Blibs, Bugs, and Boo-boos

In the next few pages you find some of the quirks of the archive. The majority can I considered to be human errors, but the these human errors can make it difficult for the computer to search the entries, which in turn makes it harder for those using the archive.

I struggled to string these blips together into an eloquent narrative so instead I arrange in the way I experienced them in my mind - a bit of a jumble.

Code	Title	Interviewee	Interviewer
C1168/1253/1	Knole - Alan Grubb	Grubb, Alan, 1940- (speaker, male; interviewee; bricklayer & general workman)	Innes, Debbie (speaker, female; interviewer) Sargant, Jonathan, (speaker, female; interviewer)

Jonathan is female

Maybe including people's gender is not necessary

Code	Title	Interviewee	Interviewer
C1168/833/01 C1	Mrs Broun, né Tatton visits Tatton.	Broun, Betty Catherine, 1914- (speaker, female; Family of property owner (before donation to National Trust)) Broun, Francis, 1943- (speaker, male; Family of property owner (before donation to National Trust))	Maggie, McKean (speaker, female; interviewer)
C1168/840/01-02 C1	Jack Turner Davies, Handyman at Tatton Park	Turner Davies, Jack (John), 1897- (speaker, male; Handyman)	Maggie/ Robert, McKean/ Meadows (speaker, female; interviewer)/ (speaker, male; interviewer)

The standard thing is to do:

[last name, first name]

Humans can spot the mistake. Computers cannot.

Interviewing himself?

	Title	Interviewee	Interviewer
C1168/440/01 C1	Hardwick Hall, David Durant	Durant, David (speaker, male; Historian, Author)	Durant, David (speaker, male; interviewer)

Code	Title	Notes
C1168/1493/1	Betty Stevens interviewed by Helen Ham and Kellie Channing	Better recording of

Better recording of what?

Knowing who did the interviewing seems an important thing to know

Maybe Patricia?

Code	Title	Interviewee	Interviewer
C1168/888/01 C1	Sheffield Park Garden - Mrs.Mavis Wingrove	Wingrove, Mavis, ca.1920 (speaker, female; NT employee)	Tate, Patricia (speaker, female) ?

Code	Title	Interviewee	Interviewer
C1168/1257/1	Knole - Dave Rumble	Rumble, Dave, c.1956- (speaker, male; interviewee; daughter of housekeeper's assistant)	Stitchman, Nicky, (speaker, female; interviewer)

Dave is also female

Code	Title	Interviewee	Interviewer
C1168/1510/1	Hawksmoor Nature Reserve: Radio Stoke broadcast	Wilson, Peter, 1934- (speaker, male; interviewee; warden)	(speaker, female; interviewer)

This is a bit messy

Code	Title	Notes
C1168/762/01 C1	Book launch publicity: Flora Domestica	No copyright secured from the BBC. Recording goes very fuzzy at beginning and again at 0305, no sound can be heard; recording starts again after the break. Date suggested as 2000.10.15 but may not be correct. Off-air radio recording - BBC Radio York.

Code	Title	Interviewee	Interviewer
C1168/428/01 C1	Chastleton, Dr.S. Freer	Freer, Steven (speaker, male; Historian)	Marsden, J,

Code	Title	Interviewee	Interviewer
C1168/79 C1	Petworth, Nanny Parke & Fred Streeter	Parke, Nanny, 1892.02- (speaker, female; Nanny) Streeter, Fred, 1892.02 (speaker, male; Head Gardener)	Gouldstone, Cameron (speaker, male; interviewer) Meing, Paul (speaker, male; interviewer) Douglas, Frank (speaker, male; interviewer)

Notes: Side A: Interviewee Nanny Parke (F), interviewer Paul Gouldstone (M); Side B: Interviewee Fred Streeter (M), interviewers Douglas Cameron (M) and Fred Meing (M). Part BBC used.

Which one is Gouldstone? Who is Douglas? Meing?

Code	Title	Interviewee	Interviewer
C1168/436/01 C1	Kedleston Hall, Harry Yates	Yates, Harry, 1907- (speaker, male; Carpenter)	MacDougal: Scarsdale, ?;? (speaker, male; interviewer); (speaker, male; interviewer)

Should the address be available?

Code	Title	Notes
C1168/517/01 C1	The Greyfriars,Worcester, Mrs Gwen Grice	Cassette case states .Address of Mrs Grice on cassette case.

Code	Title	Interviewee	Interviewer
C1168/1544/1	Time Coleshaw interviewed by Carol Overs	Coleshaw, Tim (speaker, male; interviewee; warden)	Overs, Carol (speaker, female; interviewer)

Tim, Time...

Missing information

Code	Title	Interviewee	Interviewer	Notes
C1168/438/01 S1 C2-S2 C1;C1168/438/02	Kedleston Hall, Ottilie, Viscountess Scarsdale	Scarsdale, Viscountess Ottilie, 1920- (speaker, female; Family of property owner (before donation to National Trust))	McDougal, Alistair (speaker, male; interviewer) Barclay (speaker, male; interviewer)	Notes state Barclay as interviewer but do not give any other information.

National Trust property unknown

Code	Title	NT Property
C1168/62/01	Snowshill Manor Collection	Unknown
C1168/60/01	Hanbury Hall, Worcestershire	Unknown
C1168/58/01	Westbury Court House and Gardens	Unknown

Not very informative titles

Code	Title
C1168/1043 T3 C4; T4 C1	Wallington No.4
C1168/1043 T3 C3	Wallington No.4

Alderley Edge Landscape Project: Alec Barber recalls and performs the "Mummer's Play"

Woman's Hour - Historic Recipes

Moral Maze - Is the Countryside being Relegated?

Dame Jennifer Jenkins (DBE 1985) explains the rules of the National Trust Treasure Hunt

Recordings of 11th Marquis of Lothian's Speeches

Voice over for Moat Room Project

German radio

Heritage Open Day 2007

Proceedings of Ancient Court held each year in Stockbridge Town Hall; introduction by Chairperson Prof. Rosalind Hill (b.1908) comments from National Trust staff and locals and elections of officers. Court dates back some 1500 years.

Conservation Section Conference 2000

The Alderley Mummers Play

BBC Radio 5.
Over harvesting of Mushrooms: Controls Needed?

You and Yours - Custodial Tenancies

RIBA Lecture.

Two draft themes for National Trust opening caption

A guided tour of Nether Alderley Mill, edited from three tours given by David Mosley, the custodian. Two of these were for children.

The British Library is set up so that the search results display the year of recording, however once you click on an entry you can find either multiple dates or generally confusing dates or in some cases no date at all.

There are many different sound recordings found in the archive, which is not surprising as it the Sound and Moving Archive at the British Library. In fact very few recordings have been specifically tagged as oral history.

BBC Radio coverage of the fire on the 31st August 1989 from a radio car outside

Bill Anslow at his retirement party

Lacock - Lacock School, Years 2-6

Alderley Edge Landscape Project: The Jubilee Bonfire of 1977

History of Belton House in Lincolnshire, seen through the eyes of a painting

Warren Davis, Press and Publicity Manager for the National Trust talks to Air Canada about places of interest, houses, self-catering cottages and gardens.

Uppark, debriefing after 1989 fire.

Jeff Pearson and his wife give a very good explanation of falconry

Mrs Liddle worked at Shaw's Corner from 1938 to 1943. The interview is conducted during a tour of the house and she recalls the original layout of the house and its furniture. She also gives her memories of Mr and Mrs Shaw personally.

There is even a video.

Narrated for video 1983/4.
VIDEO

Interviewed while travelling through the landscape by vehicle

1988 or 1999

2007-02-28, 2012-10-16

1996-10-29, 2009-06-17

1989-02-03, 1989-02-23, 1993-04-20

1996?; 2005-11-29

1977-06-29 or 1977-01-14

28/06/1905 00:00:00

1992?

2000

Some entries have two dates of recording. This is not suprising as entries often mention the existence of two tapes or several tracks. However some people decided to make two seperate entries for different tapes.

In some cases it is unsure what the date of recording is or they simple only give a year in which the recording was made.

When it comes to entering the duration of the recordings some poeple got very creative. These examples are difficult to reading for computers. Some even just say how many tapes there are.

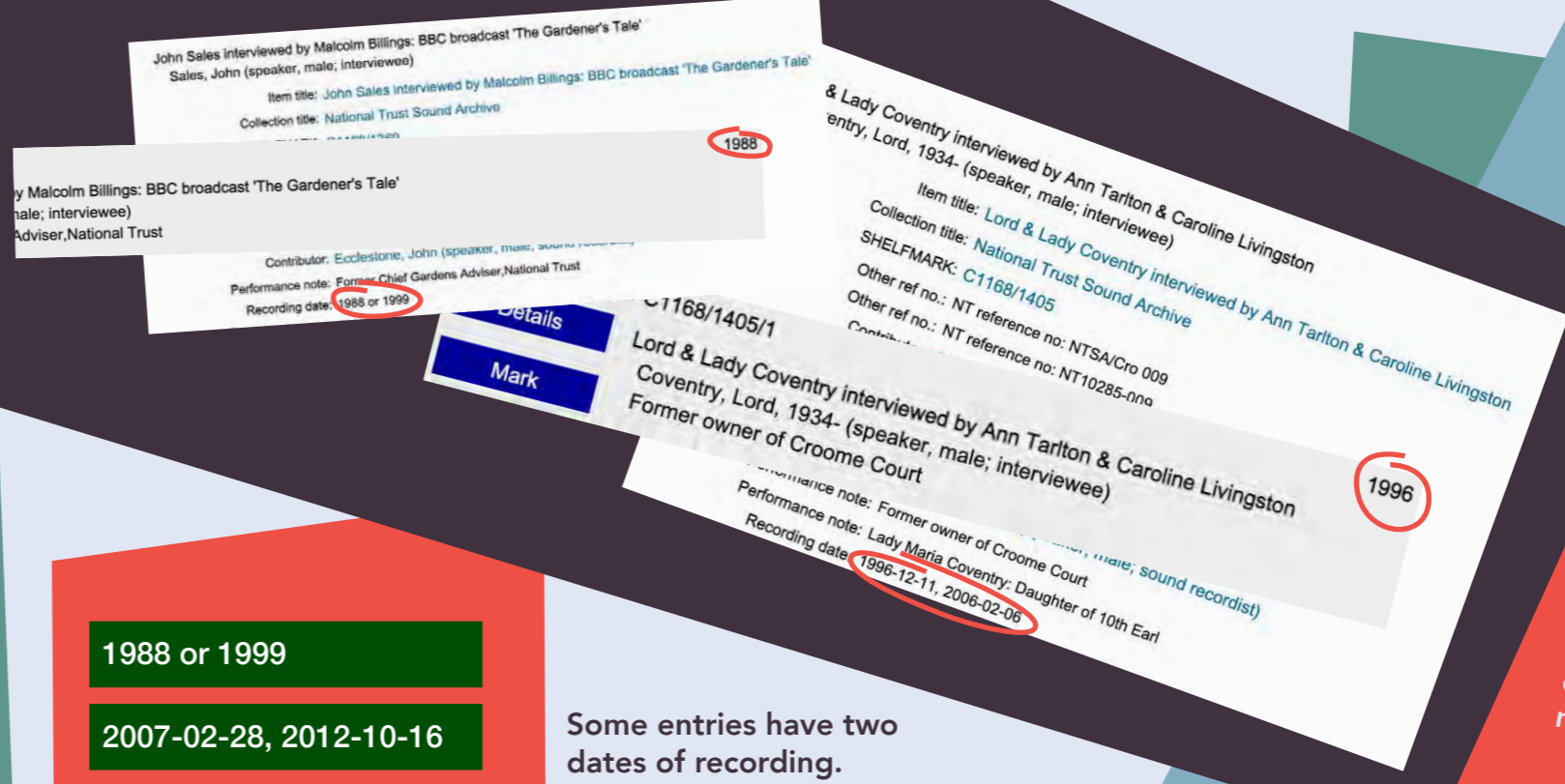Tape 1 A= 31'15", B= 30'45"; Tape 2 A = 28'26"

ca. 60' + 28 min. 14 sec. + 8' 00'

Five tapes

Tape 1: A=30'06", B=30'33"; tape 2: A=30'32", B=30'45"; tape 3: A=28'52", B=17'15"

30 min.; 30 min.; 30 min. approx

1 ninety minutes tape

Code	Title	Interviewee	Interviewer	Recording Date	Recording Location	Duration	NT Property	Access restrictions	Grade	Notes
C1168/792 S1 C2	[Interview]	unidentified (speaker, male; interviewee)	unidentified (speaker, male; interviewer)	1992?	Unknown	Unknown	Unknown	Unknown	1	Interviewee called "Mick"

Nothing is known

Code	Title	Notes
C1168/460/01 C1	Cliveden, Mrs Emily Lee	Listening Copy

What is a listening copy?

Code	Title	Interviewee	Notes
C1168/561/01 C1	National Trust Holidays, Carol Pickett	Pickett, Carol (speaker, female; Manager of National Trust holiday cottages)	[Carol Pickett does not seem to be on this recording.]

Where is Carol Pickett?

Code	Title	Notes
C1168/212 C1	Oxburgh Hall, Sir Edmund Bedingfeld, previous owner	Cassette & written text states name as Benningfield, typed text states Bedingfeld.

Typed verses written

Seems to be...?

Discussion on the contents of what?

Code	Notes
C1168/790/01 S1 C2	Does not have item title

Code	Title	Interviewee
C1168/387/01 C1	The Straws House, Mr E. Naylor	Other ref no.: 387

At end of tape interviewer states that tape was listened to by Mr Naylor, approved 1992.04.16.

Has another reference number?

Why?

Code	Title	Notes
C1168/1034/01 C1	Young National Trust Theatre Feature	Cassette is blank

Why?

Code	Title	Notes
C1168/451/01 C1	Bateman's, Discussion on contents	Tape has no introduction. Tape starts at 30s-6 on first side. No information on those heard on recording. Tape is lost, tape starts at 305-6 on first side. Cassette case states first part of tape

Mr Naylor listened back.

Tape mess

Code	Title	Notes
C1168/173.	Oxburgh Hall, Fred Grief	DoB taken from records for C1168/173.

Code
C1168/185 S1 C1

See also...

Code	Title	Notes
C1168/164/01-02 C1	Wimpole Hall, Albert Mayo	See also C1168/163 interview by Albert Mayo.

Code
C1168/128 S2 C1

Side A of C1168/128 catalogued separately; interview with Mrs Greaves.

Code	Title	Notes
C1168/572/01-02 C1	Beatrix Potter's Shepherd, Tom Storey	C1168/572/01 seems to be edited version of C1168/572/01 with introductory remarks.

Code	Title	Interviewee
C1168/180 C1	Anglesey Abbey, Mr & Mrs Ayres	Ayres, Jack (speaker, male; Employee of property (before donation to National Trust)) Ayres, Mrs (speaker, female; Employee of property (before donation to National Trust))

The women who are interviewed do not get a full name.

Code	Title	Interviewee	Notes
C1168/371/01 C1	Petworth/Harry Hoad/Doreen Porti	Porti, Doreen, ca.1912- (speaker, female; Family of property employee (before donation to National Trust)) Place, Ethel, ca.1893- (speaker, female; Family of property employee (before donation to National Trust))	Information in National Trust folder states: NTPG 42; duration: 1@ C60 58'50";copyright secured by letter from Polesden. Note that Mrs Place is very deaf, almost blind; Mrs Porti speaks with occasional input from Mrs Place. Paul Gouldstone reads the memories of Mrs Place. Copy of these notes can be found in the National Trust folder.

Where is the National Trust folder?

Code	Title	Interviewer
C1168/1058/01	Erddig - Edith and Bessie	Edith (speaker, female; interviewer) Bessie (speaker, female; interviewer) Dutton, Tony (speaker, male; interview)

Code	Title	Notes
C1168/837/01 C1	Mr and Mrs Walton, Lyme Park	there are several references on this tape which could lead to the conclusion that the interviewee's were unaware they were being recorded, or did not wish to be recorded.

Not good

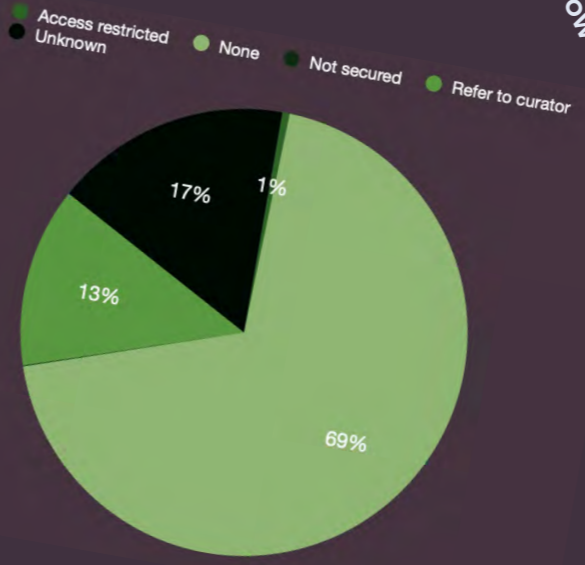| Code	Title	Notes
C1168/384/01 C1	Maidenhead and Cookham Commons, Mr Nash	Longer summary of interview can be found in folder under 384
C1168/292/01 C1	Ashridge Mrs Margaret Webb	Interview summary NT folder (282-399).
C1168/946/01 C1	Knole - Mr & Mrs Collins	Digital .jpg photograph of Mr and Mrs Collins is available via the Oral History department A digital .jpg photograph of Mr and Mrs Collins is available via the Oral History department
C1168/941/01 C1	Knole - Mr Sam King	Typed transcript of interview is available via the Oral History department

There seems to be other archival documents that are connected to the recordings but they are not kept together, which is not surprising as they most likely have different storage requirements.

In some cases there seems to be reference to NT folders which have different codes.

Copyright is a confusing thing. This is specially the case in archives because the copyright laws change all the time. The lastest change was in 1989.

Now the examples here are actually some of the clearer ones when it comes to copyright law. There are many older entries that state in the access restrictions section that there are none but then the notes it says the copyright has not been secured or premission to reuse need to be requested.

The majority of entries specify whether the topics of the recordings relate to before or after the property was aquired by the National Trust.

This recording relates to the period before the property was acquired by The National Trust.

This recording relates to the period after the property was acquired by The National Trust.

This recording relates to the period both before and after the property was acquired by The National Trust.

I don't know who the curator is!

Pie chart legend: Access restricted · None · Not secured · Refer to curator · Unknown

17% 1% 13% 69%

Notes	Title	Code
Private research only. For publication or broadcasting of this material, refer to Curator. For publication for his lifetime Retained by Andrew Lambirth	Dennis Crefield interviewed by Andrew Lambirth	C1378/26/01-02
Closed: Not to be used for any publication.	Wimpole, Albert Mayo and Len Mead	C1168/186 C1
Notes in NT folder states refer to Alan Garner for copyright and use.	Alderley Edge Landscape Project: To the Edge	C1168/754/01 C1
No access to this tape until 12th February 2011 or within the life of the interviewee Sir Charles Brett (written on tape and in NT folder).	Sir Charles Brett/ Heavily restricted use	C1168/354/01-02 C1
Item copyright: no	Alderley Edge - John Poole	C1168/693/01-02 C1
Restricted access - refer to H.B.R. Severn. Relates to 1989 interview C1168/240/01.	Sherborne - Mrs Betty Hall - Part 9	C1168/1007/09 C1

It takes a village

On a Wednesday in spring of 2016 Tay sent out their first tweet, by the next morning they had already been remove off Twitter for making inappropriate remarks. Tay was not a racist or sexist, Tay was a robot. Specifically, they were a Microsoft AI Twitter Chatbot and they are the archetypal example of how AI is heavily influenced by humans' biases. These biases have not gone away, five years on from Tay's adventure in the Twitter sphere, it has remained a recurring problem within the field of AI. I learnt all about this during a brief break, from copy and paste-ing the National Trust's audio collection from the Cadense the British Library's cataloguing software into my spreadsheet. I attended a webinar called *The Evolution of Social Justice in the age of Networks and Machine Learning* run by Not-Equal network. One of the papers presented was *AI as Relational Infrastructure* by Prof Irina Shklovski from University of Copenhagen. Shklovski discussed how the way we view AI is all wrong. Currently we view it as a tool that will get us from our current state to a shiny future we crave, where everything runs smoothly because of robots and nothing ever changes. This attitude makes us approach breaks or bugs in our AI tools, for example it becoming a massive racist, as something we simply need to "fix". This attitude frames the AI system as something that at its core is the answer to all our problems and all we need to do is tweak it ever so slightly. Shklovski labels this attitude as a "whack-a-mole" approach, that does not acknowledge the bias data sets and bias architectures that these systems are based on. She suggests an alternative approach to AI, one that focuses on the relational infrastructure of AI; how it works within its relationships to its users, its creators, and the world in general.

After the webinar I resumed my copy and paste-ing, but a seed had been planted. I started to realise that instead of getting irritated by Cadensa constantly forcing me to refresh my page I actually started to feel sorry for it. Cadensa is the product of its relationships. It is not directly at fault when I keep loses my place in the catalogue. It was built this way. It is the result of culture, society, technological advancements, and government cuts, to name a few possible contributors. This new frame made me see how Cadensa and its compatriots live in a human world. Humans project these human expectations directly onto them and when these are not met become frustrated. It is the "stupid chair" attitude. That thing that we do when we stump our toe on chair and then blame the chair, even though the main reason we stumped our toe was because a human put the chair there or we were not looking properly. In this essay I am going to speculate about the origins of systems like Cadensa, why these origins made me make a large spreadsheet, and how Shklovski's idea that AI should be seen as a relational infrastructure might be the start of dropping this "stupid chair" attitude.

The apple does not fall far…

When I was little my family used to laugh at me because when I spoke Dutch I would speak like an old person. The reason I spoke like an old person is because the majority of Dutch I heard was from adults, so I spoke like them. Cadensa is just like that. It, like me, is bilingual and speaks the language of its parents — archive and digital. Archive, as a language can be seen in the two images below (Fig. 2). On the left you see the Jedi library from the movie, *Star Wars: Episode II Attack of the Clones*, next to a picture of the library at Trinity College Dublin. Although set "a long time ago in a galaxy far, far away" the Star Wars universe uses exactly the same archive language as we do: rows, scholars, dust etc. This is the language of the archive. Cadensa's other language, digital, is best summed up by the fact that during the writing of this section I have picked up my phone several times for no reason. The digital is the language of attention, speed, and clicks.
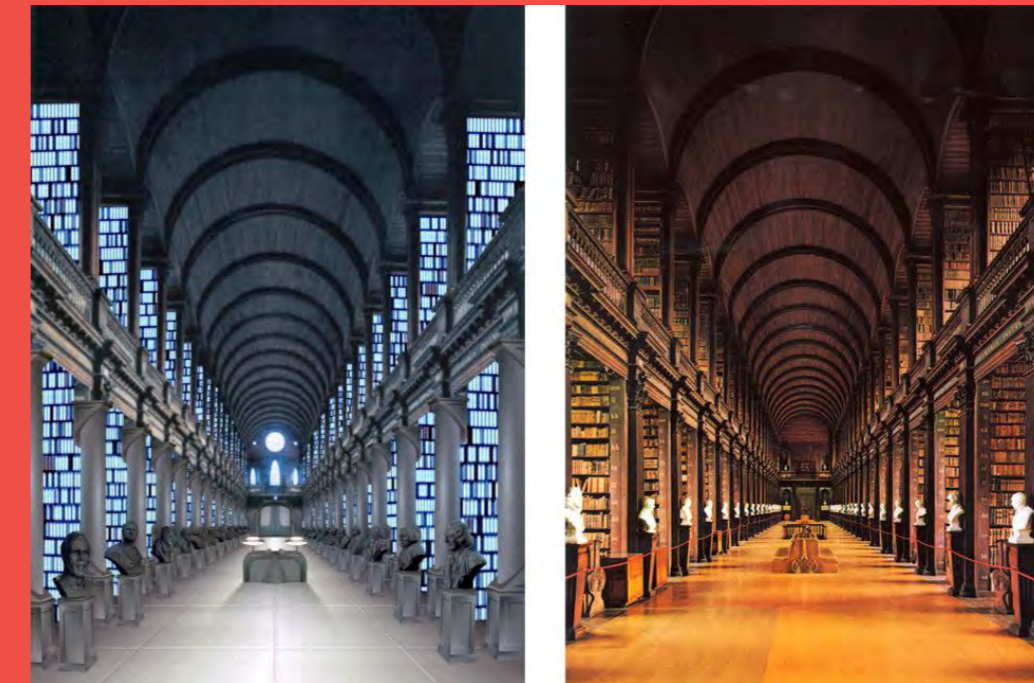

Fig. 2: Jedi Library & the library at Trinity College Dublin

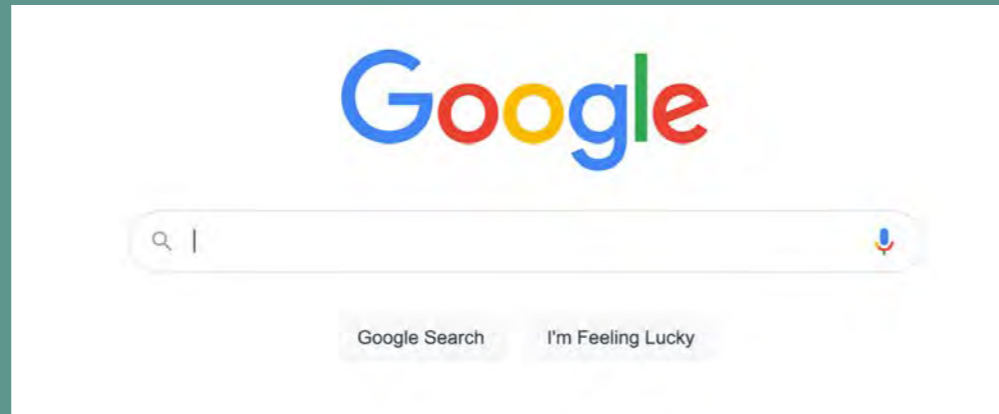Fig. 3: Screenshot of the Cadensa Interface

Fig. 4: Screenshot of the Google search engine

Fig. 5: Screenshot of an entry

Fig. 6: Index card

These two languages can clearly be spotted in the interface of Cadensa (Fig. 3). The search box and the results page are typical digital: they look exactly like Google (Fig. 4). The entry pages on Cadensa (Fig.5) look a lot like the analogue index cards (Fig. 6), as if they were transcribed onto a webpage. This is not surprising. The human race has always done this when it comes to change in technology. The best examples are the save button that looked like a floppy disk (Fig. 7) or the early automobiles, whose design is clearly based off horse drawn carriages (Fig. 8). The problem is that archive and digital are really different languages and you can see them clashing in Cadensa. For example, it is common practice not go beyond the first page of results when you are using a search engine, however with Cadensa you have to. This conflict of language can similarly be seen on the entry pages which are definitely not attention grabbing and any further clicks often lead to frustration rather than entertainment.
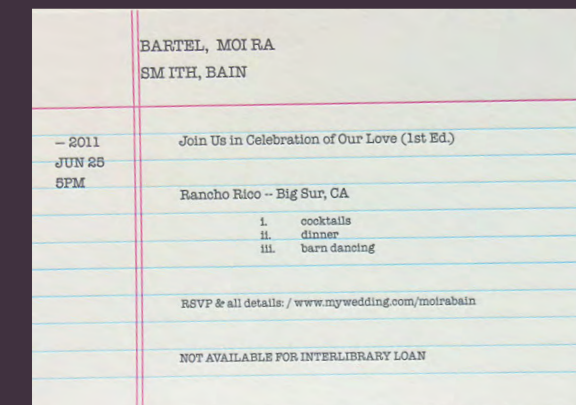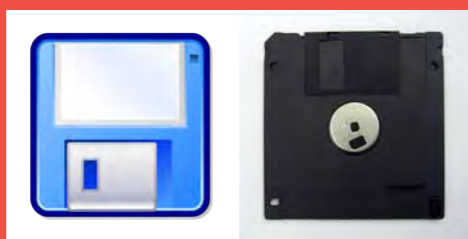

Fig. 7: The save button next to a floppy disk

Fig. 8: Comparing horse drawn carriages to the first cars

There was another strange quirk I used to have when I was younger. I used to section people into those who only speak Dutch and those who only speak English. There was no crossover, it was either one or the other, and if anyone did crossover I would get very upset. Crossover was not okay. Like my bilingualism, Cadensa's two languages are simultaneously present in the same space, but they feel very separate. However, it is important to note that Cadensa is relatively young and the possibility of these two languages growing together is there. After all, I grew out of my strict sectioning. Nonetheless, the current situation of very different and incompatible languages means that we are still very far away from the blending of languages. The copy and paste-ing I did in order to make this report and essay is a good example of how far we still need to go before we get this blend.

Build, use, complain, repeat.

There was nothing original or creative about my method when I started looking through the National Trust's audio collection via Cadensa. I imagine that I set up my spreadsheet in a similar way to the people who initially made Cadensa. I dove in using exactly the same separate languages of digital and archive as everyone else has been doing. This is an assumption I know, but I have good reasons to think that this might be true. Firstly, the index card aesthetic hints at spreadsheet system; secondly the various human errors I found in the archive indicate that people inputed this data themselves; and thirdly, it is clear that people struggled with what information they should put where. I did all of these things; made a spreadsheet, made plenty of mistakes, and definitely struggled with what information should be put where. My spreadsheet stop functioning not far into the process of copy and paste-ing.


It would have been interesting if I had noted down whether you could play the recording in the British Library or not. I wonder if there is a correlation between recordings stored in "electronic" and being able to play in them in the library, or whether there are some stored in "store" that can also be played.

I briefly did have a column dedicated to sound recordists but I removed it after it appeared that not every recording had one or the sound recordist was also credited as the interviewer.
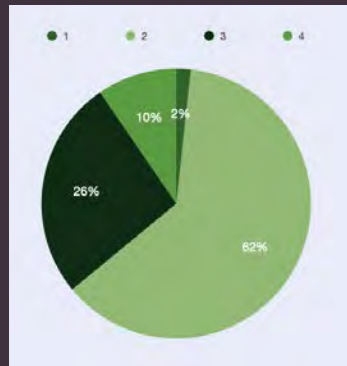
Grade 1 = No info available online
Grade 2 = Minimal info available online
Grade 3 = Documents e.g. copyright and transcripts present with recording
Grade 4 = Time stamped summary available online

This is the grading system that I implemented right at the beginning of my journey. The original reason for this grading system was to see how much metadata was available. The downfall of the grading system is that I decided to make it hierarchical, which does not really represent what they mean. Grade 3 is not better than grade 2, they are different. The further I got into the archive the less faith I had in my grading system. I guess you can conclude from the pie chart that on average there is some metadata available in the archive, which is not particularly ground breaking revelation.

If I had decide to type in the dates of recordings instead of copy and paste them I would have been able to sort them better. Now the spreadsheet has dates that uses all sorts of different punctuation, and the computer is not a fan.

1989-02-03, 1989-02-23, 1993-04-20
1988 or 1999
2005.06.06
2000

I wanted to see what the main occupation of the interviewees was, so I thought it would be a good idea to turn the interviewee information into a word cloud. This did not work at all.

Heritage Open Day 2007	Moral Maze - Is the Countryside being Relegated?
Recordings of 11th Marquis of Lothian's Speeches	The Alderley Mummers Play
Voice over for Moat Room Project	Woman's Hour - Historic Recipes
Conservation Section Conference 2000	BBC Radio 5. Over harvesting of Mushrooms: Controls Needed?
You and Yours - Custodial Tenancies	

I dove into the DBLA assuming that everything in there was an oral history recording. This was a very silly thing to assume as the archive is the sound and moving image catalogue so it was likely that there were other things present. I however did not think about making a column that could signal this.

As soon as an entry multiple National Trust properties assign to it or it was indicated that it was about the general National Trust or a specific region, I did not know what to do. In the end I think that the majority of the time I fluctuated between "various" and "unknown" as labels, which is not helpful or true.

Code	Title	NT Property
C1168/231 C1	Miss Ruth Sagar (Nt Staff)	All
C1168/660/01 C1	Purcell Room Lecture: Lady Shaw Stewart, Newhailes: Portrait of a House.	Unknown
C1168/54 C1	Memories of Mr Oakes Arton's grandchildren, Packwood House	Various
C1168/524/01 C1	Centenary Service, York Minster	Yorkshire

Many of the entries indicated whether the contents of the recordings were about the property before or after the acquisition by the National Trust. It might have been interesting to have noted this down.

This recording relates to the period before the property was acquired by The National Trust.

This recording relates to the period after the property was acquired by The National Trust.

This recording relates to the period both before and after the property was acquired by The National Trust.

I quickly found out that not all the recordings have been digitised and many are tapes. Some of the entries even indicate what the recording was made on but I did not copy this down. I imagine that if I had taken have gotten a better idea of what format many of the recordings came in.

Recording equipment: Sony Walkman
Recording note: Tape may have got "stuck"?

When I got to the 1680th entry in the DBLA the columns in the spreadsheet were no longer compatible with the information available on the entries that followed. The data present was so different in comparison to what came before that continuing entering them into my spreadsheet was completely futile.

Code	Title	Copies	Material	Storage Location
C1108/1394/1	Commentary for visitors by Ken Jackson	1	Recording	Electronic
C1168/1369/1	National Trust Garden Treasures	1	Recording	Electronic
C1168/571		1	Audio Tape	Store
C1168/569		1	Audio Tape	Store
C1168/570		1	Audio Tape	Store
C1168/01		1	Audio Tape	Store
C1168/04		1	Audio Tape	Store
C1168/04		1	Audio Tape	Store
C1168/20		1	Audio Tape	Store

I copied down all the access restrictions but that does not inform me about whether copyright was secured. This information often fell under the category of "item note" which I did not bother copy and pasting. The reason I did not do this was because it would slow down the process of inputting the recordings into my spreadsheet.

Access restrictions: None
Item note: Notes state tape is restricted use and those wishing to use it must apply to Stephen Mills for conditions. Notes also state copyright not secured.

Fig. 9: Screenshot of duplicates

However, I did manage to get a good overview of the archive, and made some helpful discoveries. The most interesting one being that entries that I searched through often have a duplicate entry that references the analogue copy of the recording (Fig. 9).

The biggest take away from my adventures with Cadensa is that it confirms that you should not use complicated spreadsheets with archives. It is so frustrating that I cannot go back and fix the mistakes I have made. The rigid nature of the spreadsheet does not allow me to make corrections without it being a mammoth task and this is also the case for the people who set up and input into Cadensa. Our reliance on the languages of archive and digital have pushed us to create these rigid systems that do not allow mistakes to be made or accommodate any change. In *Archives, Records, and Power: The Making of Modern Memory* Joan M. Schwartz and Terry Cook dissect this habit of routinely creating these rigid archival systems. They discuss how these rigid archival systems have been used by those in power to exclude memories of women, those from the LGBTQA+ community, and black and other minority groups often under the guise of a more "scientific" approach. Within this "scientific" approach the more feminine storytelling and spiritual ways of history are not accommodated, as well as many oral traditions that can be found outside of Western society. Schwartz and Cook conclude that a lack of questioning, especially from within the archival community, has hindered change and progress away from the myth that archives are objective and neutral.

It is this "lack of questioning" that Shklovski builds on in her talk when she said that "models are typically build with the assumption of an unchanging world." Schwartz and Cook's comments on the archive, Cadensa, and my sad spreadsheet all fulfil this statement. Shklovski points out that it is such a bizarre attitude to have. People explicitly create new models to bring about change, but are surprised when the world changes. I did this on a very small scale with my attempt to create a system that would allow me have a better overview of the archive. I made my spreadsheet because I thought it was the best way to get this overview, but the way I set up allowed no room for change.

Our reliance on archive and digital language make us have tunnel vision whenever we design archival models. Just like the person who designed the Jedi library or Cadensa or the first car, we clutch on to these languages like they are our safety net. But this does not work, it does not change things. We need to break the vicious cycle we are in. We need to let go of our safety net.

Bye, bye safety net

The previous section demonstrated how my adventure with my spreadsheet transpired to simply be another chapter in the long saga of rigid archival methods. However, my recognition of this allows me to further explore Shklovski's idea of relational infrastructures in the context of digital systems. What Shklovski does with this idea, and what I did not do with my spreadsheet is create a new meaning. Shklovski reframes the meaning of AI as a tool to AI as a relational infrastructure. This new meaning fits very well into a design method labeled by the design scholar

Roberto Verganti as 'Design-driven innovation'. The idea behind design-driven innovation is seeking to change the meaning of an object or system. You can see how it works on this diagram (Fig. 10).

We have two axis: change in technology and a change in meaning both have a scale from incremental to radical change. In the corner we have market pull/user-centered design, where there is incremental change in both meaning and technology. The bubble of design-driven innovation encompasses radical change in meaning and the bubble, technological push, covers radical change in technology. In this yellow part where there is a radical change in meaning but not in technology we find designs like Alessi's corkscrew. This corkscrew was design to play on an adult's inner child, this corkscrew does not just open your wine, Anna G., does a little dance for you. In this blue section we find technologies like the first mp3 player, which was a significant technological upgrade from portable cassette and cd players. Now in this green part we find the iPod. The iPod had the technological upgrade of the mp3 player, but also allowed the user to cheaply buy songs off iTunes and quickly arrange them into a soundtrack of their life - a playlist. This 'soundtrack to life' is the change in meaning that Verganti refers to. This coming together of radical change in meaning and technology he calls a "technological epiphany".

Cadensa lives in the blue section where there is an upgrade in technology but not in meaning. It allows me to (kind of) access information from the comfort of my own home during a pandemic, but it does not give any radical change in meaning. Shklovski's idea of relational infrastructure does. Or at least it offers us the opportunity to put ourselves in a new position that allows us to rethink our archives and catalogues without the burdens of archive and digital language. This new position could move systems like Cadensa from the blue section into the technological epiphany section. But we are not ready to pack our bags just yet, there is still a lot to do.
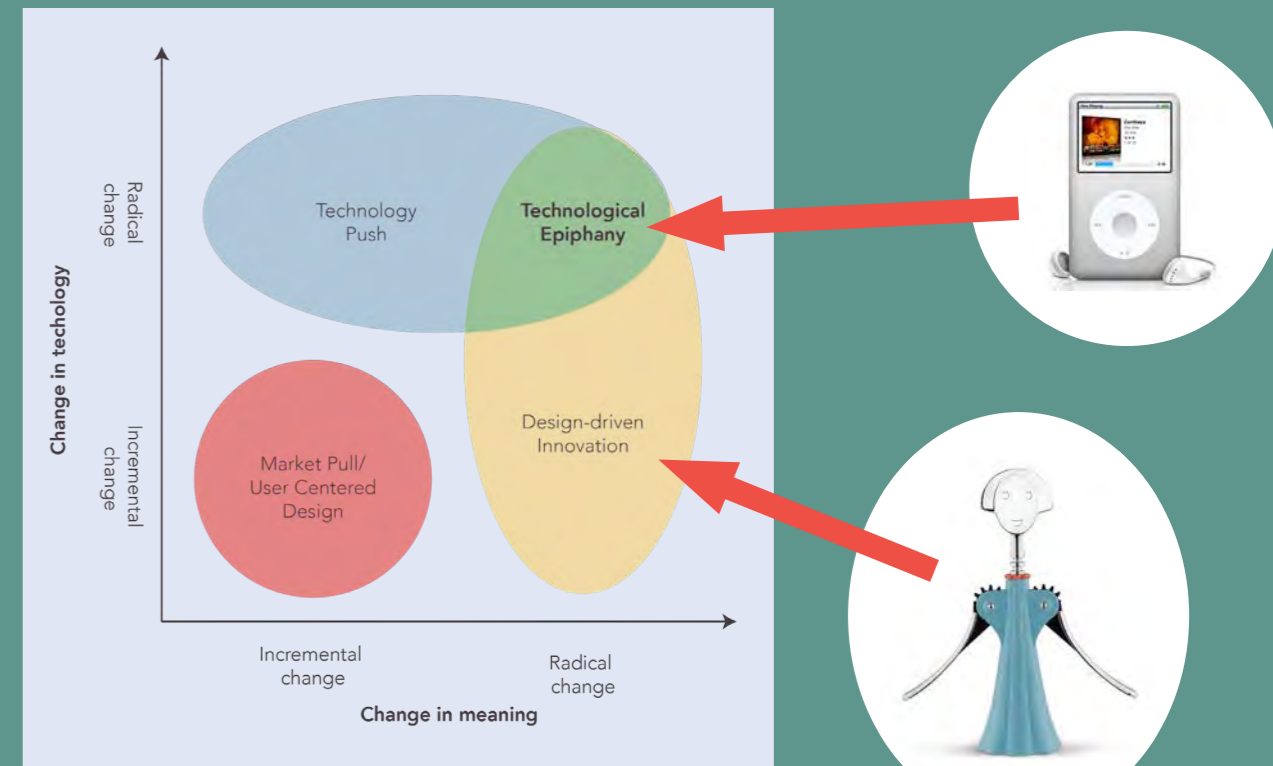

Fig. 10: Verganti's Design-driven innovation diagram

Update relationship status

The first step is to implement Shklovski's idea and start mapping out the Cadensa's relationships so we can start seeing who influences it (Fig. 11). The one of Cadensa's more recent relationship, that with COVID-19 is a good example of how these relationships can shift about with time. The relationship with COVID-19 had a domino effect on the rest of Cadensa's relationships; most obviously with its users, myself included. Before the users were able to rely on both the brick and mortar archives and Cadensa for their research, but COVID-19 and distance working has forced users rely solely on their relationship with digital archives and catalogues, including Cadensa. Climate change is another example of a relationship whose influence will shift a lot over time. Cadensa, like all websites, is not a floaty cloud but a huge server, which uses a lot of energy and is not great for the environment. I could go in my dissection of Cadensa's relationships, but due to its aforementioned ever changing nature this dissection could go on til the end of time.

      This map is the start of something and not the solution. It is a way to illustrate the complexity of systems like Cadensa. I will use it to remind myself that with this CDA, I am not creating something in isolation. It is a network of ever changing relationships and it must be able to accommodate this for the foreseeable future. In order to do this I cannot solely rely on my experience. If I want this map to even be close to the reality of all Cadensa's relationships I need to get more people to add to it. My work, like Cadensa, is not a thing in solitude it is part of a network of relationships, bridging across disciplines and involving many people.

… hence the title

My original idea for this essay involved me telling a story of a robot, creatively named Ro (short for robot). Ro represented Cadensa, my laptop, my web browser, all the tools I used to create my spreadsheet. I imagined Ro as a way to help illustrate Shklovski's relational infrastructure theory by telling the story of Ro's parents and other relations. In the end it did not work, but I decided to keep the title "it takes a village" because in my mind it took a village to create Ro, it took a village to make Cadensa, and it will take a village to complete this CDA.

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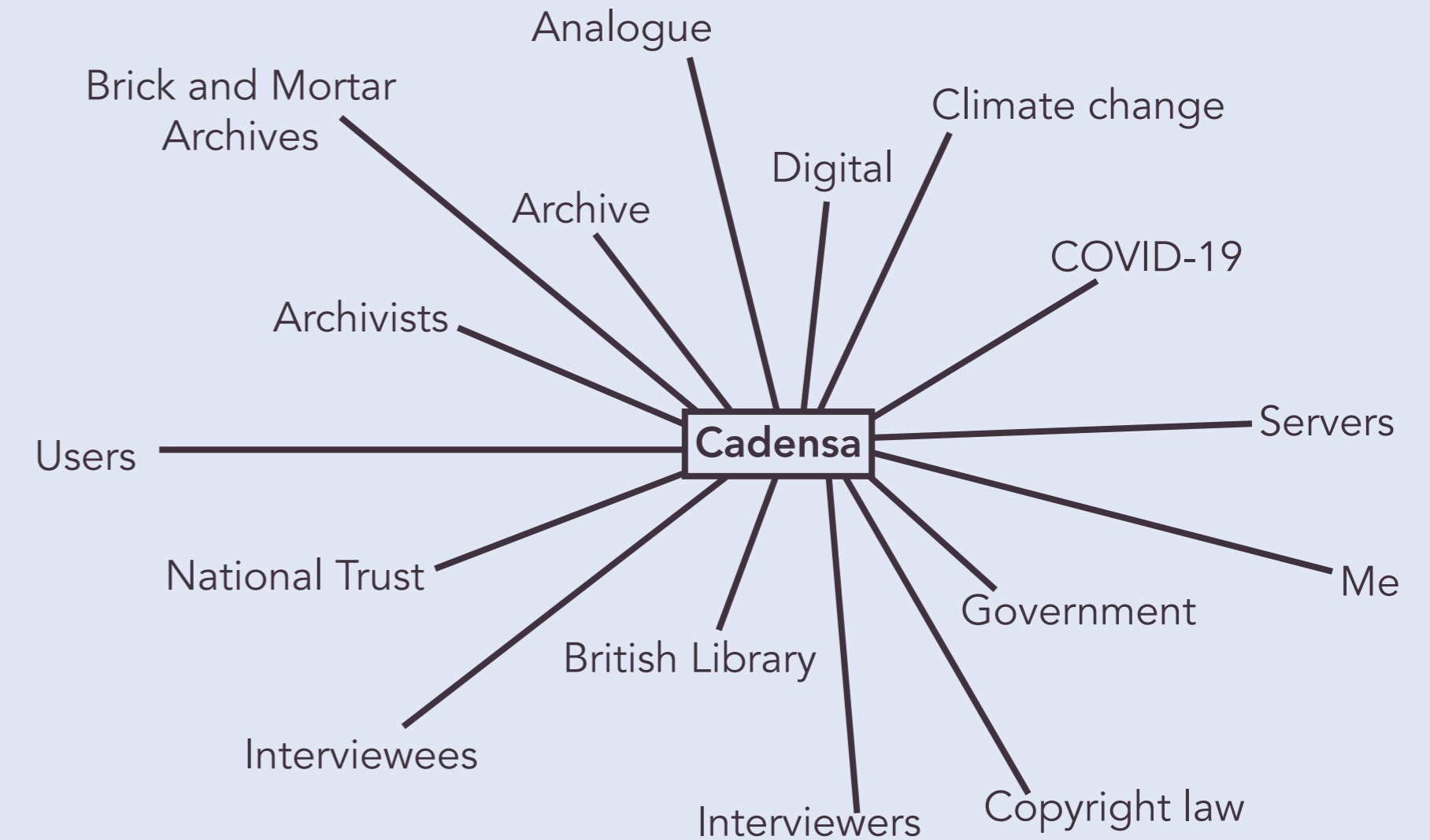
Fig. 11: Cadensa's relationships (for now)

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