

An archaeology of information landscapes?

Creating Knowledge X

Andrew Whitworth, 3/6/21



Why do this?



Zurkowski (1974) — the seminal reference

But though he came up with the term — he did not, and could not, have invented information literacy as a principle.

Lloyd claims IL is foundational...

“IL is positioned as being primary and foundational, along with reading and writing practices, rather than being adjunct to them.” (Lloyd 2017, p. 97)

IL must have been there in the past. There is no other way of looking at it.



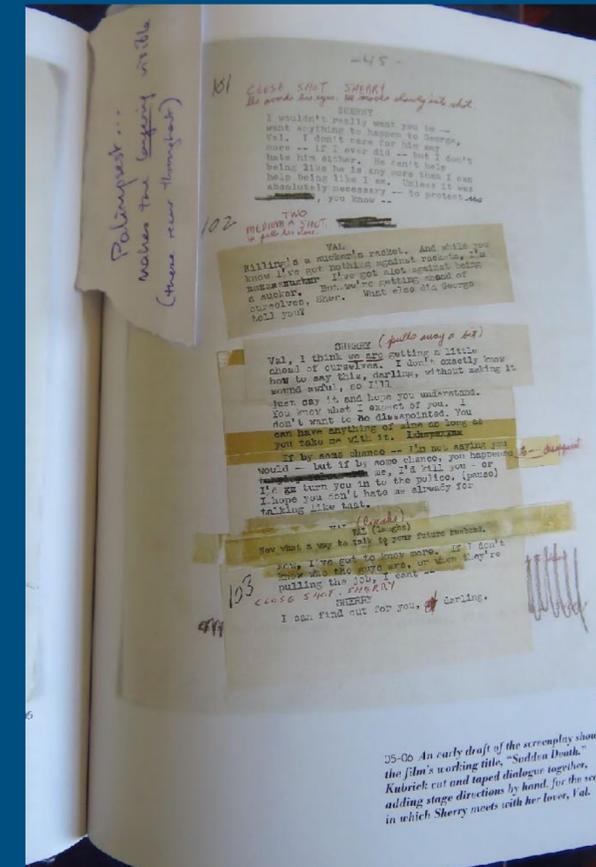
what of all this time....?

1974

2021

Information landscapes (Lloyd 2010, 2017) are dynamic, intersubjective creations. Knowledge 'sediments out' of these landscapes as they are deposited over time (Lloyd 2010, p.9).

Extrapolating from this idea suggests that evidence of many information landscapes should remain visible in the world, in sources, texts, structures...

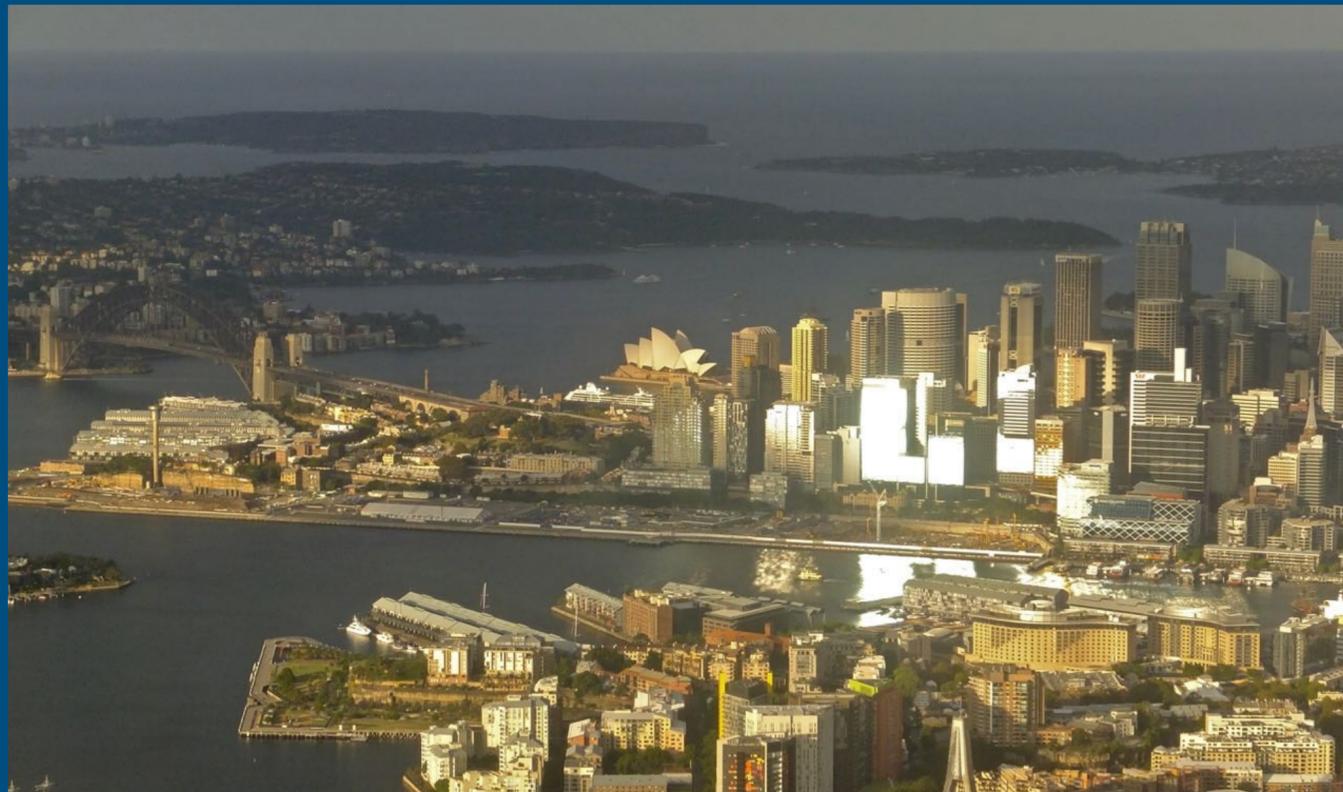


Through analysing this evidence, conclusions could be drawn about the practices that laid them down — and, thus, about the forms and discourses of information literacy (its sayings and doings: Schatzki 1996, p. 73) that went into their making.

Archives

One way of organising informational resources in order to allow access to the landscape which produced them.

Derrida: archives as *domicile*, reflecting status — thus, what is *valued in a setting*



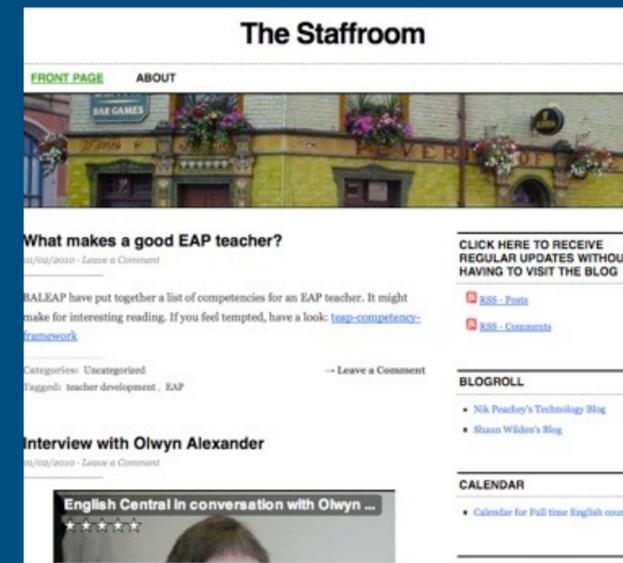
[Fransen-Taylor and Narayan
— study of tweets archived
on Australia Day — exclusion
of marginal voices]

Cook 2001 — move away from seeing the (state) *organisation* as the only *fonds*

[*Positivist* —> *Postmodern*]

(p 4:) “a shift ... away from seeing the context of records creation resting within stable hierarchical organizations to situating records within **fluid horizontal networks of work-flow functionality.**“

The archivist’s role is to make the *practices* of the past into accessible, useful informational resources for the present and future.



(The impact of digitisation on this process is profound, but out of scope for this presentation.)

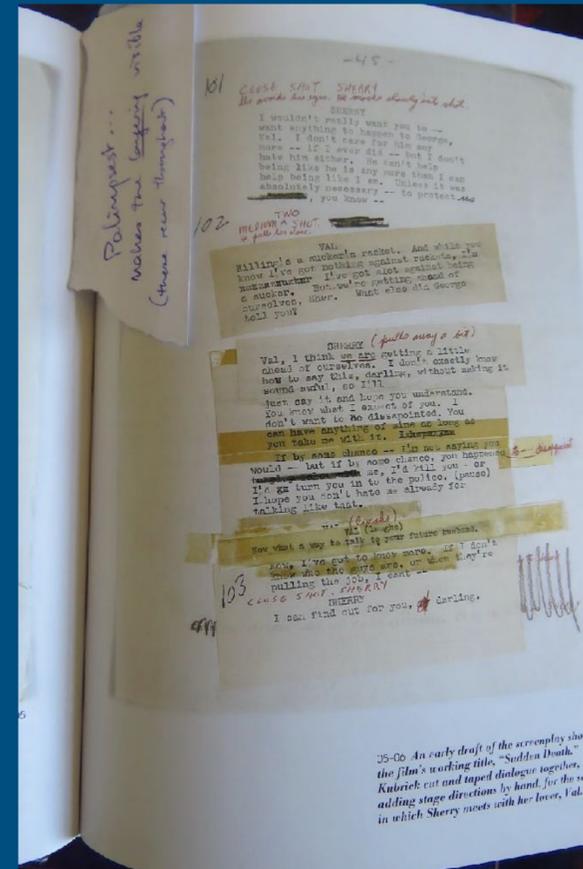
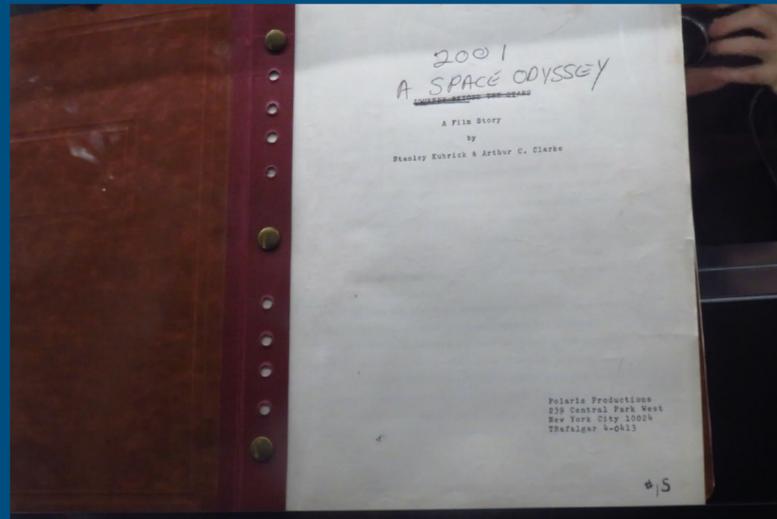
The Stanley Kubrick archive at the University of the Arts, London

Hunter 2015, p. 278 — Kubrick films can be seen as ‘maze-like puzzles capable of endless interpretation’

But the archive is a resource that documents the decision-making process — providing evidence of what contributed to the movies



Scripts.... showing the layers of writing and re-writing



Props....

[image removed for taste reasons]

Photographs



Private letters and other correspondence reveal fresh perspectives.

e.g. the 'laptop' in 2001

See also the examples in Castle (2016)

The archive is not the landscape *itself*...

But it is a way of understanding the sanctioned practices within the landscape, the knowledge that has ‘sedimented out of it’

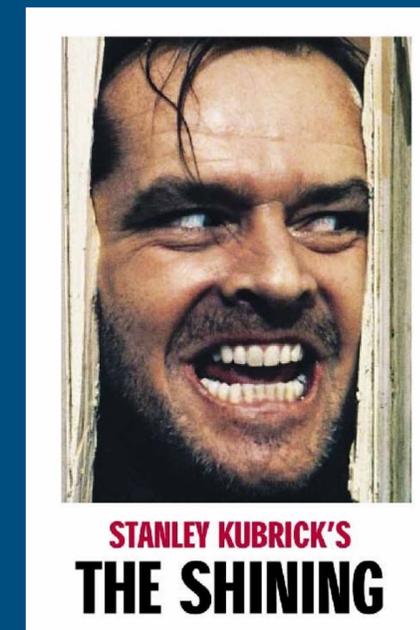
It is clearly a significant — probably now, the primary — resource for teaching and learning about those practices



The archive is a “programme of remembering of which he [Kubrick] is the centre” — Cook 2001, p. 8

...although he is far from being the only person whose practices have shaped the archive.

Intersection with other archives — & landscapes



This is not a linear process...

e. g. see McAvoy's study of the adaptation of *The Shining* by Kubrick and Diane Johnson (her archive is at the University of Texas)

The archive shows how the screenwriters went beyond the original novel and drew on other Gothic novels and a wide range of other literature including texts on psychoanalysis, classical tragedy.

There is a 'space between the book and film' (McAvoy 2015, p. 345) revealed in the archive.

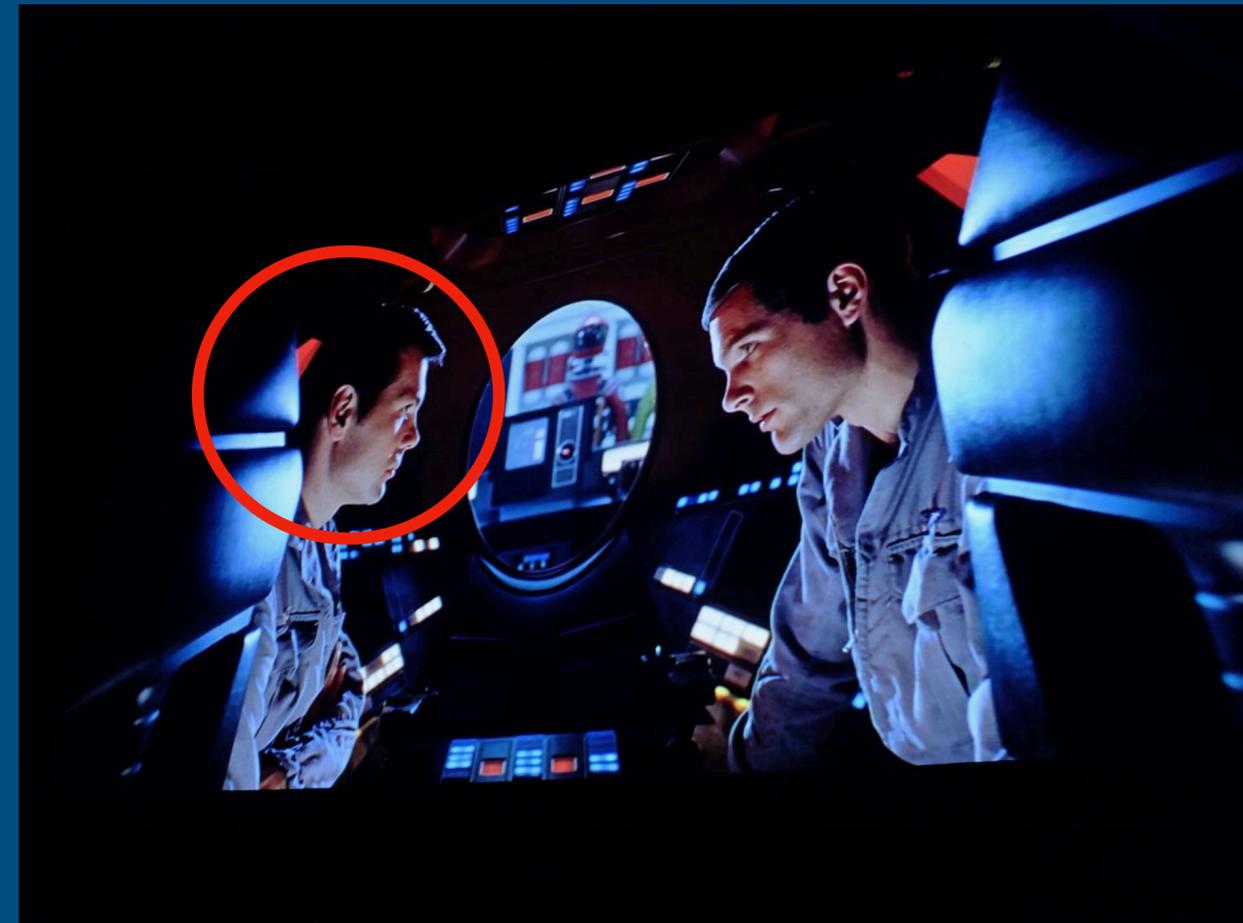
So, what of IL?

The archive evidences, and allows access to, the information literacy practices that operated in the landscape of film-making, that Kubrick and others generated, and drew on.

We can see the “ways of knowing ... [that] afford opportunities for alignment and membership of a community, allowing the practice to develop in ways that are valued by the social site” (Lloyd 2017, p. 95).

The practices within Kubrick’s landscape were designed to generate ideas, whether from his own mind or those of collaborators.

The many published works based on archived materials make this clear....



The film projects



Artefacts



Archive



Kubrick scholarship

Information modalities sanctioned in this social site



(Different) modalities sanctioned in this one?

What constitutes information and knowledge in these sites?
How does it emerge?

Lloyd (2017, p. 96): “When we enact IL, we are referencing the realities of a social site, such as the knowledges and ways of knowing (activities and skills) that are valued and legitimised. “

This process goes on, only now in a different form...

There is ongoing *dialogue*, the archive is not 'frozen'.

Daniels (2017):

“As more people use the materials, researching different topics in-depth, looking at the materials with fresh eyes and armed with new perspectives, or differing background knowledge, the Archive team learns more contextual information that can be added to the descriptions, or sometimes highlights errors in the descriptions and/or the arrangement. The Archive staff is always open to furthering their knowledge and amending the catalogue in order to aid the researchers of the future.”

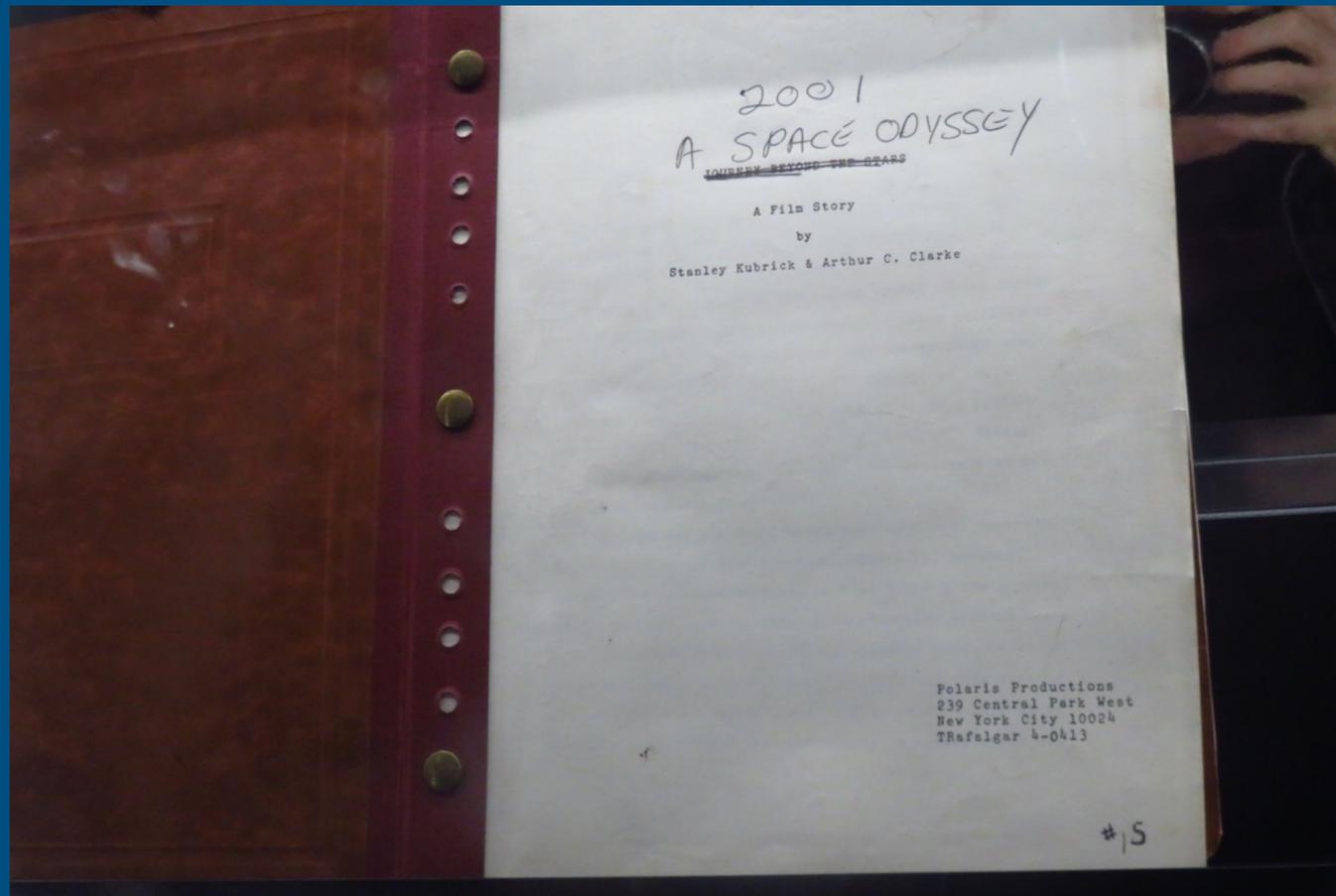
Education plays a significant role in developing new literacies of information within this landscape, using the archive... to play a part...

These educational practices develop (Lloyd 2017, p 101):

- “Meaning – what knowledges are legitimised within a setting; what performances are legitimised;
- Competencies – the skills and know-how that are operationalised in the practice;
- Materiality – the range of technologies and artefacts through which the practice emerges and is enacted.”

Daniels’ paper describes many educational initiatives at UAL including studies of film making, archiving, practices like textual criticism, academic publications....

'Public' access through curated exhibitions...



Fenwick (2017) points out how these are (inevitably) selective and may present a 'deified' image of the filmmaker, as Kubrick's legacy remains under a level of control by his family.

UAL's online films perform the same role to an extent.

Conclusion

What will be my conclusions when I've completed this analysis, together with that of (let's say) 15-24 other landscapes?



Ask me in a couple of years (at least)....

But as a test case I think the Kubrick Archive shows the validity of the approach.

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