction work is concerned with directly addressing the hegemonic institutional modes of knowledge construction which I argue are correlated to the lack or representation and acknowledgment of the particularities of the experiences of women. The paper employs a liberatory methodology put forth by (Michelle Caswell in 2016 & 2021) to extract information that had been particularly overlooked and marginalized. The paper subsequently reconstructs counter-narratives that foreground experiences that have been erased and emphasizes the importance of representation not only within the archive, but also within larger spheres of knowledge production. This paper thus aims to deconstruct hegemonic modes of knowledge construction in order to reconstruct alternative counter-narratives that challenge the master narratives of the Algerian war of independence, with the ultimate goal of highlighting the importance of gender-sensitive approaches in historical research. |
| **Biography** | **Rim El Belkacemi** is a doctoral candidate in Literary, Linguistic, and Cultural Studies at the Michele Bowman Underwood department of Modern Languages and Literatures at the University of Miami. Her research interests lie in Gender and Sexuality studies, De-colonial studies, Immigrant/Diaspora studies, Middle Eastern and North African studies and Literatures, Francophone Literatures, Arabic literatures, and Urban performance. She holds a Bachelor of Arts degree in Cultural studies in English from Mohammed V University, Rabat, and a Master of Arts degree in Communication in Cultural Contexts from Moulay Ismail University, Meknes. Currently, she is developing her dissertation project, which aims to investigate the effects of female trauma and gender-based violence on the colonized Maghreb and the masculinized revolutionary identity. The project adopts an interdisciplinary approach, exploring representation of female trauma in literature, archival material, and film.  |

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| **Name** | El Habbouch, Layachi |
| **Affiliation** | Abdelmalek Essaadi University Tetouan, Morocco |
| **Paper title** | Family Archives in the Age of Decolonial Collection: Fatima Ben Ali and the History of Moroccan Women Acrobats within and beyond Borders |
| **Abstract** | The decolonial collection of family archives invokes a discursive call for the emancipation of non-western cultures, arts and identities from the ethnic economy and racial politics of colonial memory. This discursive call seeks to revise, challenge and transform the dominant approaches and mainstream traditions marking the archival politics of imperial historiographies. Indeed, family archives have more often than not been viewed as simply private and personal narratives to the exclusion of their national , social and cultural implications that inform the complex history of nations caught up in the cleavages of imperial power relations. The family archives of Fatima Ben Ali, a-well-and-little known Moroccan woman acrobat, can be used to emancipate the history of Moroccan acrobats beyond and within borders from the continued repercussions of the colonial ethnic and racial memory. Through the collection of Ben Ali’s uncatalogued archives such as ancestral documents, oral narratives, photo albums, circus contracts and naturalisation records, we can set up an illustrative model of infrastructural archival framework for postcolonial scholars and students in order to study and analyse Moroccan acrobatics beyond the ethnic and racial economy of the Victorian empire. By using subversive strategies towards the imperial dynamics of ethnic collection and racial power, the project of decolonial collection can be established, reinforced and promoted for the sake of emancipatory and liberatory purposes. |
| **Biography** | **Layachi El Habbouch** is Associate Professor of Moroccan Anglo-American Studies, Cross-Cultural Translation and Decolonial Communication at the Department of English Studies , Faculty of Letters and Human Sciences , Abdelmalek Essaadi University in Tetouan, Morocco. His scholarly interests include Moroccan Cultural Studies, Postcolonial and Decolonial Options , Performance and Circus Arts and Cross-Cultural Translation. |

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| **Name** | Fenwick, James and Richards, Anna |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | Exhibiting Archives to Communicate Heritage: A Case Study of a Local Exhibition on the History of the Sheffield International Documentary Festival (DocFest) |
| **Abstract** | In 2023, we collaborated with colleagues at SHU and Sheffield DocFest to stage an exhibition to critically reflect on the thirty-year history of the annual documentary film festival hosted in the city of Sheffield. We were invited to use records and objects from Sheffield DocFest’s archive, most of which consisted of ephemera: tickets, posters, flyers, leaflets, programmes, merchandise, promotional material and other such items. Confronted with this ephemera, and its disorganised state, we were left wondering how to use it in a public history exhibition. How could such ephemera that had been designed for use in a ‘lived festival’ be contextualised in an exhibition and its meaning communicated to the public? The aim of the exhibition is to activate archival ephemera to consider the festival’s cultural, economic, and political impact on the city of Sheffield. As such, ephemera that was designed for momentary use in a festival many years ago, will be transformed into objects with a new political and cultural purpose. In their discussion of festival ephemera in the archive, Ger Zielinski raises ‘methodological and epistemological questions on the value and use of ephemera that arise in research on film festivals’ (2016: 139) and the limitations of such material in film festival research. Zielinski is concerned with archival festival ephemera in the context of writing academic publications. This paper builds on Zielinski’s research—as well as the research of scholars such as Peter Lester—to consider the implication for doing public history, curating archival ephemera into an exhibition, and communicating the lived festival to an exhibition audience. We will reflect on our collaboration with Sheffield DocFest in staging an exhibition about the festival’s history. We will consider a) the curatorial process – the means of finding and selecting archival ephemera for exhibition, especially one that it is in a disorganised state’; and b) the communicative process – the means of designing an exhibition narrative through the placement of objects, the creation of accompanying panel text, and the publication of an exhibition programme. The case study is still live, with the exhibition taking place in June 2023 – at the time that we will deliver this paper. As such, we cannot discuss the impact or effect of the exhibition on the public, despite such data being gathered through surveys and post-exhibition interviews.  |
| **Biography** | **James Fenwick** is a senior lecturer in the Department of Creativity and Cultural Industries at Sheffield Hallam University. He is the author of *Stanley Kubrick Produces* (2020), *Unproduction Studies and the American Film Industry* (2021), *Archive Histories: An Archaeology of the Stanley Kubrick Archive* (forthcoming). His research has been published in journals such as *Feminist Media Studies*, *New Media & Television*, *Screen*, *New Review of Film and Television*, *Historical Journal of Film Radio and Television*, *Screening the Past*, *Senses of Cinema*, and *Cinergie*.**Anna Richards** is a PhD student at Sheffield Hallam University. Her PhD is investigating the cultural evolution of Sheffield DocFest. Her research interests are in film festival studies as well as archival research and exploring the media and cultural history of Sheffield. |

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| **Name** | Fieldhouse, Judith |
| **Affiliation** | Edinburgh Napier University |
| **Paper title** | Digital Memory and Photographic Memory – Addressing the Silences Within the Archive  |
| **Abstract** | In this paper the importance of archival accessibility will be addressed while focusing on the question, If events and memories from groups within our society are not documented and these gaps within the archive are not filled, where is the evidence that these events in fact happened? Following the Global pandemic, there is now an urgency for directors and curators to consider the model of the museum and gallery which sits within the new normal of the future. As the impact of the pandemic rippled throughout the world, museums and galleries strove to respond to the crisis by creating online access to their collections and archives. The pandemic has created a shift in the audience dynamics of the museums, with an urgent need to develop online engagement (Samaroudi, Echavarria, Perry 2020). The accessibility of the archive is vitally important, not only for the sake of accessibility itself, but to enable researchers, curators, and artists to compare the archive to our collective memory or deduce silences and gaps in the archive. It is often the lack of material within the archive that will highlight what is missing. The blank pages and negative spaces within the photo album and archive must be an area open to contemplation. These blank canvases are often much larger than first imagined and is a non-existent area of the archive, which should be a point of discussion and reflection. |
| **Biography** | **Judith Fieldhouse** is a PhD Candidate in her third year at Edinburgh Napier University, previously having studied BA Photography at Edinburgh Napier University and MA Curating at The University of Sunderland. While completing her MA Judith was awarded The Robson Visual Arts Scholarship and funding from Creative Fuse North East. While researching for her PhD thesis titled *Memory and Photographic Memory – New Media Art, Archives and Exhibiting for a Future Life Digital*, she has also gained funding for a public engagement project *Workshopping Refugee Women at Work Through the Franki Raffles Archive.* |

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| **Name** | Fratocchi, Elisiana |
| **Affiliation** | University of Campania Luigi Vanvitelli |
| **Paper title** | Educational opportunities of a digital archive of literary texts with ecological messages |
| **Abstract** | My paper focuses on the formative and pedagogical power of a digital archive that collects texts including ecological messages. *The archive in object was born within the Environmental Campania Observatory project - ECO: Ecocriticism and Ecocinema for the Study of Environment/Humankind connection*. The digital archive aims to collect narratives texts focused on a specific territory, the Campania region, which compared to other Italian regions, has become the focus of many ecocritical narrations in the last fifty years. The choice was to archive mainly narrative genre texts, as these by their own kind, due to the particular rhetorical-stylistic solutions to which they employ, have higher possibilities of reaching consciousness and persuasion. The aim of the digital archive is not only to make selected literary works highly available, but it is also intended to be a hypertextual and multidisciplinary space: the textual sections will be accompanied by data of extra-literary character, foremost of them geographical. The selected texts relate specific territorial realities, which are designed to bring them closer to the viewers through images, maps and virtual routes. The formative capabilities of a device designed in this way may be particularly useful even for younger, digitally native users, who would thus come in touch with ecological issues as much as with the reality of a textual archive through methods and tools they can handle with ease. |
| **Biography** | **Elisiana Fratocchi,** Ph.D., is research fellow in contemporary Italian literature at the University of Campania Luigi Vanvitelli and adjunct professor at Sapienza University of Rome; in 2022 she was research fellow at the International Society of the History of Rhetoric (Louisiana, USA). Her main interests are in 20th century writings, preferring to study archival documents and stylistics. She is coauthor of the book *Il pane e le rose. Women's Writings of the Resistance* (2018). She is a member of the Italian Society for the Study of Literary Modernity (MOD), the American Association for Italian Studies (AAIS) and the International Society of the History of Rhetoric (ISHR). |

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| **Name** | Giglitto, Danilo |
| **Affiliation** | Sheffield Hallam University |
| **Biography** | **Dr Danilo Giglitto** is a research associate working at the Centre for Culture, Media and Society on the Polyvocal Interpretation of Contested Colonial Heritage (PICCH) project, which explores how archival material created in a colonial mindset can be re-appropriated and re-interpreted to become an effective source for decolonization and the basis for a future inclusive society. From 2018 to 2021, he worked on CultureLabs, a European project aimed at developing novel methodologies and digital tools that may facilitate the organisation and wider deployment of participatory projects around cultural heritage, while focusing on the social inclusion of disadvantaged groups, and particularly of migrant communities. Before joining Sheffield Hallam University, he was a Research Associate at Kingston University. He holds a PhD in Sociology from the University of Aberdeen. |

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| **Name** | Goldie, Chris |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | Multitemporality and the archival matrix - the GPO Tower public records: 1957-1965 |
| **Abstract** | Records from the Ministry of Public Works, the GPO, and the Treasury concerned with the realisation of London’s Post Office Tower can be read as evidence of a linear sequence of conception, planning, and construction whereby technical, economic and institutional constraints were overcome in pursuit of an objective. Or the records might be construed through a narrative of modernisation, within which the Tower stands as a symbol of the period’s tentative grasp on modernity. The first approach relies on a conception of the Tower as *fait accompli,* the second on a familiar framing of British history during this era as modernisation thwarted. However, neither approach encompasses various failed projects, missed encounters, bizarre fixations, and inexplicable historical preoccupations that occasionally surface within the archive, threatening to derail the entire enterprise, or radically shift its focus.An alternative is to approach these disparate records from a conjunctural perspective (Hall, Althusser), recognising an archival matrix as the weaving together of contradictory temporalities, histories, rhythms, causes and effects, historically intelligible in their relationality and as part of a contested process of forming a new *dispositif*. This can then cast light on the peculiar sensitivity shown to the Tower’s public aspects: considered through 18th century conceptions of the picturesque landscape; through ideas about access and citizenship, the social status of visitors, and the relation of the latter to ‘tea bars’, cafés, and restaurants in an era of transformations in class structure; and with respect to issues of public access to communication and hostility to the expansion of the domestic telephone network, evident in Treasury responses to GPO initiatives. It is argued that these are not merely a plurality of temporalities, histories and rhythms but have significance in the knotting together of their multiplicity. |
| **Biography** | **Chris Goldie** is formerly Senior Lecturer, currently Honorary Research Fellow, in the Department for Media Arts and Communication, Sheffield Hallam University. He has a BA in history, an MA in cultural studies, and a PhD in cultural history. He has co-edited three anthologies on contemporary landscape photography and its relationship to the north and northerness, published by Transcript Verlag: *Northern Light* (2018); *Proximity and Distance* (2020)*, Disturbed Ecologies* (2023*).* Other recent writing has been published in the *Journal of Design History* (2011), *The Journal of International Relations, Peace Studies and Development* (2017), (2018), (2020), and the *Design Journal* (2019). |

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| **Name** | Grimes, Stephanie |
| **Affiliation** | King's College London |
| **Paper title** | Untitled |
| **Abstract** | When approaching an archive to examine the presentation and omission of materials, determining effective research methods can be overwhelming. Media archaeology, a methodology that involves studying technological innovations as historic objects, is uniquely suited to address this research. This project presents the Ashmole Archive at King’s College London (KCL) as a case study for using this methodology. Tucked away in the basement of the KCL Strand campus, the Ashmole Archive consists of over 10,000 photographs, prints, glass slides, and other forms of media that document iconic works of art from antiquity. The archive was a personal collection of the distinguished classicist Bernard Ashmole, who created the documents for research throughout his career from the late 19th to the mid-20th century. In 1981, KCL acquired the archive to serve as a scholarly resource. This resulted in the formal cataloguing of Ashmole’s photographs, a fundraising exhibit co-hosted by Sotheby’s, a digital database, and a scholarly publication. Despite these initiatives, the archive has lain dormant for several decades without a steward to maintain the collection. As a result, the archive serves as an untapped resource for studying how scholars used technology for over 100 years, to research cultural heritage from the ancient Mediterranean. My research reframes the Ashmole Archive from a scholarly resource used to house antiquities scholarship, to an archive of technology. This transformation involves studying photographs, glass slides, post cards, floppy discs, and scholarly publications as historic objects. Their materiality, preservation, and situation within the archive reveal hidden social implications about how humans construct narratives and memories of ancient works of art. In this paper I demonstrate how a close reading of these technological reproductions uncover what was represented, what was eliminated, what was preserved, and what was forgotten in a traditional archive. |
| **Biography** | **Stephanie Grimes** is a Fulbright Scholar and PhD candidate in digital humanities at King’s College London. She combines media theory, art history, and the classics to examine how humans use technology to capture memories of cultural heritage. Her research is inspired both by her academic background in classical art history and her professional work creating digital content for cultural institutions such as the J. Paul Getty Museum, the United States Capitol, and Ball State University. This work has shaped her professional commitment to investigate how technology impacts the representation of cultural memory. |

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| **Names** | Haya Baviera, Maud, Lucas, Victoria, and Whittle, Joanna (Heavy Water Collective) |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | Generating New Sediment: Artistic Responses to Archives and Collections |
| **Abstract** | The Heavy Water Collective presents artistic methods that agitate, deconstruct and reconfigure histories, using archives and collections as source material. It comprises artist-researchers Maud Haya-Baviera, Victoria Lucas and Joanna Whittle. Our objective is to construct a subversive archive of visual matter that critiques and destabilises established narratives, through direct engagements with historical artefacts and documents. We interrogate collections situated in university libraries, private estates and public archives across the United Kingdom, through an established artistic research methodology. We aim to construct a constellation of objects and subject matter, in a way that begins to incorporate these reconfigurations of the past into a re-reading of the present moment. Through an integration of stories, imaginings, perspectives and becomings, this artistic research project reflects upon the contemporary issues burgeoning out of the social, political and cultural strata examined. In this presentation, we ask if new futures can be imagined through artistic practice when the past is radically reinterpreted. We explore how we might fill the absences in a collection through creative interpretation, using a rhizomatic approach to engaging with archives. Disregarding established categorisation within a collection reveals further insight as, for example, articulations of War sit alongside accounts of colonialist exploration, and patriarchal midwifery practices are aligned with violent witch-hunting methods. Forming networks of meaning through the subjects selected and the artworks produced, the Heavy Water Collective seeks to create a space in which established systems are destabilised and rituals of mourning are revered. The Heavy Water Collective brings an ethics of care with their scrutiny. Can empathy grow out of the material encountered? Can power and agency be redistributed through these artistic responses? Through this project, individual archives and collections become entangled, objects become ensnared, and histories adopt a-temporal qualities. |
| **Biography** | **Heavy Water** is an artist collective that draws from archives and collections to create artworks that reclaim narratives in a contemporary context. The project manifests through research collaborations, exhibitions and public programme with specific archives, collections, museums and galleries. Recent exhibitions include *PostNatures*, Grave Gallery, Sheffield (2023/24), *Aggregate 2022*, Freelands Foundation London and *Heavy Water*, Site Gallery, Sheffield (2021). They have undertaken research residencies with Cardiff University Special Collections (2022), g39, Cardiff (2022), Künstlerhaus Dortmund (2022) and Sheffield General Cemetery (2022) and have received grants via the Four Nations International Fund and the University of Central Lancashire. heavywater.info |

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| **Name** | Hayward, Sarah |
| **Affiliation** | Kingston University |
| **Paper title** | “Lucy: A Story from the Normansfield Archives |
| **Abstract** | Archives might be considered the stalwart caretakers of many forgotten and ‘fragile’ histories. During the mass industrialisation of the Victorian period, the history of people with a learning disability is inextricably connected to the history of the institutions that many were made to inhabit. Uncovering and reassembling this history relies greatly on the availability of archival material. This presentation is based upon research carried out in the Normansfield Archive Collection. Normansfield Hospital was founded by John Langdon Down in 1868 as a private residential home and school for people (mostly children) with learning disabilities. Much of the early material contained within the Archive Collection consists of correspondence received by the institution. Lucy, the subject of this presentation, was admitted to Normansfield in 1879 atthe age of 5 and remained there until her death in 1900. Her case is unusual because her grandmother, mother, and father each wrote separately to both John Langdon Down and his wife Mary, thus providing multiple perspectives. Her story at Normansfield has been reassembled from these letters and has been shaped to unfold through the words of the three writers. Lucy’s story demonstrates how archival documents can be used to rediscover a person, and reconstruct a story, both of which had been entirely lost over time. For the researcher, it is also an exercise in filling gaps and making choices. Her story both provides new insight into life at Normansfield, and raises questions beyond her individual case. For example: how typical is her story; what are the limitations of the archive findings; and now that she has been ‘found’, what obligation is there towards Lucy and her story going forward? |
| **Biography** | **Sarah Hayward** is a PhD student at Kingston University, London, which she firstjoined on the taught MA course in Museum and Gallery Studies. Having felt that yearfly by impossibly quickly, she applied to continue in higher education with a PhD. Sarahhas conducted archival research into Normansfield Hospital, a former private Victorianresidential institution founded exclusively for the care and education of people with alearning disability. Her project includes three creative pieces, the purpose of which isto explore how archival material might be interpreted and applied within a museumsetting. |

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| **Name** | Heath, Virginia |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | Using archive fragments to creatively re-imagine gaps, silences, and absences |
| **Abstract** | My proposal addresses the way in which three key archive images can inspire a reimagining of Mae West’s little-known portrayal of the underground LGBTQ+ and Drag Ball culture in 1920s New York. To this day, Mae West is a celebrated gay icon, yet her radical 1920s play The Drag, exposing society’s hypocrisy and prejudice against homosexuality, is virtually unknown. One of the key images - an elaborate Drag Ball held in Greenwich village - offers a rare visual representation of what these 1920s balls might have been like. The photograph reveals a line of parading Queens as if ‘on the runway’, a ‘Judging Panel’ on stage along with an African American jazz band in tuxedos, and a viewing gallery where the New York smart set could come ‘slumming’… The image raises fascinating questions around class, race and gender, as well as who took the photograph and for what purpose? Mae West’s participation in these extravagant Balls inspired the Drag Ball Scenes in her play where she cast Drag Queens to play the roles and devise the scenes. The other two images are of the Drag Queens arrested and sent to prison, along with Mae West, for obscenity and “corrupting the morals of youth”. The Queen’s unapologetic and provocative stance towards the Cops and gathered crowd is extraordinary given the prejudice of the times. Each of these photographs conjures up a fascinating visual world, both inside the frame and beyond it. Inspired by films like ‘Three Minutes: A Lengthening’, I intend to use these fragments to tell an untold story with powerful resonance for today’s ‘culture wars.’ I propose to present my process of working with these images to reimagine Mae West’s own bold, subversive portrayal of 1920s Drag Balls in her plays, turning this absence of historical archive, into presence.  |
| **Biography** | **Virginia Heath** is Professor of Film in the Art Design & Media Research Centre, Sheffield Hallam University. Her research as filmmaker focuses on sexuality, gender and marginalised voices and she is currently developing the hybrid documentary: ‘Mae West: Boxer in a Corset’. She directs documentary and drama films including the critically acclaimed, BAFTA nominated, feature documentary *From Scotland With Love* and Berlinale award winning drama, *Relativity*. Virginia’s film *Cigar Box Blues – Makers of a Revolution* screened on BBC4 (2022) and in international festi­vals including Woodstock and Nashville. Her drama *Lift Share* won ‘Best Drama Short’, Copenhagen Film Festival (2019). |

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| **Name** | Heydon, Tilly |
| **Affiliation** | Wilhelmina Barns-Graham Trust in Edinburgh |
| **Paper title** | “I remember it photographically”: The Archive of Wilhelmina Barns-Graham |
| **Abstract** | I propose to examine Wilhelmina Barns-Graham’s archive as a case study for interrogating the motivation behind establishing a private archive to address gaps, silences, and absences in the accounts of the history of the St Ives School in the 1940-50s. Barns-Graham was an artist and founding member of the Crypt Group and Penwith Society, alongside artists such as Barbara Hepworth, Bernard Leach, Ben Nicholson and Naum Gabo, during a period that would be recognised as internationally influential to the abstract art movement. However, in subsequent decades, Barns-Graham’s significant role became side-lined in favour of more prominent male artists. While her first-hand accounts and extensive archive of materials would often be consulted by researchers writing about the period, Barns-Graham’s own perspectives were routinely overlooked or skewed, culminating with the 1984 Tate exhibition *St Ives 1939-1964: Twenty-Five Years of Painting, Sculpture and Pottery* which borrowed extensively from Barns-Graham’s private collection and first-hand experiences, but reduced her own role to one of the “younger generation” who entered the St Ives School from 1950. Examined in this context, Barns-Graham’s motivations for establishing a Trust and archive in 1987 and can be viewed as an attempt to ensure her voice was not lost in the sea of more well-known male artists. Considering the comparative lack of private archives of women artists from the period, compared to those of their male counterparts, Barns-Graham demonstrated incredible foresight in making arrangements for her archive’s longevity after her death. However, to what extent has the preservation of her archive acted to prevent her role from continuing to be side-lined (she is still wrongly listed as a member of the younger generation of the St Ives school in its Wikipedia entry), and how can we as employees of the Trust use the archive to effectively represent and amplify her voice?  |
| **Biography** | **Tilly Heydon** is the Project Archivist at The Wilhelmina Barns-Graham Trust in Edinburgh. Since 2017 she has been involved with various archival projects, including assisting with extensive digitisation project at the Glasgow School of Art Archives and Collections, and cataloguing and collecting oral history interviews for the Elephant Trust archive at the Scottish National Galleries of Modern Art. She is also on the Heritage Steering Group at the Glasgow Zine Library.  |

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| **Name** | Johnson, Esther |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | DUST & METAL: Unlocking the Vietnam Film Archives |
| **Abstract** | Through a unique partnership with the Vietnam Film Institute (VFI) to digitize some of their collection, ‘**DUST & METAL**’ (CÁT BỤI & KIM LOẠI) is a British Council funded Vietnamese-British feature film that repositions difficult to access archive alongside contemporary footage of Vietnam. With a score composed by electronic artist Xo Xinh, and sound design by artist Nhung Nguyễn, the global pandemic led to creative collaborative co-production methods for theproduction between the UK, Vietnam and US. Directed by Esther Johnson, the work takes the form of a creative poetic documentary and premiered at the 2022 Sheffield Doc/Fest with a live score. ‘**DUST & METAL’** steps away from Hollywood’s portrayals of the American/Vietnam War, to instead offer an unorthodox look at Vietnam past and present. The film is designed to showcase alternative perspectives of Vietnamese cultural heritage and unique national cinema, through the synergy of difficult to access archive film, crowd-sourced material, and newly shot footage. At the heart of the research are unfamiliar histories of freedom in Vietnam that connect with the country’s ubiquitous mode of transport: the MOTORBIKE. With a population of 97 million, and 45 million registered motorbikes (the highest in SE Asia) that’s almost one bike for every two people. The motorbike topic acts as a prism through which the history of Vietnamese cinema held in the VFI can be explored. Much of the selected film footage was either unseen or seldom seen outside of Vietnam, and 2K digitisation of these films was a crucial element of the project to allow these remarkable films to be accessible to a wider audience. This presentation by director Esther will comprise extracts from ‘DUST & METAL’ and discuss the research methodologies used in production, including learnings from the first partnership the Vietnam Film Institute has undertaken with an artist/filmmaker for a feature film.[www.dustandmetal.com](http://www.dustandmetal.com) <https://linktr.ee/dustandmetal>  |
| **Biography** | **Esther Johnson** (MA, RCA) works at the intersection of artist moving image and documentary. She is former recipient of the Philip Leverhulme Research Prize, and is Professor of Film and Media Arts at Sheffield Hallam University, UK. Esther’s poetic portraits focus on alternative social histories and marginal worlds, to reveal resonant stories that may otherwise remain hidden or ignored. The repositioning of archival material is explored as a way of looking at intangible cultural heritage, and of addressing the relationship between memory and storytelling. Work has exhibited in 40+ countries, and broadcast on BBC TV/Radio and on Channel 4.<http://blanchepictures.com> <https://linktr.ee/blanchepictures> <https://www.shu.ac.uk/about-us/our-people/staff-profiles/esther-johnson> **Twitter** @BlanchePictures **Instagram** @Blanche\_Pictures  |

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| **Name** | Jones, Aidan |
| **Affiliation** | King’s College London |
| **Paper title** | The Coburg Legacy: PRINCESS BEATRICE AND THE ROYAL ARCHIVES |
| **Abstract** | When a parent dies it is the duty of any remaining offspring to settle the family estate. And this was the case when Queen Victoria died in 1901, forty-years after the death of her husband, Albert, the prince consort. Fortunately for the queen’s six remaining children [three predeceased her], she had left clear instructions in her last will, drafted in late October 1897. In it, she left her political papers to her successor, now Edward VII. To her youngest daughter, Princess Beatrice, who had served as her mother’s unofficial secretary, Victoria bequeathed all her private and family papers. Beatrice quickly became the matriarchive. But unlike some family papers, stuffed into suitcases and stored underneath the bed in a spare room, the key that was given to Beatrice granted the holder access to a storeroom. Unfortunately, the tidy cross-referenced filing system introduced by her father had not been maintained after his death in 1861 and she was confronted with decades of correspondence stored in cupboards that filled several rooms at Windsor Castle. For the next thirty-years Beatrice edited and transcribed her mother’s journals, destroying the originals as she went. The result: 111 hard-backed lined notebooks in her legible blue-black ink. But Beatrice’s herculean efforts in transcribing her mother’s illegible diaries have earned her little thanks from posterity. And no wonder. She not only mutilated the queen’s journals but burned thirty volumes of correspondence from Prince Alfred to his mother and all Princess Alice’s letters. As well as exploring the destruction of family letters and the subsequent absence in the Royal Archives and the role of Princess Beatrice as an archivist, of sorts, this paper will examine the legacy of Beatrice’s life mission: the challenges and opportunities it presents for historians today and the task that confronts researchers in the form of access, cataloguing and publication. |
| **Biography** | **Aidan Jones** is a doctoral research student at King’s College London, specialising in nineteenth and early twentieth century British and European diplomacy, and especially the involvement of ruling houses. Jones is writing his thesis about Queen Victoria’s second son, Prince Alfred, Duke of Edinburgh and later reigning Duke of Saxe-Coburg and Gotha, and the dynastic politics and diplomacy of Victorian England. He has previously spoken on subjects related to Prince Alfred’s personal life, professional naval career, and dynastic connections at Buckingham Palace, the German Historical Institute London, and various online conferences. |

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| **Name** | Kountz, Samantha |
| **Affiliation** | Keiser University |
| **Paper title** | Hollywood Shuffle: The Historical and Cultural Significance of Maya Cade’s “Black Film Archive” |
| **Abstract** | In December 2018, William Selig’s 1898 short *Something Good – Negro Kiss*, featuring the first known on-screen kiss between two Black actors, was recovered, restored, and added to the Library of Congress’ National Film Registry. Two years later, Maya Cade launched the revolutionary “Black Film Archive”, which by 2023, has been showcased at the Academy of Motion Picture Arts and Sciences Museum and awarded special distinction by the New York Film Critics Circle and the National Society of Film Critics. This case study examines the impact of Maya Cade’s “Black Film Archive” within the larger discourse of film history and film historiography. Conceived from a twitter thread in June 2020, Maya Cade’s “Black Film Archive” is a weekly-updated website dedicated to curating Black cinema. Each film includes a short description, list of categories, and a link that redirects audiences to where they can watch segments of or the whole film for free. As an unpaid resource that streamlines the process to submit new films, the Black Film Archive makes itself a significantly radical and community-driven addition to the exposure, consumption, and understanding of Black cinema. The Archive also provides ground-breaking contexts to eras that commonly omit Black independent participation while broadening our understanding of the Black film experience. The philosophy of the Black Film Archive is to take the Black film experience out of limited discussions and outdated identities in favour of expanding our understanding of and our conversations around Black film. |
| **Biography** | **Samantha Kountz** is the Program Director for Keiser University’s Cinematic Arts degree in West Palm Beach, Florida. She received her master's degree in film studies from the University of Kent in Canterbury and her bachelor’s in the same subject from Florida Atlantic University in Boca Raton. Kountz has presented and published works for Nine World’s “Geekfest” in London, the “Theorizing Zombiism” Conference in Gothenburg, *The International Journal of Humanities and Cultural Studies*, the *Journal of Dracula Studies*, and *Mise-en-scène: The Journal of Film & Visual Narration*. Kountz’s work often focuses on horror/sci-fi film, gender, sexuality, and history/historiography. |

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| **Names** | Le, Diana and Tough, Rachel |
| **Affiliation** | Archivist, Hackney Archives and University of East Anglia (UEA) |
| **Paper title** | Archiving COVID-19 Heritage in Ho Chi Minh City |
| **Abstract** | The COVID-19 pandemic has disrupted almost every facet of our world, prompting a variety of material responses in societies across the globe. Our project “Archiving COVID-19 Heritage in Ho Chi Minh City” funded by an Arts and Humanities Research Council/Global Challenges Research Fund small grant under the Imagining Futures programme draws on approaches in contemporary archaeology to witness and document COVID-19 materiality. During four months of fieldwork in Ho Chi Minh City in late 2022, we captured images and created sketches of items such as posters, signage, murals, graffiti, discarded personal protective equipment, disinfection paraphernalia, and barricades. We are now working with local collaborators to create a digital archive of this COVID-19 heritage on a dedicated website and Instagram. In Vietnam, opportunities to debate difficult aspects of the past are often restricted and controlled in official media, distorting the experience of everyday life. By creating a fully accessible online archive, we aim to develop an innovative mode of archival practice that accommodates diverse community experiences of pandemic and create a forum for diverse voices to debate how the extraordinary pandemic period is remembered. In this presentation, we discuss the methodology we have used – a mixed methods approach incorporating ethnographic, archaeological and arts-based methods - to create an ‘archive from below’ and engage non-academic audiences. We hope to demonstrate the power of community archiving in supporting citizens to make sense of cataclysmic events on their own terms, away from official narratives peddled in state archives. We show that meaningful archiving does not require specialist skills or expertise and can take place even in resource-constrained settings. [Further information](https://imaginingfutures.world/projects/archiving-covid-19-heritage-in-ho-chi-minh-city/) |
| **Biographies** | We are an interdisciplinary team of researchers with a common interest in rethinking the form and role of archives. **Rachel Tough** (PI) is a Doctoral Researcher in the School of International Development at the University of East Anglia (UEA). She first lived in Vietnam in 2003 and has since returned cyclically. Her doctoral research will produce an ethnography of the COVID-19 pandemic in Ho Chi Minh City. **Diana Lê** (Co-I) is passionate about preserving cultural heritage. At Hackney Archives she has worked to safeguard the An Viet archive – a collection of objects and documents originally based in a former Vietnamese community centre in London. We also collaborate on archiving projects funded by the British Museum and the Social History Society. |

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| **Name** | Lester, Peter |
| **Affiliation** | Independent researcher |
| **Paper title** | Activating Archives through Exhibition |
| **Abstract** | Exhibitions have long been popular ways of showcasing and highlighting archival collections and the histories and stories recounted in them. But scholarly research and practice, influenced by the work of archival thinkers such as Hilary Jenkinson, have typically framed exhibitions as ‘neutral’, focusing on their role as outreach and often preoccupied with questions around conservation and technique. In contrast, approaches to exhibitions within museum studies, influenced by ‘new museology’, have shown an extensive use of exhibitions as spaces to highlight and critique urgent social issues ranging from migration and refugees to climate change and extinction. Taking its cue from these perspectives, and influenced by critical archival scholarship, as well as various aspects of the ‘archival turn’ such as greater focus on the materiality of archives, this paper argues for archival exhibitions as sites of activism. It considers exhibitions as spaces able to critique and challenge historical metanarratives and that allow other voices to be heard, whilst at the same time implicating the archive itself in shaping established narratives. Drawing on a range of exhibitions from around the world, this paper examines different aspects of exhibition-making, including interpretation, spatiality and embodiment, to consider how archives can be used to generate new spaces of experience that speak to questions of storytelling and mediation, decentring power and privilege, and activating archives in diverse and liberatory ways. |
| **Biography** | **Peter Lester** is a researcher and archivist. He recently completed his PhD at the School of Museum Studies at the University of Leicester. His research interests focus on the exhibition and display of archives, encounters with archival material and the design and experience of archival spaces. He is also a professionally qualified archivist with over ten years’ experience in the UK archives sector. His book *Exhibiting the Archive: Space, Encounter and Experience* was published by Routledge in 2022. |

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| **Name** | Machin, Tim |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | Exploring Representation and Placemaking through the Archives: Park Hill Flats Sheffield |
| **Abstract** | This paper will outline, as a case study, an artwork forming part of my research practice. *Radio Play* is an exploration-in-progress of the way that archives are/have been used to construct communal imaginaries and understandings of an iconic place: Park Hill Flats, Sheffield. Well-studied since their construction in the 1950s the flats are well documented with a richness of material in various archives, much preserved as a consequence of the construction and subsequent regeneration(s) of the building. I am particularly interested in the sense that these archives preserve a representational history of Park Hill. Throughout the site’s history representations of its past and future life have been prominent – from the slum conditions that led to its initial construction to its representation as a late twentieth century slum, or equally as a utopian vision of the future for prospective tenants in the 1950s/60s or as recycled, nostalgic, heritage-as-hauntology to prospective owner occupiers in the twenty-first century. *Radio Play* uses Fine Art Practice as an archival research method to interrogate the way the site –in particular as a landscape – can be understood. With a focus on its (re)development(s) *Radio Play* uses ‘verbatim theatre’ to construct a script (which will form the basis of, or a proposal for, a participatory artwork at Park Hill) from the archives. Tracing the tortuous process of the planning system, through typewritten memos, committee meeting minutes, news reports, planning applications, public consultation and professional reports *Radio Play* uses narrative as a tool to uncover overlooked material, a collage practice which invites new connections and understandings of the way this place has come into being, new visibilities of hidden processes of placemaking and explores who this site and its representations belong to (and the legal and ethical implications bound up in this) and what it is for. |
| **Biography** | **Tim Machin** is a curator, artist and researcher. Gallery Manager at Sheffield Hallam University, he has worked on a number of city-wide biennial art festivals including Art Sheffield 2010, 2013 and 2016 and Going Public, a project that brought major private collections to galleries and public spaces in Sheffield. He has exhibited his own practice in the UK and Europe. His doctoral research is exploring the landscape at Park Hill Flats, Sheffield. |

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| **Names** | McAvoy, Catriona and Orgill, Georgina |
| **Affiliation** | Sheffield Hallam University and University of the Arts London |
| **Paper title** | Reconstructing the Archive: Collaboration, Intervention and Sharing History |
| **Abstract** | The Stanley Kubrick Archive (SKA), housed at the University of the Arts London, contains over 900 linear metres of material spanning Stanley Kubrick’s filmmaking career. Within this ‘identity archive’ are voices of a myriad of other contributors to his films and material relevant to fields beyond film. This paper focuses on the innovative ways we are working together as historian and archivist to challenge the narratives of the archive, to re-evaluate its structure, and to reconsider its role as a shared repository of history. We begin by discussing our collaborative project ‘Reconstructing the Archive’. The project addresses gaps and silences in the SKA by comparing the catalogue to the physical material and looking to other sources outside the archive, with the aim of attributing work to unrecognized collaborators. We are focussing on marginalised voices to reclaim the past and decenter the dominant white, heterosexual, cisgendered male, auteur-based history of film production. Using examples from the catalogue and sharing items from the archive, we will demonstrate the process of working together, what we have found and how we are addressing the gaps through catalogue interventions and the creation of a digital oral history counter archive. We then discuss the contested nature of ‘identity archives’ and the role of the archivist and the archive in shaping history and memory. We will present ways that our project can serve as a springboard to develop a new archivalpraxis that bridges the gap between historian and archivist. We conclude by discussing ways we can all share our findings within and beyond academia, to make archives more accessible and inclusive and to make an impact on wider historical narratives. We must consider ways that communities, and particularly young people, access history and how we can move together towards a better understanding of the past. |
| **Biographies** | **Catriona Mcavoy** is a PhD student at Sheffield Hallam University. Her research focusses on below the line workers and decentering narratives from the Stanley Kubrick Archive. She has worked as a post producer in the film industry and has also presented research at many international conferences. She co-edited *Selling Sex on Screen: From Weimar Cinema to Zombie Porn* (2015) and has published several journal articles and book chapters including in *Stanley Kubrick: New Perspectives* (2015), *Norman Mailer: Film is Like Death* (2017), *The Oxford Journal of Adaptation* (2015) and *The Bloomsbury Companion to Stanley Kubrick* (2021).**Georgina Orgill** is the Assistant Manager, Archives and Special Collections Centre and Stanley Kubrick Archivist at University of the Arts London. Georgina has coedited numerous volumes about the work of Kubrick, including *Anthony Burgess, Stanley Kubrick and A Clockwork Orange* (2023) and *Behind Eyes Wide Shut* (forthcoming). She is a series editor of the Stanley Kubrick series at Liverpool University Press. |

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| **Name** | Melia, Matt |
| **Affiliation** | Kingston University |
| **Paper title** | Archives and Media Archaeology: The Media Archaeology Lab |
| **Abstract** | Founded by Lori Emerson in 2009, the Media Archaeology lab ( MAL) at the University of Colorado has broken new ground in terms of rethinking the relationship between creative practice, technology and the archive. On its website, it describes itself as a ‘community driven hub for preserving and exploring the history of technology’ and as a space for ‘cross-disciplinary, experimental research, teaching and creative practice using one of the largest collections in the world of still functioning media’. This paper aims to offer an analysis of this space and its collection as well as its creative output. It will be focussing on the way in which it has repurposed archived or ‘dead technology’ by creatively setting it in relation to the new, interrogating issues such as evanescence, ephemerality, object materiality and the passage of time. Furthermore, it will consider the MAL’s self-professed status as a ‘community archive’ and examine its contribution to how we are collectively re-understanding the role and identity of the media archive. Furthermore, the paper will consider the MAL’s position in relation to the archiving of technology in museums and other collections (and here I will also refer to both the media technology collections in both the Tate Modern and the Design Museum in London).  |
| **Biography** | **Matthew Melia** is a Senior lecturer in Film, Media and Literature at Kingston University. His specialist interests include the work of both Stanley Kubrick and Ken Russell and he has published widely on both. His publications include *The Jaws Book: New Perspectives on the Classic Summer Blockbuster* (Bloomsbury, 2021), *Anthony Burgess, Stanley Kubrick and A Clockwork Orange* (Palgrave, 2023) and *ReFocus: The Films of Ken Russell* (EUP, 2022). He is also editor of The *Jurassic Park Book: Thirty Years of Spielberg’s Dinosaurs* (Forthcoming, Bloomsbury: 2023).  |

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| **Name** | Milnes-Smith, Philip |
| **Affiliation** | Shakespeare's Globe |
| **Paper title** | Including disability in the archive of the Shakespeare Globe Trust: “Some few odd lads that you remember not.” |
| **Abstract** | Although our profession’s code of ethics espouses access to records on an equitable basis, whose records are we making available?  In the past, disabled people in our communities have too often been among those erased and overlooked.  Even when disabled people are present in our collections, ableist societal norms may mean mentions of disability go unmentioned in the catalogue description, making disabled people harder to find.  When archivists appraise material for possible preservation in the archive, or prioritise it for cataloguing, are they thinking inclusively about disabled people?  In this case study, we see that accessibility may need to go beyond step-free access to a reading room (important though that is).   Moving from recordings documenting accessibility to accessible recordings (with captions, clear BSL interpretation, or the live audio-description) requires an active choice and (at the least) the investment of staff time, as well as building relationships of trust with access service providers.  Providing ongoing archival access to the ephemeral records created about our performances (by for example audio-describers or sonic story creators) means working in collaborative partnership with them to ensure their accessible content about us can live on to inform future generations.  Importantly, you don’t have to be disabled to benefit from having access to these records. Treating the archive of Shakespeare’s Globe as, in part, a disability collection is not perhaps as surprising as it may at first seem.  Disabled people constitute part of our audiences, and the organisation has a long history of making provision for them.  Moreover, our performances have included disabled actors and representations of disability, not least because disabled people (and people imitating them) are included in the early modern plays at the heart of our repertoire.  But an accessible, inclusive performance archive does not happen by accident. |
| **Biography** | In addition to being Digital Archivist at Shakespeare’s Globe, **Philip Milnes-Smith** undertakes freelance archival practice, including for a patient-led disability history project at the Royal National Orthopaedic Hospital.  He is one of the Archives and Records Association’s Diversity and Inclusion Allies, leading the Accessibility Working Group.  He founded the Disability Collections Forum, for those working with such collections across Libraries, Archives and Museums, and has written on disability for ALISS Quarterly. |

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| **Name** | Morawska, Lucia |
| **Affiliation** | Richmond The American University in London |
| **Paper title** | ‘Does anybody recognise these people?’ Holocaust photography in personal archives: representation, reproduction, revision |
| **Abstract** | As a concept Holocaust photography reaches beyond the time frame marked with the implementation of Final Solution or even, the period of the Second World War. Contemporary scholars effectively argue that when analysing sources related to the Holocaust, including visual materials, there is a need to go back to at least 1933 and extend scholarly investigations onto the post-war period, for example, to include DP camps and their archives. Subsequently, family archives containing visual materials, mainly photographs, both from the pre-war and post-war period should be considered when investigating Holocaust. Undoubtedly, as public, we are very much aware of the existence of large visual archives stored and displayed by the USHMM, the Yad Vashem or the Auschwitz Museum, yet our understanding of these collection is still rather selective. Instead, public engagement with the Holocaust is still very much shaped by a relatively selective pool of pictures, continuously presented to us by the media. These iconic photographs shape our common perception of the Holocaust, narrowly defining as ‘the ultimate end’. Meanwhile, family archives reveal a much more complex story, one that is not solely focused on dyeing, but ‘the life before and after’. It is interesting to see how many such photographs have emerged in the recent years. While some would have been donated to become parts of larger, well-known archives, others have entered social media platforms, often as personal quests to learn about ‘their lives before’. The purpose of this paper is to analyse the recent change in the distribution of broadly defined Holocaust visual archives predominantly accumulated by victims’ families, but also, witnesses and bystanders. It can be argued that by entering the domain of social media such photographs are seen beyond the traditional binary model of perpetrators versus victims. Finally, this paper also aims to discuss dangers stemming from sharing Holocaust related visual archives outside of their traditional realms.  |
| **Biography** | **Lucia Morawska** is an Associate Professor in Liberal Arts at Richmond University (RIAUL).I have been lecturing in history and philosophy for the past twelve years. I specialise in Holocaust history, as well as a social and cultural history of the Jews in Britain and Eastern Europe. My latest research focuses on the twentieth century Jewish history in Central and Eastern Europe with particular interest in Holocaust and photography. Over the years I have worked on a number of international Holocaust related research projects, most recently 'US/THEM' (2021) organised by the Katowice City of Gardens (Poland) and Polin Museum and Warsaw. I am a former fellow of the European Holocaust Research Infrastructure research programme and a recent fellow (2022) of the European Institute on the Holocaust and Jewish Civilisation at Royal Holloway, University of London. |

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| **Name** | Nasser-Eldin, Mahasen |
| **Affiliation** | De Montfort University |
| **Paper title** | Writing Displaced Historical Narratives of Palestinian Women pre 1948 Palestine through Film |
| **Abstract** | This contribution is a subjective reflection on my research approach and method, exploring material records I discovered throughout my on-going research in colonial (state and institutional) archives to create a filmic representation about Palestinian feminist struggle pre-Nakba (1948) Palestine in resonance with present feminist struggle for liberation. The state of the Palestinian national archive is as tenuous as the Palestinian State itself- both are nonexistent. Colonial archives are sites of my search process. These archives present tremendous challenges as they hold imbedded representations of violence and erasures toward Palestinian history and its people. In this condition of absence and erasure, Saidiya Hartman’s work with Atlantic slavery trade archives and her ‘critical fabulation’ methodology become of inspiration. I extend her methodology to create connectivity between pre-Nakba and present de-colonial feminist Palestinian narratives. I pursue alternative approaches to the representation of displaced history through image and sound. I question how the local and personal influence this representation and the meanings that image and sound create in our understanding of historical narratives in present contexts. Seeking ways to liberate the archive, I document the present allowing me to interrogate the archive/past and create space for our projection into the future. “As I understand it, a history of the present strives to illuminate the intimacy of our experience with the lives of the dead, to write our now as it is interrupted by this past, and to imagine a free state, not as the time of captivity or slavery, but rather as the anticipated future of this writing.” (Hartman, 4). |
| **Biography** | **Mahasen Nasser-Eldin** is a PhD student at De Montfort University in the UK, pursuing practice-based research in archival film. She is a filmmaker whose films tell stories of resistance and resilience, crafting carefully researched and scripted narratives that restore new life to forgotten figures and celebrate those on the margins of society. Mahasen’s research focuses on the re/use of audio and visual archives in the writing of historical narratives through film. Her study is interdisciplinary and draws on different bodies of literature relating to archive practice, subaltern histories, transnational feminism and subjectivity. |

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| **Name** | Nolas, Melissa |
| **Affiliation** | Goldsmiths, University of London |
| **Paper title** | Archiving the present: Creating a children’s photography archive |
| **Abstract** | This presentation is concerned with children’s contribution to archival practices. In particular, I look at photography by children and its preservation. I will introduce the Children’s Photography Archive (CPA, for short) ([childphotoarchive.org](https://childphotoarchive.org/)) and its current collections which feature children’s photographs from Greece, India, Slovenia, Portugal, and the United Kingdom that depict various aspects of children’s everyday lives and things that are important to them. Established in 2021, the CPA is a small born digital archive with big dreams, a first of its kind featuring the work of children photographers. Children are not often thought of as photographers, even when photography is used widely in research, educational, and recreational project, and their photographic endeavours are rarely preserved. While the work of the CPA aims to reverse this predicament, its case offers pause to consider archival gaps and who gets to participate in archiving the present. Children, especially under 12s, form some of the most marginalised populations in the world. When children produce objects worthy of preservation such objects tend to conform to what in Foucauldian terms we might described as the established *dispositifs* of childhood, namely play (e.g., the Opie Archive) and education (e.g., Exercise Books Archive), and accepted and promoted modalities of communication, such as drawing (e.g., Swedish Archive of Children’s Drawings). Yet children, since the post-War period and increasingly so, also create (audio)visual culture (photographs, videos) which provides valuable insights into the aesthetics, ethics, and relational cares and concerns of childhood and the societies in which children grow up. Such objects sometimes also challenge accepted visual regimes. In conversation with contemporary literatures in archival studies and sociological theory, the contribution shares the story of the creation of the CPA, the questions it seeks to address, and its participatory practices for the making and preserving of child-authored heritage. |
| **Biography** | **Melissa Nolas** is a Reader in Sociology at Goldsmiths, University of London where she directs the Childhood Publics Research Programme <https://childhoodpublics.org>. She is the co-founder and director of the Children’s Photography Archive, a born-digital archive based in London. She writes on affect, archives, bodies, childhood, gender, health, memories, participation, publics, photography, and sound; she practises inventive sociology and multimodal ethnography. Her work has been funded by the European Research Council (2014-2019; 2020-2021), and more recently the Sociological Review Foundation (2023). She can be reached at s.nolas@gold.ac.uk |

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| **Name** | Ogass Bilbao, Claudio |
| **Affiliation** | University of Liverpool |
| **Paper title** | Community Archives in Latin America: diagnosis, challenges, and projections |
| **Abstract** | In recent years, the community archival movement has achieved considerable visibility throughout Latin America. Community archives are gradually occupying a significant place in Latin American activist archivists' pedagogical and political agendas in the region. Ongoing collaborative efforts of some organizations **–**such Archivists in Spanglish and the Community Archiving Workshop**–** are taking place to engage in a constructive dialogue with grassroots archival initiatives to contribute to its sustainability by both delivering training sessions and organizing meetings to promote networking and associativity. In this context, this presentation examines some challenges faced by community archives in Latin America, focusing on the most pressing problems about long-term projections and archival training. Additionally, it proposes different classification of community heritage initiatives in regard to the format of records kept –audio recordings, photos, posters– and as well to their foundational motivations, goals, and functions in conjunction with the content of the archival collections –Human Rights, LGTBQ, Labour. The results are based on two surveys conducted in 2021 and 2023, and a group discussion organised during the First Gathering of Community Archives in Latin America in 2022. Both the diagnosis and the typology are conceived as informational resources to prepare suitable workshops and didactic approaches to help community archives to make the biggest social and political impact in their communities and territories. As the multiple former activities have been based on ethical principles of equity and reciprocity, the collaboration has also represented an opportunity to learn about community archival practices and thinking. The main apprenticeship is that constructing beneficial teaching activities implies to extensively study their characteristics and to understand their diversity of motivations, aims and materials. From this perspective, creating archival knowledge “from below” is a tool to strengthen autonomy among the Latin American community archival movement rather than an academic, individual aspiration. |
| **Biography** | Claudio Ogass Bilbao is a PhD student in Archives and Records Management, University of Liverpool and Diploma in Archival Studies, Universidad Alberto Hurtado. Professor of Latin American Archival Thinking in the Diploma in Archival Studies, Universidad de Chile. Member of the Community Archiving Workshop of Chile (Taller de Archivística Comunitaria, TAC), Archivistas en Espanglish, the Latin American Archival History Group (GEHAAL), and the Assembly of Archivists in Chile (ASARCH). |

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| **Name** | Plaza Salgado, Camila Belén and Narbona, Luz María |
| **Affiliation** | University of Leicester |
| **Paper title** | Countering Oblivion and Carelessness: Archival practices in Chilean University Museums |
| **Abstract** | Heritage-making processes have been highly interrogated due to their capability of oppressing identities and erasing stories. Archives and Museums have been at the centre of these questions due to their roles in hegemonic projections of worldviews, impositions of gradients of cultural achievements or production of national mythologies. Nevertheless, in some regions, heritage institutions and organisations are in precarious and impermanent circumstances, and the memories and stories they could underpin are at risk. The proposal aims to present the main results of a project focused on building a diagnosis of archival practices of five museums linked to university scientific heritage in Chile. The project, funded by the Cultural Heritage Fund (Chile), asked questions about archival practices, their uses and meanings through a methodological approach incorporating participatory activities and a combination of archival review with ethnographic methods. The project aimed to propose an appreciation perspective of the documentary heritage of university museums in Chile that could surmount the mere recognition of gaps and shortcomings between the archival reality and a fixed definition of what a museum archive should be. The elaborated diagnosis reveals a precarious panorama that requires grounded approaches to make this heritage available to the citizenry in a critical and creative form. Archives in Chilean university museums are understood and worked heterogeneously concerning their specific contexts and contingencies. Although the main challenge still is integrating archives as part of the museum`s activities and responsibilities, it is possible to argue that they have extraordinary potential within university cultural institutions. They are crucial in constructing more critical and diverse institutional memories, data building and transparency in higher education, and enhancing public participation in these museums beyond and further their often-gated academic communities. |
| **Biographies** | **Camila Plaza** is studying for a PhD in the history of university museums in Chile, based in the School of Museum Studies, University of Leicester. Her study aims to understand the social meaning and the interdisciplinary potentials of university scientific collections through a reflexive approach to the history of cultural institutions. She is the principal researcher of the Chilean Cultural Heritage Fund project ¨Rescuing scientific memories in Chile: diagnosis of the archives in scientific university museums in Chile¨. Her interest in archives arises from understanding their crucial role in shaping the stories we tell about science and the past. **Luz María Narbona** has a master's degree in history of science from the Universidad Autónoma Barcelona and a degree in archival science from the Universidad de Chile. She has collaborated on various projects related to archives and the history of science, including creating the archive of Grete Mostny Glaser, Chile's first archaeologist. In addition, in 2020, she was distinguished by the International Council on Archives (ICA) as one of the six best young professionals in the world. She is currently part of the project "Rescuing scientific memories in Chile: diagnosis of the archives in scientific university museums in Chile".  |

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| **Name** | Pridgeon, Ellie |
| **Affiliation** | Independent / Consultant Archivist |
| **Paper title** | Community Archiving in the 2020s: A Snapshot of the Digital Landscape |
| **Abstract** | This paper will focus on recent engagement work and academic research undertaken in conjunction with diverse and multicultural community organisations and groups across the UK. Focusing on digital records, the paper will address some of the prevalent issues faced across the digital community archiving sector and provide an overview of the changing recordkeeping landscape. Using case studies from recent project work undertaken for organisations such as the Scottish Council on Archives, the British Association of Local History, the Milton Keynes Heritage Association, and Eastside, this paper will summarise findings relating to community storage solutions, types of records held, digital skill sets, and lost / at-risk archive collections. Recently gathered research data demonstrates that most community archives hold digital records, which range from CDs and DVDs to jpegs and mp3s. Community solutions for storing and preserving records are extremely varied, with basic approaches including laptops and memory sticks. At the other end of the spectrum, some community archives are seeking ways to manage digital records in a more professionalised manner, e.g., by purchasing collections management software or digital asset management systems with integral digital preservation functionalities. Digital skills amongst community archive group members are sometimes lacking, especially in terms of digital preservation knowhow. However, there are some unexpected solutions as community organisations strive to contend with the new post-Covid digital world. Some of these will be examined in this paper. |
| **Biography** | **Dr Ellie Pridgeon** is a professional archivist and has worked at numerous UK museums and heritage organisations over the last 25 years. Ellie is now Director of Consultant Archivist, an archives and records management company: [www.consultantarchivist.co.uk](http://www.consultantarchivist.co.uk) |

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| **Name** | Pymer, Sarah |
| **Affiliation** | University of Hull |
| **Paper title** | Disrupting provenance to bring ‘hidden’ histories to light |
| **Abstract** | This paper is based on an AHRC-RLUK Professional Practice Fellowship, “Disrupting provenance to bring hidden histories to life”. Building on recent discussions of decolonisation in archives and long-standing discussions around the principle of provenance, the paper examines the role of the principles of provenanceand *respect des fonds* in arranging and describing papers, along with how these principles have upheld and reflected colonial structures. It goes on to examine how their application to family collections can obscure the lives and voices of many of the people represented within these collections. It proposes that the concept of provenance can be enlarged to include multiple creatorships by taking into account not just the people who created (or caused to be created) the records, but also the people whose actions and existence were necessary for their creation. The Scarlett papers held at Hull University Archives are used to demonstrate the possibilities opened up by rethinking provenance. The papers were created around the turn of the 19th century and contain evidence of the lives of absentee slaveowner Eliza Virgo Scarlett, her mother and her daughters. They also contain evidence of the lives and existence of workers and enslaved people on the Peru and Green Vale plantations in Jamaica, but these are obscured because of the archive catalogue’s concentration on the owner of the records rather than the histories within them. Redefining ideas of provenance to take into account not just the Scarletts but the people whose labour was required for these records to exist – namely, enslaved people – helps to envisage new ways of presenting the collection and encourages innovative uses in teaching, learning and research.  |
| **Biography** | **Sarah Pymer** (she/her) has been an archivist at the University of Hull since 2015, after working in local authority archive services including Liverpool Record Office and the Library of Birmingham. In 2022 she was awarded an AHRC-RLUK Professional Practice Fellowship to undertake the project “Disrupting provenance to bring hidden histories to life”, which focused on exploring uses of multiple and parallel provenances to improve equity in archive cataloguing. Her professional interests include working to make archive catalogues more inclusive and user-friendly, highlighting under-researched groups within archive collections, and innovative uses of landed family and estate papers. |

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| **Name** | Redpath, Grace and Moon, Lara |
| **Affiliation** | Freelance Heritage Professional |
| **Paper title** | Reflections on Acquiring, Preserving and Developing the Teesworks Collection at Teesside Archives |
| **Abstract** | For the Heritage, Community, Archives: Methods, Case Studies, Collaboration Conference we are proposing a paper concerning Teesside Archives acquiring the Teesworks Collection, (a time capsule of Teesside’s Industrial Heritage) the future of this archive in communities with links to the steelworks and wider audiences. In Spring 2021 Teesside Archives acquired the Teesside Works Collection when it became clear that the steelworks buildings on the former SSI site, including the iconic Redcar Blast Furnace - were scheduled for demolition. The material, chiefly dating from the post-war era to the steelworks’ closure in 2015, includes photographs of the site from across the decades, detailed plans of the complex, correspondence files, publications and works operational records. In the Spring/Summer of 2022 the Archives Manager, Conservator, and Archivist began weeding through the vast material and sorting the plans into sections ready for cataloguing. The cataloguing of the collection began in September 2022, when a freelance Project Cataloguer came on board to assist in the mammoth task. Now the collection has been successfully catalogued, in 2023 Teesside Archives are working towards making the collection as “human as possible” through contributions of those who worked in the Steel Works, and furthermore recontextualise industrial heritage to those who would not traditionally connect with these histories. This paper will elaborate in detail, on the background of Teesside Archives obtaining the Teesworks Collection, the challenges faced by the archive, alongside cataloguing a collection of great importance within the North East’s heritage, and what steps must be undertaken to make this collection as accessible as can be. This collection,predominately made up of technical plans can seem foreign to an untrained eye and through the presentation of this paper, Teesside Archives will obtain feedback and comments from heritage professionals, alongside the expression of staff’s reflective practice to the audience. |
| **Biographies** | **Grace Redpath** - Freelance Heritage Professional, with an MA in Curating Collections and Heritage (University of Brighton). Recently acted as Project Cataloguer for Teesside Archives on their Teesworks Collection. One half North East Statues, exploring public art and memory in the Tees Valley and East Cleveland region. Currently researching the Yorkshire custom of Longsword dancing and the presence of this tradition in East Cleveland Museums.**Lara Moon** - Archivist at Teesside Archives for 3 years but has been involved in the heritage profession for almost a decade. Passionate about diversifying collections and introducing new audiences to archives through positive engagement and community outreach throughout Teesside. |

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| **Name** | Robinson, Andrew |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | “IT”S (not) THE MAN FROM GETTY” - Folklore, Photography and the Virtual Archive. |
| **Abstract** | This paper explores the shifting identity of photographic surveys and archives of British (mainly English) customs and seasonal events extending the discussion in my chapter ‘*Photographic surveys of calendar customs: preserving identity in times of change”* in Folklore and the Nation (Edited by Matthew Cheeseman, Carina Hart, Routledge 2021) with a consideration of the impact of contemporary social media on the recording and archiving of such events. For more than 130 years photographs of traditional calendar customs - often in the form of single author surveys - have been produced, collected and archived by a relatively small number of mainly white, mainly male photographers from outside the communities concerned (including for instance Tony Ray Jones, Doc Rowe, Homer Sykes, Jeremy Dellar, Henry Bourne and Sarah Hannant). Some have been exhibited and published as photographic books, others are available from specialist picture libraries for reproduction at a fee, while most are added to the largely private archives of folklorists and collectors. Since the advent of social media however, the production, distribution and consumption of images of such events has increased and diversified at a speed, and to a scale few would have believed possible. Now participants and performers, alongside members of the general public, are as likely to be found documenting events as professional photographers and folklorists, at times pausing the activities to take selfies and pose with family, friends and public, all the time contributing images to an instant online archive accessible worldwide on Facebook, Instagram and other forms of social media. This paper - profusely illustrated by imagery from the authors own archive, alongside examples from across the last 130 years of folklore and photography - will reflect on the impact of this democratisation of production and distribution on the events themselves; their performers and the public who attend; and consider their representation in different forms of contemporary archives. |
| **Biography** | **Andrew Robinson**is a photographer, artist and Senior Lecturer in Photography at Sheffield Hallam University, where he co-founded the Centre for Contemporary Legend with Dr David Clarke and Diane Rodgers. His practice investigates expressions of identity and material culture through a visual anthropology of people, place, and trace applying creative strategies that integrate still and moving imagery with text, audio, and found materials. His current research interests include the visual representation of vernacular English Custom and Folklore and the relationship between folklore and national Identity in a post-digital, post-Brexit and post-Covid landscape. Andrew’s work has been published and exhibited widely and he has undertaken art commissions and residences in a range of contexts including art, education, health and social research. |

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| **Name** | Rosas-Salazar, Vladimir |
| **Affiliation** | University of Warwick |
| **Paper title** | Home videos as ego-documents: a history from below in Pinochet’s Chile |
| **Abstract** | Historians work with documents -mostly literary records- as sources to research the past and elaborate a narrative. This presentation proposes that documentary filmmakers replicate this practice of excavating the past by working with audio-visual archives. Specifically, I focus on the reworking of family home videos exploring personal or communal stories that connect with the historical and political context between the final years of General Augusto Pinochet’s regime and the period called ‘transition to democracy,’ the end of which still remains unclear. I am interested in assessing the function these home videos play as mediated memories (van Dijck 2007) in providing visual clues of a recent, quotidian past, that allows stories of anonymous people to emerge. Thus, I will analyse the archival activation made by Chilean filmmaker Karin Cuyul in her autobiographical documentary Story of my Name (Historia de mi Nombre, 2019), about the discovery of her parents’ affiliation to Frente Patriótico Manuel Rodríguez, a guerrilla group from the 1980s aiming to overthrow General Pinochet. Here, I elaborate on Carlo Ginzburg’s (1993) approach to microhistory and propose to study this documentary as ‘audio-visual microhistory’. That is to say, as an experimental practice that pays attention to small-scale units of research to access previously unknown stories. For this, I borrow historian Rudolf Dekker’s (2002) notion of ego-documents and suggest that home videos work as first-hand testimonies that reveal the experiences of these anonymous people and their pasts. I hope to show how this film retells aspects we thought we already knew, from a bottom-up perspective. |
| **Biography** | **Vladimir Rosas-Salazar** is a Chilean journalist, and film and media researcher. He received his MA in Film and Screen Studies from Goldsmiths, University of London, and is currently a PhD student in Film and Television Studies at the University of Warwick, UK. His research work focuses on the convergence between amateur media making practices and video aesthetics. |

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| **Name** | Rottman, Molly |
| **Affiliation** | University of Cambridge |
| **Paper title** | Stitching Together the Queer History of Parsons School of Design and Going Beyond Institutional Archival Practices |
| **Abstract** | When American historian Allan Bérubé began writing *Coming Out Under Fire,* a detailed account of gay and lesbian life during World War II, the project was born, in part, by Bérubé’s possession of discarded letters from veterans. In queer historical projects, researchers stumbling onto discarded sources is a common narrative, but these stories of striking gold belie structural problems in the archive. In this paper, I will focus on the precarity of queer institutional archives, examining Parsons School of Design and its early (queer) presidents, Frank Alvah Parsons, William M. Odom, and Van Day Truex. After they died, Parsons, Odom, and Truex did not leave their papers or personal effects to the university (or any heir). These missing items create a gap that is felt in the stories of not only their lives and work, but of the institution itself. As is the case with many archives, a lack of funding, maintenance, and dedicated archival practices have eroded what could have been a robust site of queer design education history. An additional and unfortunate reality is that many institutions, like Parsons School of Design, are unaware and ill equipped to address their own queer histories, making it difficult to queer the archival materials that do remain. It is impossible to know what materials are still extant from Parsons’, Odom’s, and Truex’s personal archives, but many of these documents have likely been obscured or destroyed. As Parsons School of Design works to better understand its history and reclaim its past, it must also understand how to engage with queer archival practices and unconventional archival materials that remain, while finding ways to creatively reconstruct what has been lost and make leaps across the archival gaps. |
| **Biography** | **Molly Rottman** is a PhD Candidate in the Faculty of Education at the University of Cambridge. Her research examines the histories of US art and design education during the early-20th century. Other research interests include: sexuality and design, microhistories, and consumer culture. She is currently conducting research on a project related to the life and work of design educator Frank Alvah Parsons. Prior to this, she worked as the Associate Director of Academic Communications at Parsons School of Design, where she also earned an MA in Fashion Studies.  |

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| **Name** | Sharma, Pragya |
| **Affiliation** | Independent researcher |
| **Paper title** | Mapping Missing Archives for Domestic Crafts in India |
| **Abstract** | Domestic Crafts (including hand-knitting, crochet, lace-making and Victorian needlework) fromIndia have suffered historiographical silences within the existing Euro-centric scholarship.Paradoxically, although a Western influence, Indian women are very well versed in these techniques with every middle-class household having a woman who knows and/or practices one or more of these craft techniques. Additionally, they have received cursory representation in public spaces, museums or exhibitions. Very few artefacts have been preserved as samplers or the ones created for domestic consumption, rendering the skills and their makers invisible and the practice overlooked. The Archive for Domestic Crafts (ADC) is a digital private archive that the author has been working on for the last couple of months and will go live as a website by May 2023 and be accessible and contributed by the public. In decolonising the history of needlecraft, the archive aims to map homebased makers and the products of their creative labour, across India, and will initially be focusing on these regions – Delhi, Punjab, Goa, Kerala and Bengal. Since these crafts are at present mainly practised by the older generation of women, it is important to document their narratives. Further, because of the fragile nature of these textiles, the conditions in which they are stored and the climate conditions of India, as well as how soon they are discarded or destroyed because of perceived insignificance, collectively make it urgent and important to preserve these artefacts sooner rather than later. This paper will decipher how the building of this archive benefits the women’s community. What do these pieces reveal about the women who created them? Can the archive as documentation be used to understand the nuances of their making, in line with Davidson’s (2019) concept of ‘embodied turn’? |
| **Biography** | **Pragya Sharma** works as an independent designer and researcher, based out of New Delhi. For the last five and a half years, she was engaged as an Assistant Professor in the Fashion Designdepartment at the Indian Institute of Art and Design (IIAD) in New Delhi. Her research practiceinvolves tracing the provenance of domestic crafts in her home country and recently has beenworking in the state of Goa in India with the crochet community of makers, recording oraltestimonies, studying preserved crochet textiles and tracing the craft's Portuguese heritage. Over the years she has written, presented and published papers at various domestic and international conferences, workshops and symposia on themes ranging from design history, zero-waste design, design pedagogy, Indian crafts and textiles. Alongside, she runs her own small studio practice called ‘Unpurl’, where she works with home-based makers, designing and working with handknitting and crochet.Website: [www.pragyasharma.com](http://www.pragyasharma.com) | [www.unpurl.com](http://www.unpurl.com)  |

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| **Name** | Sielo, Francesco |
| **Affiliation** | Università della Campania Luigi Vanvitelli |
| **Paper title** | Geo/Eco-critical Archive Networks: Public-Private Collaboration for Sustainability Education |
| **Abstract** | Through the recent activation of two projects at the Vanvitelli University (*Campania Landtelling* and *E.C.O. - Environmental Campania Observatory*) it has been possible to create a digital archive of literary and audiovisual representations of the Campania region, which can be used both for the promotion of sustainable tourism and for education on sustainability of local communities. To further enhance the use and dissemination of the knowledge deposited in these archives, the next step should be the creation of digital networks that allow public and private Campania archives to discuss each other and with other institutions in other Italian regions. A great disadvantage of the public impact is the lack of standardization not only in the classification systems and digitization of materials, but also in the research interfaces of the archives. As far as the public sphere is concerned, in Italy, the lack of funds and of an overall vision has led to a multitude of projects, often interrupted midway and in any case not connected to each other. On the other hand, as far as the private sphere is concerned, there is a proliferation of initiatives linked to financial and corporate interests, with little attention paid to the educational requests of the territory. A university that gives a significant place to vocational education has to take charge of the theoretical analysis and practical implementation of the most suitable connection systems, in order to ensure successful public policies and support the development of an ecological awareness. Geo and eco-critical archives, in particular, can be used better than other tools to design a pedagogy aimed at social justice and heritage-making, strengthening the sense of community and, at the same time, opening up to a global perspective. |
| **Biography** | **Francesco Sielo** is Research Fellow in Contemporary Italian Literature at Università della Campania Luigi Vanvitelli. Currently his research interests focus on ecocriticism and geocriticism; he is P.I. of the E.C.O. project (Campania Environmental Observatory), on the ecocritical representation of the environment in literature, and co-investigator of the Campania Landtelling H2020 funded project, on contemporary narratives of the Campania region. His two books on Eugenio Montale (*Montale anglista*, 2016 and *L'«atroce morsura» del tempo*, 2018) explored the relationship between prose and poetry. Another strand of his research is about literature and science-technology. He has published several articles about Primo Levi, Ungaretti, Morselli, Malaparte and Ortese. |

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| **Name** | Turner-Kilburn, Ellie |
| **Affiliation** | University of Sussex |
| **Paper title** | Our Screen Heritage: Transforming screen heritage through community collaboration |
| **Abstract** | This presentation will explore, through the case study of the *Our Screen Heritage* project, thepotential of, and challenges to, community collaboration as a means of reimagining andexpanding an archive and its collection. The case study for this presentation, the *Our Screen**Heritage* project was overseen by Screen Archive South East (SASE), in collaboration withQueer Heritage South and Margate and Folkestone Pride. The project was rooted in a beliefthat it was not only important to make visible LGBTQ+ stories within the collection, but thatthese stories be curated by the communities themselves, therefore addressing a lack of queerrepresentation within the archive’s current collection. The project presented several challenges, such as how does a community work with an archive collection from which they are absent? And how does an institution support collaboration with a community it has neglected? Moreover, as Cvetkovich argued, queer community archives are often made up of the marginal and ephemeral. Objects such as club flyers, badges and meeting minutes put the object but not necessarily the owner in the forefront of the story, and it is the object which is displayed as part of the collection, and not the depositor. Subsequently, SASE’s remit as a film archive presented the question of how a community whose history is often told through the marginal, might approach a medium which requires a subject, and if lacking a discernible subject, needs the contextual information for the donor/depositor to justify it becoming part of the collection.The learnings and successes of the project will be the central consideration of this presentation as well as reflecting on the potential examples for future queer community engagement by institutional archives. |
| **Biography** | **Ellie Turner-Kilburn** is a PhD student at the University of Sussex, where she also obtained an MA in Sexual Dissidence. Her research explores the ways that queer history is spoken about in the present. In particular she focuses on stories of queer women in the post-war/Pre-Stonewall era, and considers contemporary iterations of these pasts in film, literature and heritage studies. In addition to this, she was also employed as the Project Coordinator on the *Our Screen Heritage* project, combining insight from her academic research alongside previous community and freelance work. |

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| **Names** | Wakeford Holder, Anna and Trogal, Kim |
| **Affiliation** | Sheffield Hallam University |
| **Paper title** | Archives and democratic practices in, and of, the city |
| **Abstract** | This paper explores how innovative and critical democratic practices of city-making are documented, remembered, held and shared. At a time of global resurgence of ‘new municipalism’, we focus on the city of Bologna’s history of participatory urban development (1968-77), when the city pioneered a programme of decentralisation, participatory democracy and innovative forms of ‘non-market’ housing. The city’s program formed an important precedent for the development of decentralised and participatory models for international planning practice (Kjellberg, 1979, Fuerst, 1986; Ward, 1988; Littler, 2020). Knowledge built through professional journalism and architectural and urban planning publications at the time, and on which understandings of the model are based, largely privileged the perspective of the municipality (Jäggi et al., 1977; Narretti and Leonardi, 1977, Green, 1978). The often-celebratory narrative in the UK context (Maccaferri, 2018) means that the complex processes of democratic engagement and agency of citizens, activists and local stakeholders are simplified to a set of municipal policies and practices, paradoxically seeing the primary agent of local democracy as the local state. Constructing a more nuanced understanding of the participatory, democratic, and non–market practices that emerged in Bologna (‘68–‘77) requires drawing together histories that are disparately represented, held and remembered. These include the history of cooperative organisations in the region, the student movement and activist groups. Of importance to this study, is to include accounts connecting to the feminist movement, then at great strength in Italy, yet omitted from accounts of ‘Red Bologna’. Drawing on early findings from a scoping study of archival visits and oral histories constructed from interviews, we reflect on the role of archives and other means of preserving and transmitting democratic practices of city-making, and how community and people-driven histories can be brought into discourses of architecture and planning.  |
| **Biographies** | **Dr Anna Wakeford Holder** is Senior Lecturer in Architecture in the Department of the Natural and Built Environment at Sheffield Hallam University. Her research and creative work explore the relational agency of designers, citizens and clients in socially motivated spatial praxis. Her work on knowledge production through architectural practice has been published in *The ADAPT–r Creativity book* and *Relational Knowledge & Creative Practice*. Wakeford Holder is director of social enterprise architecture practice *Studio Polpo*, with whom she exhibited at the British Pavilion, Venice Architecture Biennale 2021.**Dr Kim Trogal** is Reader in Social and Political Design at the Canterbury School of Architecture, University for the Creative Arts (UCA).  Trogal completed her architectural studies at the University of Sheffield, including a PhD in Architecture (2012) for which she was awarded the *RIBA LKE Ozolins Studentship*. She is co–editor of the books: *The Social (Re)Production of Architecture*; *Architecture and Resilience*; *Care and the City*, and is co–editor of *Repair Matters*, a special issue of *Ephemera: Theory and Politics in Organization*. Trogal was visiting professor at the *Interdisciplinary Centre for Urban Culture and Public Space* (SKuOR), TU Wien (Vienna) 2019–2020. |

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| **Name** | Warren, Kristy (with input from Research Associates Chynna Trott and Jaylen Simons) |
| **Affiliation** | University of Lincoln |
| **Paper title** | Seeking Charles Wotton: In and Beyond the Traditional Archives |
| **Abstract** | The Seeking Charles Wotton: Before the Liverpool ‘Race Riots’ of 1919 project aims to help change the narrative about the history of Black migration to the United Kingdom by putting Bermudian seamen and their life stories at the forefront. Charles Wotton is remembered because of his violent murder but little is known about his life. Meanwhile, the lives of other Bermudian seamen, who were not met with such an untimely end, are even less well known. The project considers the transatlantic nature of such lives. For, due to the nature of their employment, these men often crossed the Atlantic more than once. This allows us to further complicate the history of Caribbean migration in the twentieth century by considering the early part of the century and individuals whose presence was transitory. To do this we are engaging a range of methods. Archives concerning colonial subjects are fragmented and dispersed; in particular, people of African descent have limited appearances in such records. Dispersed archives in the UK and Bermuda, have been used to research the conditions found in Bermuda in the late nineteenth and early twentieth centuries well as the employment of Bermudian seamen in the Royal and Merchant Navies. The research has not been restricted to records from traditional archives. Interviews with families indicate the value of both oral histories and family archival collections. In this presentation we will consider the benefits and limits of traditional archives while also reflecting on the importance of considering family archives and adding oral histories to collections. We also consider the value of creating collaborative partnerships between researchers, families and institutions such as museums.  |
| **Biography** | **Kristy Warren** is Senior Lecturer of Black History at the University of Lincoln. She researches the socio-political history of British colonialism and its afterlives in the Caribbean and wider diaspora. Kristy has worked on a number of research projects including the ‘Legacies of British-Slave Ownership’ project at UCL, the ‘Common Cause’ and ‘Bigger Picture’ projects at the University Nottingham, and ‘MSN in Guyana’s jails’ project at the University of Leicester. She also works with cultural institutions to help create content and programming that better reflects the histories, experiences, and desires of marginalised groups in the UK.  |

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| **Name** | Zlotea, Cătălina |
| **Affiliation** | University of Leeds |
| **Paper title** | Outside the catalogue: (Re)Shaping archives through curatorial practice |
| **Abstract** | This paper draws from the research conducted into the archive of Sheffield born artist, Charles Mozley (1914–1991). A disordered body of work, comprising sketches, printing proofs, and finished works, which, at the start of the study, was not catalogued, allowed for the development of an analytical model which recontextualised visual artefacts of the past within a recent critical, self-governing frame of reference. Conducting research without the support – or constraint – of an existing catalogue and without access to written records underlined the importance of approaching these artefacts not as an isolated collection, but as objects that operated within a broader social landscape. Mozley’s archive – which belongs to what Griselda Pollock describes as ‘the lost but indexed historical past’ – is a test case for this investigative approach that readdresses and reframes visual archives as multifaceted entities, not only as pictorial records of people and places, but also as a valuable contribution to social history. The proposed framework ought to be understood as a set of methods, or a *way of looking* at archives from different viewpoints. This model is deeply rooted in critical engagement with the visual form, yet benefits from methods, theories, and studies from different disciplines such as sociology, social psychology, semiotics, and feminist studies. This paper will specifically focus on curatorial practices as a research method through which the concept of the “male gaze” in twentieth century British illustration was addressed. ‘Looking at women’, an exhibition that drew extensively from the Charles Mozley archive, expounded how feminine stereotypes have been constructed and perpetuated in British visual culture.   |
| **Biography** | **Cătălina Zlotea** has a background in graphic design, journalism, and visual communication. She holds a PhD from University of Reading and is a Lecturer in the School of Design at the University of Leeds where she teaches on the BA and MA programmes. Her research interests are focused on interrogating archives, reframing and re-addressing bodies of visual artefacts, ‘working’ along and against catalogues, and curation as research practice to determine how historical and social contexts shape visuality.  |