

HANDBOOK

for using the Co-archiving Toolbox in the field

November 2018

The Co-Archiving Toolbox is developed by the Refugee Documentation Project (Malmö Museer, Regional Museum Kristianstad, Kulturen and the Department of Arts and Cultural Sciences at Lund University) and the research project Living Archives at Malmö University (K3).
livingarchives.mah.se

The ***Co-archiving Toolbox*** is a method for increasing the diversity in public archives, and developed to be used by archivists and museum professionals who are interested in assuming a co-archiving facilitation approach by engaging the subjects (the “archived”) in the shaping of archives. The box includes a set of co-archiving practices designed to invite unheard voices to share and document their experiences from their point of view and not through the lens of the “other”, that is, those who gather the documentation, interview, filter, select and archive.

The Co-Archiving Toolbox concept, and the co-archiving practices are open source, Creative Commons licensed (CC BY 4.0). Instructions for how to build the physical toolbox, with all its materials and this handbook, are available to digitally download, reproduce and adjust according to needs and interests. All the open source material can be accessed at: livingarchives.mah.se/collaborative-co-archiving.

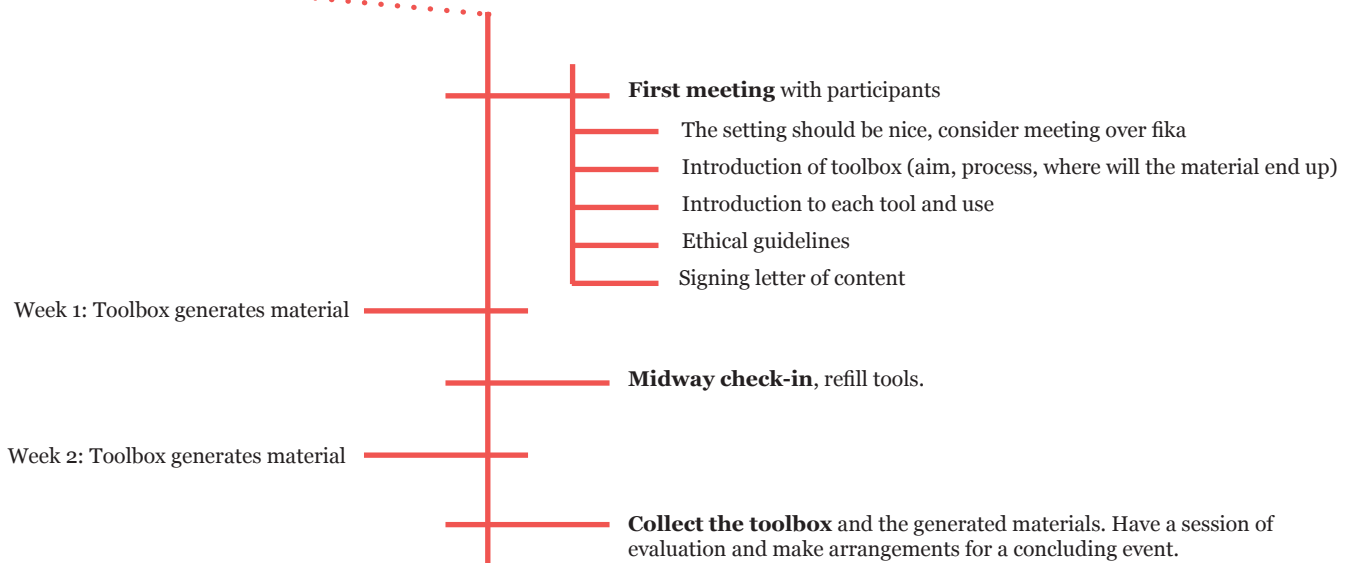


before

Anchor project with management of the chosen location

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Thing to consider **during** the co-archiving toolbox is used in the field. Two weeks recommended for collecting materials.



Notes

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Things to consider **after** having used the co-archiving toolbox in the field.

Process generated content, organize, tag and archive

Plan dissemination

Concluding event for the participants with evaluation, exhibition, feedback

Notes

Ni kommer nu att testa verktygslådan under några veckor och vi skulle vilja be om er hjälp att testa och observera hur lådan används ute i fältet. I mitten av december möts vi igen för att se hur lådan fungerade och vilket typ av material som samlades in.

Hör av er om några frågor uppstår när ni är ute med lådan:
Elisabet, 0706 03 36 96, elisabet.nilsson@mah.se

Fotografera gärna lådan i bruk (Obs, alla bilder kommer att anonymiseras):

- Var den placerats.
- Er introduktion av lådan.
- När användarna hämtar och lämnar material.
- När de jobbar med de olika verktygen.
- Avslutande möte.
- Allt annat som ni tycker är av intresse att dokumentera.

Här kommer förslag på punkter som vi ber er att vara uppmärksamma på när ni är ute med lådan:

- Användarnas allmänna upplevelser av lådan (Nyfikna, reserverade, tveksamma, oproblematiskt, uppfyllda?).
- Hur fungerade instruktionerna? (Var de svåra att förstå, vilka frågor uppstod, är de självinstruerande eller måste ni förklara?)
- Deras intryck av arkiveringsverktygen? (Vilka är mer eller mindre populära, ointressanta, uppskattade?)
- Satt de tillsammans och skrev breven mm eller drog de sig undan och satt för sig själva?
- Hur lång tid behöver de på sig? Är två veckor en lagom lång period?

De vore också intressant att få höra mer om användarnas åsikter om lådan, om de själva har några förslag på hur den kan förbättras samt hur de vill att arkivmaterialet skall användas – i en utställningsform, som ett tidsdokument i arkiven eller något annat. Om ni hinner, så fråga gärna dem om detta och gör en mindre utvärdering då ni hämtar upp lådan. Om det är någon som vill komma i kontakt och ge förslag på förbättringar direkt till oss så får ni gärna dela våra e-mailadresser och telefonnummer.

1. Letters to Sweden

The Letters to Sweden practice collects letters written to Sweden as if it was a person, and possibly also audio recordings of the person reading the letter/talking to Sweden. The instruction given to the author is simply: Write a letter to Sweden and put it in an envelope. The authors may (its optional) mark the letter with an ID no (DOSS), to match with other documents and archival material generated about that individual and stored in public archives (such as document from the Migration Agency).

2. Question collector

The Question Collector collects written questions from the refugees. The questions could be of any kind, from trivial, smaller, everyday questions to bigger, more meaningful questions about life and the future. The aim is not to answer the questions, which ought to be carefully communicated, but generate an alternative story about these people's life situation at the camp. Instructions given: Do you have a question about something? It could be big or small. Write it on a note and put it in the box.

3. Meaningful numbers

This practice is about encouraging the refugees to "hijack" their DOSS number (identification number at the Migration Agency) and use it to build a narrative about themselves. There are no rules, people could associate their lives to the numbers in any way they find meaningful (special dates, street numbers, sizes). The narrative could be attached to the official documents about the individual archived as a strategy to show that there is a human being behind the numbers. Instructions given: Tell your story with your DOSS number. Write your number on the paper and write notes about what meaning the numbers have for you.

4. Two futures

In this practice, the author is asked to describe two possible futures: 1) "Me in Sweden year 2027", 2) "Me somewhere else in year 2027. The two versions of future scenarios should be attached to each other. The authors may (its optional) mark the letter with an ID no (DOSS), to match with other documents and archival material. Instructions given: What do you see in your future? Describe what your future would look like in 10 years, if you stayed in Sweden, and if you did not.

5. Snapshots

The participants are asked to take a series of photos of everyday life at the camp. A disposable camera is used to shoot the pictures, and the passed on to the next person. Instructions printed on the camera: Take five pictures of: 1) You, 2) a friend, 3) a meal, 4) a quiet place, 5) a noisy place, and pass it on to someone else.

6. Moving images

The participants are asked to self-organize documentation sessions, and record them with a video camera. A film director is recruited at the camp being responsible for the camera, and for filming. A list of instructions is given to the filmmakers suggesting topics for film scripts, such as: share a story, sing song, film everyday life, a group discussion. Only people that have signed the "Letter of consent" form ought to be filmed. Instructions given: Shoot a movie about life at the camp. You decide what the film should be about.

7. Audio memory

A phone number is provided, to which the participants can call and record an audio message about anything that the person wishes to share. It receiver of the message and how it will be used, and stored ought to be carefully communicated. Instructions given: Do you have something you wish to share? Call this number and leave a message.
