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The archives & teaching through affect

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- 'Affect theory, developed through humanistic inquiries into affect, feeling and emotion, provides tools for undertaking substantive analyses of power and its abuses, construction, distribution, mobilization and circulation.'

Cifor (2015) p. 8

- 'A relation between a body and the world'

Cifor (2015) p.8

- A 'culturally, socially, and historically constructed category that both encompasses and reaches beyond feelings and emotions.'

Cifor (2015) p. 10



'Affect'



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Affect and archives

- Appraising/'**having a feel**' for what is or isn't needed from an archive.
- Users are '**affectively provoked**' (Lee, 2016) in archives, through its **materiality**, something '**touches**' or speaks to us. We are 'beside' (Sedgewick, 2003).
- **Professionalism** expected/required when in archives and dealing with archival materials
- Expectation of **objectivity** and an ethical approach as we sift the evidence and construct narratives with them
- **How does affect sit with this/what are the affective implications? (for example when we consider issues of access and absence?)**

'The archival field historically has had a central preoccupation with the actual and the tangible. Many practitioners and theorists continue to evince a profound distrust of stances that seem less than objective and of aspects relating to records and archives that invoke affective responses.'

Cifor and Gilliland (2015) p. 2

'The study and practice of archiving as a "science" that has led to particular practices of knowledge production aimed at objectivity that dismiss their inherent power relations...the ideal of neutrality, an ideal many postmodern and other archival thinkers have rightly challenged as a professional illusion that denies that archives' exercise power...

...gendered notions of knowledge production, that have led to discourses and a politics of research in which "detachment, objectivity and rationality" are valued and "implicitly masculinized" and "engagement, subjectivity, passion and desire" are "devalued and frequently feminized".'

Cifor (2015) p.11-12

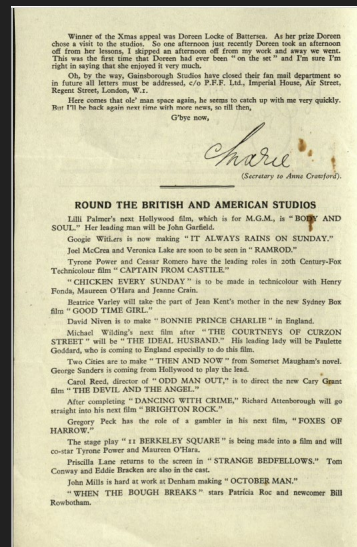
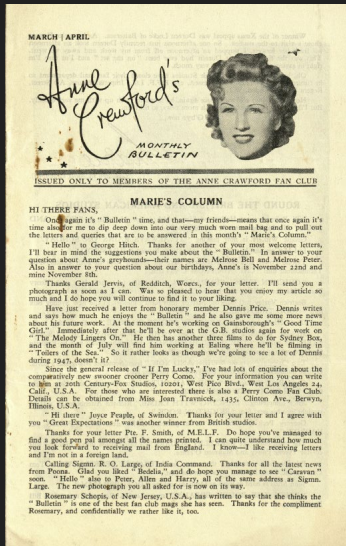
Yet 'archivists [and archival researchers] are deeply implicated in webs of affective relations.'

Cifor (2015) p.9

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Digital copy of Anne Crawford's Monthly Bulletin in The Steve Chibnall Archive



Ellen's Experience:

- Chart shifts in content, appearance, size, length over time (some such factors can be an issue with digital sources such as these)
- Spot clues re social and industrial context
- Spot patterns, anomalies and gaps
- Compare to other similar examples, eg *The Patricia Roc International Fan club Magazine* or *The International Jean Kent Fan Club Magazine*
- The bulletin nature meant I built a narrative as I worked through the editions
- Repeat correspondent George Hitch, requests for photos of Marie, ongoing conversations, hearing 'from home.'

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Monia's Experience:

- Detail Monia's experience OF FEELING AFFECTED by a resource...

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Why implement affect into our teaching?

“My concern as a film historian is that my learners will see history as past and therefore irrelevant. Indeed, they can initially seem dismayed when they learn that they will be using historic resources. Presumably these items will be dull, dusty relics. So, they are generally surprised—and swiftly engaged—when they are shown current film culture as historic artifacts, such as unanticipated, esoteric 80-year-old pornographic cartoons starring classical era film stars, or 60-year-old magazine articles featuring astonishing racism, ableism, and misogyny that—at first glance at least—wouldn't fly nowadays.”

Wright 2021



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Integrating our experience into our teaching

- **Film and Material Culture**

- 2nd year module
- **Key Learning outcomes:** critical thinking, creativity, presentation skills, develop comprehension of film history

- **Archives**

- 3rd year module
- **Key learning outcomes:** Critical thinking, creativity, learning and appraisal of technical processes, develop comprehension of film history

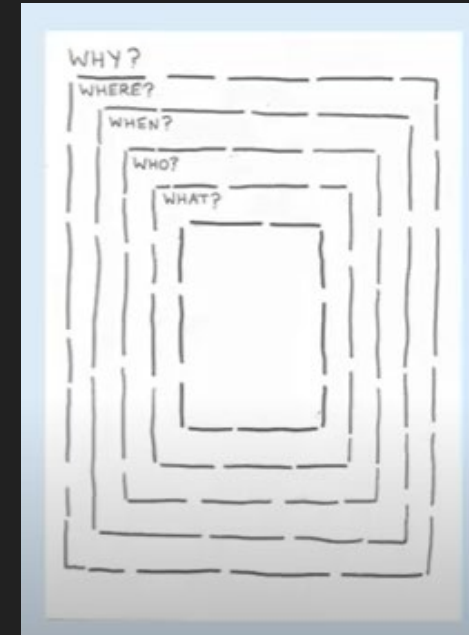
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Implementing affect into our teaching:

- **Julia Reeve and Ruth Jindal**

- "Creative and Contemplative pedagogy to support student learning and wellbeing" DMU Learning & Teaching Conference 5.2.21 <https://www.youtube.com/watch?v=zwJZQ5WksLM>
- Learning/increasing engagement through playfulness – active experiential learning
- Knock on effect of an increase in wellbeing and meets UDL requirements
- **"Learners can feel personally invested and can demonstrate expertise to guide their peers." (Wright, 2021)**



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Film and Material Culture: Affective artefacts



Ellen's teaching:

The following film fan related items were made available to learners for them to explore film behaviours:

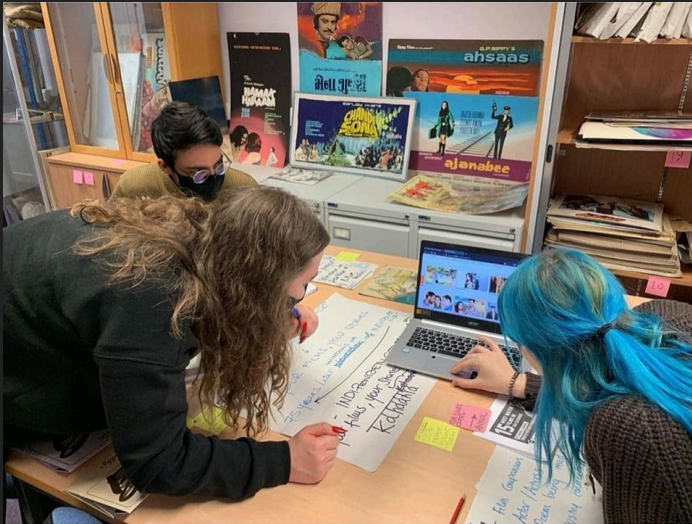
- Bertie Bots all flavour beans sweets
- *Frozen* selfie set
- *Star Wars* Lego set
- Chesterfield cigarettes film star cigarette card annuals
- *Fangoria* horror magazines
- Guy Fawkes mask
- *My Neighbour Totoro* origami set

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Monia's teaching:

Archives: Affective
artefacts



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Feedback on Ellen's Class



- 'Felt like I was cheating it was so easy'
- 'Really good fun'
- 'loved it'
- 'I see how objects fit with the theory'

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Feedback on Monia's class:



Points raised whilst reflecting upon the module and her experience:

- The importance of material culture/her interest in material culture
- 'So much history in one room' [the archive space]
- Objects hold 'personality'
- 'Felt at home'
- 'You hold history in your hands'

- 'Domestic situation' 'you would watch Indian cinema together... and have family time'
- 'My parents, my grandma still remember going to soviet cinemas'

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- What is the item? Describe it. (Don't worry if you don't know, come to a group decision based on scrutiny of the item.)
- Does the item remind you of or resemble something you have seen before?
- Can you loosely date the item? (Think here of the item's condition, but also other aspects.) Here write down your thinking.
- How would the item be 'used'?
- Who do you think the audience for this item might be? What clues lead you to think this?
- What do you think the appeal of this product might be?
- How might this product be useful to a film historian?

Once you have attempted all of the above, THEN you can give the item a google!

Task:

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Useful sources

- Cifor, M. (2015). 'Affecting relations: Introducing affect theory to archival discourse.' *Archival Science*, 16(1), 7–31.
- Cifor and Gilliland (2015). 'Affect and the archive, archives and their affects: an introduction to the special issue' *Archival Science* 16(1), 1-6.
- Sedgwick, E. K. (2003). *Touching Feeling: Affect, pedagogy, performativity*. Durham, NC: Duke University Press.
- Schwartz, J. M., & Cook, T. (2002). 'Archives, records, and power: The making of modern memory.' *Archival Science*, 2(1–2), 1–19.
- Lee, J. A (2021). *Producing the Archival Body*. Oxfordshire, UK: Routledge
- Julia Reeve and Ruth Jindal (2021) "Creative and Contemplative pedagogy to support student learning and wellbeing" DMU Learning & Teaching Conference 5.2.21 <https://www.youtube.com/watch?v=zwJZQ5WksLM>

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'experiential approach borrowed from interpretive archaeology'

As archaeologists Shanks and Hodder note, the use of the adjective "interpretive" here is indicative: "Foregrounded is the person and the work of the interpreter. Interpretation is practice which requires that the interpreter does not so much hide behind rules and procedures predefined elsewhere, but takes responsibility for their actions, their interpretations" (1995, 4)

- I CAN POTENTIALLY INTEGRATE THESE POINTS INTO THE SLIDE SHOW...
- **New Perspectives on Affect and Learning Technologies** edited by Rafael A. Calvo, Sidney K. D'Mello