

Yarning Multivocal Archival Educations

SIG Sponsor(s):

Archival / Preservation Education (Sarah Buchanan, University of Missouri, USA)

Presenters:

Sarah A. Buchanan (University of Missouri, USA), Peter Botticelli (Simmons University, USA), Michèle Cloonan (Simmons University, USA), Donia Conn (Simmons University, USA), Anastasia Matijkiw (Documentary Heritage and Preservation Services for New York: DHPSNY, USA), Colin Post (University of North Carolina-Greensboro, USA), Heather Soyka (Kent State University, USA)

ABSTRACT

The Archival / Preservation Education SIG session engages with community-responsive master's-level archival education. Four fifteen-minute individual presentations and audience discussion traverse the decision points in amplifying new classroom exemplars; presenters bring perspectives from multiple states.

“Provenance-Based Teaching and Learning” by Sarah Buchanan reflects on recent efforts to center the concept and components of provenance in learning with collections. Provenance information, when gathered from many sources toward a single label or catalog presentation, lends the storyteller equally as many opportunities to voice their chosen key players’ past actions that now impact the disposition of objects under archival care today. Students encountering provenance-related issues in the collections they examine or seek to re-describe have remarked on new ways of seeing and telling it makes possible, and the presentation considers such outcomes in an archival education context.

“From One Preservation Narrative to Many” by Michèle Cloonan, Peter Botticelli, Donia Conn, and Anastasia Matijkiw contributes an origin story for the ALISE Preservation SIG within a longitudinal view on the rise of preservation education since 1990. From its focus then on preservation in libraries, to its teaching today in a broader context reflecting all of the LAM disciplines, the past thirty years have shown how digital preservation efforts have transformed preservation practices—and how community participation in cultural heritage institutions is informing current thinking about collections care practices, particularly with respect to Diversity, Equity, and Inclusion.

“Seeing, Hearing, and Touching Records: An Experiment in Creative Archives Pedagogy” by Colin Post reflects on a community-engaged graduate archival learning experience

to document a public art project. Started in 2019, Sight/Sound/Touch at <http://uncglibraries.com/public-art/> connects students with associates at Industries of the Blind (IoB), a local non-profit organization, to represent their lived experiences across a range of artistic media. Students gain hands-on experience with the popular open-source tool Omeka, and new strategies for augmenting and preserving artworks as records.

“Entering the Chat: Connecting Students with Professional Conversations” by Heather Soyka addresses the tension or tussle between the external interests weighing on new students and the conversations ongoing in professional forums. Developing creative pedagogical tools to help students with learning such contexts and connecting to community conversations is important for sustaining and growing our professional work and advocacy, within and beyond the archival and preservation fields. The presentation will discuss the development of learning objects and assignments that both connect students with professional conversations and provide advocacy and outreach opportunities.

The moderator will facilitate Q&A within and across the presentations.

ALISE RESEARCH TAXONOMY TOPICS

pedagogy; archives; community engagement; students; information rights.

AUTHOR KEYWORDS

archival education; digital preservation; preservation education; advocacy and outreach; libraries archives and museums (LAM).