Chapter 6

Digital curation: Encouraging disciplinary digressions and diversions

Nina Liebenberg
Department of Fine Arts,
Faculty of Humanities, University of Cape Town,
Cape Town, South Africa

Abstract[16]

Data generated by current research provide exciting new dimensions to existing archives, enabling the transformation of these historical materials. The digital space provides a platform in which this shapeshifting can manifest. This chapter explores these possibilities by using the methodology of an object study conducted on an archival holding of the University of Cape Town (UCT) – a small medicine chest housed in the Manuscripts and Archives (M&A) Department as part of a larger collection of papers called the BC666 Floyd Family Papers. Because this little chest exhibits characteristics that fall outside those privileged by the library's categorisation systems and search engines, it has been rendered somewhat invisible in the institution. This chapter uses the chest as a

16. This chapter represents more than 50% reworking of the author's Doctor of Philosophy (PhD) thesis, 'The virus and the vaccine: Curatorship and the disciplinary outsider', submitted for a PhD at the Michaelis School of Fine Art, University of Cape Town, with Associate Prof. Fritha Langerman and Prof. Pippa Skotnes as co-supervisors, http://hdl.handle.net/11427/36770.

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prompt and a provocation to consider where else in the institution knowledge has similarly been rendered invisible by the taxonomic systems utilised in its various departments, and it explores the role of digital curation (and platforms such as Omeka S) in expanding the limitations of disciplinary frameworks.

Digital curation: Encouraging disciplinary digressions and diversions

A small medicine chest is housed in the M&A Department of UCT. Roughly 15 cm in height and depth and 20 cm in width, it is made of metal and painted black, with the words 'Trade Mark', 'Tabloid' and 'Brand' printed under the keyhole on its front. The case is fitted with a brown leather strap and metal clasps, suggesting easy portability and containment. Opening it reveals two layers, the top one filled with an assortment of bottles, paper packages and instruments. At the same time, the bottom one is more regimented and contains sixteen compartments filled with glass bottles of roughly the same size. Labels read 'Chlorate of Potash', 'Quinine and Cinnamon' and 'Opium', to name a few, and each lists a breakdown of the compounds and directions for use. The chest also contains a 'Tabloid' guide, which states on its cover page: 'A brief medical guide for explorers, missionaries, travellers, colonists, planters and others' and lists the different medicine cases manufactured by Burroughs Wellcome & Co. and their applicability to different journeys and destinations, as well as common ailments and their treatments. At the back of the box, inside the lid, an oval copper crest reads 'Burroughs Wellcome & Co, London' and on the front, just above the keyhole, 'BC666' is written on a small sticker in black ink.

This little medicine chest entered the university library on 23 November 1978 as part of a larger collection of documents called the BC666 Floyd Family Papers. It belonged to a British dentist, Walter Floyd, who moved to Cape Town at the start of the 20th century and bought it from a shop in Loop Street for a hunting trip he undertook in 1913 to (then) Northern Rhodesia.

Because this little chest exhibits characteristics that fall outside those privileged by the library's categorisation systems and its search engines (which are text and audio-visual based), it has been rendered somewhat invisible in the institution. One cannot find it unless you know it is there.

Overview

In any university, limitations are exercised on the objects and subjects studied by its academic communities – an effect of undergraduate curricula, discipline-specific taxonomies and research processes. The University of

Cape Town is no different. Divided into six faculties of more than 70 different departments of varying sizes, researchers, lecturers and students engage in their different fields of study. In the biological sciences, students study living organisms – plants, animals and insects – and formulate theories about their development and adaptations over time, while the health sciences study the workings of the human body (as can be seen in Figure 6.1 depicting the workshop and storage space in the Division of Clinical Anatomy and Biological Anthropology), the diseases that target it and the ways they can be treated. Materials gathered in the geological sciences consider the age of the Earth and its physical and chemical constitution, while those objects and documents consulted as part of archaeology and historical studies enable the study of archives of the past and the human communities associated with them. Machines in the Engineering faculty are used to manufacture and process materials according to formulae devised in the Departments of Mathematics, Physics and Chemistry, and in departments such as Philosophy and Psychology, ideas are generated (separately) about the very nature of knowledge, reality and existence.

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FIGURE 6.1: A photograph of the workshop and storage space for educational models displayed in the Falmouth Building of the Division of Clinical Anatomy and Biological Anthropology at the University of Cape Town, South Africa.

These are, of course, highly simplified descriptions when considering the scope of research that each of these departments oversees, but for the purposes of this chapter, this broad overview serves to establish that in each of these different sections of the university, academic communities train professionals and hone skills that augment (and at times contest) a body of knowledge particular to their discipline about the world around us. To enter any one of them is to experience the world through its community's views – views that are shaped by what the sociologist Eviatar Zerubavel terms their 'attentional subculture'. These subcultures form part of a broader category of 'attentional communities' – those that have their own distinctive traditions, habits and biases to which they pay attention – and are vividly exemplified by profession-specific attentional traditions (Zerubavel 2015):

> Every profession […] has a distinctive sense of relevance and therefore also distinctive concerns. Depending on their profession, one person is thus likely to notice details to which another person is blind. Podiatrists notice feet, chiropractors notice posture and spinal alignment, orthodontists notice jaw alignment, dancers notice leg alignment and so on. Furthermore, professions often vary in the overall style of attending they implicitly and sometimes even explicitly promote. Consider, for example, the way surgeons, while operating, usually focus their attention only on a very small part of the patient's body selectively displayed through a hole in the surgical drape covering it, thereby mentally reducing his or her entire body to that 'visually cut out' part, that specific piece of body below the operating lighting. […] The contrast between such a pronouncedly decontextualized style of attending and the one prevalent among both landscape and anti-aircraft defence system designers, for instance, could hardly be starker. Nor, for that matter, could the somewhat analogous contrast between mathematicians and social workers' respective levels of context awareness. (pp. 56–57)

Universities are fertile grounds for studying the attentional subcultures particular to the disciplines to which these professions belong. Students share common formative experiences in its lecture halls (Miller & Boix-Mansilla 2004):

> [*T*]aking certain classes, doing similar kinds of apprentice work (in the field, the lab, or the wider world) and appreciating a common canon of works by 'founding members' of the discipline. (p. 5)[17]

Learning the ropes and the rules of practice in these departments also requires a series of encounters with the objects involved in the practice – research materials, tools, furniture, text and symbols, and the categories that apply to all of these (Bowker & Star 1999). As Zerubavel observes, a large part of becoming professionally socialised is acquiring the ability to

17. This characterisation is the conventional and conservative disciplinary study but has recently been contested. More integrated and complex approaches have developed, including intra-, cross-, multi-, inter- and trans-disciplinary studies. See, for instance, Alvargonzalez (2011) and Klein (2013, 2017).

notice what is considered relevant by the discipline and learning how to ignore what is deemed irrelevant.[18] Borrowing from anthropology, sociologists Bowker and Star use the term 'naturalisation' to describe this process of focusing only on details relevant to a particular community and becoming blind to anything outside its scope (Bowker & Star 1999).

As they play out in the different departments of the university, these processes cultivate disciplinary 'insiders' – those trained in the various attentional traditions of their respective academic communities and naturalised to its biases, habits, norms and conventions.[19] Over time, these processes can occlude the contextual and artefactual nature of these

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FIGURE 6.2: A photograph of the sculpture of chalkboard dusters taken from 175 lecture theatres of the University of Cape Town, with each duster being replaced by a new one displayed during the *Curiosity CLXXV* exhibition and included on p. 171 in the *Curiosity CLXXV* Catalogue, LLAREC Series in Visual History, Hiddingh Hall, University of Cape Town, 2004.

18. Zerubavel calls this 'sociomental' control (2015).

19. According to Peter Weingart, Professor of Sociology and Science Policy at the University of Bielefeld, the development of disciplines from their emergence in the modern sense in the 1800s included the marked development of a more hermetic dispensation due to 'the shift from occasions arising externally for the collection of experience and data, to problems for research generated "within" the disciplines themselves' (Weingart 2010). Respective groups also started exercising judgment and control about what they deemed relevant to their academic fields, and their language became more specialised and removed from that of the disciplinary outsider (Weingart 2010).

disciplines and, in many cases, obscure the often-biased foundations and prejudices that have informed their development. Scientific disciplines' historical foundations were, for example, founded in the West, and, as such, the particularities of this now-naturalised origin still influence how we understand what we study in these fields. The next section briefly discusses three disciplinary objects found in different UCT departments. It illustrates how the insider methods of its communities have rendered aspects of knowledge invisible, in many instances, because of these naturalisations that have occurred over time.

Disciplinary objects collections

The University of Cape Town's Bolus herbarium houses an array of specimens, each of these documenting the plant diversity of a particular geographic area, and are (Frank 2016):

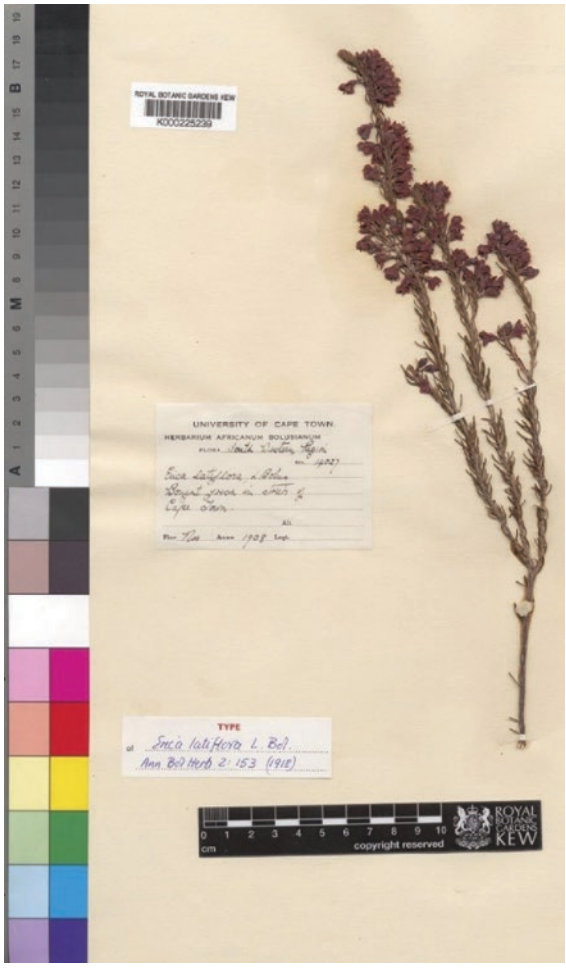
> [*U*]sed as a reference for identification, as a source of information about plant species (such as the habitats where they occur, when they flower and what chemicals they contain), as a validation or documentation of scientific observations, and as a source of DNA that facilitates our understanding of the evolution of plants and the processes by which new plant species arise. (n.p.)

It does this through familiar insider markers – the pressed specimen, the colour and measuring scale attached to the documentation, the Latin name scribbled in ink, the place of collection, the date and the herbarium barcode.

For outsiders to this discipline, these signal the insider's authority and provide barriers that distance them from those trained in the discipline. Nevertheless, because of its materiality, specimens provide affordances that can extend beyond the disciplinary ways of knowing and can conjure up images, smells, memories, and feelings from personal associations of similar material encountered in outside contexts. A historical perspective on a specimen (see Figure 6.3) might, for instance, focus on the provenance scribbled on the label (as shown in Figure 6.4) and serve as a prompt to explore further the colonial history of botanical expeditions that informed how these specimens were taxonomised and understood in the first place.[20]

Elsewhere, in the Department of Geological Sciences, a rock categorised as a kimberlite offers information about plate tectonics, the structure, age, and past climates of the Earth to its undergraduate students but not, for instance, about its role in South African history. When considered from an outside perspective, these rocks are representatives of how gold and diamond mining have served as a force of exploitation in the country,

20. For more on the social and political histories of botany in the Cape, see Van Sittert (2000, 2002, 2010), Boehi (2013), Boehi and Xaba (2021) and the work of Khan (2021).



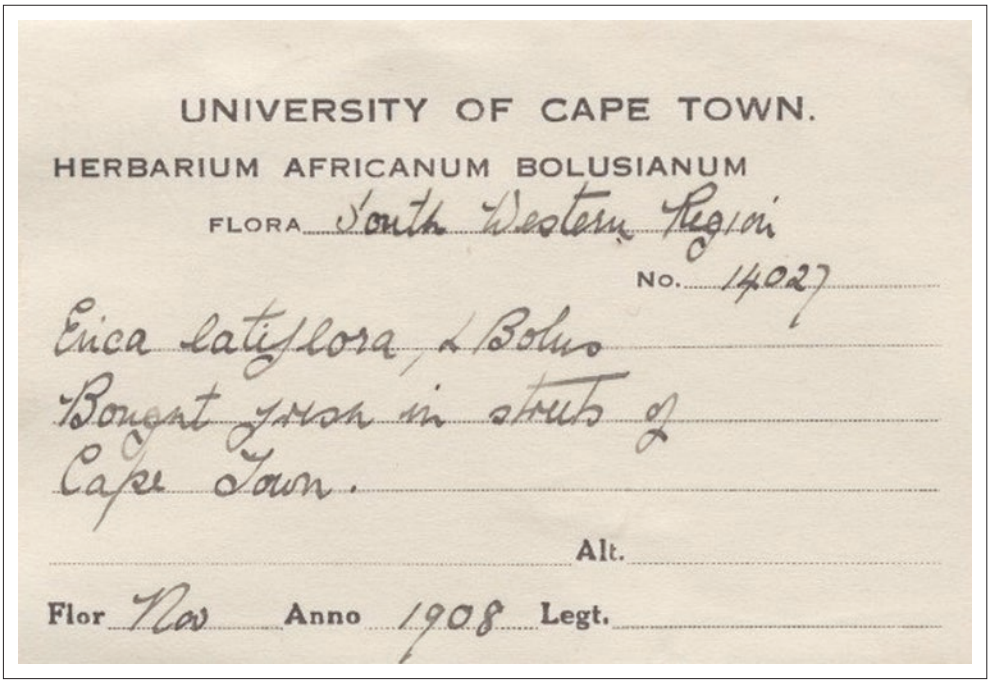
Source: Photograph of the *Erica latiflora L. Bolus*, a Bolus herbarium specimen collected by the Royal Botanic Gardens Kew (1908), no. 14027, available at <https://powo.science.kew.org/taxon/urn:lsid:ipni.org:names:328981-1/images>, provided for reproduction in this publication by the author in 2024, with applicable permissions.

FIGURE 6.3: A photograph of a Bolus herbarium specimen, Royal Botanic Gardens Kew, 1908.

leading to such devastating events as the Marikana Massacre.[21] In UCT, they also speak to the funds that enabled UCT to develop into a fully-fledged university (1880–1900) since most of it came from government and private sources to train skilled personnel to work in the country's emerging diamond and gold-mining industries.[22]

21. The Marikana Massacre occurred when the South African Police Service opened fire on striking miners at the Lonmin platinum mine at Marikana near Rustenburg in the North West province, South Africa, on 16 August 2012, killing 34 miners.

22. See <https://www.uct.ac.za/main/about/history>.



Source: Photograph of the *Erica latiflora L. Bolus*, a *Bolus herbarium* specimen record collected by the Royal Botanic Gardens Kew (1908), no. 14027, available at <https://powo.science.kew.org/taxon/urn:lsid:ipni.org:names:328981-1/images>, provided for reproduction in this publication by the author in 2024.

FIGURE 6.4: Detail of a Bolus herbarium specimen record, Royal Botanic Gardens Kew, 1908.

Perhaps one of the most powerful moments of oversight can be found on the university's Health Sciences campus. Located as part of a collection of educational anatomical models used by students as part of teaching programmes and research that include medicine, physiology, biokinetics, forensics and audiology to provide answers to medical and scientific queries, an object – a chart with ten blocks of chromatic colour on either side of a central panel, the colours ranging from black to very light beige (shown in Figure 6.5) – is unassuming in appearance and largely invisible to insiders using the collection. It offers, however, a surprising glimpse into the history of the collection and the limitations placed on the larger collection by its practitioners.

Sturken and Cartwright describe Von Luschan's chart in the following manner (Liebenberg 2021):

> Created by Felix von Luschan, an Austrian doctor, anthropologist, explorer, archaeologist and ethnographer in the early 20th century, the chart, known as the Von Luschan chromatic scale, was used to classify skin colour, featuring as a tool in race studies and anthropometry of the time. Forgotten by its current department staff and students, its presence draws attention to the role of medicine and science in the apartheid agenda and to the larger racist scientific practices of measuring and classifying human physical differences in the 19th and 20th centuries to produce a 'typology of race'. (p. 122)

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FIGURE 6.5: A photograph of Felix von Luschan's chromatic scale displayed during the *Curiosity CLXXV* exhibition and included on p. 79 in the *Curiosity CLXXV* Catalogue, LLAREC Series in Visual History, Hiddingh Hall, University of Cape Town, 2004.

In UCT and its anatomy collection, the Von Luschan scale is a historical curiosity and all but invisible to its insiders, as it does not serve the needs of the current curricula. It is, however, part of the inheritance of the collection and of every science and medical student.

The blindspot

Since 2015, I have been obsessed with a very specific blind spot located in UCT's M&A Department – the medicine chest described at the start of this chapter (refer also to Figure 6.6).

Considering what can be gauged from studying an object from an outsider perspective, as illustrated by subjecting a Bolus specimen and the Von Luschan colour chart to a historical perspective, as opposed to a medical or botanical one, I was curious about what would be revealed if I amplified

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FIGURE 6.6: The blind spot.

the chest's visibility through subjecting it to an intensive interdisciplinary object-study. I presented it to a wide range of disciplinary experts – a process, I argued, that would allow the chest to be figured according to each expert's particular 'attentional subculture' and promote a proliferation of interpretations of this single object.

The findings were wide-ranging: A historical enquiry into the chest revealed, among many other interesting facts, that it was manufactured between 1890 and 1940, and it was one of many similar chests that accompanied eminent explorers such as Stanley, Scott and Shackleton on their travels (BWC 1925). A firm favourite among missionaries, army generals and news correspondents alike, it was also seen as a tool to combat 'tropicality' (Johnson 2008). In South Africa, in particular, these chests represented the advent of biomedicine and the subsequent suppression and outlawing of local indigenous medical and spiritual practice (Paarl in Bishop 2010). Since the chests claimed to combat the

various diseases and dangers the 'tropics' posed to the European imperialist, they were one of the key technologies that supplied both the means and the motivation to pursue aggressive colonisation and push further and deeper into Africa – acquiring land and resources (Headrick 1981). In addition to its history, a botanical enquiry revealed the chest to be a lacuna of local botanical remedies. All its contents were sourced elsewhere (Johnson 2008), surprising when one considers that the Cape flora offered a plenitude of medicinal resources (Laidler & Gelfand 1971).

In addition to revealing aspects about the chest itself, its intersection with different departments also highlighted overlaps between the chest and the disciplinary objects housed as part of those departments, such as the three instruments used in Venda healing rituals situated in the South African College of Music's Kirby collection of indigenous instruments (see Figure 6.7). Interestingly, the social and medicinal function these instruments

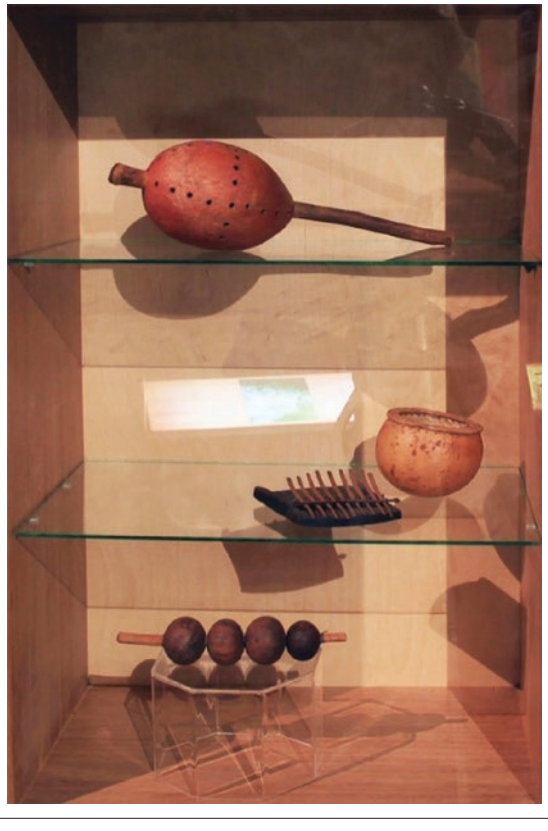

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FIGURE 6.7: A photograph of Venḓa healing instruments displayed in the South African College of Music (SACM) Kirby Collection of Musical Instruments, 2018.

perform within their communities is usually disregarded in this host department, where their general worth resides in the comparison they offer for the Western musical canon.

This object-study was realised curatorially as both an exhibition staged in the Iziko South African Museum and a website or digital curation. For the latter, I returned to the library and its search engines, co-opting these tools to now *amplify* the chest's visibility in the library and in the larger institution using a new platform that was introduced in 2021 as part of the library's drive to nurture an open access space where digital collections can be created, curated, published and showcased.

Omeka S as a curatorial tool

The website, titled *The Medicine Chest* (Figure 6.8), is part of the digital library's showcase of UCT called 'Ibali' (isiXhosa for 'story').[23] Its main architecture is the open-source software Omeka S – a web publishing platform for GLAMs (Galleries | Libraries | Archives | Museums), designed to create relationships between objects in collections and describe them

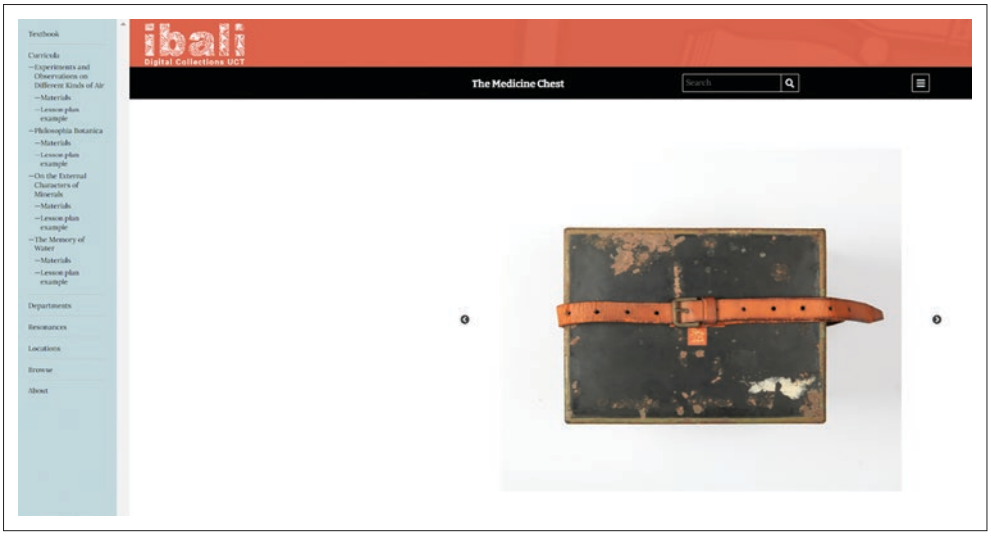

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FIGURE 6.8: A screenshot of the Medicine Chest home page with an activated menu on the left-hand side, Ibali Digital Collections, University of Cape Town.

23. Ibali is a highly collaborative and flexible, future-thinking online repository space. Since its launch, several diverse collections have already been showcased on Ibali – including a library of open-access resources focusing on climate change, transcriptions of the early South African Black Press, and an archive on an active theatrical research project. See https://ibali.uct.ac.za/s/ibali/page/welcome.

through linked open data resources on the internet. Omeka S has a growing user community because of its open-source characteristics. This community engages in the development of additional modules that add extra functionality to the main software architecture. Modules include the ability to create timelines and maps, do batch imports, annotate and much more.

One of Omeka S's many affordances is its ability to allow the use of both traditional metadata fields (Dublin Core and schema.org, for instance)

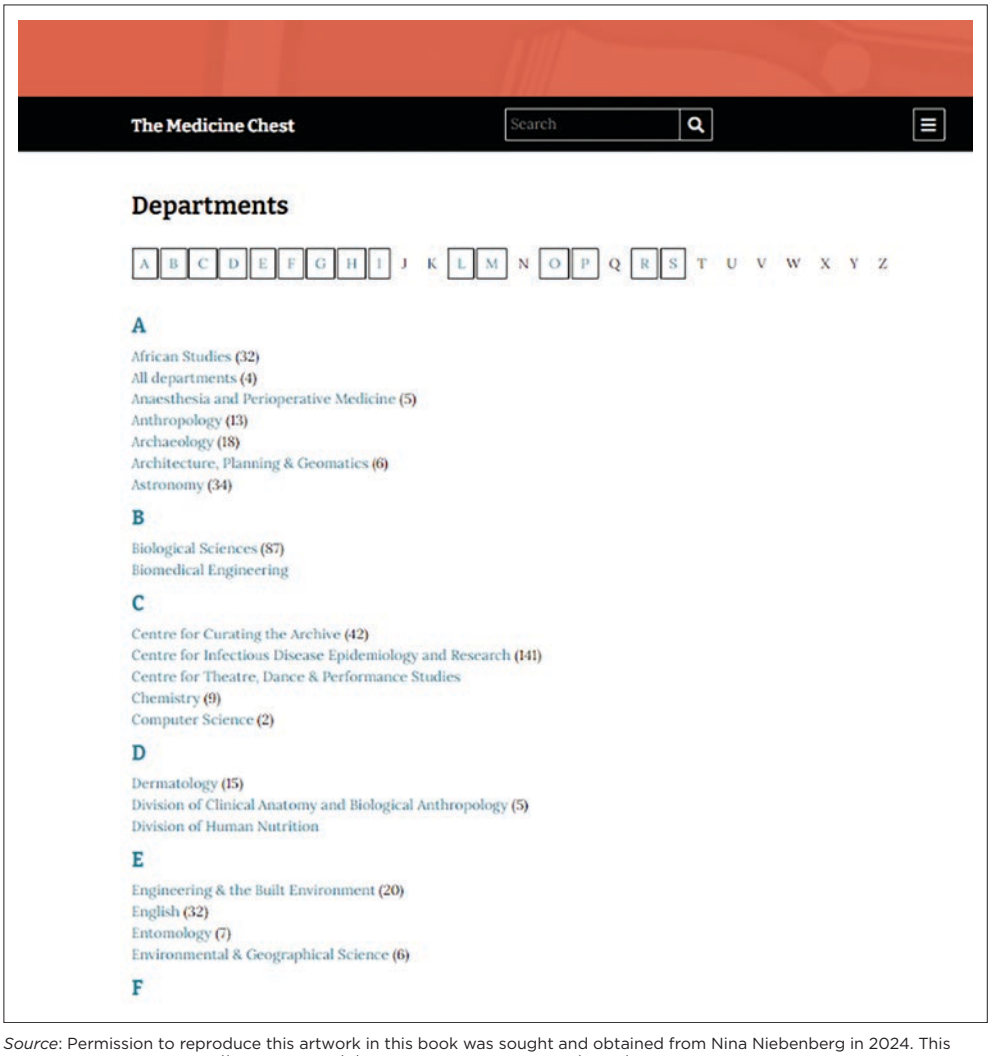

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FIGURE 6.9: A screenshot of the University of Cape Town departments list relevant to the object study conducted on the 'Tabloid' medicine chest, Ibali Digital Collections, University of Cape Town.

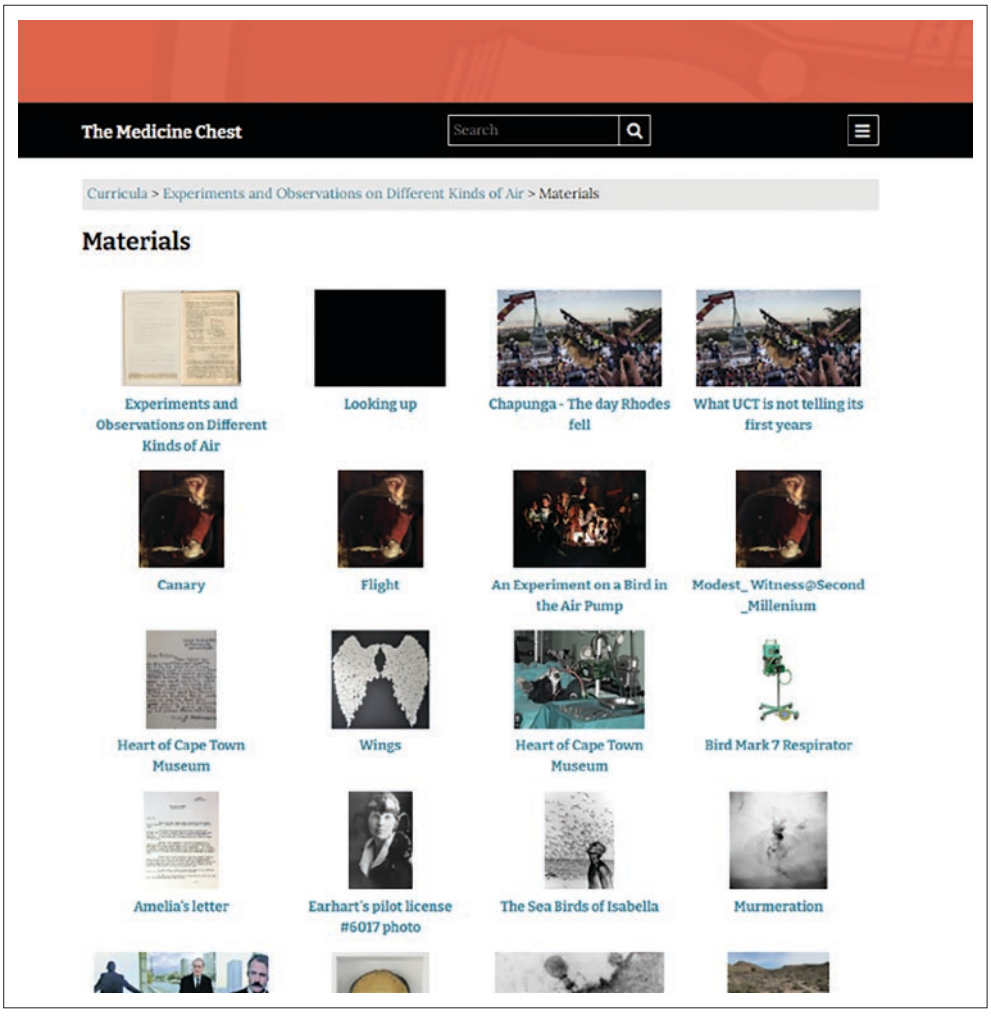

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FIGURE 6.10: A screenshot of the list of 'materials' forming part of an interdisciplinary curriculum inspired by the 'Tabloid' medicine chest, Ibali Digital Collections, University of Cape Town.

as well as adaptations and expansions on these entries (in the form of renaming or annotations, for example). In the case of the medicine chest, Omeka S was used to highlight the presence of the chest in the library and to address and subvert the taxonomies that rendered it invisible in the first instance by incorporating the range of novel metadata generated by the chest's intersections with the disciplines it was exposed to during this research. This was done by structuring the website in the following manner:

A range of components are listed in the menu. Consisting of a large selection of items (video clips, photos, text and audio files) gathered during

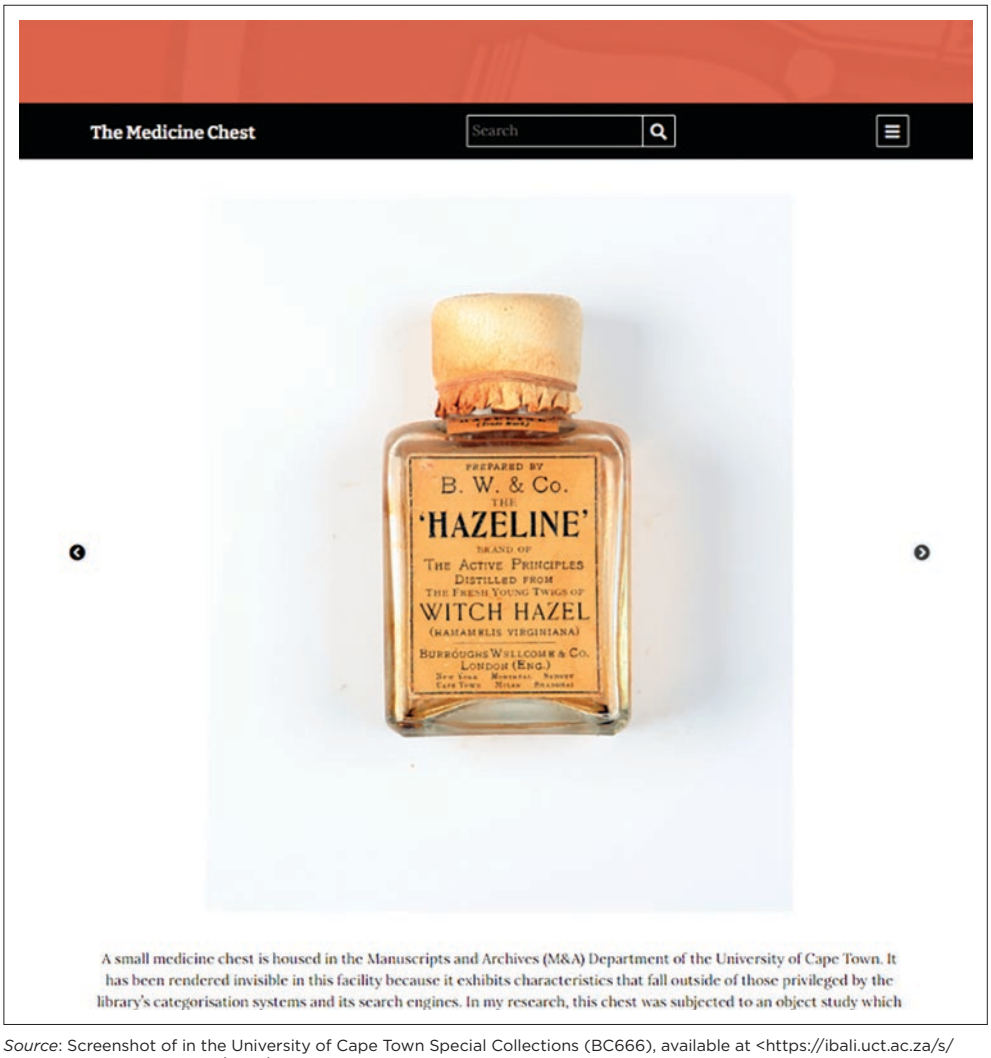

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FIGURE 6.11: A screenshot of a bottle of Hazeline found in the 'Tabloid' medicine chest, Ibali Digital Collections, University of Cape Town.

my research, each item is described using the metadata fields traditionally applied in library archiving. However, these categories are expanded by including non-traditional data that trouble disciplinary boundaries. In addition to title, description and source, each item is supplied with a list of 'Resonances' – words or phrases that represent disciplinary intersections, interdisciplinary connections and, at times, my own subjectivity. These terms form part of each item entry but are also part of a searchable list in the menu ('Resonances'), highlighting the relevance of certain entries by

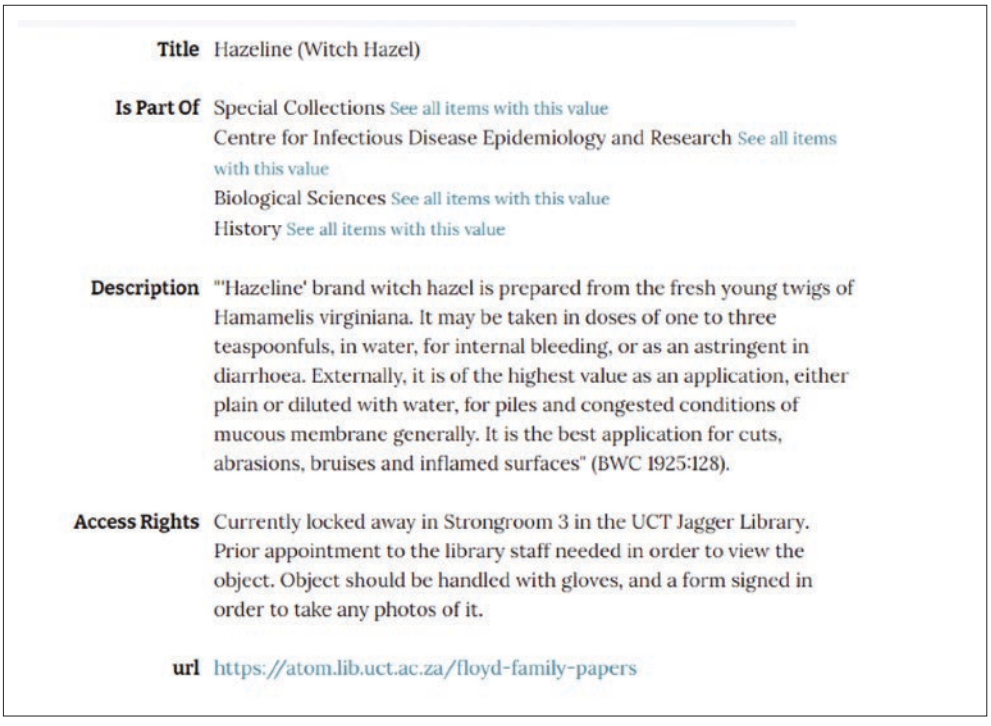

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FIGURE 6.12: A screenshot of the item page section outlining the Hazeline in the 'Tabloid' medicine chest, Ibali Digital Collections, University of Cape Town.

listing the number of times they apply to an item.[24] Clicking on any one of these will showcase the group of items to which it applies – a process that further complicates the definitive categorisation of any one item. Each item is also categorised according to the university department they belong to ('Is Part Of') and is identified on a map of the institution (refer to Figure 6.9 and Figure 6.10).

This allocation refers to the department from which the item was sourced but also to those to which it might apply in an interdisciplinary sense. Again, these allocations are searchable as separate lists in the menu – the first lists the 'Departments' (see Figure 6.9), and the second shows the maps ('Locations') that situate each item in the relevant building (or buildings) on the UCT campus.[25]

24. See https://ibali.uct.ac.za/s/LBNNIN001-medicinechest/page/welcome.

25. See https://ibali.uct.ac.za/s/LBNNIN001-medicinechest/page/map

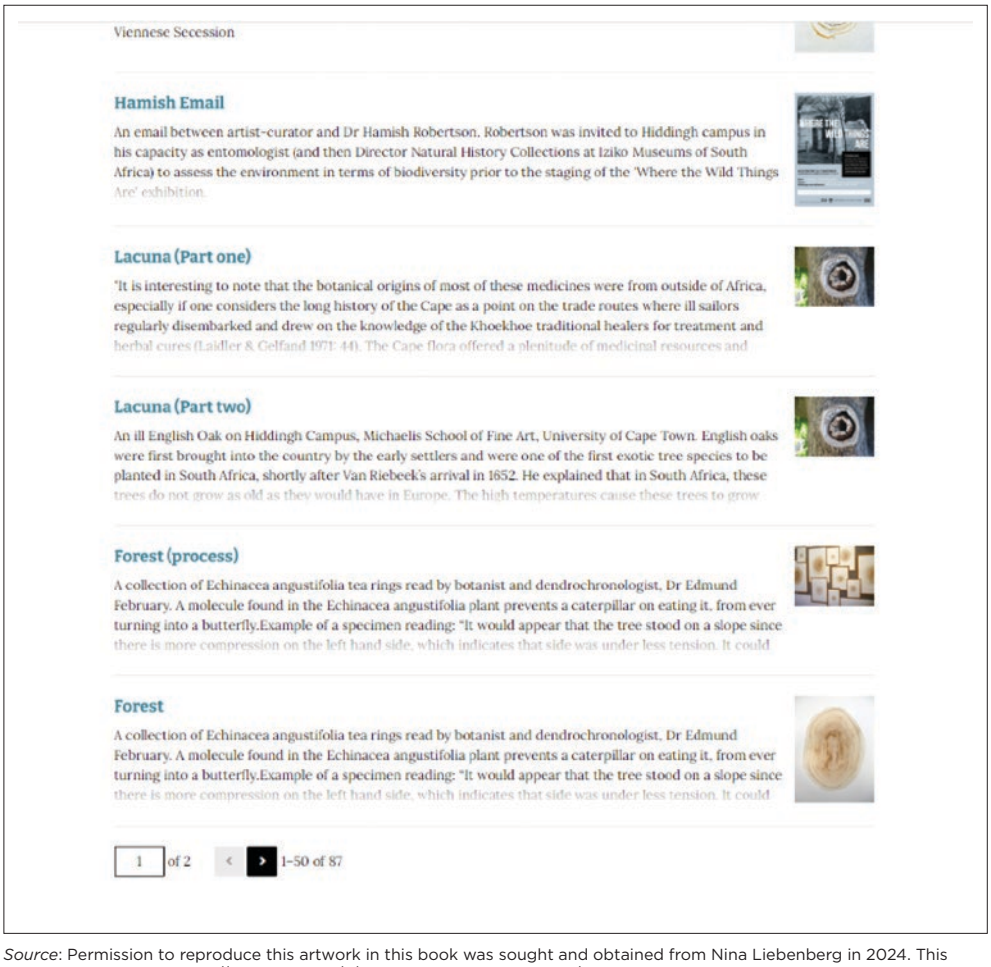

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FIGURE 6.13: A screenshot of a small selection of items from the complete collection comprising of a total of 87 items relevant to the Department of Biological Sciences, Ibali Digital Collections, University of Cape Town.

Items can be browsed as a collection ('Browse') or as materials that form part of four new interdisciplinary curricula ('Materials'). Borrowing their titles from scientific publications, most of the 18th century, the 'Materials' and 'Lesson plans examples' listed under each curriculum subvert the very process of taxonomy initiated during this period, supplying the visitor with a wide range of tools with which to understand and explore each item on the site and its infinite connections.

As a possible way to demonstrate this – I will take you through one of an infinite number of pathways you can traverse to navigate the site.

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FIGURE 6.14: A photograph of a sick English oak tree on the University of Cape Town's Fine Arts campus, 2021.

If you scroll through the homepage carousel and click on one of the items that form part of the chest, the bottle of witchhazel (see Figure 6.11), for instance, you will be taken to its item page and its subsequent metadata (Figure 6.12).

Because it is made from the twigs of a tree, I listed as its department ('Is Part Of') not only Special Collections but the department of Biological Sciences, UCT's Centre for Infectious Disease Epidemiology and Research, as well as the Department of History as relevant ones. Clicking on Biological Sciences will list all the applicable items encountered in this research that fall or could fall under the disciplines practised in this department (see Figure 6.13).

Choosing the item, 'Lacuna', for instance, will take you to an image of a sick English oak tree that stands on the Michaelis School of Fine Art grounds.

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FIGURE 6.15: A photograph of a protea sourced from the Adderley Street Flower Market in Cape Town, 2021.

English oaks were first brought into the country in the 17th century and because of the high temperatures, these trees do not grow as old as they would have in Europe. The high temperatures cause these trees to grow faster than their species back home, and because of this, their centres start rotting over an extended period, as seen in Figure 6.14. The centre part of the wood – the heart – is affected by this occurrence and hollowed out over time.[26]

26. To learn more about this tree, I invited UCT dendrochronologist, ecologist and botanist Prof. Edmund February to the Hiddingh campus in 2018 to share his views on the tree and its condition.

Source: Permission to reproduce this artwork in this book was sought and obtained from Nina Liebenberg in 2024. This page is available at <https://ibali.uct.ac.za/s/LBNNIN001-medicinechest/item?site_id=29&property%5B0%5D%5Bjoiner%5D=or&property%5B0%5D%5Bproperty%5D=dcterms%3AisPartOf&property%5B0%5D%5Btype%5D=eq&property%5B0%5D%5Btext%5D=Biological%20Sciences>.

FIGURE 6.16: A screenshot of the resonance list for proteas, Ibali Digital Collections, University of Cape Town.

If you scroll down and choose one of the resonances listed below this entry, say, 'leaves', the site will draw up all items that list 'leave' as a keyword.

Clicking on the protea (Figure 6.15) in the list will take you to a protea I sourced from the Adderley Street flower sellers. Soraya Naidoo, one of the sellers, shared with me that she sometimes cooks the leaves of this plant and drinks it as a broth for asthma.

Clicking on 'Adderley Street flower sellers' in the resonances for this item entry (Figure 6.16) will give you a list of items that all relate to them in some way or another.

Source: Photograph in the Royal Botanic Gardens Kew collected by the Royal Botanic Gardens Kew (1908), no. 14027, available at <https://powo.science.kew.org/taxon/urn:lsid:ipni.org:names:328981-1/images> / and <https://ibali.uct.ac.za/s/LBNNIN001-medicinechest/item/18671>, provided for reproduction in this publication by the author in 2024.

FIGURE 6.17: Website detail of a *Bolus herbarium* specimen record, Royal Botanic Gardens Kew, 1908.

This specific item (Figure 6.17) from the list, a specimen from our own Bolus herbarium that now sits in the Kew Gardens Herbarium in the UK, shows its initial provenance from the Adderley Street Flower Market when it was bought, 'fresh off the street in Cape Town' in 1908 (Boehi 2013).

And one can continue with this process *ad infinitum*.[27]

27. To start this journey, visit: https://ibali.uct.ac.za/s/LBNNIN001-medicinechest/page/landing-page.

Conclusion

In the case of this object study, the digital platform Omeka S allowed me to highlight the chest's presence in the library and address and subvert the taxonomies that rendered it invisible in the first instance. The platform also provides the means to visualise the various disciplinary intersections that occurred during this research and demonstrate the object's newfound applicability to these different fields of research. This was done through using its various mapping and 'connectivity' tools (such as the 'Is Part of' function) as well as metadata fields dedicated to words or phrases ('Resonances') that represent disciplinary intersections, interdisciplinary connections and my own subjectivity. Omeka S's affordances, therefore, enabled me to foreground the deeply interdisciplinary drive of my enquiry, and it provided a practical example of curation's (both as a digital and physical practice) ability to surface institutional blind spots and address them through exhibition-making (again, both in the real and digital space). This curatorial focus, along with the manner in which Omeka S encourages users to rethink metadata fields and disciplinary taxonomies, offers exciting possibilities for future projects. It equips researchers and students with the means to combat the generation of digital clones – those virtual entries of the material counterparts that continue to propagate the same old problematic categorisations and range of metadata used when these collections were first accessioned. By offering the user the option to use both internationally recognised metadata standards (Dublin Core and schema.org, for instance) as well as customised ontologies, it provides the means for data generated by current research students to be incorporated and showcased, and for this metadata to provide exciting new dimensions to existing archives, able to transform these historical materials and their disciplines. As shown in this example of an object study of a medicine chest, Omeka S becomes a tool with which an institution can address its history through a re-engagement with its collections (now framed through new research perspectives). It enables these materials to be walked out of their storerooms and into public service once again.[28]

28. Many of the findings noted for Omeka S have been discussed and drawn up in collaboration with Sanjin Muftic, Debra Pryor, Carolyn Hamilton and Vanessa Chen for a report submitted to the UCT Deputy Vice-Chancellor in March 2023. The report outlines the findings of the *re-source* initiative launched in 2022 – a digital curation programme supported by the Five Hundred Year Archive (FHYA) digital team in Historical Studies and UCT Libraries' Digital Library Services (DLS).

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