Archive/Counter Archive Annotated Bibliography

Aasman, Susan. "Saving Private Reels: Archival Practices and Digital Memories (Formerly Known as Home Movies) in the Digital Age." In *Amateur Filmmaking: The Home Movie, the Archive, the Web*. Eds. Laura Rascaroli, Barry Monahan, and Gwenda Young. 245 – 256. New York, NY: Bloomsbury Publishing, 2014.

Susan Aasman draws from several pioneers in various branches of archival sciences to trace the growth of archive studies as both a practice and a field unto itself, focusing on the specific trajectory of video and film archival practices. She asks what archival practices will look like in this overtly digital age, arguing that we need to have a structured, methodical means of archiving the digital, or risk losing crucial data and texts. Her arguments lay out the details of the fight to have film and TV recognized as a viable form of history and documentation worth the labour of being archived. She concludes by drawing on the lessons learned in this decades-long fight to raise a warning for the future of documenting our ephemeral digital 'objects', and the need to begin strategic documentation now, or risk losing information that will become precious to future generations. - JSL

Bastian, Jeannette A. "Reading Colonial Records Through an Archival Lens: the Provenance of Place, Space and Creation." *Archival Science* 6, no. 3 (September 12, 2006): 267–284.

Bastian's essay can be broken down into two major sections, both of which work towards examining the legacy of colonial archival recordkeeping. First, Bastian contextualizes the idea of colonial records, and their place in history and academia, paying close attention to the shaping of the colonial empire through its records. Next, she examines the role that provenance plays in the understanding of the colonial document, asking questions such as, "[h]ow far should archivists go in establishing a context that will enable the full interpretation of the record", in the context of documents such as slave lists, and the importance of giving voice to the enslaved peoples, rather than only the ship captains or government structures (283). Bastian argues that "[t]he full story is not told unless the cargo has a voice and the population speaks" (283). She continues on to add that provenance is important to archival scholars and archivists working with Othered populations because their voices exist "in glimpses" within the archive, but only if archivists seek them out (Wynter, quoted by Bastian 284). - JSL

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Bastian uses Carnival in Jamaica as both an example of and gateway into discussing the postcolonial archive, a branching term which she defines along several parameters. To Bastian, the postcolonial archive may be "an actual repository created after colonialism" or, more broadly, "a way to find, read, and present the texts of the unremembered, the forgotten and the folk" (126-127). These definitions are not necessarily separate entities, but the postcolonial archives that Bastian points to are deeply non-traditional, ranging

from South African ‘memory cloths’ to the Noongar peoples’ land as archive. Ultimately Bastian calls for an expanded idea of what constitutes an archive or archival practices, specifically as many of these practices are ephemeral and to not understand and seek to preserve them is to ultimately lose them. - JSL

Becker, Snowden. “See and Save: Balancing Access and Preservation for Ephemeral Moving Images.” *Spectator* 27, no.1 (Spring 2007): 21 – 28.

Becker seeks to find a middle ground between preservation and access, modelling her suggestions on the preservation practices for home movies through the event she co-founded, ‘Home Movie Day’. She goes on to detail the history and structure of this annual event, noting its international reach and the ways in which it has promoted preservation efforts and a burgeoning community. This structure and the values promoted by this event are further contrasted with Youtube, the most well-known “archive” for personal video materials and footage, but which does not emphasize preservation in its storage practices. Becker ends by calling on archivists to find a space where such amateur home media can be both preserved and accessible by those beyond the content owners. - JSL

Moseley, Rachel. “Is Archiving a Feminist Issue? Historical Research and the Past, Present, and Future of Television Studies.” In *Cinema Journal* 47, no. 3 (2008): 152 – 158.

Rachel Mosely and Helen Wheatley take up the issue of a lack of archival material in ‘ordinary’ television programming, specifically in the United Kingdom. They frame this specifically as a feminist issue, as the idea of ‘ordinary’ television often correlates with daytime television or Independent television networks dedicated to women’s programming and shows that target housewives. The lack of archival material, or the lack of *desire* to archive this material, “draws attention to the ways in which archiving practices affect and produce the kinds of histories that can be written” (153). They urge future archivists and historians to feel the pressure of this moment, referencing the then-“recent decision to downscale the recording and preservation of television” and the need to preserve this material and the “everyday moments” that comprise women’s television culture (156). - JSL

Cook, Terry. “Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms.” *Archival Science* 13, no. 2–3 (2013): 95–120.

Cook traces the legacy of archival processes through the 20th century into the present, examining the ways in which the practice has changed in the interim, and using those paradigms to look at our contemporary archival practices, and into the future. The four paradigms (or, perhaps, *frameworks*, as he suggests) are evidence, memory, identity, and community. Evidence as arranging archival records “to reflect the context of their creation", memory as”a deliberate and conscious creation by the archivist, who made that critical selection decision”, and identity as “reflecting the functions and activities of society itself” (106;107; 110). Our current moment of community, Cook argues, is defined by a drive “to share archiving with communities” and having “professional archivists [...] transform themselves from elite experts [into] mentors, facilitators, coaches” (114). While these four paradigms still exist in the intricacies of archival thought and processes--like history they are not linear objects--Cook argues that this should not divide archivists along lines of difference, but rather embolden this new phase of community archiving and unite amongst the difference of thought. - JSL

Czach, Liz. “Home Movies and Amateur Film as National Cinema.” In *Amateur Filmmaking: The Home Movie, the Archive, the Web*. Edited by Laura Rascaroli, Barry Monahan and Gwenda Young. 27-37. New York: Bloomsbury Publishing, 2014.

Czach grapples with the question of how to define home movies in a way that both makes sense and keeps them relevant within the context of a nation’s filmmaking practices. She proposes that if a national cinema is an area of filmmaking that seeks to depict the nation’s zeitgeist at a specific moment of time, then amateur home moviemaking can fill that gap, specifically in nations where the commercial industry is not robust or stable. She explores this idea through pre-established frameworks of national cinemas, applying those logics to amateur moviemaking to see the degree to which its practices fit the definitions established. The issue at hand, however, is not the importance of home movies, but rather how to categorize them in a way that keeps them relevant into the future. In order to continue justifying the preservation of these works, Czach argues that ideas of auteur-centric filmmaking must be reconfigured, or ‘stray’ amateur home movies—ones without known filmmakers or which fall outside of larger collections—may remain “resistant” and un-recuperable within the national heritage (36). - JSL

Eastwood, Terry, and Heather MacNeil, eds. *Currents of Archival Thinking*. Santa Barbara, CA: Libraries Unlimited, 2010.

Eastwood and MacNeil begin their anthology with a reflection and a path forward in archival studies, framing their study around the questions: “How has this area of archival concern been understood historically? How is it understood today? Where are the points of continuity and contestation in discussions of this topic? How have technological changes affected the way we think about it? How have currents of thinking in other disciplines about this topic influenced our own understanding of it?” (vii). The book is divided into three subheadings, namely: Foundations, Functions, and Frameworks, which seek to explore both the theoretical ways that we consider archives, and extending out into the actual practices of archiving and the shifting ways that we have understood archival practices up to this point.

Of note is the Frameworks section, which particularly extends ideas initially proposed in the first *Currents* as ‘Models and Metaphors’. Elizabeth Shepherd’s section on the ‘Right to Information’ remains crucial in an era of contested journalism, and the deep dives into social justice movements and community archival practices speak to a changing perception of archival work that has grown since even the previous edition, published in 2009.

Horwath. Alexander. “Persistence and Mimicry: The Digital Era and Film Collections.” *Journal of Film Preservation* 86 (April 2012): 21-28.

In this transcript of his talk at Cinémathèque francaise in 2011, Alexander Horwath addresses the “digital shock” that film archives have been experiencing, especially in the past couple of years. Rather than treating digital culture as a threat, Horwath argues that it should be beneficial to the preservation of film as cultural heritage and use the Austrian Film Archive, where he works as a curator, as an example of how the digital form has been utilized as an archival tool. Horwath also believes that film museums should have more faith in the medium’s ability to hold on to its “legitimacy and viability” in front of the digital revolution and that emerging media platforms can become a new form of public

film archive. Furthermore, Horwath analyzes how technological changes might free film from its storage responsibility through the industrial and non-industrial viewpoints in museums and archives. - MZ

Fourmile, Henrietta. "Who Owns the Past? – Aborigines as Captives of the Archives." *Aboriginal History Journal* 13, (1989): 1 – 8.

> In this paper, Henrietta Fourmile addresses three aspects that deprive Aboriginal people in Australia of access to their cultural and historical documents. The first one is the distribution of such documents: while Aboriginal people have been extensively researched, results of these researches are centralised, leading to the Aborigines and Islanders unable to pass on their own history. The second is problems of access: due to the inaccessibility of their cultural heritage, many Aboriginal people are unaware of the existence of it and such ignorance consequently caused a feeling of powerlessness; many of them also face a language barrier and alienation when they do have the chance of entering a (white) cultural institution in charge of Aboriginal archives. The third one is issues of legal ownership: Aboriginal people do not own information about themselves and are usually excluded from employment in historical/cultural institutions such as museums, whereas non-Aboriginal people have authoritative power over the writing of Aboriginal history as well as how to deal with Aboriginal cultural/historical objects. The major problem in the preservation of the Aboriginal archive, Fourmile concludes, is the European Australia's assumption that it has the right to manipulate Aboriginal people; it is necessary that they increase Aboriginal involvement in the field and make the archival effort an interactive one. - MZ

Igoliorte, Heather. "'We Were so Far Away': Exhibiting Inuit Oral Histories of Residential Schools." In *Curating Difficult Knowledge*. Eds. Cynthia Milton and Erica Lehrer. Basintoke, U: Palgrave Macmillan, 2011. 23 – 40.

> This article states the purposes and recounts the curatorial process of "We were so far away," an exhibition tour of Inuit oral histories of the residential school system. This collection consists of interviews with eight Survivors regarding their personal experiences of residential schools. Residential schooling was a policy adopted by the Canadian government in the early decades of the twentieth century to "civilize" Aboriginal peoples by isolating their children in off-reserve boarding schools and teaching them Western "values" that were presumed to be superior to indigenous ones. The impact of residential schools was even greater on the Inuit communities compared to their southern peers (First Nations, Métis) because the Inuit peoples, being "far away" on the north side, had been traditionally unaffected by Western colonization. Yet in the early twentieth century, the assimilation policy came together with dramatic missionary efforts, which resulted in many Inuit people converting to Christianity and caused great cultural turmoil in the community.
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> The exhibit aims to help the Inuit Survivors speak out the mistreatments and forced adoption of Western values they endured in residential schools and seeks to specify itself to the lived experiences of the Inuit people, thus not assuming the template of previous exhibits for the southern indigenous communities. Various measures that facilitate the distribution of these

archival collections to the North are taken and the mental effects on potential audiences – assumed to be primarily Survivors – is also a major concern. Instead of treating them as cold historical objects, “We were so far away” is committed to “care for” and “protect” the traumatic residential school experiences many Inuit people have suffered and this exhibition tour hopes to contribute to their healing. - MZ

Bociurkiw, Marusya. "Big Affect: The Ephemeral Archive of Second-Wave Feminist Video Collectives in Canada." *Camera Obscura: Feminism, Culture, and Media Studies* 31, no. 3 93 (2016): 5-33. doi:10.1215/02705346-3661991

In this piece, Bociurkiw affectionately recalls her memories of feminist media collectives during Canada’s second-wave feminism from early 1970s to early 1990s and argues for the importance of affect theory in (re)writing feminist media history. “The golden age of Canadian culture,” early 1970s saw the development of accessible video technology and community cable TV. With the government’s encouraging policies, feminist media collectives thrived in archiving women’s traumatic experiences as a form of healing. Yet later in the 1980s, as neoliberalism entered Canada, the government no longer welcomed community TV projects, resulting in fewer TV allotments and significant cuts in funding. These damaged the morality of many feminist activists as most of these organizations functioned out of their members’ collective labor, which was dependent on a reliable and self-sufficient working environment. By 1990, feminist collectives outside of Quebec and Nunavut had mostly disbanded because of internal disagreements as well as an increasing desire for individual authorship. The author, however, is optimistic about a resurgence of feminist collectives in the digital era, as video platforms such as YouTube offer new forms of media networks, just like feminist filmmakers got hold of portable video equipment in the 1970s. Bociurkiw sees this as a parallel and concludes that the second-wave feminism should be known as not a “memory,” but an “antecedent” to current social media activism. - MZ

Byers, Michele and Jennifer VanderBurgh. “What was Canada? Locating the Language of an Empty National Archive.” *Critical Studies in Television* 5.2 (2010): 105–117.

The article discusses the pressing concern about the inaccessibility of pre-Internet Canadian television to international and even domestic audiences and its effect on scholarly research and the preservation of Canadian cultural history. Despite the fact that most of these contents are publicly funded, they are frequently hard to access for Canadians once they leave the networks. This is mostly because of the difficulty of renegotiating licensing and rights agreements. The authors use two case studies from their personal experiences as scholars of Canadian television to illustrate the problem. One of three shows produced by the Canadian Broadcasting Corporation (CBC) before 1990 that are available on DVD, *King of Kensington* (1975-1980) is still largely inaccessible: only the first season of the show can be bought through DVD, despite its commercial success when it aired and its lasting heritage in Canadian popular culture.

VanderBurgh cautions that the canon formation often depends on the availability of what to watch and teach. In the second case, the long-running *Degrassi* (1979-2017) is an exception in terms of syndication and digital archival since its producers bought up its rights upfront. The continued presence of "the complete text" of *Degrassi* allows more nuanced reading of the show through binge-watching. However, Byers found that its listing in the Library and Archives Canada is confusing due to its various editions and seasons all grouped under the same name. In the conclusion section, the authors restate the negative consequences of the prominent absence in Canada's television archive and quotes that it could also be because of the domestic audience's lack of interest in Canadian-produced television contents, which could affect the "cultural health" of Canada. - MZ

Cook, Terry. "Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms." *Archival Science* 13, no. 2–3 (2013): 95–120.

Quoting David Lowenthal's book title, Cook compares the archive to a "foreign country" to most contemporary historians and points to the persistent division between the singular "archive" – as a symbol for the process of memory production – and the plural "archives – the body of documents archived and their histories. While one (including the archivists themselves) tends to imagine the archiving profession as a "neutral" one capturing "reality" through the preservation of "truthful" things, Cook argues that the real job of appraising the documents and deciding which of them should be archived (usually only a very small percent) is full of subjectivity, dependent on the archivist's judgment. Cook traces the histories of the two professions (historian and archivist) to explain the formation of such (misunderstood) understandings about the "archives." In order to bring change to the current situation of the archiving field in many Western countries, where the appraisal function is easily utilized to modify historical memories, leaving only the official story available, Cook calls for a proper elaboration of the history of the archiving profession, through a much-needed partnership between the historians and the archivists. - MZ

Foster, Hal. "An Archival Impulse." *October* 110, no. 1 (Autumn 2004): 3–22.

Writing in 2004, Hal Foster considers the new "archival impulse" within contemporary art practice, which sees many artists taking up "an idiosyncratic probing into particular figures, objects, and events in modern art, philosophy, and history" (3). He provides a foundational context for this new wave of archival work, arguing that practitioners are motivated by a desire to rediscover lost or marginalized histories, disrupt conventional histories and mass media objects, and make the archive materially present in the gallery space. Through close analysis of three artists' work—Thomas Hirschhorn, Sam Durant, and Tacita Dean—Foster explores the diverse methods and epistemologies which

undergird these archival practices. Hirschhorn's archival art operates as a kind of "capitalist garbage bucket," producing sculptural pieces which "play on vernacular forms of marginal barter and incidental exchange, such as the street display, the market stall, and the information booth" (7). These projects, Foster suggests, blur the demarcation between valuable materials and trash, between the natural and the artificial. Dean's work deploys the archive to construct a "failed futuristic vision," which often reflects the nature of the archive as "always incomplete" and under construction (12). In her photographic and film work, Dean often pulls from modernist archives in attempts to locate failed attempts at utopian world-making. Finally, in his study of Durant's work, Foster finds the "archive as partially buried woodshed," which he defines as a kind of reappropriating of an American counter-cultural aesthetic. Like Dean, Durant seeks the visions of utopic among the dystopic and uses pop culture iconography to forge a sense of what American political resistance looks like. -ST

Ishizuka, Karen & Patricia Zimmermann. Mining the Home Movie: Excavations in Histories and Memories. Los Angeles: University of California Press, 2008.

Ishizuka and Zimmerman argue for the home movie as a valid form of media to study, invoking the image of the coal miner and canary in its collectivist mentality—that when the miner needs to depart, they depart together. Conversely, the metaphor can be extended into the home movie as canary and the archival impulse it contains within, which speaks to the care and dedication that people have for the medium and their desire to document moments of time through it.

This throughline of collectivity and community can be traced within the essays themselves, notably in Ishizuka and Nakamura's essay on Something Strong Within, detailing the experience of American Japanese internment camps, as well as de Klerk's "Home Away from Home", which examines home movies from the Dutch East Indies. That community is a robust part of not only the academic study of home movies, but of the reception and production of them as well is revealed many times over in Ishizuka and Zimmerman's anthology, and speaks to a discipline that is growing past its infancy into an area of study in its own right.

Jacobsen, Trond, Ricardo L Punzalan, and Margaret L Hedstrom. "Invoking 'Collective Memory': Mapping the Emergence of a Concept in Archival Science." *Archival Science* 13:2 (April 19, 2013): 217–251.

The concept of collective memory has become a much-debated topic in academia in the recent decades and archives, widely considered to have a "special affinity" with memory, have consequently attracted significant scholarly attention. In this paper, the authors identify four

major threads from archival writings: 1) the foundational role of archives in the formation of collective memory; 2) critique of the role of archives and archivists as "keepers" or "facilitators" of memory; 3) ethical questions of power dynamics in the contexts of memory and archives; 4) reconsideration of the very notion of an "archival memory," namely the rationale for archives as traces from the past. The authors then assess the status quo of the archival research community from a statistical point of view. They perform citation analyses on 165 seed articles from four renowned English archival journals from 1980 to 2010, as well as on archival literature indexed in the ISI Web of Science, a popular bibliographic database, and Google Scholar. They examine the most cited authors/publications ("authorities") as well as authors who cites most "authorities" ("hubs") and also traces the frequency of archivist writing being cited by non-archivists researching on memory studies and vice versa. The result shows that the current research community on archival writings is very insular and self-refrential, meaning that archivists rarely cite non-archivists' work in relevant fields, and their own writings are mostly overlooked by the non-archivists. Partial reason for the latter might be that archival journals are not properly indexed in WofS. The authors admit that their analyses are of limitations, one of which being they only look at English publications, but they argue that the fact that most archival writings are Anglophone and only cite Anglophone sources reveal the field's insularity. The authors call for more collaboration between archivists and non-archivists in multi-disciplinary research on the relationship between memory and archive. - MZ

Schweik, Susan M. *The Ugly Laws: Disability in Public*. New York: New York University Press, 2010.

Schweik's analysis of the 'Ugly Laws' brings to light not only a historical injustice, but the ways in which these interlocking series of laws has contributed to ongoing perceptions of disability in America and beyond. Schweik has divided her book into three sections, all arranged in relation to the 'Ugly Laws': An analysis and recounting of these laws, an examination of American society and culture in relation to 'ugliness', and the relationship between disability in the late 19th and early 20th centuries and today.

Schweik seeks to examine disabled people in relation to space and their erasure from it by calling into question the very notion of 'ugly'. She proposes a rejection of the very dichotomy of ugly/beautiful, exploring other constructions of such categories in favour of "more affirmative notions of the display of the disabled body as a site of social comprehension and of agency" (286). In doing so, Schweik articulates a view of disability that extends beyond the body and places disabled people as unconfined by the perceptions of the abled gaze.

Jaganathan, Aditi, Sarita Malik, and June Givanni. "June Givanni's Pan-African Cinema Archive: A Diasporic Feminist Dwelling Space." *Feminist Review* 125, no. 1 (June 2020): 94–109.

> In this article, Jaganathan, Malik, and Givanni explore the legacy of June Givanni's Pan-African Cinema Archive (JCOACA), a collection of audiovisual material produced within Africa and Asia and by their diaspora. They examine the history of JGPACA, positioning the archive as an important remedy to the marginalization of Black and Asian diasporic histories within Britain. They argue that the archive "reconfigures Britishness, Blackness and diaspora by cultivating a site of contested postcolonial histories" through the assemblage of material gathered within it (95). They situate the holdings as a kind of "feminist dwelling space," which enables the films held within it to "creating an opening, a space for dialogues around sistership and intersectional identities to emerge" (102). They emphasize the capacity of archives to launch dialogue among and outside various marginalized communities, the importance of younger generations to engage with archival histories, and the necessity "Black and Brown people to define both their own history and their own cultural memory" (107). -ST

Watson, B.M. "Please Stop Calling Things Archives: An Archivist's Plea." *Perspectives on History.* January 2021. https://www.historians.org/publications-and-directories/perspectives-on-history/january-2021/please-stop-calling-things-archives-an-archivists-plea

> Watson argues here against the casual application of the term 'archive' in reference to incorrect understandings of the archive as we understand it today. He argues in favour of referring instead to 'personal collections', noting that the reference to an archive obscures and "reduces the labor of me and my (mostly women) colleagues to reading room furniture or "obstacles" in the way of (mostly male) historians". Watson concludes that the obfuscation of the term 'archive' renders invisible the work of archivists and threatens to diminish the efforts of preservation that many marginalized archives face today.

Lemieux, David. "A Film Archive for Canada." *The Moving Image: The Journal of the Association of Moving Image Archivists* 2, no. 1 (2002): 1-23.

Contrary to the popular belief that film preservation in Canada wasn't systematized until the late 1960s, between 1937 and 1969 there had been various failed attempts before to establish a total

archives system. Here Lemieux's article goes through the archival history of the National Film, Television, and Sound Archives of Canada (NFTSA) and the three phases that led to its current system of film preservation. Phase 1 is 1937 to 1948, when Gustave Lanctôt, then Dominion Archivist of Canada, first raised the importance of preserving audiovisual materials for their value as collective memory of Canada. Lanctôt became the head of the Public Archives of Canada (PAC) but his single-handed archival work at PAC was impeded by his lack of expertise as well as political hurdles. After Lanctôt retired in 1948, Dr. W. K. Lamb took over his position for the second phase, which lasted until the mid-1960s. During this time, Lamb was known for his penchant for microfilm. He successfully established the Canadian Film Archive (CFA) in 1951 yet found it hard to get private investment for the preservation of Canadian films because of worries about archival footages' lack of commercial value. In 1964, CFA finally earned its position at the International Federation of Film Archives (FIAF). The 1967 fire at the National Film Board (NFB), which forever ruined many valuable films, marked the start of phase 3. The disaster ironically became an important force in the creation of a national film archive, which was realized in 1969 as NFTSA. The late 1960s and the 1970s were filled by ambitious projects such as nitrate conversion and large acquisitions of audiovisual materials. However, it would still be a great challenge for NFTSA alone to be responsible for all films that might be considered worth preserving. A sharing of responsibility was still eagerly required. - MZ

O'Neal, Jennifer. " 'The Right to Know': Decolonizing Native American Archives." *Journal of Western Archives* 6, no.1, (2015): 1 – 17.

In this article, Jennifer O'Neal elaborates on the history of Native American archives in the U.S. and suggests possible future directions for the decolonization of the archive, referencing Vine Deloria's "Right to Know" call to action. Native Americans have long been deprived from access to their historical records due to Euro-American colonial pressures. During the restoration movement from mid-1960s to 1980s, however, there was a surge of interest in the preservation of Native American collective memories; yet access to archival collections still mostly resided with white male U.S. archivists. Historian William Hagan, following Deloria's suit, calls for collaboration between tribal communities and archivists/researchers; the author O'Neal on the other hand emphasizes that the establishment of archives within Native American communities is equally important. Since the late 1970s and early 1980s, tribal colleges and training programs that educate Native communities on information services and facilitate their access to archival collections have been successfully established throughout the U.S. This form of gathering and repurposing tribal records can be considered as a decolonizing archival practice. As decolonization gains more awareness, non-western perspectives and the social justice model should be promoted for archival practices. At the end of the article, O'Neal raises the United Nations Declaration of the Rights of Indigenous Peoples (UNDRIP) as an important guidance for going forward with decolonization in tribal archives policies. - MZ

Perry, A. 2005, "The Colonial Archive on Trial: Possession, Dispossession, and History in *Delgamuukw v. British Columbia"*, in A. Burton (ed.), *Archive Stories: Facts,*

Fictions, and the Writing of History, Duke University Press, Durham, N.C., pp. 325-350.

In "The Colonial Archive on Trial," Adele Perry narrates the complicated history and politics of indigenous dispossession in British Columbia and explains why the 1991 Supreme Court decision on the case *Delgamuukw v. British Columbia*, despite its failure to recognize Aboriginal land rights of the Gitksan and Wet`suwet`en who had long inhabited the said land, can be regarded as a trial on colonialism. The ongoing Aboriginal rights movement which started in the 19th century demand institutional recognition and settlement of indigenous territorial claims. In 1984, 54 Gitksan and Wet`suwet`en chiefs filed suit to claim a large portion of unceded land in British Columbia. It led to an extensive trial lasting more than three years, producing a vast amount of transcriptions. The chief justice Allan McEachern nevertheless denied rights to the plaintiffs on the ground that the testimonies they provided were mostly oral not written, which to him affirms the "connections between orality and savagery and writing and civilization." (333) He was also concerned with the distinct female character in the records of matrilineal tribes. Perry argues that in his judgment McEachern takes the stance of the "imperial traveler," dissociating the land from its inhabitants, as well as the historian, dismissing histories not confirmed by the official written archive. (337) The 1991 case thus reverted back to the 19th century to champion the white settlers. The trial ironically produced a significant body of transcripted archival materials for the indigenous peoples; but it more importantly showed a need to approach the colonial past through alternative pathways apart from the illusory "total archive." Six years later, in 1997 the Supreme Court of Canada reversed McEachern's ruling on appeal and acknowledged the importance of the oral archive. This "unorthodox" archive remains and will always put colonialism on trial. - MZ

Prelinger, Rick. "Archives and Access in the 21st Century." *Cinema Journal* 46.3 (Spring 2007): 114-118.

In this short article, Rick Prelinger broaches the problems and possibilities of American moving image archive in the 21st century. While we seem to be in a thriving time for film preservation, the importance of the access side of the moving image archive has been continually ignored. Reasons for this marginalization of the field include concerns over copyrights, the insistence on positioning the "audience" of archival materials as a scholarly one, and archivists' worries about "misuses" of their collections. On the other hand, recent digital platforms such as YouTube and Internet Archive provide the mainstream public an almost unlimited access to digitized media contents. This utopian "universal media distribution system" has massive potentials, but also risks becoming exclusive again if subjected to corporatization. Prelinger believes that these tensions might point to new directions, with careful guidance. He lists an inventory of productive

reinvention of the field that scholars could participate in: a focus on the periphery in American archival culture; open access of academic work to nonacademic audiences; the emergence of a new generation of archivists with fresh perspectives, the presence of whom may also let archival "keepers" to reconsider to what extent archives should be accessible to the general public. - MZ

Vanderburgh, Jennifer and Michele Byers. "Trafficking (in) the Archive: Canada, Copyright, and the Study of Television." *English Studies in Canada*, 36.1 (Spring 2010): 109 – 126.

In this article Byers and VanderBurgh point out that due to the unavailability of Canadian archives, scholars of Canadian television frequently have to rely on "trafficking in covert archives," i.e. illicit sharing of personal collections, and raises Mary Jane Miller's 1990 idea of an "archival paradise" that exists "in digital as well as in material space" and allows all people to be get connected to it." (109-110) The authors note that "archiving" of any televisual content has long been considered contradictory to its medium specificity – the televisual "flow"; and since most Canadian television programs have insignificant market potential they are not licenced and basically disappear after first runs. Scholars of these materials thus have to rely on personal copies – usually recorded on VHS tapes when the content was broadcasted. These "illicit" archives also have their merits, for they loyally document the shows as they were run, with advertisement breaks. The lack of an accessible central televisual archive in Canada also leads to a "damming up" of the very flow that television supposedly is based on: the contents don't join the global televisual circulation. Without syndication and proper preservation, television can never achieve longevity and continuity, leading to an impediment on scholarship. The authors also contest the apparent obsoleteness of VHS tapes, arguing that they serve as an artifact to our first understanding of televisual contents as an archive and appealing the audience to not be disrupted by the illusion of all-availability from abundant online archiving spaces like YouTube. Decades after 1990 when Miller proposes her "archival paradise," we are now at a stage when this is actually possible and should hesitate no more to realise it. – MZ

Bastian, Jeannette A. "Taking Custody, Giving Access: A Postcustodial Role for a New Century." *Archivaria* 53, (Spring 2002): 76 – 93.

In this article Bastian looks at the history of custody in the field of archival practices within the Euro-American context. Starting with the debate about the actual existence of Virgin Islands folk hero Moses Gottlieb/ "General Buddhoe," based on archival records which Danish colonial administration had claimed custody of, Bastian points out the discrepancies between contested memories of the colonizing and the colonized. The author goes on to review the origins of the

concept “custody” and its evolution into postcustodialism. Integrating various archival scholars’ arguments, Bastian suggests a revision of the idea “custody,” which would involve not only control but also the provision of access. – MZ

Binning, Cheryl. “Film Past and Future: Preserving Canada's Cinematic Heritage.” *Take One* 19.31. (Spring 2001): 31.

In this article written in 2001, Binning calls for attention to the current situation of Canada’s audiovisual archival preservation, where a lot of early works are disappearing. William O’Farrell, the National Archives chief has appealed to the Canadian public that preservation of moving image and audio cannot rely solely on government funds. In 2000, the AV Preservation Trust launched a MasterWorks program that consists of 12 Canadian classics in the audiovisual field chosen for preservation by the Trust and its partners. In order to better protect Canada’s audiovisual heritage, private funds and support are eagerly needed. Apart from preservation, public access to these works are another major issue. As we enter the digital age, online specialty channels that cater to a niche audience facilitates greater visibility of older films/television shows, adding possible economic gains to their preservation. This might be a new opportunity for Canadian audiovisual preservation. – MZ

Byrne, Alex. “Digitising and Handling Indigenous Cultural Resources in Libraries, Archives and Museums.” Conference Paper. 20 February 2008, 1 - 8.

Alex Byrne posits on the insufficient conditions under which Indigenous records are now curated as well as challenges on more effectively protecting Aboriginal cultural resources. Byrne argues that current curatorial practices still adopt a tourist approach that presents Indigenous people as “primitives” from the past. In order to better preserve “tangible traces of aeons old intangible experience, complex cultural interaction between Aboriginal people and the settler as well as acknowledgement of a distinct knowledge system are required. Digitisation offers a potential outlet for showcasing and annotating indigenous records, yet many libraries and museums hesitate to digitise Indigenous cultural records due to worries about copyright issues. What many archivists like the author are struggling now is to negotiate this impasse. *Aboriginal and Torres Strait Protocols for Libraries, Archives and Information Services* have been available since at 1995 but careful guidance and adjustments are still needed for it to facilitate the preservation of Indigenous records. – MZ

Brand, Bill. “Artist as Archivist in the Digital Transition.” *The Moving Image: The Journal of the Association of Moving Image Archivists* 12, no.1 (Spring 2012): 92-95.

With experiences of preserving his work as a director, Bill Brand discusses pressing issues in the preservation of avant-garde films in this current era of digitization. The continuous evolution in the film medium has posed challenges in terms of which is the best way to preserve avant-garde films. Brand argues that this should be case-specific and getting avant-garde films preserved is usually hard in the first place because of its small audience. Now the digital format is considered more desirable because of its cheapness and convenience. However, this shouldn't be taken for granted because the act of digitizing may lead to the preserved film losing its medium-specific analog film qualities. Brand calls for more archivists, curators and filmmakers taking into consideration the best way to preserve avant-garde films. – MZ

Carter, Rodney G S. "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence." *Archivaria*, July 26, 2006, 215–233.

Carter takes issue with the power and silence in the archives, especially in terms of how the powerful can silence the marginalized by refusing to give them voices in the archives. As a result "gaps" are created in the archives. Carter argues that we should be able to read against the grain in order to fill the voids. However, the author also cautions that silence may be adopted by certain groups as a strategy against the powerful and their decisions should be respected, too. It is ultimately the archivists' responsibility to ensure that everyone who wishes to have a place in the archive has the chance to do so. - MZ

Fraser, Crystal and Zoe Todd. "Decolonial Sensibilities: Indigenous Research and Engaging with Archives in Contemporary Colonial Canada." *L'Internationale Online*. February 15, 2016. http://www.internationaleonline.org/research/decolonising_practices/54_decolonial_sensibilities_indigenous_research_and_engaging_with_archives_in_contemporary_colonial_canada (accessed March 2021).

Considering the question of how archives might be 'decolonised' or 'Indigenised,' Crystal Fraser and Zoe Todd argue that such attempts will necessarily be limited as a result of archives' colonial institutional origins. Currently, archives with material related to Indigenous peoples are rendered inaccessible to researchers as a result of institutional power structures and bureaucratic complications, including procedural difficulties created by the Access to Information and Privacy Act and related legislation. Private-public partnerships, such as Library and Archives Canada's partnership with Ancestry.ca, raise further questions about who owns archival materials and who may access them. Indigenous research is also made difficult as a result of the materials themselves; most archival materials in Canada are the products of non-Indigenous people and feature limited information about Indigenous peoples. When Indigenous peoples are represented

in the archives, their agency and importance is often downplayed. Creative readings have enabled some scholars to use archival materials successfully, but many researchers have remained obstructed by the colonial perspective of archival documents. With these difficulties in mind, Fraser and Todd posit that the archives cannot be fully decolonised and that strategies to ameliorate existing issues will need to be highly context-specific. They conclude by suggesting that, instead of attempting to decolonise fundamentally colonial institutions, researchers should approach archives with "a decolonial sensibility" in order to engage with the relationships archives have with Indigenous peoples. - TG

Tags: Colonial archives, Decolonising archives, Indigenous archives, Approaches for reading archives

Horak, Laura. “Trans on YouTube: Intimacy, Visibility, Temporality.” *Transgender Studies Quarterly*, 1.4 (December 2014): 572 – 585.

In this article, Laura Horak examines how vlogs by trans YouTubers are informed by "YouTube's penchant for the personal and the spectacular," arguing that the formal conventions of these videos are determined by this penchant at the same time as they take advantage of it (573). Moreover, though the authors of these videos do not necessarily understand their work as political, Horak reads trans YouTube videos as successors to the feminist consciousness-raising documentary and asserts that they do the important political work of creating trans communities and of emphasizing trans peoples' expertise. Formally, the videos are distinguished by devices such as close framing, audiovisual markers of amateurishness, and direct address. These devices play into the popularity of the personal on YouTube, creating an intimacy between the author and the viewer that serves as a counterpoint to the objectification of trans people in dominant media. The spectacular treatment of the body in these videos, also in line with the platform's penchants, contributes to the generation and affirmation of trans bodies. However, Horak does not simply idealize these videos. She notes that, while trans YouTube videos do important work, the emphasis on individuals and their visible bodies means that social hierarchies involving race and beauty norms often determine which videos become most popular. Horak concludes her analysis of trans videos by theorizing the temporality which structures many of them, naming it "hormone time." Hormone time, particularly evident in the temporal compression which marks the representations of changing bodies and identities in time-lapse and slideshow videos, is "linear and teleological, directed toward the end of living full time in the desired gender" (580). While this temporality contradicts other, less linear experiences of transition, as well as other queer theorizations of time, its progression towards an aspirational future also offers vital encouragement to trans youth. - TG

Tags: Queer and trans archives, Amateur filmmaking and home videos, Online archives, New media, Trans media, Media reception

Flinn, Andrew and Rob Perks. “Curation or Creation? Archivists and Oral History.” *Oral History* 41, no.1, (Spring 2013): 113 – 119.

In this transcript of a conversation between Andrew Flinn and Rob Perks at the British Library in 2012, Flinn discusses an oral history module he developed for post-graduate archive students at University College London. He begins by reflecting on the exclusion of oral history from his early academic training and his encounter with oral history materials while working as an archivist at the National Museum of Labour History. As a teacher, Flinn found that the curriculum only addressed oral history and other non-textual materials in a limited fashion, despite student interest. He attributes the delayed inclusion of oral history in the curriculum to the constraints imposed by the accrediting body to which the program is responsible. He also suggests the possibility that, in the UK context, there has been less of a historical relationship between oral historians and archivists than in the North American context, in part due to the focus on local authority documents over the active pursuit of community materials in UK record offices. Flinn argues for the importance of archivists receiving training in theoretical, methodological, and ethical frameworks relating to the creation of oral history materials; even if they do not intend to participate in the creation of such materials, they are likely to encounter these materials and work with people who do create them. Archivists with training in oral history will be better equipped to deal with oral history materials in their collections and, by working with oral historians, archivists with this training can help ensure that new oral history materials are created, labelled, and formatted for easier cataloguing and preservation. Flinn concludes by positing that limited resources and a lack of relevant skills will continue to pose a challenge for the inclusion of oral history materials in archives. However, he suggests that the increasing transferability of skills in the digital era may help ameliorate the latter issue. - TG

Tags: Oral history, Archival training, Histories of the archival profession, Archives and the production of histories

Hall, Stuart. “Un-Settling ‘The Heritage,’ Re-Imagining the Post-Nation: Whose Heritage?” *Third Text* 13:49 (1999): 3-13.

In this essay, originally presented as the keynote speech at the 1999 conference 'Whose Heritage? The Impact of Cultural Diversity on Britain's Living Heritage," Stuart Hall addresses how the notion of 'British Heritage' is changing, and should change, in the multicultural context of turn-of-the-millennium Britain. He defines 'Heritage' as "the whole complex of organisations, institutions and practices devoted to the preservation and presentation of culture and the arts" and notes that, in Britain, the preservation of existing cultural works is prioritized in discussions of Heritage (3). Hall argues that Heritage in this sense is "a discursive practice" deployed by governing authorities as part of their efforts to create national identities based on a singular collective narrative (5). As such, the decisions of selection and emphasis involved in the curation of such collections carry significant sociopolitical weight. In Britain, the Heritage has historically been constructed to serve a homogenous national identity which elides differences of class, gender, region, and position within colonial hierarchies. Hall suggests, however, that certain

prevailing intellectual shifts, evidenced by an increased interest in working class (though still predominantly 'white') culture and skepticism towards the notion of "dispassionate universal knowledge," indicate the possibility for radical changes to occur in the institutional functioning of the British Heritage (7). These changes, which would require funding and institutional support, could work to include those peoples and cultures who have been excluded from the Heritage thus far. The essay concludes with a consideration of the foundational objectives that might be involved in the creation of an inclusive Heritage. Among these, Hall highlights the need for a more capacious understanding of 'Britishness,' the importance of funding and exhibiting artistic work by contemporary artists from marginalized communities, and the opportunity to create archives documenting the experiences of Black and Asian migrants in Britain. He also emphasizes the necessity of ensuring younger generations have access to traditional cultural practices and calls for greater attention to be paid to new forms of diasporic art. - TG

Tags: Decolonising archives, Histories of the archival profession, National identity, Archives and the production of histories

Loft, Stephen. “Media Cosmology” In *Coded Territories: Tracing Indigenous Pathways in New Media Art*. Eds. Steven Loft and Kerry Swanson. 170 – 186. Calgary, AB: University of Calgary Press, 2014.

Stephen Loft theorizes the Internet in relation to Indigenous ontologies and technologies, arguing that cyberspace is a "shared space defined and articulated through the connections we have with it" and a "cosmological territory" where the past is connected to the present and the material is connected to the spiritual (175). He considers Indigenous sign technologies such as wampum and wampum belts and False Face masks as examples of the importance of hypertext and interconnectivity in Indigenous traditions. With this long history in mind, the Internet can be conceived in terms of Indigenous ontologies. Although cyberspace should not be seen in utopian terms, there exists the possibility of "[a] networked Indigenous exceptionalism" based on Indigenous principles such as interconnectedness, circularity of thinking, and continuity that "would incorporate [a] multiplicity of voices and philosophies as well as artistic practices into an expanded and expanding information structure" (178). Loft discusses two virtual networks, CyberPowPow (1996-2004) and drumbytes.org (2003) in these terms. He writes that they, and projects like them, are aligned with longstanding Indigenous practices in their embodiment of dynamism. Taking inspiration from Dale Turner's use of the term "word-warriors" to describe Indigenous intellectuals who, with anticolonial aims, productively address European intellectual contexts, Loft posits that the term "cyber-warrior" should apply to "those artists, scholars, curators, and intellectual practitioners who expand the realms of Indigenous media cosmology in respect of and with 'all our relations'" (182). - TG

Tags: Indigenous archives, Online archives, Indigenous ontologies, Indigenous media, New media

Kaplan, Elisabeth. "'Many Paths to Partial Truths': Archives, Anthropology, and the Power of Representation." *Archival Science* 2 (2002): 209–229.

In this article, Elisabeth Kaplan notes that archival science has not engaged with postmodern critiques of the relationships between representation, objectivity, and power to the same extent as other disciplines in the humanities and social sciences. She argues that, given the observable points of comparison between the archives profession and others in the humanities and social sciences, comparative analyses with other intellectual disciplines should aid archivists in both theoretical understanding and practice. Comparisons with anthropology are especially constructive due to a shared objective of representation and the interpretive role of both anthropologists and archivists. However, the histories of archival science and anthropology are radically different. Anthropology, from Bronislaw Malinowski's conceptualization of the participant observer to the post-structuralism- and post-modernism-influenced works of George E. Marcus, Michael M.J. Fischer, and James E. Clifford, has become ever more self-reflexive, with an escalating emphasis placed on the limitations and subjectivity of the observer/anthropologist and on the foregrounding of methodological and epistemological problems. Conversely, while archival science has seen methodological questions and changes necessitated by the importance of selection in twentieth-century archival work, "[a]rchival thinking remained relatively isolated from larger academic discourse" (216). From the 1980s, archivists such as Terry Cook and Joan Schwartz have sought to emphasize issues of subjectivity and power and to re-conceptualize the archivist as an active "co-creator of the historical record" who must work self-reflexively (216). They have been met with staunch resistance by positivist archivists who value practice at the expense of theory. While Kaplan is sympathetic to the concern that a total commitment to reflexivity may impede practice, she argues that the development of improved, if imperfect, practices alongside theoretical considerations of power and representation is necessary for the archival profession to remain relevant and to respond to analyses of the profession from other disciplinary contexts. Ultimately, she calls for a process of professional intellectualization like that seen in anthropology in which theory and practice inform one another and in which archivists embrace the uncertainty associated with experimentation. - TG

Tags: Practical applications of theory, Histories of the archival profession, Critiques of positivism

Sassoon, Joanna, and Toby Burrows. "Minority Reports: Indigenous and Community Voices in Archives." *Archival Science* 9, no. 1 (October 10, 2009): 1–5.

This short essay serves as an introduction to an issue of *Archival Science* publishing papers from the 4th International Conference on the History of Records and Archives in 2008, the theme of which was *Minority reports: Indigenous and community voices in archives*. Sassoon and Burrows argue that archives "are both practical and spiritual necessities" as well as key elements in "the fundamental fabric of memory" of a community (1). Contrary to beliefs in collective memory's passivity, collective memories are formed through active processes; what is remembered and how is subject to contestation. With this in mind, the conference acted as a site for those who have been disempowered within, or kept out of, the archive by these processes to discuss the relations between archival work and broader power structures. Themes of the published conference papers include the effects of community interactions with records on the meanings and uses of archival materials, the relationships between the contexts in which records are created and preserved and the content and understanding of those records, the exclusion of communities and their knowledge structures from archives and archival education, and the limitations of many archival practices with respect to non-traditional forms of records. On the latter issue, Sassoon and Burrows write that the determinations archivists make about what materials are suitable for archiving are a means by which Indigenous and other marginalized communities are excluded from archives. They conclude their essay by calling for the development of new archivist-community relationships that better represent and benefit marginalized communities, as well as for the reconceptualization of archives to include previously-excluded forms of self-representation. They also point to new technologies and digital archives as promising tools for doing this work. - TG

Tags: Collective memory, Indigenous archives, Decolonising archives

Robinson, Dylan. "Public Writing, Sovereign Reading: Indigenous Language Art in Public Space" *Art Journal* (2017): 85-99.

In this article, Dylan Robinson approaches sovereignty as "a form of doing" that "is asserted in everyday ways" (85). Robinson argues that the topic of reception has been neglected in the existing literature on artistic and cultural expressions of Indigenous sovereignty and discusses Indigenous perception as a site of resistance to the colonial state, albeit one that can be undermined when it is communicated through settler forms of expression. Moreover, he suggests that there is not a necessary relationship between sovereign objects and sovereign reception; attention to this fact "opens up more nuanced understandings of sovereign form, structure, and sensory experience as perceived by Indigenous and settler subjects" (87). Through analyses of Edgar Heap of Birds's *Native Hosts* series, Cheryl L'Hirondelle's *wapahta oma isonikan askiy*, and the work of the collective Ogimaa Mikana, Robinson examines text-based public artworks by Indigenous artists as possible expressions of sovereignty and considers if and how these expressions of sovereignty may be perceptible to audiences. The essay finally presents Indigenous reading practices as a counterpoint to the "epistemic hunger" of settlers and settler

institutions like the university, museum, and gallery, a hunger which leads to the consumption of Indigenous knowledge "without consideration of those who have cultivated, harvested, and prepared the food of thought" (96, 98). -TG

Tags: Indigenous media, Indigneous archives, Media reception, Indigenous ontologies, Media exhibition

Stoler, Ann Laura. “Colonial Archives and the Arts of Governance.” In *Refiguring the Archive*. Ed. C. Hamilton, V. Harris, J. Taylor, M. Pickover, G. Reid and R. Saleh. 83 – 110. Cape Town: David Philip, 2002.

Stoler argues here for an "ethnographic," rather than an "extractive," approach to archival labour in the study of colonial states (84). While anthropologists have tended to use archival documents for their content, to 'extract' useful information, Stoler advocates for greater consideration of the forms of colonial archives and the documents within. Working with Foucault's understanding of the archive as a structure which determines what is and is not sayable, she writes that "[c]olonial archives were both sites of the imaginary and institutions that fashioned histories as they concealed, revealed and reproduced the power of the state" (89-90). It is therefore important to read colonial archives for their formal conventions; studying these conventions enables scholars to understand areas of both unity and disunity in the colonial apparatus and the categories it created. For instance, discussing commissions on European poverty in the Indies and South Africa, Stoler demonstrates that, through their categorizations of people, their causal structures, and their development of narrative histories, "they wrote, revised and overwrote genealogies of race" (96). - TG

Tags: Colonial archives, Approaches for reading archives, Archives and the production of histories

Takahashi, Tess. “Queer Film at the Canadian Filmmaker’s Distribution Centre (1965–1985).” In *Other Places: Reflections on Media Arts in Canada*, edited by Deanna Bowen. Toronto: Media Arts Network of Ontario, 2019.

> In this article, Tess Takahashi explores the history and cultural context of queer and documentary film and video within the Canadian Filmmakers’ Distribution Centre (CFMDC), based in Toronto. Deploying “queer” as “a practice or mode of reading that attempts to shift our perception of the world,” Takahashi analyses several works from the CFMDC’s collection which present radical aesthetics of fluidity and non-conformity. She discusses how the term “Canadian” can also be “queered” in the context of this archive, as many of the filmmakers whose work was circulated within the collection originate from elsewhere. LGBTQ+ hubs in the US operated as major production sites for such

experimental queer films, including work by Su Friedrich and Barbara Hammer. The documentary form, Takahashi argues, tended to be the most common means through which to explore queerness explicitly. She cites nonfiction films by Armature and Lydia Wazana, Sarah Hairpin, and Jeremy Podeswa as examples of documentaries which grapple with queer identity in the 70s and 80s. Janice Cole and Holly Dale's films on trans and gender-noncomforming subjects are also spotlighted. Takahasi provides a crucial insight into the CFMDC's rich materials and situates the diverse body of work within the Canadian production context of experimental film and video. -ST

Manalansan IV, Martin F. "The 'Stuff' of Archives: Mess, Migration, and Queer Lives." Radical History Review, no. 120 (Fall 2014): 94–107.

In this article, Manalansan draws upon his own ethnographic research alongside readings in affect theory to explore how the material conditions of archive and archival "mess" work as a resistance to dominant forms of queer immigrant lives and conventional understandings of the archive. Manalansan studies the everyday domestic spaces of undocumented queer families, exploring how their household and material possessions, their "stuff," operate as a kind of queer archive "to showcase the vexed relationships between and among objects, bodies, narratives, and desires" (95). The author discusses the negative social and cultural associations with messiness and the rejects such pejorative conceptions by embracing the value of mess as "a vibrant analytical frame" which provides "a visceral phenomenological grip on the exigencies of marginalized queers" (99). This anxiety over material chaos and disorder is acutely pronounced in discourses surrounding archives, but Manalansan embraces this uncatalogued "living" archive's usefulness (105). The objects and their place in his subjects' home are ephemeral and transient, which the author argues allows for a queer understanding of material genealogy and archival evidence. The article offers unique analysis and theorization on the very nature and value of archives and proposes a radically expansive—and queer—vision of how to conceptualize them. -ST

Baron, Jaimie. "The Ethics of Appropriation: 'Misusing' the Found Document in *Suitcase of Love and Shame*and *A Film Unfinished*." In *Contemporary Documentary*, edited by Daniel Marcus and Selmin Kara, 157–70. New York: Routledge, 2016.

Baron's chapter explores the complicated ethical terrain of the re-use, or appropriation, of audiovisual material in contemporary documentary film. Re-using existing audiovisual material produces a "double-layered structure" of ethics: we must simultaneously consider the ethics of the original footage and its production alongside its new use as appropriated material (157). Baron examines this question through close engagement with Vivian Sobchack's notion of "documentary gazes." In her analysis of Jane Gillooly's

2013 documentary *Suitcase of Love and Shame*, Baron considers how the audio recordings of the documentary subjects' love affair are deployed and the complicated ethical questions that arise from their re- (or mis-)use. Baron argues that these deeply intimate recordings are rendered "authentic," and become so compelling for the film viewer, precisely because their makers assume confidentiality. Baron considers how the filmmaker's attempt to maintain the subjects' anonymity may factor into our ethical concerns. There are no visual depictions of the pair, only audio, which Baron considers as a kind of identity protection and also a way "to transform their story into a metonym for a wider historical and cultural narrative" (161). Baron then turns to *A Film Unfinished* (dir. Yael Hersonski, 2010), which uses film material shot by the Nazis during WWII. The author considers how the use of voiceover narration may work to contextualize the material and divorce it from its original "propagandistic" context (165). The article provides a rich analysis of the various questions that arise when documentary filmmakers deploy material from the archive and is especially insightful to understand the ethical role that archival sound plays separate and apart from the visuals which accompany it. -ST