

Why Design for Diversity?

Insights from 4 Case Studies

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Reflecting on 4 projects:

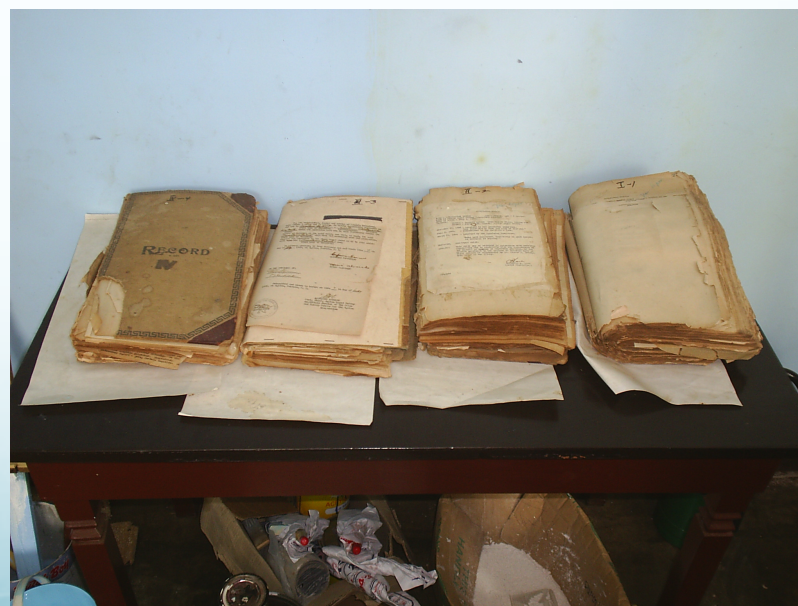
- Culion Leprosy Museum and Archives (June 2005 – June 2006)
- Nkwantanso Cultural Center in Techiman, Ghana (May – June 2009)
- Virtual Reunification and the dispersed photographic archives of Dean C. Worcester (2010 – 2014)
- Valuing Our Scans: Understanding the Impacts of Access and Use of Digitized Ethnographic Archives (2015–present)

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Culion Leprosy Museum and Archives (June 2005 – May 2006)

Condition of the Collection (April 2005)









May –
December 2005





December 2005

November 2005
– May 2006



Nkwantanso Cultural Center in Techiman, Ghana

(May – June 2009)

May 2009

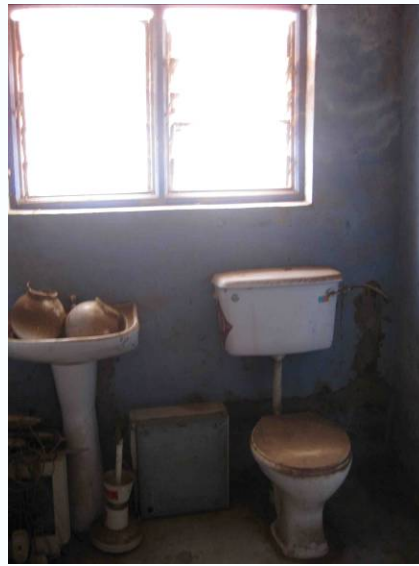




- Workshop on basic archives handling & processing
- Staff instructions on labeling & keeping the archives room clean
- Records relocation, cleaning
- Radio interviews









June 2009

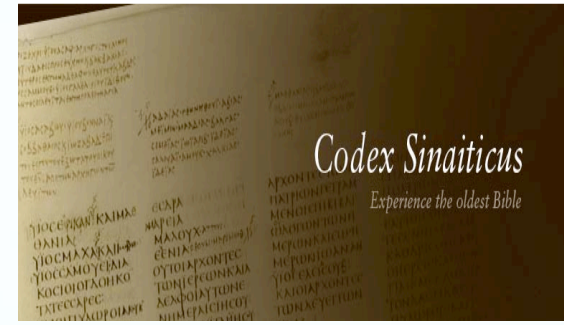
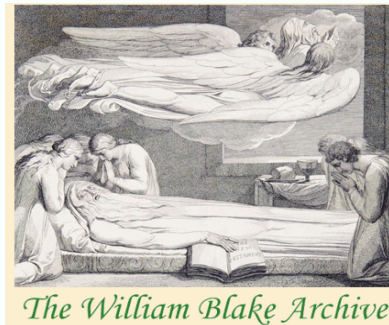
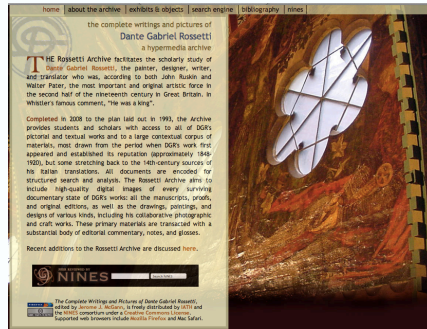
Virtual Reunification and the dispersed
photographic archives of Dean C.
Worcester (2010 – 2014)

Virtual Reunification

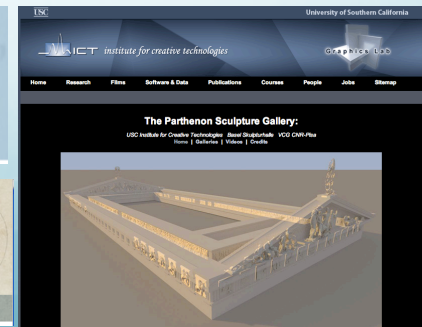
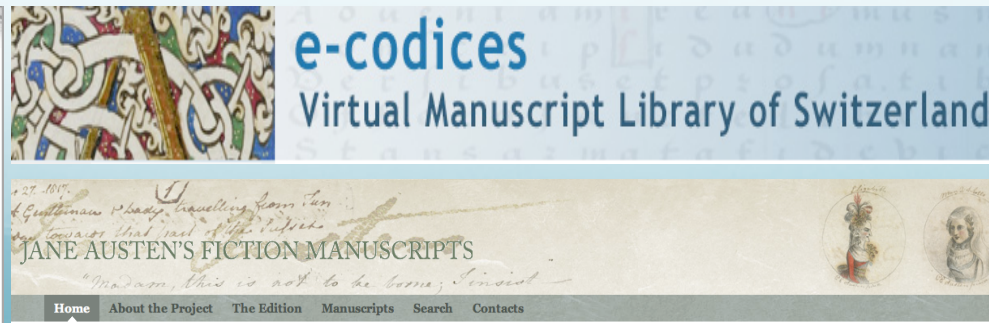
- “Allowing dispersed collections to be brought together” (Deegan and Tanner, 2002)
- A collaborative endeavor
- Harnesses the affordances of the digital
- Facilitates “cultural diplomacy”

Unsworth (2006), Austenfeld (2010), Lynch (2009), Deegan and Tanner (2002), Shenton (2010), and Punzalan 2014

Virtual Reunification Projects



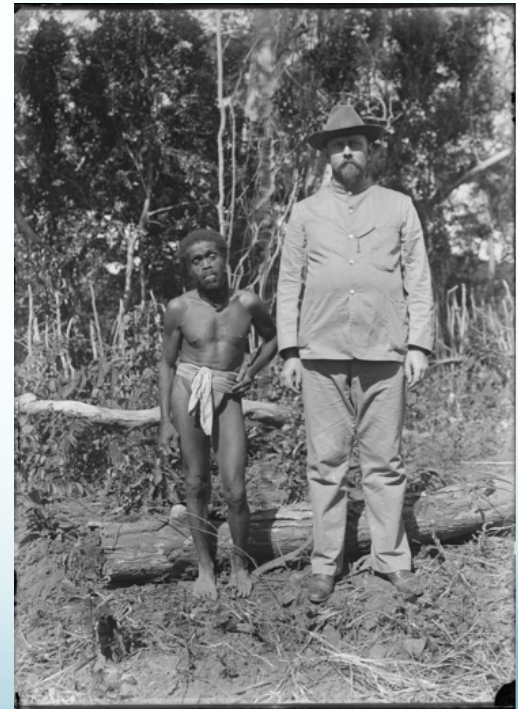
- Walt Whitman Archive (<http://www.whitmanarchive.org/>)
- Codex Sinaiticus (<http://codexsinaiticus.org/en/>)
- 'Codices Dispersi' (<http://www.e-codices.unifr.ch/>)
- The King's Kunstkammer (<http://www.kunstkammer.dk/GBindex.shtml>)
- The Rossetti Archive (<http://www.rossettiarchive.org/>)
- The William Blake Archive (<http://www.blakearchive.org/blake/>)
- The Parthenon and its Sculptures (<http://gl.ict.usc.edu/parthenongallery/>)
- Chaco Research Archive (<http://www.chacoarchive.org>)
- The International Dunhuang Project: The Silk Road Online (<http://idp.bl.uk>)
- Performing Archive: Edward S. Curtis + "the vanishing race" (<http://scalar.usc.edu/works/performingarchive/index>)



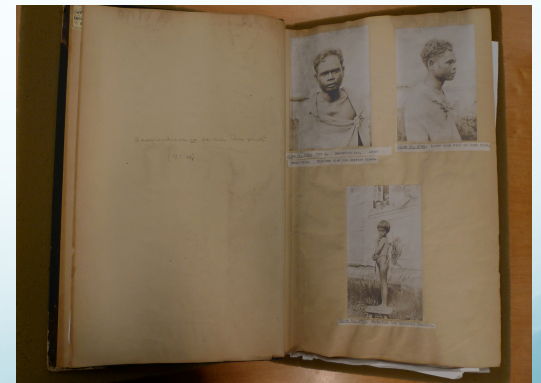
Worcester's Dispersed Ethnographic Images

A Suitable candidate for reunification

- In 10 LAM institutions
- Research demand
- Efforts to consolidate since the 70's
- In various stages of digitization
- Funding availability



INSTITUTION	COLLECTION
American Museum of Natural History	Two-volume scrapbooks (~600 prints) and 83 lantern slides
Field Museum of Natural History	Over 4,000 copy-negatives (of Newberry Prints) and prints from these copy-negatives, glued on scrapbooks
National Anthropological Archives	279 prints, typewritten index
Newberry Library	5,340 prints, five-volume typewritten index
Peabody Museum of Archaeology and Ethnology	5, 175 prints, two-volume index
Rautenstrauch-Joest Museum	3,778 prints, typewritten index
U. Michigan Bentley Historical Library	~200 positive prints
U. Michigan Museum of Anthropology	4,662 Glass negatives, copy-negatives in acetate film, lantern slides, two-volume typewritten index, prints from glass negatives
U. Michigan Special Collections Library	~800 prints on scrapbooks
U. Pennsylvania Museum of Archaeology and Anthropology	~200 lantern slides and silent film



Valuing Our Scans: Understanding the Impacts of Access and Use of Digitized Ethnographic Archives (2015–present)

Large-scale digitization by commercial vendors has generated new demands and expectations that ALL archival material should be digitized and put online. Archival organizations that do not have the resources to meet this demand may find themselves locked in a three-way dilemma: **marginalized** because their collections are not accessible in digital form, **impoverished** through the reallocation to digitization of fixed or declining resources, or **outsourced** to sources and sites that can deliver acceptable digital content.

P. Conway, "Digital Transformations and the Archival Nature of Surrogates," *Archival Science* 15 (2015): 51-69.

"Indigenous people create, organize, use, and manage knowledge and information resources differently from Western libraries and archives. Privileged access to information based on gender, initiate status, age, clan, society, and role can be a form of protection for a community, in contrast to the American democratic traditions of open access to information resources and intellectual freedom."

Kimberly L. Lawson (Heiltsuk), *Precious Fragments: First Nations Materials in Archives, Libraries and Museums* (M.A. thesis, University of British Columbia, 2004)

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#ValuingOurScans

Cultural Sensitivity

“Most archives and libraries hold information of a confidential, sensitive, or sacred nature. The amount of this material may constitute a small percentage of the entire collection. For Native American communities the public release of or access to specialized information or knowledge—gathered with and without informed consent—can cause irreparable harm. Instances abound of misrepresentation and exploitation of sacred and secret information. Each community will understand and use the term “culturally sensitive” differently, although there are broad areas of common agreement for Native Americans about this issue.”

Protocols for Native American Archival Materials, First Archivist Circle (2007)

Cultural Privacy

"As appropriate, archivists place access restrictions on collections to ensure that privacy and confidentiality are maintained, particularly for individuals **and groups** who have no voice or role in collections' creation, retention, or public use. Archivists promote the **respectful use of culturally sensitive materials** in their care by encouraging researchers to consult with communities of origin, recognizing that **privacy has both legal and cultural dimensions.**"

Code of Ethics for Archivists
(approved by the SAA Council in February 2005; revised, January 2012)

Some Considerations

1. Understand community values that give significance to collections: they don't always reflect your own professional or cultural values.
2. Realize the symbolic value of your work. Organizing, archiving, preserving are legitimating actions that create 'official' versions of knowledge about cultures and the past.
3. It's all about relationships: digitization must begin and end in better relationships.
4. "Data is the new oil" that we mine, distill, refine, use to power our engines, discover new things, create jobs and opportunities, and drive economies: but at what cost?
5. Thus, efforts to transform our "collections into data" might carry the same new frontier, entitled attitudes of settler colonialists when it comes to Indigenous materials in Western, non-Native institutions.

Some Considerations

6. Appropriating Indigenous knowledge systems is not 'decolonization.' Decolonization is about self-determination and control over Tribal lands and resources. If you don't contribute to these, you are not decolonizing.
7. Digital repatriation: question the nature of 'return' and the 'object' of repatriation.
8. Always account for unintended impacts and negative consequences of your systems, programs, and designs.
9. Sometimes, you will have to act as a co-witness to people's marginalization, colonization, and genocide. You can always look away, finish the job, or move on to the next project. That's a privilege. Affected groups can't just pack up and leave.
10. We are in an industry that profits from the pain of others. You receive promotion, recognition, and respect that elevate your social status for doing the work. Meanwhile, communities never receive the same treatment from society.

Values in Design

“A values in design perspective recognizes that the values embedded in a technology are shaped endogenously, by their designers and their eventual technical affordances, as well as exogenously, by their users (Friedman 1997). Therefore studying both design of technology and uses of that technology are important to understanding the values implications of design.”

K. Shilton, “This is an Intervention: Foregrounding and Operationalizing Ethics During Technology Design.” In *Emerging Pervasive Information and Communication Technologies (PICT): Ethical Challenges, Opportunities and Safeguards*, edited by K. D. Pimple. London: Springer (2014): 179.

Thank you.

IMLS Laura Bush 21st Century Librarian Program
– Early Career Award (RE-31-16-0102-16)

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