

Rescuing Histories

A Guide to Community Archival Practices



About the Editors

Eric Lai is a senior fellow with the Georgetown Center for Asian Law. His main research focuses on law and society, law and social movement, national security, judicial politics and human rights in hybrid and authoritarian regimes. He is an editorial member of Hong Kong Social Movement Oral History Project.

Ken Lui graduated from the Faculty of Information at the University of Toronto with a Master of Information (Library and Information Science concentration). He is currently a Data Curation Specialist at the Map & Data Library at the University of Toronto, where he supports researchers with research data management. He previously worked at the Digital Preservation Unit at the University of Toronto Libraries and the Richard Charles Lee Canada-Hong Kong Library. In his spare time, he actively participates in various preservation and archival projects within the Hong Kong community.

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Preface

This manual arises from a shared journey of memory, care, and resistance. It was created through collaboration among communities, archivists, scholars, and activists who believe that preserving stories is not merely a technical task—it is, at its heart, an act of justice.

Archiving can be a deeply political and healing practice. Across Asia, North America, and Europe, we have witnessed many community-led archiving initiatives that go far beyond academic purposes. They are acts of *memory activism* and *solidarity*—efforts to stand with the marginalised and the vulnerable. These initiatives take many forms: organising workshops, sharing resources, building skills, and recording oral histories that give voice to experiences too often silenced. Each act of preservation is, in its own quiet way, an act of courage.

This manual reflects the principles of what we call *archival activism*—the pursuit of justice through memory. It is about safeguarding the stories, emotions, and knowledge of communities living through repression, displacement, or conflict. Archival activism sustains the memory and spirit of peoples who, though dispersed, remain connected through shared struggles for freedom and dignity. In times of censorship and exile, archives become spaces of empowerment. They allow communities to reclaim their narratives, challenge official histories, and pass on truth to future generations.

Since the introduction of the National Security Law in Hong Kong, countless individuals have been driven into exile. The Hong Kong diaspora has grown across the world, confronting new forms of repression, disinformation, and authoritarian influence. Yet, in the face of these challenges, grassroots and community-led archiving efforts continue to flourish. They remind us that memory itself can be a form of resistance—and that remembering together is a step towards justice and peace.

As one contributor to our collaborative project, *Hong Kong's 2019 Protest Amid a Half-century's Struggle*, writes:

“Through this pluralistic and multidimensional record, we hope to show that the Hong Kong community is not monolithic, and to foster cross-community understanding and mutual respect... Hongkongers are not merely victims of history, but active agents with subjectivity and initiative.”¹

This spirit of community archiving lies at the heart of this manual. The chapters that follow offer practical guidance on physical and digital archiving, trauma-informed practices, ethical reflection, and case studies from diverse contexts. Together, they invite you to consider what it means to document not only what has happened, but also how people have lived, resisted, and hoped.

May this manual serve both as a tool and as a companion—a resource to strengthen your own archival practice, and a reminder that every archive, however small, contributes to the wider pursuit of truth, justice, and peace.

Eric Lai

Senior Fellow, Centre for Asian Law, Georgetown University
Editorial Member, Hong Kong Social Movement Oral History Project

Ken Lui

Data Curation Specialist, Map & Data Library, University of Toronto

¹ <https://medium.com/hksmohproj/introduction-hong-kongs-2019-protests-amid-a-half-century-s-struggle-an-oral-history-ae452f1aab66>

1. Introduction

This is a guide for volunteer, grassroots and community groups, created to assist them with cataloguing and preserving their digital records. Although the focus of this guide is primarily on digital records, it also provides information on cataloguing and organising physical records.

The guide intends to provide clear, easy-to-follow and accessible instructions and advice for small organisations with limited resources, enabling them to make the best use of what resources they have and to preserve a cross-section of their digital records.

The guide aims to enable small groups to organise their materials in such a way that if they have the opportunity to deposit them in a trusted digital repository such as the Digital Repository of Ireland, they will have well-organised collections in accessible and interoperable formats.

2. Archiving as a community or volunteer organisation

Imagine you are in a volunteer organisation that has worked out of one space (e.g. a rented office) for a number of years. You are faced with the requirement to move out of that office, and the space you are moving to has a quarter of the storage available than in your original office. You will not be able to keep everything your organisation has amassed over the years. While moving, you also want to put some order on the many years' worth of digital material you have amassed as an organisation over the years in your shared cloud storage drive (e.g. Google Drive). You know that you do not need to keep everything, but of what you do want to keep, you want to be sure it is organised and protected.

What can you do?

A lot, actually! While a formal archive needs to be managed by professionals, non-specialist individuals and groups can do a lot to ensure that personal/organisational collections are suitable for eventual archiving.

Your priority in this situation is identifying and sorting what you can keep and what you can get rid of. This is called appraisal.

3. Appraisal

The sections in the Appraisal chapter will guide you through the steps you need to take to appraise your material.

3.1: ‘What do I have?’ describes different types of physical and digital records.

3.2: ‘What should I keep?’ gives advice on the kind of material that may be useful to keep for an archive.

3.3: ‘What should I get rid of?’ advises on what organisational records are suitable for archiving, and what aren’t.

3.4: ‘How should I store it?’ gives advice on the best way to preserve the material you decide to keep so that it remains in good condition.

3.1. Appraisal: ‘What do I have?’

Each organisation will have different types of material. These lists are some of the most common kinds of physical and digital material created by community/volunteer organisations that are suitable for archiving.

Examples of physical records

- Leaflets — informational, diagrammatical, canvassing purposes.
- Event materials — posters, flyers.
- Merchandise — stickers, clothing, badges.
- Printed press releases.
- Artworks — crafts, home-made banners, posters, etc.

Examples of digital records

- Internal organising documents such as meeting agendas, minutes.
- Published material such as reports, submissions, policy papers.
- Design material such as logos, branding, poster and flyer design.
- Website content such as blog posts, press releases.

These examples are not exhaustive, and your organisation may have types of material not listed above. These are mainly guides to get you started.

3.2. Appraisal: ‘What should I keep?’

The 3-2-1 rule

The 3-2-1 rule is a useful standard for preserving and archiving digital material. The principle is as follows:

- Keep two copies of a physical object (where copies exist).
- When you have a digital object you want to preserve, you should have three copies of it stored in different locations. You should start by converting the material you want to keep into a stable, open format

- Example: You want to keep a document created in Microsoft Word or Google Docs. Here is a way to do that:
 1. Convert the document into a PDF
 2. Name it using a consistent and recognisable convention. E.g.
Organisation_PressRelease_Date_Archive.pdf
- To apply the 3-2-1 rule, you should do the following:
 - Store one copy in a cloud storage programme such as Google Drive or Dropbox.
 - Store a second copy on an external hard drive.
 - Store the third copy on a local drive, for example, on your laptop or desktop computer.
 - In the case of cloud storage, ideally, you will be using an organisation’s storage drive, rather than individuals’, but if your organisation does not have a shared cloud storage account, you may have to save them on an individual’s drive.

Note: It’s very important that you document these decisions and (in the case of digital) storage location as you are working, even just in notes, because you will need this information later for cataloguing.

3.3. Appraisal: ‘What should I get rid of?’

Data protection - the basics

- Everything containing personal information about people (living subjects) is subject to GDPR (The General Data Protection Regulation, an EU-wide data protection legislation).⁵
- This doesn’t mean your organisation can’t collect and keep personal data, just that there are limits to how long you can keep different types of personal information, and there must be a justified purpose for you collecting the information
- When personal information has to be destroyed, it should be shredded (if physical) or deleted securely (i.e. deleted AND removed from computer/cloud drive trash).
- Data protection legislation only applies to living people.

Data protection - the details

Most organisations will accumulate personal information about people in the course of their activities. Data protection law applies to this kind of information. However, this does not necessarily mean that material containing personal information cannot be archived.

There are two main types of information that are subject to data protection legislation, such as GDPR.

These are **personal data** and **special category data**. Often, these are the same data.

See [Appendix 1](#) for definitions of ‘personal data’ and ‘special category data’.

See [Appendix 2](#) for examples of personal data and special category data.

There are many reasons why personal information may be collected. For example, someone might sign up to join your organisation using an online form. You would then keep their information for as long as they were a member/the organisation exists. Or you might collect information to enable a transaction, for example, e-commerce. Or an organisation may collect names and email addresses from people who have signed up to attend an event the organisation is holding. In all these cases, the information should only be used for its specified purpose and deleted afterwards.

Generally speaking, if an organisation has a data protection policy, this type of personal data will not be kept in the long term after the reason for collecting it for the first time has passed.

GDPR archiving exemption

As already noted, GDPR mandates that businesses and organisations should not retain personal data gathered during its usual business for longer than certain set periods of time.

However, the Regulation contains a clause specifying that personal data can be kept for longer periods of time:

“By way of an exception, personal data may be kept for a longer period for archiving purposes in the public interest or for reasons of scientific or historical research, provided that appropriate technical and organisational measures are put in place (such as anonymisation, encryption, etc.)”.

‘Archiving purposes’ are not specifically defined in the legislation. However, if your organisation has already applied a data protection policy, excessive personal and special category data is likely to have already been deleted. The material you select for archiving may still contain personal data, but it is less likely to be special category data and unsuitable for archiving purposes.

Identifying personal data in your collection

Depending on how old your organisation is, or if it is still active, there may not have been a formalised data protection policy. You may find that there are records of event attendance or membership going back many years.

The first thing you should do is decide what material is most valuable from an archival point of view - what will help a person in the future find out essential information about your organisation and what it did? Once you have separated out that material, you should review it to see if it contains personal data and/or special category data (Again, see [Appendix 2](#) for a list of examples of both kinds of data.)

If the material you want to archive contains personal or special category data, you can do a brief data protection assessment on it. [Appendix 3](#) contains examples of data protection assessments that may help you make assessment decisions that adhere to the GDPR archiving exemption.

Assessments may include:

- Deciding not to archive certain material
- Redacting personal data from material and then archiving it.
- Anonymising personal data from material and then archiving.
- Leaving in personal data that is not immediately identifying (e.g. first names only)

When it comes to data protection assessments, there is no one-size-fits-all policy, however, the information here and the hypothetical examples in [Appendix 3](#) may help you categorise the material you have.

Financial records and other business records

You may have a wide range of financial, accounting data and other business records. Like records containing personal data, you may want to keep some of these for archiving purposes. The level of access you wish to provide to these kinds of records is up to you.

From a business records (not an archiving) point of view, financial records should be retained for 7 years after the financial year they cover.

They can be destroyed after that point, though some organisations may want to keep it longer. This is a governance question rather than a data protection or archiving issue.

General disposal

You will no doubt have a lot of material that you know is not necessary to keep. If it does not contain personal information it can be simply thrown out, deleted or recycled. For example, you may have multiple copies of a publication your organisation created. If you have selected copies for archiving, then you can get rid of the rest if you need to.

Checking in with peers

It's a good idea to check with your fellow volunteers about the appraisal process - while this can delay proceedings, it's better to make sure there isn't something a person really wants to keep themselves, even if it has no archival value, before throwing it out.

3.4. Appraisal: ‘How should I store it?’

Physical storage

The best storage for physical materials is acid-free boxing / foldering. But this is expensive for non-specialists.

Good-quality folder boxes are suitable in the short term.

Avoid staples, paper clips and metal in general (plastic paper clips are OK).

Your home won't have archival-quality climate conditions, but if you keep your material somewhere cool, dark and dry that will go a long way to keeping it in good condition.

Digital Storage

There are only a few specialist repositories for reliable long-term preservation, such as the Digital Repository of Ireland. Many small organisations will not have the capacity to join an organisation like DRI right away, but in the meantime, you can store digital records reasonably securely in the cloud and on hard drives.

Invest in good-quality hard drives, such as Lacie or SanDisk. Avoid cheaper consumer brands. Most hard drives will only last about two years before they need to be replaced and the content migrated.

Try to have duplicates/mirrors of your archives in case of technological failure (see 3-2-1 rule above).

Remember that cloud storage is not long-term digital archiving. Systems run by private companies can go out of business, so any data stored in these kinds of systems can potentially be lost.

Storage either in cloud drives or on hard drives can cost money, though cloud storage is becoming quite cheap for smaller collections. Google Drive and Dropbox are both user-friendly and reasonably affordable options. Note that when uploading photographs to Google Drive, it may not maintain the uploaded quality of the original photo, so be sure to have the original stored separately on a hard drive.

Open formats

Use open formats for digital files where possible. Good ones include:

- PDF (text and image)
- RTF (Rich Text File)
- ODT and ODS (Open Office)
- MP4 (audio)
- WAV (audio)
- JPG (image)
- TIFF (image)
- PNG (image)

4. Cataloguing

Once you have decided what you want to keep, it's important to catalogue it in some way.

This ensures that:

- You and others in your organisation know what you have in the archive.
- If you donate it to an institution, the archivist will be able to organise and make it available to researchers and the public sooner.

This section will give guidance on how to catalogue your collection, and explain some archival terms.

4.1: 'What is metadata?' explains what metadata is, gives examples of how metadata is used, and recommends minimum metadata that should be applied.

4.2: 'Rights and licensing' explains how copyright works, and how to apply open licences to your archive.

4.3: 'Metadata creation guidelines' is a step-by-step guide to creating metadata for cataloguing, building on the previous sections.

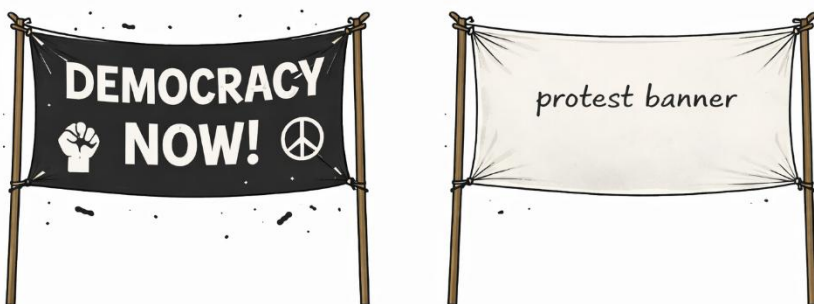
4.4: 'The finding aid' explains how the final catalogue should look and how to use it.

4.1. Cataloguing: What is metadata?

Metadata is any information that describes what something is. For example, every time you take a photo on your phone, the phone remembers and stores certain types of information about the photo, like the date it was taken, the type of phone it was taken on, the type of image file it is.

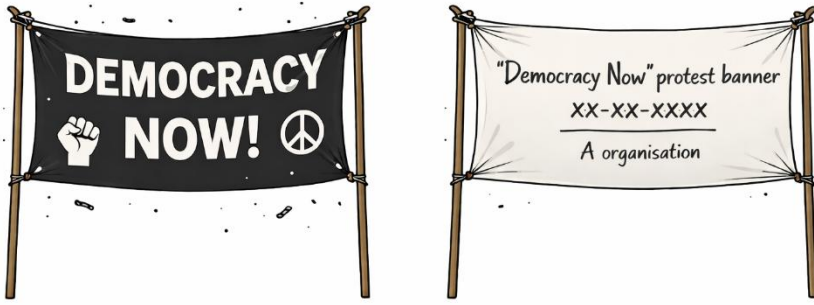
The metadata you use in cataloguing is simply information that a human creates to describe something in a way that helps others understand and locate it. This is called descriptive metadata.

Example of descriptive metadata



Basic descriptive metadata.
This does not give much useful information.

Better descriptive metadata



This provides useful information about when is this banner created and who is the creator.

Recommended metadata

A metadata field is a category of information e.g. date a file is created, name of person(s) who created it.

These **6 recommended metadata fields** will help a lot in providing information about an object.

1. Title
2. Creator(s)
3. Description
4. Date (of creation or publishing)
5. Format (physical/digital format)
6. Rights and licence

An example of metadata associated with a digital object



Title: Flyer for 2016 March for Choice

Creator: Abortion Rights Campaign

Description: A PDF of the final design for the flyer used to advertise the 2016 March for Choice, which took place on 24 September 2016. The March's theme "Rise and Repeal" is reflected in the design, which depicts the words "Rise and Repeal" on a ribbon held by a female figure based on the header design of the early 20th century revolutionary newspaper issued by Inghinidhe na hEireann "Bean na hÉireann"

Date: 2016-09-24 [24 September 2016]

Format: PDF

Rights: Copyright Abortion Rights Campaign.

Licensed for reuse under a Creative Commons

Attribution-ShareAlike licence.

4.2. Cataloguing: Rights and licensing

Who is the copyright holder of a particular file or object? Do they give permission for the material to be archived and published online in a digital archive? **This is one of the most important things to establish when cataloguing.**

The creator(s) of material are the automatic rights holders. A creator can be an organisation, as seen in the previous example.

If the object is still protected by copyright law (which usually lasts for the life of the creator plus 70 years²), the copyright holder needs to give permission for it to be licensed for reuse³.

A licence allows you to make archival material available online.

Note: Digitising a work does not override the original copyright.

Creative Commons licences

There are lots of legal instruments to enable the publication and sharing of copyrighted material; the most commonly used is Creative Commons (CC).

Good CC licences for archival purposes include:

- CC BY (Creative Commons Attribution): Sharing, reuse and adaptations (e.g. translations into other languages) are permitted. Credit must be given to the creator.
- CC BY-SA (Creative Commons Attribution-ShareAlike): Sharing, reuse and adaptations are permitted. Credit must be given to the creator. Adaptations must be shared under the same terms.
- CC BY-NC (Creative Commons Attribution-NonCommercial): Sharing, reuse and adaptations are permitted. Credit must be given to the creator. Only noncommercial uses of the work are permitted
- CC BY-NC-SA (Creative Commons Attribution-ShareAlike-NonCommercial): Sharing, reuse and adaptations are permitted. Credit must be given to the creator. Only noncommercial uses of the work are permitted. Adaptations must be shared under the same terms.
- CC0 (Public domain dedication). The copyright holder has decided to waive all copyright entitlements and has dedicated the work to the public domain. Anyone may reuse the work in any way without restrictions.

The Creative Commons website also features a Licence Chooser⁴ which you can use to find the licence that best works for you.

Remember that CC licences are irrevocable - this means that you cannot change the licence you publish something under after it is published. It's worth familiarising yourself with CC licences so you can be sure that you pick the right one for your work. Think about a hypothetical user - what do you want them to be able to do with the material, and what licence would enable that?

If you are the creator of the material, you can go ahead and apply a CC licence or a Public Domain dedication while you are cataloguing. If someone else is the creator, or multiple people, or an organisation, you should contact them and ask if they give permission for their work to be licensed for reuse.

² Every country has its own legislation regulating the timeframe.

³ E.g. Republish or publish after amendment

⁴ <https://creativecommons.org/chooser/>

Note: If a work is out of copyright, you cannot apply a restrictive licence of any kind - you should note that the work is in the Public Domain⁵. Creative Commons have a Public Domain Mark you can use for this purpose.

Getting permissions from rights-holders

These are two suggested approaches to identifying the rights holders of material. Your own approach may vary:

Faster approach; good practice: Have your organisation meet as a group and decide on a Creative Commons licence that you are happy to apply to the material you have created as an organisation. Ensure, as much as possible, that individuals who contributed to material are aware of the organisation's plans to publish the material online for archival purposes. Put the decision in writing and file it in your organisation's business records. The subsequent rights statement might look like this:

- 'Public Talk Flyer' by [Organisation] is licensed for reuse under a Creative Commons Attribution Non-Commercial ShareAlike licence.

Slower approach; best practice: Track down all the individual creators (automatic rights holders) of any content you have and ask them if they are happy for it to be preserved and published online for archival purposes. The subsequent rights statement might look like this:

- 'Public Talk Flyer' by [Organisation] and [Artist's name] is licensed for reuse under a Creative Commons Attribution Non-Commercial ShareAlike licence.

If you take the faster approach, you can still credit individuals later on who contributed to particular documents (e.g., report authors, graphic designers) in the catalogue metadata.

Even if you don't have time to add individual credits to the catalogue, you should still note the information in a footnote or addendum so either you or a future cataloguer can include these credits.

Applying licences

The simplest way to apply a CC licence is by writing it in the metadata of your object or collection. It can also be included as a link, an embedded file, or a logo.

Some examples for how CC licence statements can be phrased:

- 'Public Talk Flyer' by [Organisation] is licensed for reuse under a Creative Commons Attribution Non-Commercial ShareAlike licence. <https://creativecommons.org/licenses/by-nc/4.0>
- 'Public Talk Flyer' (2018). Rights: [Organisation]. Licence: CC BY NC 4.0.
- 'Public Talk Flyer' by [Organisation], 2018

⁵ Explanation of public domain: https://en.wikipedia.org/wiki/Public_domain

4.3. Cataloguing: Metadata creation guidelines

Now you are ready to write up your metadata!

You can write out metadata for a catalogue in a notebook, in a spreadsheet, in a Word document, in a programme specially built for it - the quality of the metadata is what matters, not the format in which it's created (Although you should avoid creating it in proprietary software⁶ that may not be accessible on most people's computers).

An archival catalogue is basically a hierarchical list. Think about how you would organise material in files and folders on your computer or hard drive. When you are creating catalogue metadata, you're creating a written description of this structure.

A simple way to start a catalogue is to write it up as a contents list, including the entire collection and specific objects.

Contents list steps:

- Give the physical box/folder/file, or the digital folder containing all the material a number. Write or note the number at the top of your contents list.
- It's a good idea to number your folders/boxes/files with a code as well as a written description, and include the code in your catalogue. Any code/numbering system is fine as long as it's consistent.
- Examples of numbering systems can be found in the more detailed examples outlined in Appendices 4-6.

See [Appendix 4](#) for an example of a basic contents list for a collection of any kind.

See [Appendix 5](#) for a cataloguing example for a digital collection.

See [Appendix 6](#) for an example of a top-level contents list.

These examples are to help you get started and get a grasp of cataloguing your material.

If you are very stuck for time you can describe just the top-level folder. However you should include information about rights holders and licence permissions at a minimum.

⁶ Explanation of proprietary software: https://en.wikipedia.org/wiki/Proprietary_software

4.4. Cataloguing: The finding aid

The catalogue you create is known archivally as a finding aid. It will look like a long document containing a list of the contents of your collection. It's also good practice to include an 'abstract' at the start of a finding aid. This is usually a description of the organisation or person that created the archive, with information about its history, aims, achievements and other significant information.

You should keep this document with the collection - in the top level of the digital collection (and in 2 other digital locations), or 2 printed copies with the physical collection (and a digital backup)⁷.

Cataloguing is probably the most time-consuming part of organising your organisation's archive, even at the simplest top-level method. It's worth it though, because it will save you and others a lot of time down the line, and will enable your organisation's archives to be made available to researchers and the public if it is subsequently donated to an archival institution.

⁷ The best practice is to keep both two copies, one DOCX (Word document) and one PDF.

5. Digitisation

5.1. Introduction

This chapter introduces the concept of digitisation and its workflow for handling archival documents.

5.2. Definition

Digitisation refers to the process of converting information from an analogue format to a digital format.

In terms of preserving organisations' records and artefacts, typical examples of digitisation include scanning or photographing paper-based documents and photos using a scanner or a digital camera, and converting tapes, records, and VCRs to computer-readable formats.

5.3. Planning

The planning of digitisation can be divided into two broad questions:

1. Where are we now? (Situation Analysis)
2. What do we need? (Resources Analysis)

5.3.1. Situation Analysis

Idea

Describe your project idea in a few words

1. Why do we want to do this project?
2. What does our end result look like?
3. Have we looked at similar projects?

Project

1. What do we want to do and when?
2. How long will the project last? Is it ongoing?
3. Who are the stakeholders, and do they share our vision?

Project management

1. Technical (equipment)
2. Technical (software)
3. Cataloguing
4. Data entry and management
5. Archiving
6. Website
7. Publication platform
8. Publicity and engagement
9. Other skills

Materials

1. What materials are we digitising?
2. How many items? And what kind?
3. Where are the materials located?
4. Who owns them? Are they free to access?
5. Are there preservation, restoration, conservation, or sensitivity concerns?
6. Do we have or need permissions to digitise the materials?
7. How will we share our materials?

Team

1. Who is leading the project team?
2. Who do we need to deliver the project?
3. Are they volunteers or staff? What role will they play?
4. Will they receive compensation?
5. How much time do they have?
6. Do we need more people or project partners?
7. Will they need or bring funding?

Audience & users

1. Who or what groups will benefit from our project?
2. How will we promote inclusion and involve a wider range of people?
3. How will people access our collections? On what devices?
4. How can we meet access and reuse needs (eg, disability access)?

Current funds

Also see 'Budget' in Resources Analysis.

1. Do we already have funds? Can we deliver the project within this amount?
2. Do we need expert help?
3. Do we need to apply for funding?
4. What can we do without additional funding?
5. Do we have partner organisations that can help with resources?
6. Will our organisation make any cash or in-kind contributions?

5.3.2. Resources Analysis

Permissions

1. Do we need permission from our organisation to do the project
2. and/or digitise the materials?
3. Do we need to clear rights in the materials before digitising? (Owners, donors, copyright, etc)
4. Does our project involve sensitive materials, children or young people under 18? If so, do we need additional permissions?

Timeline

1. When will our project start and end?
2. Can we organise the work into stages?
3. Have we set aside time for activities like research, recruitment,
4. procurement, training, rights clearance and cataloguing?
5. How much time will we need for these activities?
6. Will we host any events or workshops? If so, when?

Publication & engagement

1. How will we make our digital materials available? (own website, Wikimedia Commons, Flickr Pro, GitHub, specialist or existing online archives)
2. How will we maintain the digital materials after publication?
3. What channels will we use to reach people? (social media, newsletters, workshops)

Digitisation

1. How will we digitise?
2. What equipment do we need? (scanners, cameras, photography lighting, sound recording devices)
3. Who will digitise the materials?
4. What standards, formats and resolution will we use?
5. What software do we need? (collections management system, digital asset management system, editing software)

Data management

1. What data is associated with the items?
2. Does it involve personal data that requires additional management?
3. How will we catalogue the digital materials?
4. What metadata standards will we follow?
5. How will we communicate any rights in the materials? (eg, Creative Commons or RightsStatements.org labels in the metadata)
6. Do we need to update our policies on data and rights management?
7. Where will we back up or deposit the digital materials?

Budget

- _____ Staff and recruitment
- _____ Outsourced services
- _____ Training
- _____ Travel and expenses
- _____ Event costs
- _____ Publicity and promotion
- _____ Equipment and/or software
- _____ Data storage, cloud and other subscriptions
- _____ Website costs and ongoing maintenance
- _____ Cash contributions
- _____ Non-cash contributions
- _____ Other costs and/or contingency

Funding

1. What is the funding for?
2. What funders support this type of work?
3. How do our values align with the funder's priorities?
4. How much funding do we need?
5. What is the funder's application process and timeline?

Needs

1. What work will we do in-house and what will we outsource?
2. Anything else we need to consider?

5.4. Equipment

Proper selection of digitisation equipment is an essential element of a successful digitisation programme.

Factors to consider are:

- Type of materials to be digitised
- Size of the originals
- Quantity of each type of original
- Condition of the materials and how they can be handled during scanning
- Staff digitisation experience and quantity
- Budget
- Physical space available
- Duration of the project

The following are some common equipment examples for digitisation:

5.4.1. Digital Camera

Modern digital cameras (100–150MP) are standard in heritage digitisation.

Strengths:

High quality, fast capture, suitable for a wide range of materials.

Limitations:

Sensors use colour filters (e.g., Bayer filters) — each pixel captures only one colour, requiring interpolation. This reduces true resolution and colour accuracy.

Note:

For digitisation work, the digital camera should be securely mounted on a copy stand. This ensures accurate alignment, consistent focus, and prevents image distortion or vibration during capture.

5.4.2. Scanners

There are different kinds of scanners:

1. Flatbed scanners
2. Planetary scanners
3. Film scanners

5.4.2.1. Flatbed Scanner

Common, fast, and versatile — scans documents and flat items.

Strengths:

Good for small-scale or low-budget projects, but not ideal for delicate originals.

Limitations:

Limited dynamic range compared to professional systems.

5.4.2.2. Planetary Scanner

Captures line-by-line using a stationary or moving sensor.

Strengths:

very high resolution, ideal for flat originals.

Limitations:

slow; materials must remain perfectly flat.

5.4.2.3. Film Scanner

Designed for film materials. Converts negatives or slides into digital positives.

Highly dependent on software interpretation and operator skill.

Suitable for film-based archives, but requires careful calibration.

5.5. Files

5.5.1. Format

TIFF uncompressed is the standard for image files.

5.5.2. Naming

It is vital to have a systematic naming convention for file names, particularly for a large digitisation project. In an ideal scenario, a naming convention should be established before digitisation.

File naming should follow the following three principles:

1. **Unique:** no other digital resource should duplicate or share the same identifier as another resource. In a meaningful file-naming scheme, names of related resources may be similar, but will often have different characters, prefixes, or suffixes appended to delineate certain characteristics of the file.
2. **Consistently Structured:** file names should follow a consistent pattern and contain consistent information (e.g., the abbreviation of the theme, the organisation name, and the person's name of the item) to aid in the identification of the file as well as management of all digital resources in a similar manner.
3. **Well-defined:** referring to the rationale and logic behind the establishment of the naming convention, which should be consistent and standardised. It makes it much easier to find and identify files during the digitisation process and later on.
4. **Persistent:** files should be named in a manner that has relevance over time and is not tied to any (software) system. Information represented in a file name should not refer to anything that might change over time.
5. **Observant of any technical restrictions** – file names should be compliant with any character restrictions

(such as the use of special characters, spaces, or periods in the name), as well as with any limitations on character length.

General Guidelines for Creating File Naming System

1. Use lowercase characters only.
2. Use a dash (-) to divide different parts of the file name
3. Avoid using special characters, slash symbols or spaces
4. Limit the length of the file name to less than 32 characters

5.5.3. File Properties

5.5.3.1. Text-based document

| Size Category | Examples | Recommended Resolution (PPI) | Notes |
|---|---|--|---|
| Smaller than A4 ($\leq 210 \times 297$ mm) | Letters, pamphlets, small documents | 400 ppi | Small-sized documents often have fine text that requires higher resolution for readability. |
| A4 ($\approx 210 \times 297$ mm) | Standard documents, journal pages | 400 ppi (small text) 300 ppi (large text) | 300 ppi is acceptable if the smallest character is ≥ 1.5 mm. |
| A3 ($\approx 297 \times 420$ mm) | Newspapers, blueprints, and map texts | 300 ppi | Provides a good balance between clarity and file size. |
| A2 ($\approx 420 \times 594$ mm) | Large manuscripts, display panels | 300 ppi | Maintain 300 ppi or higher if small text or fine details are present. |
| Larger than A2 ($> 420 \times 594$ mm) | Posters, wall charts, large display documents | 150–300 ppi | 150 ppi acceptable for distant viewing; 300 ppi recommended if fine text or detail exists. |

5.5.3.2. *Graphic representations, Photographs & Microforms*

| Category | Subcategory | Recommended Resolution (PPI) | Notes |
|--------------------------------|---|---|--|
| Graphic Representations | General graphics (e.g., illustrations, prints) | ≥300 ppi | Perform test digitisation; ensure all visual details are clear. |
| | Small or fine-detail works (e.g., engravings, stamps, miniatures) | >300 ppi (adjust as needed) | Increase resolution if artistic technique or texture is not easily visible. |
| | Large-format items (e.g., posters, display boards) | 150 ppi | Suitable for items viewed from a distance. |
| | Large and detailed graphics (e.g., maps, copperplate engravings) | ≥300 ppi | All relevant image details must be recognisable and legible. |
| Photographs | Transparent media (negatives, slides) | 4000 ppi (small format) 2400 ppi (medium format) 1200 ppi (9×12 cm) 600 ppi (18×24 cm) | Use the full optical resolution of the scanner or camera whenever possible. |
| | Viewing media (prints, photographic positives) | ≥300 ppi | Based on test results, use full capture resolution if economically viable. |
| Microforms | Microfilm and microfiche (B/W or colour) | 300–600 ppi (relative to film) | Depends on scanner capability; 600 ppi is typically achievable in mass digitisation. |

5.6. Project Workflow

The below is a standard digitisation project workflow:

1. **Select Materials:** First, decide what types of materials will be digitised. Try to group similar items (e.g., same format/size) to digitise. This can reduce switching back and forth among digitisation setups, and thus enhance efficiency.
2. **Evaluate the condition of materials:** Evaluate and record the condition of materials to be digitised, such as any damages (mould, water, or fire damage).
3. **Prepare for digitisation:** Materials are assembled in the workspace and made ready to digitise. Information about file naming, shoot order, project specifications, etc., should be clearly organised.
4. **Digitise:** Digitise according to the type and specifications of the material and equipment. Best practice dictates imaging an appropriate target at the beginning of a session. The target should be checked and verified as passing prior to beginning imaging. If the target does not pass, this is the opportunity to correct equipment and settings before beginning (mass) imaging.
5. **Post-processing:** Performing post-scan image processing, such as de-skewing, cropping, colour correction, etc. Quality review should also take place.
6. **Archiving:** Upload or transfer digitised files to an appropriate (cloud) storage.

5.7. Further Reading

1. Digitisation at The National Archives:
 - <https://cdn.nationalarchives.gov.uk/documents/information-management/digitisation-at-the-national-archives.pdf>
2. Digitisation project planner, handbook and examples (Heritage Fund UK)
 - <https://www.heritagefund.org.uk/sites/default/files/media/attachments/Digitisation%20project%20planner%20and%20handbook.pdf>
3. Digitisation Activities: Project Planning and Management Outline (Federal Agencies Digitisation Guidelines Initiative):
 - <https://www.digitizationguidelines.gov/guidelines/DigActivities-FADGI-v1-20091104.pdf>
4. Technical Guidelines for Digitizing Cultural Heritage Materials (Federal Agencies Digitisation Guidelines Initiative):
 - https://www.digitizationguidelines.gov/guidelines/FADGITechnicalGuidelinesforDigitizingCulturalHeritageMaterials_ThirdEdition_05092023.pdf
5. Practical Guide to Emergency Digitization of Paper-Based Archival Heritage
 - https://www.ica.org/app/uploads/2024/07/ICA-Digitization-Manual-English-updated-12-07-2024_compressed.pdf

6. External Transfer and Accessioning

This section draws primarily on the *Management Framework for Retention and Transfer: Charity Records and Archives* published by The National Archives (2019) and is further informed by the author's professional expertise.

Community archives often start with passionate individuals or groups preserving local history, personal records, or cultural materials. However, there may come a time when donating or depositing a collection with a formal institution (such as a library, museum, or government archive) is the best way to ensure long-term preservation and access.

Transfer refers to the process of moving records from active use to an archive as a natural stage in their lifecycle. This can be either internal or external. **Internal transfer** happens within an organisation when records are moved from repositories or individual custody to the archive. **External transfer** occurs when an organisation transfers records to a third party, such as another archive, cultural institutions, museums, or university libraries (National Archives, 2019).

Organisations may opt for external transfer in the following situations:

- When an organisation lacks appropriate facilities or sufficient resources to properly store, manage, or provide access to the records.
- When the format of the collection necessitates specialised expertise, knowledge, or equipment, such as in the case of film, audiovisual materials, or other technical formats.
- When the records are better suited to the scope and mission of another collecting institution, such as library special collections for published materials or museums for artefacts.
- When the theme or subject matter of the collection aligns more closely with the collecting policy and objectives of another institution.
- To enhance research opportunities and support other types of public access and engagement.

External transfer usually occurs in three different modes: donation, deposit, and sale. A **donation** is a **permanent gift of materials** to an institution. The donor gives up ownership, and the receiving institution takes full responsibility for preservation and access. A **deposit** is when a collection is placed in an institution but **remains owned by the donor**. The institution cares for the materials, but ownership does not change.

For most public records institution, gifts (donations) are preferred by archival institutions, although deposits are also accepted under specific circumstances. For specialist archives may still accept deposits, particularly when working with private organisations or activist groups that want to retain ownership but need secure storage and preservation. **Sale** is the least common option for community archives but may be an option in very specific cases.

In the process of donation, the donor fully relinquishes ownership, and the receiving institution assumes complete responsibility for the materials' preservation, management, and access. This ensures that the records are maintained according to professional archival standards and remain available for future generations.

When making a donation, it is important to establish a **Deed of Gift agreement (or Donation Agreement)**, a legal document that formally transfers ownership to the institution. Another key consideration is **access and usage rights**—donors may wish to set restrictions on public access, depending on the sensitivity or intended use of the materials. Additionally, institutions typically provide attribution and credit for donations, recognising the donor's contribution in catalogues, exhibitions, or publications.

A deposit occurs when a collection is placed in an institution for safekeeping, but ownership remains with the donor. While the institution takes responsibility for storage, preservation, and access, the donor retains certain

rights over the materials. This arrangement is useful for those who want institutional support while maintaining control over their collection.

To formalise a deposit, a **Deposit Agreement (or Loan Agreement)** should be established. This agreement defines the terms, duration, and conditions of care, ensuring clarity for both the donor and the institution. Another crucial consideration is the **withdrawal policy**, which determines under what circumstances the donor may reclaim the materials. Some institutions may have conditions for early withdrawal or restrictions on removal to protect the integrity of their collections.

The process of donating or depositing a collection involves several key steps to ensure a smooth transfer and proper management of the materials:

- The first step is to **identify a suitable institution** that aligns with the collection's theme, origin, or historical significance. Research archives, libraries, or museums that may be interested in preserving the materials and reach out to discuss their donation or deposit policies.
- Once an institution is selected, it is important to **prepare the collection** before transfer. This involves organising the materials, creating a **basic inventory**, and ensuring that records are stable and properly stored to prevent damage.
- Next, the donor should **discuss terms with the institution**, clarifying ownership, usage rights, and access conditions. It is also essential to review the institution's policies regarding processing, cataloguing, and digitisation to understand how the materials will be managed.
- After reaching an agreement, the donor and institution must **formalise the transfer** by signing a Deed of Gift Agreement for donations or a Deposit Agreement for loans. Both parties should ensure they fully understand their responsibilities and any conditions outlined in the agreement.
- Finally, it is beneficial to **follow up** with the institution after the transfer. Staying in touch helps ensure the materials are being properly cared for, and if digitisation is part of the agreement, the donor may request copies for the community archive.

Once a collection is donated or deposited, the receiving institution follows an **accessioning** process to formally add the materials to its holdings. Creating an accession record is one of the first actions taken to gain intellectual control over a new acquisition. This process involves recording essential details about the provenance, content, and any conditions attached to the materials. The institution will then assess the materials for preservation needs, cataloguing, and potential digitisation.

Depending on the archive's policies, the collection may be processed immediately or added to a queue for future arrangement and description. Institutions may also conduct conservation work, particularly if the materials require stabilisation before being made accessible.

This guideline includes a checklist for external transfer, based on the *Management Framework for Retention and Transfer of Charity Records and Archives*, issued by The National Archives. Please refer to the [Appendix 7](#) when considering and carrying out the transfer process.

Examples:

Bristol Archives. Terms and Conditions of Agreement for the Deposit or Donation of Records. <https://www.bristolmuseums.org.uk/wp/wp-content/uploads/2018/05/Bristol-Archives-Terms-and-Conditions-of-Deposit-or-Donation-2017.pdf>

SOAS Library. Library Donations Policy. <https://soas.libguides.com/c.php?g=704753&p=5074367>.

7. Trauma-Informed Archival Practice

Community archives often document histories that are deeply personal, politically sensitive, or rooted in social struggles. In Hong Kong-related community archives, materials may include records of displacement, political events, activism, personal testimonies, and histories of trauma. These collections can be emotionally charged for both archivists and users, requiring an approach that prioritises sensitivity, respect, and care.

A trauma-informed practice in archives and records management recognises the potential impact of traumatic materials and ensures that collection, description, access, and engagement are handled in ways that do not cause further harm.

A **trauma-informed practice** differs from providing direct therapeutic treatment for trauma survivors; rather than replacing therapeutic approaches, it offers a framework to create a **safe and empowering** environment for both users and staff. By fostering a space that supports individuals on their paths toward healing, a trauma-informed organisation ensures that its services are sensitive to the needs of those affected by trauma while maintaining ethical and supportive practices.

Kirsten Wright and Nicola Laurent (2021) have outlined five principles of trauma-informed archival practices: **safety, trust and transparency, choice, collaboration, and empowerment.**

- **Safety** – Creating an environment where archivists and users feel emotionally and physically safe.
- **Trust & Transparency** – Ensuring clear communication about the materials and how they are handled.
- **Choice & Control** – Allowing individuals to decide how they interact with materials and what is made public.
- **Empowerment** – Valuing the perspectives of those affected by trauma and giving them agency in archival decisions.
- **Collaboration** – Working with affected communities to ethically manage sensitive records.

The first step is to identify trauma-related materials. Certain archival records can contain, depict, or evoke trauma, requiring careful handling to minimise harm:

- **Oral histories and testimonies** often capture firsthand accounts of political events, violence, oppression, or loss.
- **Photographs and audiovisual materials** may include images of protests, police actions, or personal suffering.
- **Legal and government records** can document imprisonment, surveillance, or human rights violations.
- **Personal letters, diaries, or messages** may offer deeply emotional reflections on difficult experiences.

Archivists should proactively assess whether materials have the potential to trigger distress and implement appropriate strategies.

A trauma-informed approach to archival **collection and description** prioritises consent, privacy, sensitivity, and contextualization. It is essential to obtain **informed consent** from individuals contributing personal or sensitive materials, ensuring they understand how their records will be used and accessed.

Respecting privacy may involve anonymisation or implementing restricted access for sensitive testimonies to protect individuals and communities. When describing records, archivists should strive for balanced, non-sensationalized language that does not retraumatize or exploit the experiences documented. Additionally, contextualization is crucial—**content warnings or explanatory notes** should be provided where necessary to prepare users for potentially distressing materials while maintaining transparency and ethical responsibility.

Ensuring **safe access** to sensitive archival materials requires thoughtful planning and user-centred policies. Providing controlled viewing spaces, such as quiet and private areas, allows individuals to (dis-)engage with

potentially distressing records in a secure and supportive setting.

Researcher support is also essential—offering guidance, emotional debriefing, or referrals to appropriate resources can help users process challenging content.

Additionally, community input on access plays a crucial role in ethical archival practices, as collaborating with affected groups ensures that access policies are respectful, culturally sensitive, and aligned with the needs of those most impacted by the records.

Working with trauma-related records can take an emotional toll on archivists and volunteers, making mental well-being a critical consideration in archival practice. Institutions should recognise that prolonged exposure to distressing materials can impact emotional and psychological health, necessitating proactive support systems.

Encouraging **self-care strategies**, such as regular breaks, peer support, and access to mental health resources, helps mitigate the effects of vicarious trauma. Additionally, **training in trauma sensitivity** equips staff with the knowledge and tools needed to handle sensitive materials responsibly, ensuring both ethical archival practices and the well-being of those managing them. It is also important to normalise discussions about trauma, vicarious trauma, and mental health within the workplace.

Digitising and providing **online access** to archival materials requires careful ethical considerations. Public access should be thoughtfully managed to **avoid uncontrolled exposure** of distressing materials, ensuring that users engage with records in a respectful and informed manner. Providing clear content advisories and controlled access options can help mitigate potential harm while maintaining transparency.

Additionally, archives have a responsibility to **safeguard materials against misuse** by preventing exploitation, misinformation, or harmful recontextualization. This includes implementing measures such as watermarking, restricting downloads, or working with affected communities to ensure proper representation.

This guideline includes a checklist for trauma-informed archival practice, based on Kirsten Wright and Nicola Laurent (2021). ([Appendix 8](#))

8. Appendix

Appendix 1: Definitions of personal and special category data

Personal data

“Personal data’ means any information relating to an identified or identifiable natural person (‘data subject’); an identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person;⁸”

Remember, GDPR only applies to data about living people.

Special category data

“Special category data’ or ‘sensitive data’ refers to personal data revealing racial or ethnic origin, political opinions, religious or philosophical beliefs, or trade union membership, and the processing of genetic data, biometric data for the purpose of uniquely identifying a natural person, data concerning health or data concerning a natural person’s sex life or sexual orientation.”

Appendix 2: Examples of personal and special category data

Examples of personal data

- Names
- Addresses
- Phone numbers
- Email address
- Social media handles
- Medical information

Examples of special category data

The personal data listed above, if it also includes:

- Ethnicity
- Political affiliation
- Biometric data
- Genetic data
- Religion or beliefs
- Trade union membership
- Sexual orientation

⁸ Please refer to <https://gdpr-info.eu/art-4-gdpr/> for GDPR Art. 4 (1)

Appendix 3: Examples of data protection assessments

Example 1

You have a flyer for an event your organisation held 7 years ago. The flyer contains the name of the speaker and contact details for the organisation.

Data protection assessment

The personal data (Person's name) probably falls under the GDPR archiving exemption as it is a record of a public event, at which the person agreed to speak publicly. The organisation's contact details probably do not fall under data protection law unless they are linked to a specific person. If they do fall under data protection law, it would be prudent to redact these details. Redaction can be done more easily on a digital object than a physical one.

Example 2

You have a document containing minutes for a public meeting held by your organisation several years ago. The minutes summarise what was said by members of the organisation and members of the public who were present. There is an attendance list containing people's full names. One sentence in the minutes identifies one of the named people attending as a member of a named trade union.

Data protection assessment

This document includes both personal data (the names) and special category data (an individual's membership in a trade union). One method of archiving it under the GDPR archiving exemption would be to redact or anonymise the personal and special category data. Another way would be to get explicit consent from the people present to include their personal and special category data in the archived document. That approach would also be compatible with the GDPR.

Example 3

You have a spreadsheet containing the names of registered attendees at an event that happened more than one year ago.

Data protection assessment

This is not something you need to keep from an archival point of view and should be deleted from a data protection point of view.

Appendix 4: Example of a basic contents list

- Examples of basic contents lists:
 - Box 1: Files of correspondence relating to x or y.
 - Pamphlets, flyers, promotional material relating to x or y.
 - Files containing the minutes of meetings concerning x
 - File 1: Correspondence between x and y concerning z
- A box or file list will give you a quick overview of the contents. It will allow you to notice the condition of the material and if there are any immediate issues including the presence of personal or special category data.

Appendix 5: Example of cataloguing a digital collection

The [Volunteer Organisation] Digital Collection is located on [Organisation] cloud storage account and mirrored on [Organisation] hard drive.

The Digital Collection has 4 top level folders. These are named:

ARCTE001⁹: Training and Education

ARCEV001: Events Publicity

ARCMR001: Merchandise Design

ARCBO001: Board Meeting Minutes

The Training and Education folder contains two sub-folders. These are named:

ARCTE001-001: Training

ARCTE001-002: Education

The sub-folder ARCTE001-001: Training contains 2 documents. The metadata for these is:

Filename: ARCTE001-001_yymmdd_001_.pdf

Name: Training document 1

Creator: [Organisation]

Description: Summary of Organisation training programme for 2017 Contributor: [Name of training facilitator]

Date: 2017-07 [July 2017]¹⁰

Type: Training documents

Format: PDFs

Rights: Organisation Name; Facilitator name

License: Licensed for reuse under a Creative Commons Attribution licence (CC BY 4.0).

Filename: ARCTE001-001_yymmdd_002_.pdf

Name: Training document 2

[and so on]

⁹ This is an example of a numbering system. Again, any system is fine as long as it's consistent.

¹⁰ Try to use the date format YYYY-MM-DD (or YYYY-MM or YYYY) as it is universally readable by people and machines.

Appendix 6: Example of top-level collection cataloguing

If you have less time, and the material in the collection has a lot of the same metadata, you can catalogue metadata at a higher level, like this: (This example describes a digital collection, but this approach works for both physical and digital collections.)

The [Volunteer Organisation] Digital Collection is located on [Organisation] cloud storage account and mirrored on [Organisation] hard drive.

The Digital Collection has 9 top level folders. The metadata for these is:

Names/codes of folders: ARC001 through to ARC009

Creator - [Organisation name]

Date range of material in folders: 2012-03 to 2019-10

Rights and licensing:

Rights: [Organisation Name].

Licensed for reuse under a Creative Commons Attribution NonCommercial ShareAlike licence (CC BY NC SA 4.0).

Description: Summary of content of each folder. (e.g. 'The Events Publicity folder contains 5 JPEG files and 2 PDF files. The JPEG files are posters for the following events [Event names and dates]. The PDF files are press releases for the following events [Event names and dates].')

Appendix 7: Checklist for external transfer

Check list (Adapted from the *Management Framework for Retention and Transfer: Charity Records and Archives* published by The National Archives (2019))

| External transfer checklist | Y/N |
|---|-----|
| What is the purpose of the receiving organisation and what are their values? How do these values inform their collection policies? | |
| What conditions of transfer are put in place by the receiving organisations? | |
| What listing standards or access arrangements are in place and are these compatible with current policy and needs? | |
| What forms of agreements are in place governing the transfer and how formal are these? | |
| What clauses are in place to protect the rights of the depositing organisation? | |
| What are the rights and entitlements for the depositing organisation in terms of custody, access, governance? | |
| Will the depositing organisation be able to monitor and control elements such as access to the collection? | |
| How permanent is the transfer? Is there a limited time period for transfer? | |
| Is repatriation of collections at the end of the arrangement a consideration? | |
| Do stakeholders need to be consulted about the transfer? | |
| How frequently are transfers made? One off or on a regular basis? | |
| How are records physically prepared for transfer? Who is responsible for the physical transfer arrangements? | |

Appendix 8: Check list (Trauma-Informed Archival Practice)

| To-do-list | Y/N |
|--|-----|
| 1. Ethical Collection & Description | |
| i. Obtain informed consent from individuals contributing personal or sensitive materials. | |
| ii. Assess privacy risks and consider anonymisation or restricted access for sensitive testimonies. | |
| iii. Use neutral, non-sensationalised language when cataloguing records to avoid retraumatisation. | |
| iv. Include content advisories or contextual notes in finding aids and descriptions for distressing materials. | |
| 2. Safe Access & Use | |
| i. Provide controlled viewing spaces for users engaging with sensitive records. | |
| ii. Acquire expert support (guidance, debriefing, or access to mental health resources). | |
| iii. Work with affected communities to determine ethical access policies. | |
| 3. Supporting Archivists & Volunteers | |
| i. Recognise and address the mental health impact of handling trauma-related records. | |
| ii. Encourage self-care strategies such as breaks, team support, and access to mental health resources. | |
| iii. Provide training in trauma sensitivity, vicarious trauma, and ethical archival practices. | |
| 4. Ethical Digitisation & Online Access | |
| i. Carefully assess public access considerations to prevent uncontrolled exposure to distressing content. | |
| ii. Implement safeguards against misuse, such as watermarking, access restrictions, or community consultation. | |

Source: Kirsten Wright and Nicola Laurent. 2021. Safety, Collaboration, and Empowerment: Trauma-Informed Archival Practice. *Archivaria* 91. 38-73. <https://archivaria.ca/index.php/archivaria/article/view/13787>.

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The content of the manual has been adapted from the following work:

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Digitisation Project Planner' (2023) by Mathilde Pavis, Andrea Wallace and Sarah Saunders supported by The National Lottery Heritage Fund CC BY 4.0.

Management Framework for Retention and Transfer: Charity Records and Archives (2019) by The National Archives. <https://cdn.nationalarchives.gov.uk/documents/archives/management-framework-for-retention-and-transfer.pdf>

Loan (deposit) agreements for privately-owned archives (2006) by The National Archives. <https://cdn.nationalarchives.gov.uk/documents/archives/loanagreement.pdf>

Safety, Collaboration, and Empowerment: Trauma-Informed Archival Practice (2021) by Kirsten Wright & Nicola Laurent. <https://archivaria.ca/index.php/archivaria/article/view/13787>.

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