



# Overcoming Project Hurdles

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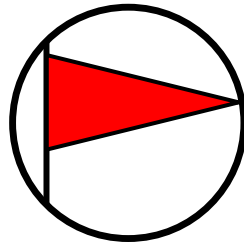
# Session Overview

- Part 1: Materiality
  - Risks in Context and Scenario Discussion
  - Policy as Prevention
  - Risks and Problem Materials
  - Scenario Review
- Part 2: Content
  - Intro: Ethics
  - Scenario Discussions
    - Dealing with the Past
    - Collecting in the Now
    - Access to Offensive Materials
    - Community Archives Project
  - Q&A and Wrap-up





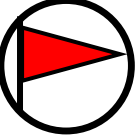

# Approaches to Identifying and Managing Collection Red Flags

## Part 1: Materiality – Jessica Bitely



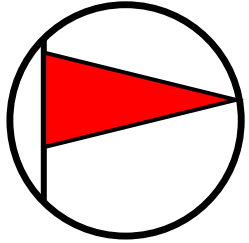


# Materiality Scope

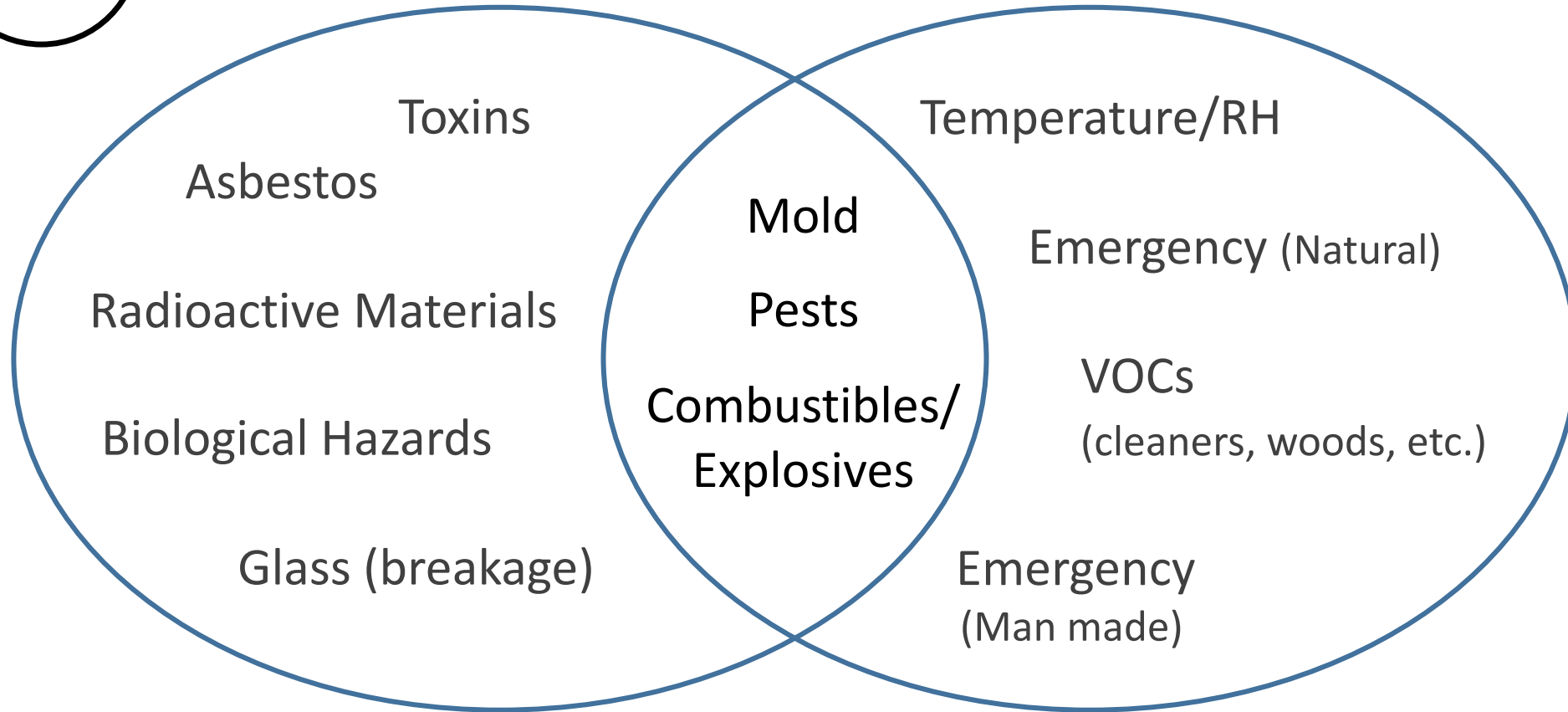
-  Risks in Context, Scenario-based Activity [15 min.]
-  Policy is Prevention [10 min.]
-  Risky Business: Mold, Pests, & Problem Materials [10 min.]
-  Scenario Review & Discussion [10 min.]

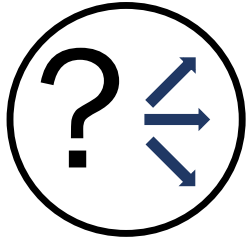


# Materiality, Risk and Context



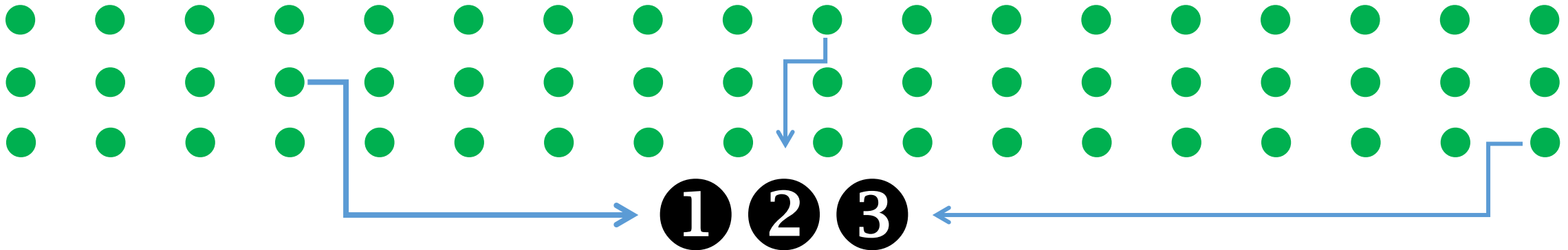
# Hazards from/to Collections

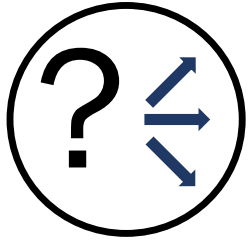




# Your Objective: Identify Hazards

- Thinking about the Swingate Public Library:
  - List as many risks **to people** from the collections as you see
  - List as many risks **to the collections** as you see
  - From your list, identify 1 thing in each area that is of particular concern & why





## Your Objective: Identify Hazards

- The group spent two minutes on each of the following:
  - List as many risks **to people** from the collections as you see
  - List as many risks **to the collections** as you see
  - From your list, identify 1 thing in each area that is of particular concern & why

A complete transcript of Chat 1, Swingate Public Library, can be downloaded on the webinar's home page found in the text below.





# Policy is Prevention

(Now and Later)



## The Mission

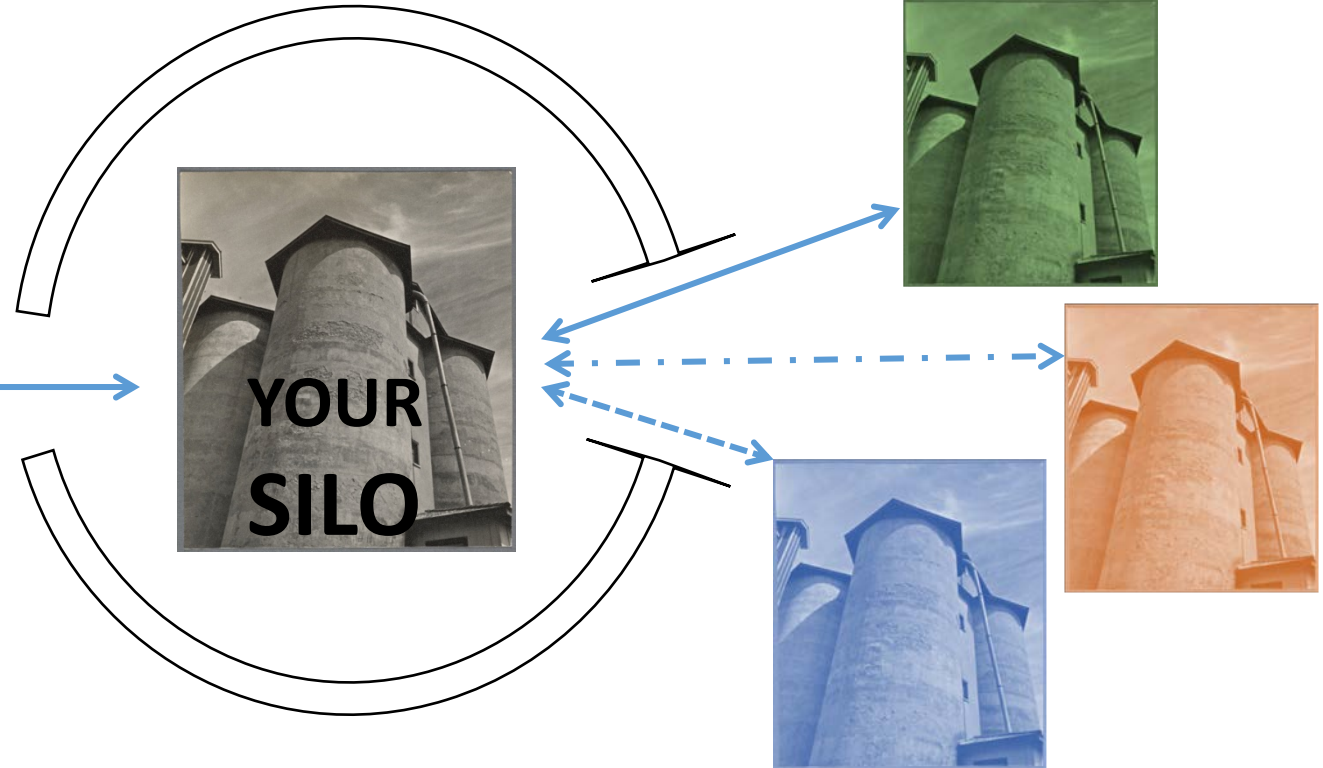
- Who are you doing your work for?
- What is the broad purpose of your work?
- How does your work support your designated community?
- If you are in a larger organization, how do you fit within the institutional mission?





# The Collection Development Policy

- Content Areas
- Formats
- Languages
- Geographic Scope
- Temporal Scope
- Areas of Strength
- Areas of Focus
- Gifts Statement
- Maintenance Policies
- (Related Materials)

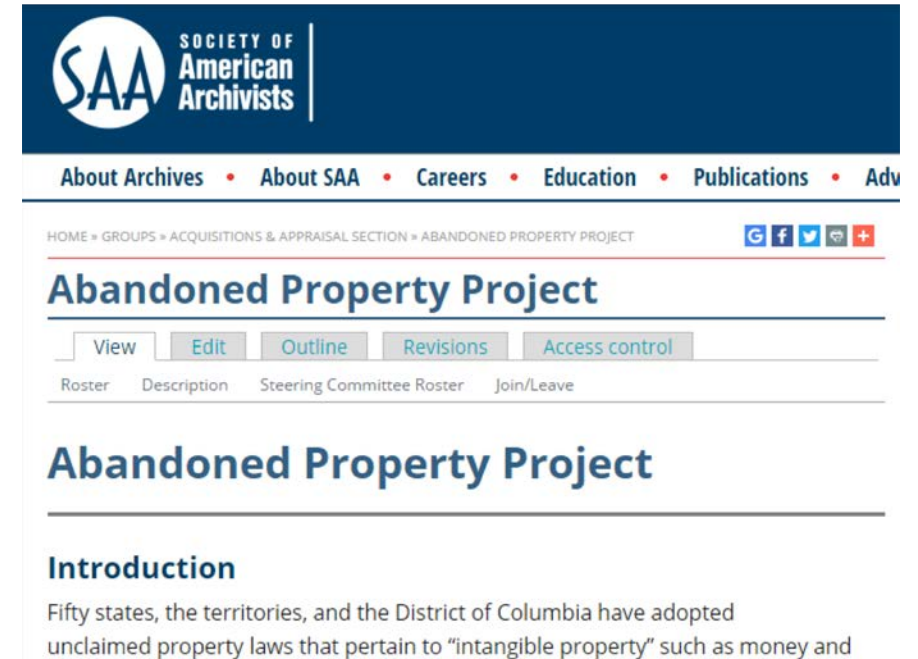




# The Deed of Gift

- Ideal: you have one!
  - with names of donor/recipient; description of materials; transfer of ownership; access statement; transfer of rights; disposition statement; and signatures
- Next best thing is documentation of:
  - 1) an offer;
  - 2) an acceptance; and
  - 3) transfer of property

- No Documents? ~~No Problem!~~



The screenshot shows the Society of American Archivists (SAA) website. The header includes the SAA logo and the text "SOCIETY OF American Archivists". Below the header is a navigation menu with links for "About Archives", "About SAA", "Careers", "Education", "Publications", and "Adv". The main content area shows the breadcrumb trail "HOME » GROUPS » ACQUISITIONS & APPRAISAL SECTION » ABANDONED PROPERTY PROJECT" and social media icons for Google+, Facebook, Twitter, YouTube, and a plus sign. The title "Abandoned Property Project" is displayed in a large blue font. Below the title is a navigation bar with buttons for "View", "Edit", "Outline", "Revisions", and "Access control". Underneath this bar are links for "Roster", "Description", "Steering Committee Roster", and "Join/Leave". The main heading "Abandoned Property Project" is repeated in a large blue font. Below this is the "Introduction" section, which begins with the text: "Fifty states, the territories, and the District of Columbia have adopted unclaimed property laws that pertain to 'intangible property' such as money and".



## The Key: Intellectual Control

- Know what's in your collection, and be aware of:

Firearms/Munitions

Anthropological materials

Moldy stuff

Glass

Veterinary Supplies

Biological specimens

Ethnographic materials

Taxidermy

Acetate film

Dental supplies

Textiles

Archaeological materials

Nitrate film

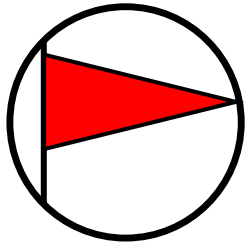
Medical supplies

AND THERE'S MORE! (Miscellaneous objects produced with lead, arsenic, radium, uranium, mercury, toxins, pesticides, fumigants, etc. etc. etc. etc.)



# Risky Business

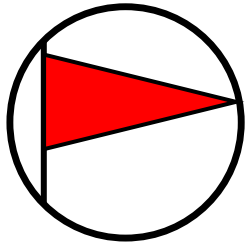
Mold, Pests and Problem Materials



# Prevention Strategies

- Maintain building envelope!
- Monitor storage environment!
- Identify potential problem areas
- Identify risks to/from materials
  - Bring in fire department
  - Clearly label boxes and discovery guides
- Explore mitigation techniques and alternate storage options, both macro and micro



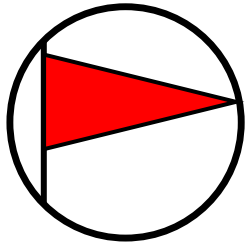


## Mitigation: Mold

- Move quickly to address water issues and high humidity
- Assess the extent of outbreak
- Quarantine materials
- Review your insurance information
- Contact a service provider w/ collections experience ASAP
  - DO NOT try to handle wide-spread mold infestations by yourself
- Wear Personal Protective Equipment (PPE)
  - gloves, N-90/N-100 mask, full length clothing



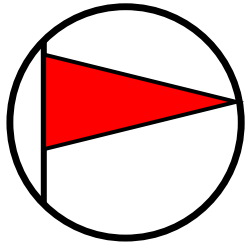




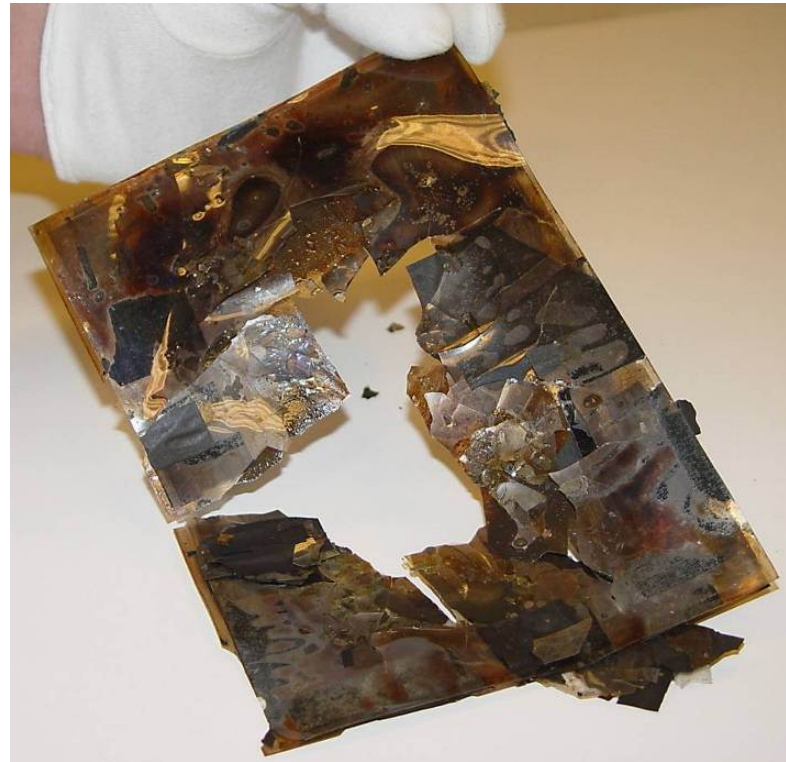
## Mitigation: Pests

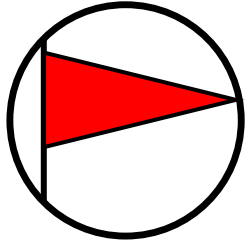
- Follow Integrated Pest Management (IPM) practices
- Identify pest infiltration areas
- Bag and quarantine infested items
- Clean the area
- Identify the pest and choose extermination method
- Monitor!
- Pesticides ONLY as a last resort





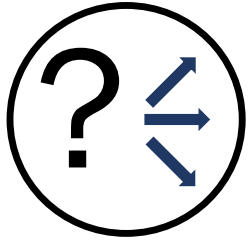
# Mitigation: Combustibles/Explosives





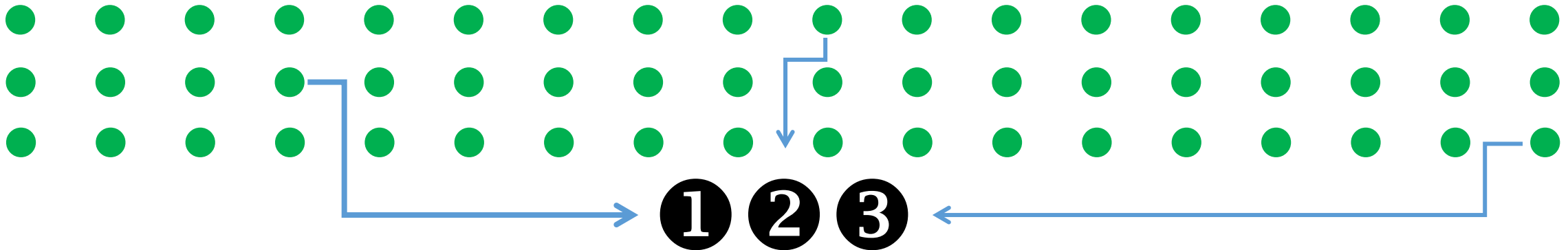
## General Advice

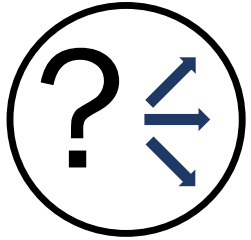
- If it's moldy, smelly, flakey, broken, bubbling, gooey, covered in powdery-looking spots, or just an actual weapon, it probably warrants further investigation.
- Don't panic. If you have it, someone somewhere probably has dealt with it already.
- Ask for advice. Not just from *your* professional network, but from allied professionals. Some places to look: AIC, ALA's PARS, AAM, AASLH, SAA, C2CC, and many more.



## Your Objective: Re-Consider

- Thinking again about the Swingate Public Library:
  - Have you identified any additional risks in the collections?
  - If the Library has no money but some staff time, which activity would you undertake now?
  - Identify and prioritize 3 activities for the future. What & who might you need to enact these projects?





## Your Objective: Re-Consider

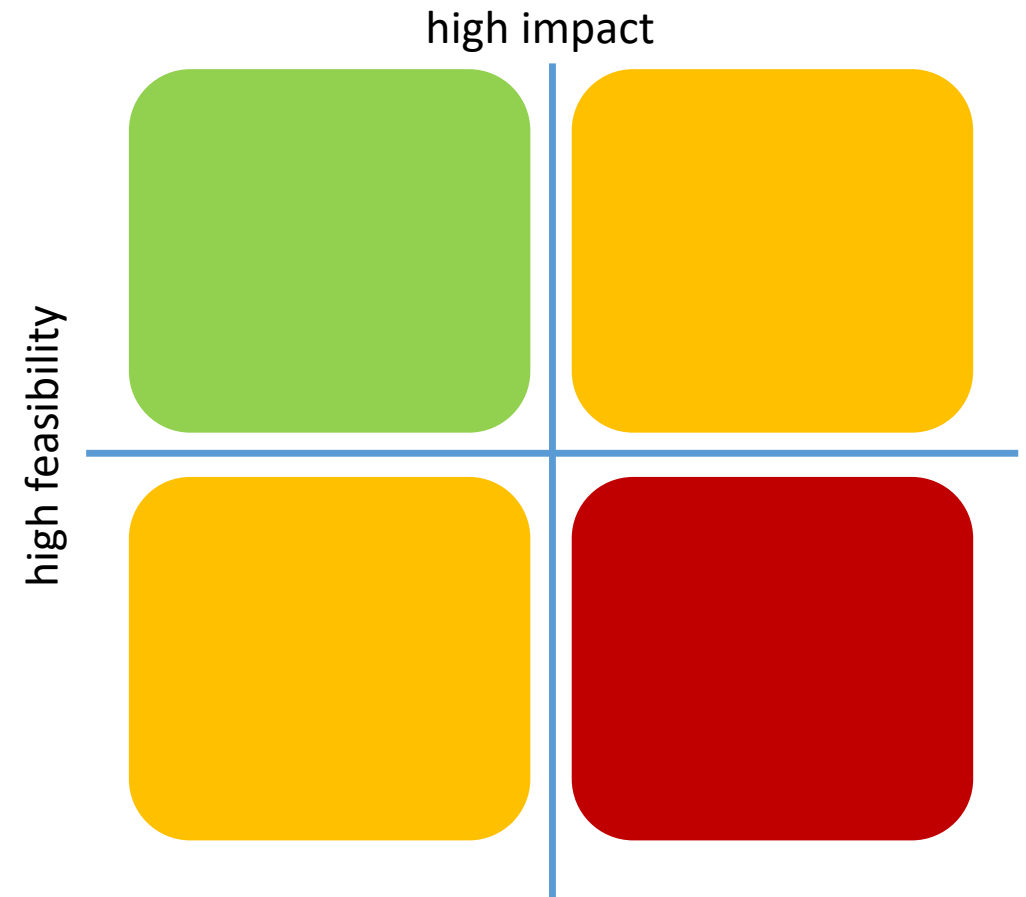
- The group spent about 6 min. reconsidering the following:
  - Have you identified any additional risks in the collections?
  - If the Library has no money but some staff time, which activity would you undertake now?
  - Identify and prioritize 3 activities for the future. What & who might you need to enact these projects?

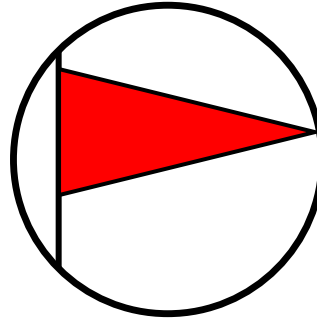
To hear Jessica's summary of the issues, access the unedited version of the webinar from the link below.



# In the End, It's ALL Project Planning

- Know your collections
  - Prepare your policies
  - Assess your risks
  - Identify your resources
  - Think about your goals
  - Determine your priorities
  - Consider your capabilities
  - Make a plan!
- (and do some of the easy things now)





# Overcoming Project Hurdles

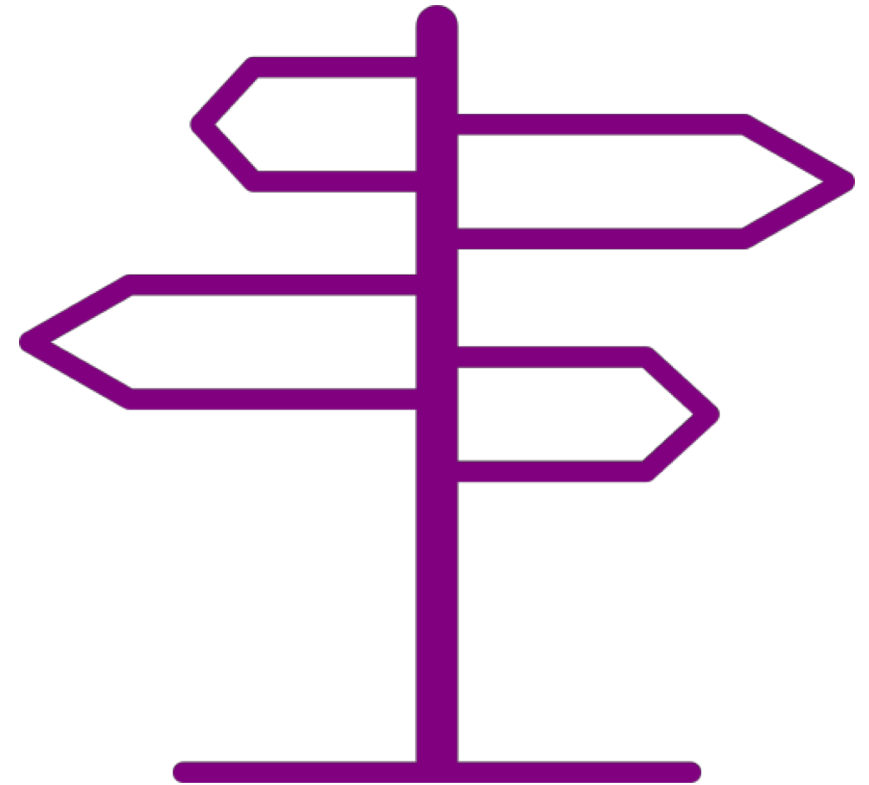
Approaches to Identifying and Managing Collection Red Flags

Pt. 2 Content – Yvonne Ng  
Evaluating and Managing Ethical Issues in Collections



## Part 2: Content

- Introduction: Ethics [5 min]
- Scenarios: Discussion and Strategies [32 min]
  - “Dealing with the Past”
  - “Collecting in the Now”
  - “Access to Offensive Materials”
  - “Community Archives Project”
- Q & A (Jessica and Yvonne) [7 min]
- Close [1 min]



Graphic: Hunotika from the Noun Project





# Introduction



- No single correct answer to ethical questions, no one-size-fits-all approach.
- Ethics are based on our core values, sense of justice, empathy and compassion.
- Ethics outline our responsibilities to each other. They are principles that guide our social behavior, also determined by relationships and context.
- Codes of ethics change over time.
- Ethics hold us to a higher standard than the law.



# General Resources on Ethics in Collections

Society of American Archivists, [Core Values Statement and Code of Ethics](#).

American Library Association, [Code of Ethics](#).

American Alliance of Museums, [Ethics, Standards and Best Practices](#).

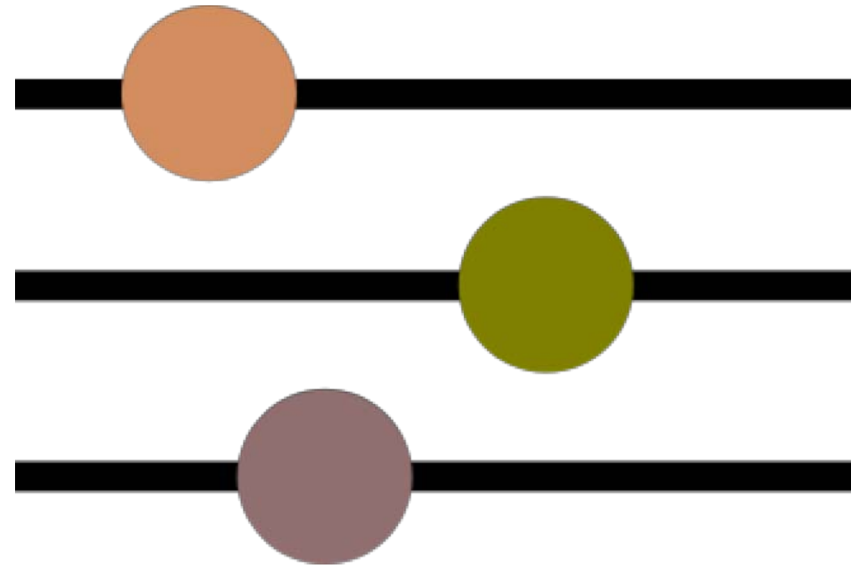
Zine Librarians Interest Group, [Zine Librarians Code of Ethics](#).

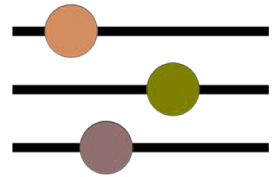
Myriam Springuel and Burt Altman, [Code of Ethics and Other Institutional Documents from the Museum Point-of-View and Library Point-of-View](#) [webinar].

Michelle Caswell and Marika Cifor, [From Human Rights to Feminist Ethics: Radical Empathy in the Archives](#).



# Scenarios





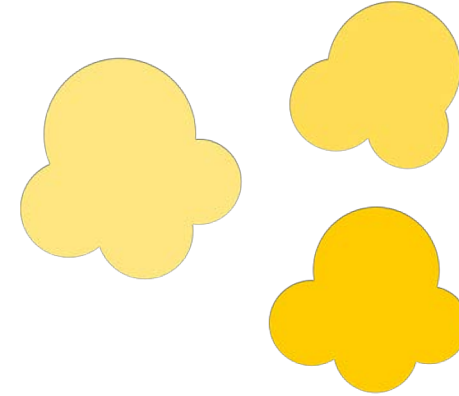
# Scenario 1: Dealing with the Past

Your non-tribal collecting institution has a historic collection of indigenous music recordings. The analog tapes are degrading and there is an opportunity to undertake a mass digitization project for preservation and to provide online access.

Legally, the recordings belong to your institution. However, you know that they were created in the context of colonial extraction and appropriation, and that laws do not provide the means to recognize the indigenous group's rights in relation to the recordings. The recordings may also have cultural, religious, and political meanings that your institution are not aware of.



# Whiteboard / Popcorn:



- What ethical questions need to be addressed in relation to this digitization project?
- What strategies can be employed to proceed with this project in an ethical way?



## Whiteboard / Popcorn:

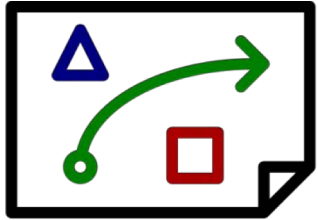
The group spent 2 minutes discussing this question. A complete transcript of Chat 2, Dealing with the Past, can be downloaded on the webinar's home page found in the text below.

- What ethical questions need to be addressed in relation to this digitization project?
- What strategies can be employed to proceed with this project in an ethical way?



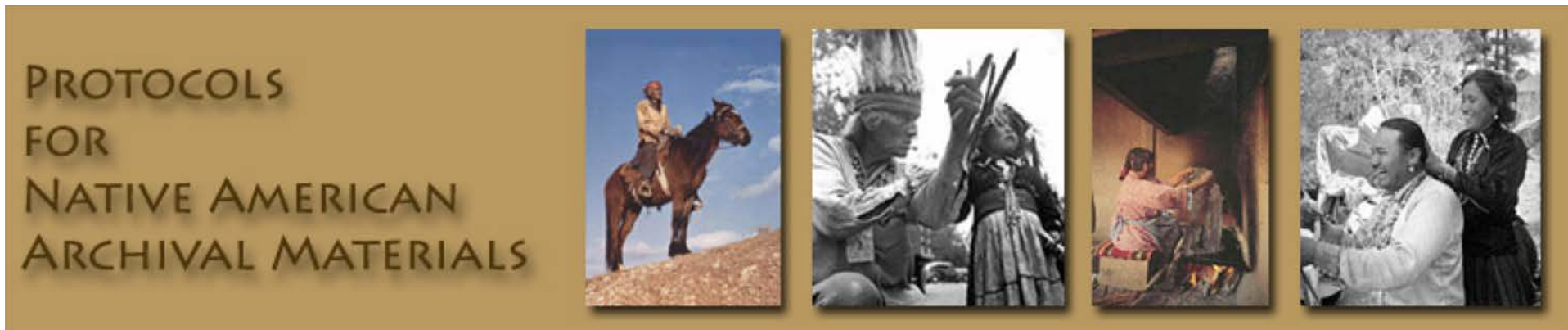
## Some Ethical Questions...

- Given how it was acquired, does my institution have moral rights to this collection? Should the collection be repatriated?
- Whose knowledge and value systems should form the basis of policies concerning this collection?
- Should access be restricted for culturally sensitive materials? Should certain materials not be digitized / preserved? Who decides?
- Should information resources, like catalog records, be updated to reflect non-Eurocentric understanding of the materials?
- Will time-consuming consultation impact the survival and preservation of the materials?

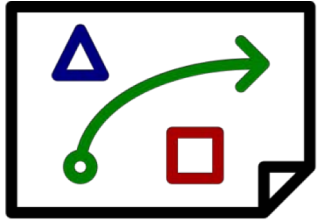


## Strategies

- Read the [Protocols for Native American Archival Materials](#) from First Archivist Circle.





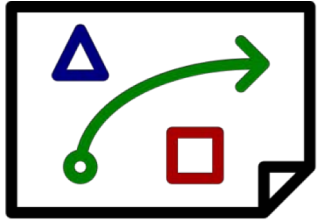


## Strategies

- Consult community and engage in shared stewardship.
- Incorporate traditional knowledge and value systems into collecting, processing, preservation and access policies.
- Example: [Support Documents for Community Decision-Making from the Sustainable Heritage Network](#).

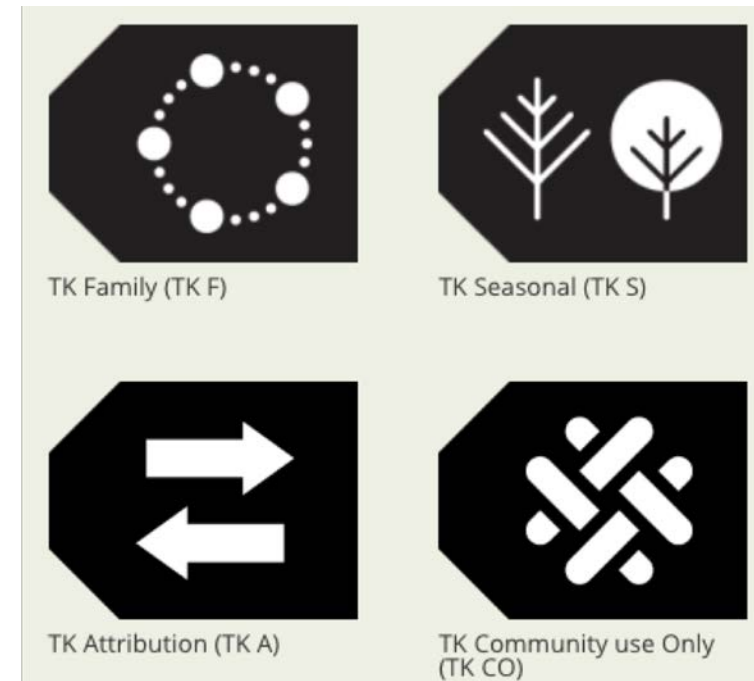


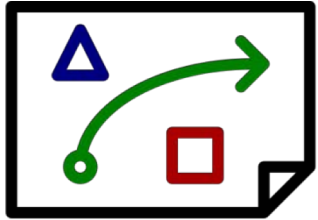
THE SUSTAINABLE HERITAGE NETWORK



## Strategies

- Respect restrictions on culturally sensitive materials.
- Consider moral rights and ethics of care beyond intellectual property law. Understand original context of collecting, and that underlying principles of copyright law are not universal.
- Example: [TK Licenses & Labels](#)





## Strategies

- Engage in collaborative curation. Improve description with culturally appropriate and accurate information. Add notes or disclaimers about inaccurate or disrespectful content.
- Encourage community access and use of the collection.

- Example: [Mukurtu](#)





# Additional Resources on Culturally Responsive Care

Kimberly Christen, [Tribal Archives, Traditional Knowledge, and Local Contexts: Why the “s” Matters.](#)

Ellen M. Ryan, [Case Studies in Archival Ethics: Identifying Culturally Sensitive American Indian Material in a Non-tribal Institution.](#)

Bergis Jules, [Confronting Our Failure of Care Around the Legacies of Marginalized People in the Archives.](#)

Tara Robertson. [Digitization: Just Because You Can, Doesn't Mean You Should.](#)



## Scenario 2: Collecting in the Now

Your public collecting institution is interested in collecting social media (e.g. Tweets, YouTube videos) arising from a contemporary social movement, as many important events are being documented by individuals on social media rather than by traditional news outlets.

The movement is decentralized and involves many grassroots organizations, activists, journalists and concerned citizens. Lately, as the movement gains momentum, government and police have been cracking down on protests and those they see as “leaders.” There are concerns about surveillance and harassment.



## Whiteboard / Popcorn:

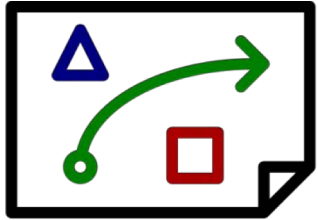
The group spent 2 minutes discussing this question. A complete transcript of Chat 3, Collecting in the now, can be downloaded on the webinar's home page found in the text below.

- What ethical questions need to be addressed in relation to this collection project?
- What strategies can be employed to proceed with this project in an ethical way?



## Some Ethical Questions...

- Could my collection draw unwanted attention to someone, be used to invade their privacy or for surveillance purposes?
- Is published social media “public data”? Do I need consent to collect? Is providing an option to “opt out” sufficient?
- Consent vs. informed consent: are people aware of the extent of what is collected and potential consequences?
- Should user-deleted posts continue to be preserved and made accessible?
- Will important voices / parts of history be lost if we don’t capture social media posts while we can?
- Should I violate the terms of service of the social media platform provider in order to harvest and preserve content?



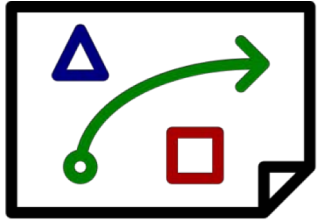
## Strategies

- Recognize that public data about an individual, when brought together, can be revealing and invasive of privacy, and privacy of those in individual's network.
- Use methods to anonymize data, but recognize that de-anonymization can occur through analysis.

- Example: Banksy case.



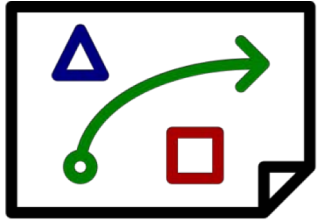




## Strategies

- Get informed consent from content creators.
- Provide a clear removal policy and mechanism.

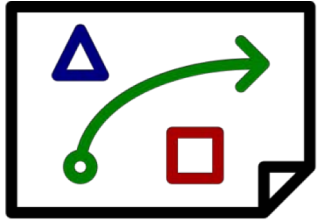




## Strategies

- Only collect users or content that have certain threshold of popularity.
- Consider collecting links instead of content.
- Example: [Beyond the hashtags: #Ferguson, #Blacklivesmatter, and the online struggle for offline justice.](#)





## Strategies

- Publish ethical codes / policies to model norms and practices for social media archiving.
- Example: [Documenting the Now](#).





# Resources on Social Media Archiving Ethics

NCSU Libraries, [Social Media Archives Toolkit: Legal and Ethical Implications.](#)

Bergis Jules. [Surveillance and Social Media Archiving.](#)

Jacob Metcalf and Kate Crawford. [Where are Human Subjects in Big Data Research? The Emerging Ethics Divide.](#)

Annette Markham. [OKCupid data release fiasco.](#)



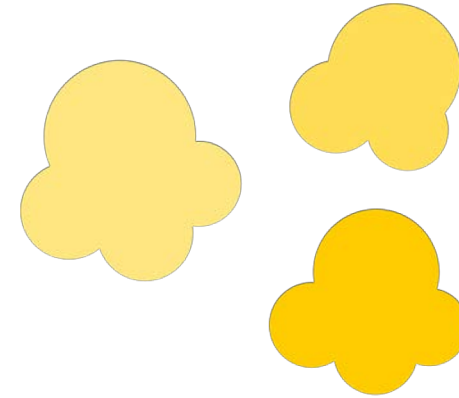
## Scenario 3: Access to Offensive Materials

Your library has received a Request for Reconsideration of Library Material from a patron regarding a well-known children's book published decades ago. The book portrays a class of people in a way that most contemporary audiences, including your library's review panel, would agree is clearly offensive.

The panel must decide what to do with the book -- keep it on the shelf, restrict access to it somehow, remove it from circulation entirely, or something else.



# Whiteboard / Popcorn:



- What ethical questions arise in this decision-making process?
- What strategies can be employed to deal with this challenged book?



## Whiteboard / Popcorn:

The group spent 2 minutes discussing this question. A complete transcript of Chat 4, Access to Offensive Materials, can be downloaded on the webinar's home page found in the text below.

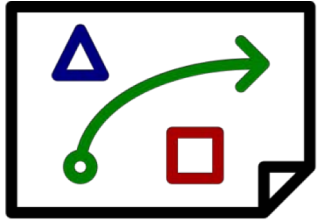
- What ethical questions arise in this decision-making process?
- What strategies can be employed to deal with this challenged book?



## Some Ethical Questions...

- Should a library deem any materials offensive? Should it opine on what is suitable for children and teens to read?
- Does removing offensive materials from circulation violate freedom of information, freedom to read?
- Does keeping offensive material in circulation serve to normalize and reinforce negative stereotypes?
- Does keeping offensive material on the shelf discourage marginalized groups from seeing the library as a welcoming space?
- Is it in the interest of children to shield them from viewing offensive material, or can exposing them to it help teach critical thinking?

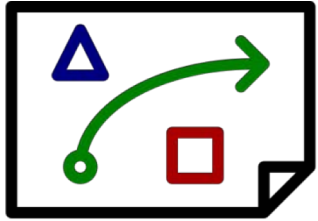




## Strategies

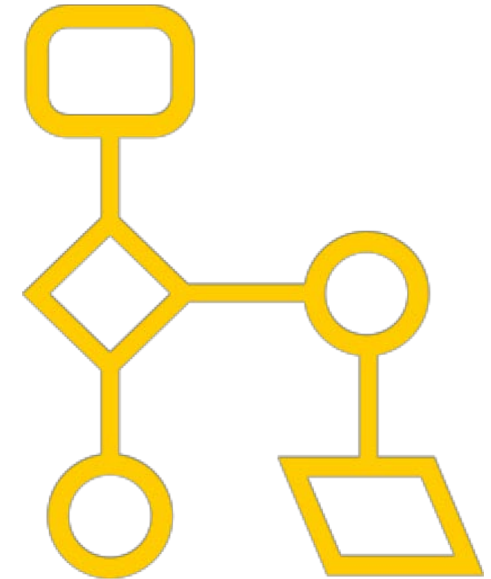
- Have a documented collection development policy / selection criteria in place.
- Refer to principles of intellectual freedom found in the ALA [Library Bill of Rights](#).

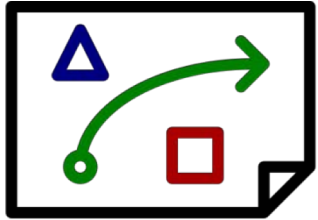




## Strategies

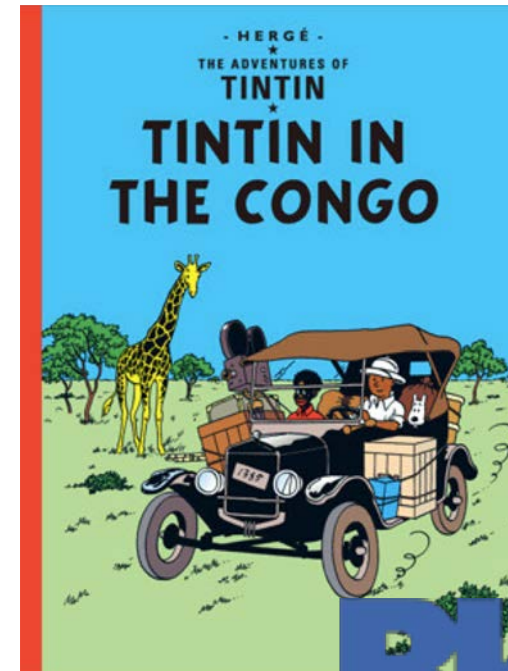
- Have documented procedures in place for formal reconsideration process, and follow the process.
- Be prepared to explain the process and timeline to individual making the challenge.

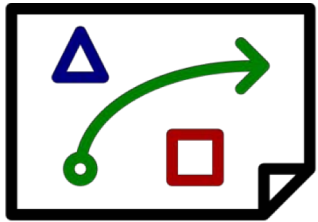




## Strategies

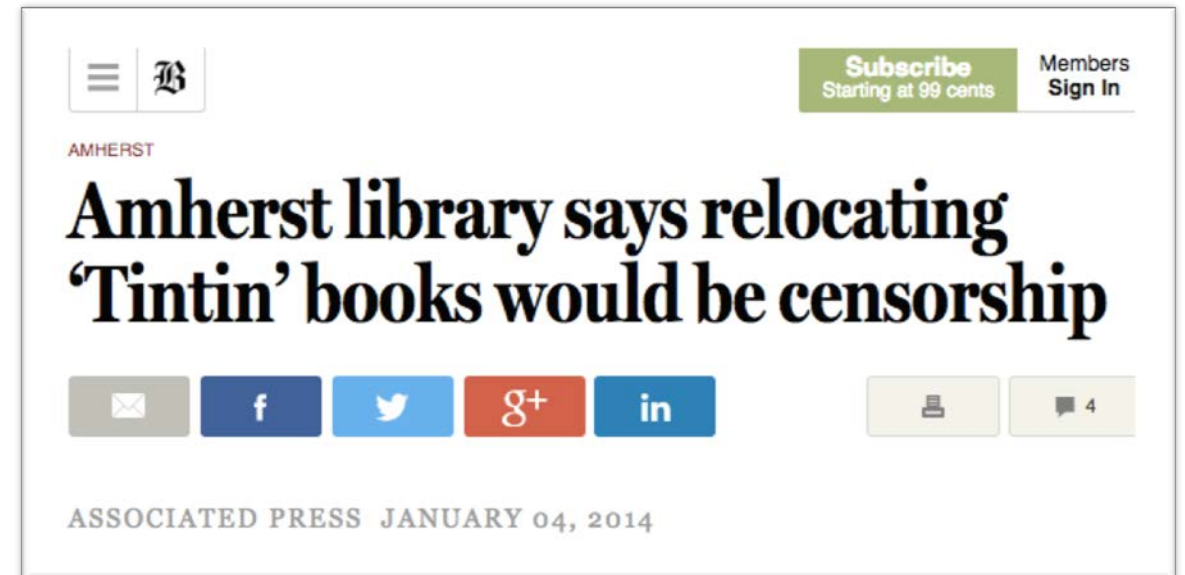
- Consider reshelving the book to a historical collection or adult section.
- Example: *Tintin au Congo* at Brooklyn Public Library

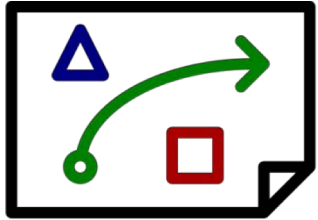




## Strategies

- Consider keeping book on the shelf, while creating programming that addresses the issues it raises.
- Example: *Tintin au Congo* at Jones Library, Amherst.





## Strategies

- Contact the ALA [Office of Intellectual Freedom](#) for help.





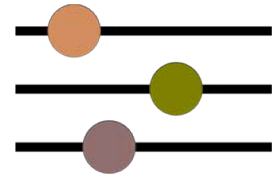
# Additional Resources on Challenged Materials

ALA, [Challenge Support](#).

ALA, [Information Freedom](#).

New York Times, [A Library's Approach to Books that Offend](#).

Comic Book Legal Defense Fund, [Massachusetts Library Stands by TinTin](#).



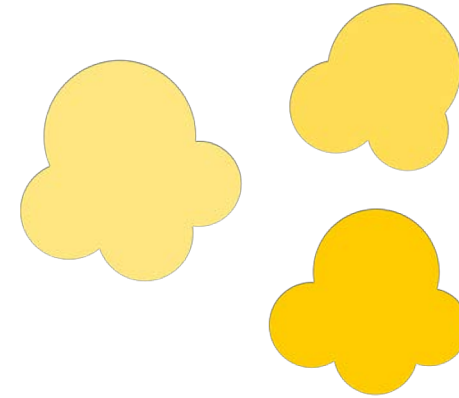
## Scenario 4: Community Archives Project

Your institution is taking part in a community archiving project in collaboration with a community that has been historically under- and mis-represented in archives. Your institution hopes to build a lasting relationship with the community and engage it in preservation and use of the archives.

While the community understands the long-term value of their materials and wants to them to be preserved and accessible, they are also suspicious and wary of the institution. For example, some members of the community may want to scan and digitize their materials but do not necessarily want to deposit them with the institution, allow access, or provide detailed identifying metadata.



# Whiteboard / Popcorn:



- What ethical questions need to be addressed in relation to this community-based project?
- What strategies can be employed to proceed with this project in an ethical way?





## Whiteboard / Popcorn:

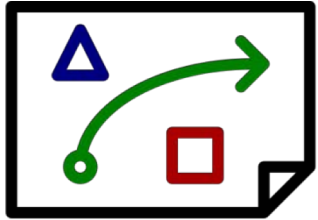
The group spent 2 minutes discussing this question. A complete transcript of Chat 5, Community Archives Project, can be downloaded on the webinar's home page found in the text below.

- What ethical questions need to be addressed in relation to this community-based project?
- What strategies can be employed to proceed with this project in an ethical way?



## Some Ethical Questions...

- How do we build a more diverse, inclusive and accurate collection, without repeating missteps of the past?
- To what degree should I encourage community members to deposit with my institution, allow access, and share metadata if they are reluctant?
- Does the idea of a “citizen archivist” devalue the knowledge and skills of professional archivists?
- How flexible should we be with promoting established archival standards in community-based archives?
- Is it irresponsible to hand digitized records to the community if it does not have resources for ongoing preservation?

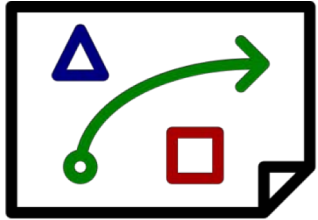


## Strategies

- Center goals / policies on people and communities instead of collections.
- Provide tools and space for creating, organizing, and sharing community archives.

- Example: [DCPL Memory Lab](#)



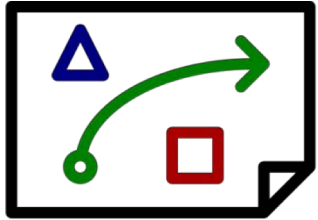


## Strategies

- “Post-custodial” collecting framework, archivist as facilitator.
- Recognize community expertise. Adopt “with” instead of “for” approach.
- Engage in ongoing self-reflection with the community about process.

- Example: [SAADA](#)

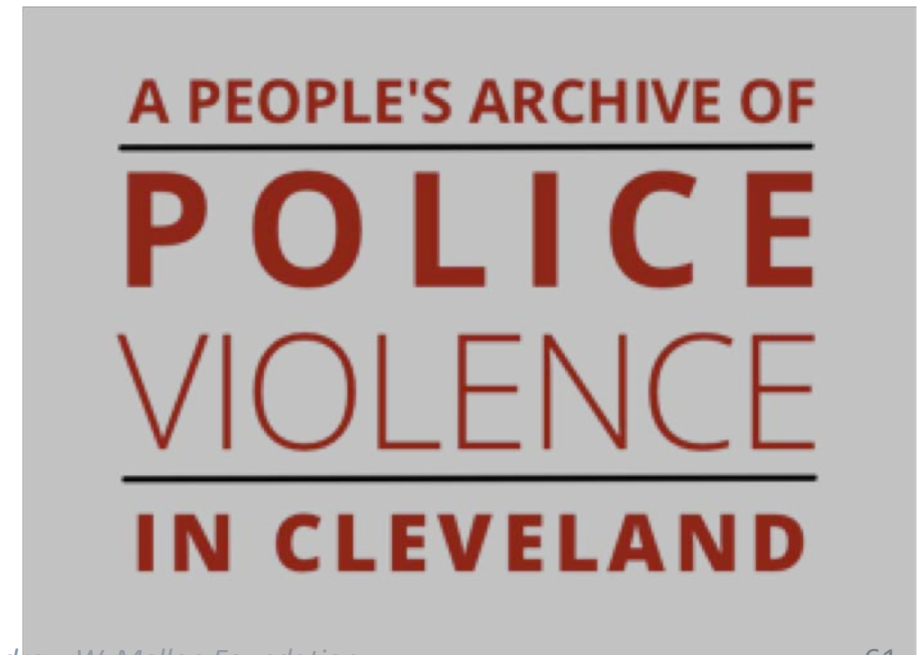




## Strategies

- Recognize power relationships between archives and marginalized communities, and respect resistance to traditional archival institutions and approaches.
- Be inclusive of varied formats/modes of expression (e.g. “ephemera,” oral histories)

- Example: [People’s Archive of Police Violence](#).





# Resources on Community Archiving Ethics

Michelle Caswell, *Toward a survivor-centered approach to records documenting human rights abuse: lessons from community archives.*

M. Caswell, M. Cifor, and M.H. Ramirez, ["To Suddenly Discover Yourself Existing": Uncovering the Impact of Community Archives.](#)

Terry Cook, *Evidence, memory, identity, and community; four shifting archival paradigms.*

Jarrett M. Drake, [#ArchivesForBlackLives: Building a Community Archives of Police Violence in Cleveland.](#)

April Hathcock, [Opening Up the Margins.](#)

T-Kay Sangwand, [Decolonizing Archival Practice & Diversifying the Historical Record Through Post-Custodial Human Rights Archiving.](#) [Presentation]



# In Closing

- Responsibilities to:
  - Content creators
  - Individuals and communities represented or affiliated with collections.
  - Users, current and future
  - Home organization or collecting institution
  - Co-workers and peers
- Attentive to:
  - Not be a one-size-fits-all approach.
  - Inequalities in power, where we/our institutions are situated.
  - Confronting instead of reproducing existing social imbalances and injustices.



# Questions & Feedback

On parts 1 & 2





# Thank you!

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# Images – Part 1

- Slide 9: “Graduation 1975” Courtesy of Robbins Library, Arlington, MA and “Boylston Street” – Courtesy of Boston Public Library; Prints Department – both found through Digital Commonwealth
- Slide 10: “Silos. Beltsville, Maryland.” From the New York Public Library’s public domain image collection
- Slide 17: “Grenades” – by Chenspec - wikimedia commons C-SA; Globally Harmonized System of Classification and Labeling of Chemicals - symbols for combustibles/explosives
- All other images in Part 1: NEDCC