The Ethics of Creating Linked Open Data for Oklahoma Native Artists

Metadata Justice in Oklahoma Libraries & Archives Symposium

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Oklahoma State University Libraries

Potential of Linked Open Data (LOD) for Oral History

For libraries & archives

- Improved discovery
- Increased visibility
- Inclusion

For living individuals

- What are their priorities?
- Their privacy preferences?
- How do they want to represent themselves?

"On whose terms should inclusion take place?"
Kathleen Ash-Milby and Ruth B. Phillips, "Inclusivity or Sovereignty? Native American Arts in the Gallery and the Museum since 1992," *Art Journal* 76, no. 2 (2017): 12.

Oklahoma Native Artists (ONA) Oral History Series

- 140 interviews with Indigenous artists, art gallery owners, festival organizers, & collectors

- Developed by the Oklahoma Oral History Research Program at OSU

- Oklahoma Native Artists Oral History Project

Oklahoma Native Art

Home | About ⌄ | Research ⌄ | Experience ⌄ | Artists

search here ...

Welcome to the Oklahoma Native Art Portal

The content and links we provide come from a variety of sources— interviews from tribal medi...
newspapers and magazines, academic scholarship, museum catalogues and exhibitions, and...
and culture blogs, among others. Not all artists whose work is featured in the portal are Oklaho...
all have roots in the state or ties through their respective tribal Nations or residency.

The purpose of this site is to allow you to experience and explore the creations of Oklahoma N...
in a broad but practical context. Like the art itself, it is meant to be a growing body of connectio...
see something we need to point to or an event or collection to add, contact us and let us know...

Oklahoma Oral History Research Program,
Oklahoma State University

The Impact of Oklahoma History on Data Sovereignty

- 39 <u>Sovereign Nations</u> from across North America live in Oklahoma

Federal land seizures

- 1818: <u>Treaties</u> for land in Oklahoma first signed

- 1830s: Indian Removal and Trade Acts established <u>Indian Territory</u> - Nations displaced from southeastern US

- 1850s - 1900 American wars of expansion - Nations displaced from Northeast, Midwest, and West

The Impact of Oklahoma History on Data Sovereignty

Federal land seizures (continued)

- 1862: <u>Morrill Act</u> established <u>land grant universities</u> on Native American land

- 1887: <u>Dawes Act</u> crafted to connect tribal membership to private land ownership and induce statehood

- 1890: <u>Oklahoma State University</u> founded as a land-grant institution

- 1907: <u>Oklahoma Statehood</u>

The Impact of Oklahoma History on Data Sovereignty

Layers of complexity for Indigenous people in Oklahoma who do not live on their ancestral lands

- Data collection is a pervasive theme throughout this history

- Data determined land ownership and targeted them for further violence

- Data structured and collected by colonizing institutions, whether a land-grant university or Wikidata, reinforces these harmful systems.

The Impact of Oklahoma History on Data Sovereignty

Regulation of Native American Artists

- 1974: "American Indian Arts and Crafts Sales Act of 1974," Okla. Stat. tit. 78 § 71 (1974) required tribal membership to sell Native American art

- 1990: Federal Indian Arts and Crafts Act regulates who may call themselves a Native American artist

Why Create LOD for the ONA Oral History Series?

"Institutional practices that accurately reflect twenty-first century art worlds can only emerge when Native American and settler arts remain in dialogue."

<div align="right">Ash-Milby and Phillips, 38</div>

Goals for creating LOD in Wikidata for ONA oral history series:

- greater online visibility for Native artists
- more access to unstructured oral history interview transcripts
- promote grassroots/academic research on Indigenous art
- engage students in scholarship on Indigenous culture
- draw connections between siloed collections

Why Create LOD for the ONA Oral History Series?

- Structured data would extend exhibition history data
- Increase awareness of Native art
- Activate artists' archives for inclusion in discourse
- Connect exhibition metadata and oral history interviews
- Link professional profiles, art work, exhibition venues, publications, interviews and other collections

Implications of Linked Open Data project

- Data on an obscure library website appears on Google knowledge panel
- Open data is easier to share and repurpose
- Oral history provides more context and a platform for the artists' voices
- LOD risks reductionism and misrepresentation

Concept of linked open data unfamiliar to most outside of libraries

Communication with artists essential to align with <u>CARE Principles of Indigenous Data Governance</u> and the <u>Oral History Association's Principles and Best Practices</u>

Existing Metadata

Object Description

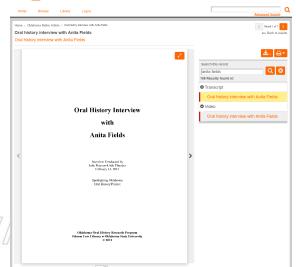|	
Title	Oral history interview with Anita Fields
Interviewee	Fields, Anita
Interviewer	Little Thunder, Julie Pearson
Date Original	2011-02-14
Subject	Indians of North America Artists Art, Abstract Interviews
Keywords	Oklahoma Native Artists; Clay artwork; Three-dimensional media
Description	Anita Fields, a professional artist, knew she wanted to be an artist from a very young age. She describes growing up and learning more about her family's culture and tribal heritage. She explains her path to becoming an artist and her choice of clay as her medium. Fields mentions some of the people who have been influential in her life. She comments on her creative process and some of the experiences that have impacted her artwork.
Scope and Contents	The Oklahoma Native Artists Collection is a series of interviews with Native American artists living in Oklahoma or have Oklahoma ties. The purpose of this project is to highlight the contributions of American Indian artists to the state by examining their lives and careers through the lens of art. This series also contains interviews with collectors, gallery owners and festival organizers.
Format	transcripts; video recordings
Type	text; image
Publisher	Oklahoma State University. Library. Oklahoma Oral History Research Program
Series	Oklahoma Native Artists
Collection Name	Spotlighting Oklahoma Oral History Project
Coverage-Spatial	Denver, Colorado; Stillwater, Oklahoma
Coverage-Temporal	1960-2011
Rights	This Item is protected by copyright and/or related rights. No permission is required from the Oklahoma State University Library for educational (or classroom) uses. You are free to use this Item in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses, including any form of commercial publication, you need to obtain permission from the Oklahoma State University Library. For more information contact liboh@okstate.edu.
Language	eng

Wikidata Properties for Artists

Compiled by Karly Wildenhaus, Will Kent. **ARLIS-NA Wikidata Workshop 2021**

Dates
- date of birth
- date of death
- work period
- work period (start)
- work period (end)
- floruit (flourished)

Geography
- place of birth
- place of death
- country of citizenship
- work location

External IDs
- LCNAF
- VIAF
- ULAN
- etc, etc

Career
- Occupation
- Genre
- Field of work
- Movement

- Part of

Personal Identity
- sex or gender
- ethnic group: *VERY high standard of proof is needed for this field to be used. In general this means 1) the subject claims it themself, or 2) it is widely agreed on by scholars, or 3) is fictional and portrayed as such)*
- sexual orientation

Institutional Affiliations
- has works in the collection
- educated at
- employer
- artist files at
- archives at
- oral history at

Relationships
- Student of
- Partner in business or sport
- Spouse

- Unmarried partner
- Mother
- Father
- Sibling
- Child
- Relative
- Family

Data Questions

Occupation:

- General (artist) or specific (fashion designer, potter, painter, or beadworker)?

- Artists may work in more than one medium

What values do we choose & wh

New Search   ◂ Previous Page

Click the 🔷 icon to view the hierarchy.

Semantic View (JSON, JSONLD, RDF, N3/Turtle, N-Triples)

ID: 500126670
Page Link: http://vocab.getty.edu/page/ulan/500126670   Record

🔷 **Fields, Anita** (Native American ceramicist and sculptor, born 1951)

Names:
  Fields, Anita (**preferred**,V,index)
  Anita Fields (V,display)

Nationalities:
  Native American (**preferred**)
  Creek (Native American)
  Osage
  American

Roles:
  artist (**preferred**)
  ceramicist
  sculptor

Gender: female

Birth and Death Places:
  Born: Hominy (Osage county, Oklahoma, United States) (inhabited place)

Related People or Corporate Bodies:
  spouse of .... Fields, Tom
  .... (Native American photographer, born 1951) [500126672]

List/Hierarchical Position:

Data Questions

References:

- Many links to subscription databases that are not publicly available or verifiable.

Are citations without links effective enou

Data Questions

Tribal affiliation:

- Can the Nation's name be represented in the native language or only in English?

- Citizenry and/or ethnicity

- Official and cultural affiliations

- Out of date vocabularies

///

Is data discovery respectful?

Data Questions
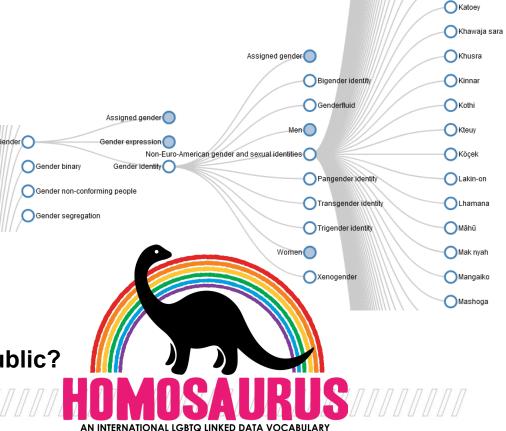
Gender

- Many options in Homosaurus

- Five options in Wikidata:
  - Male, female, non-binary, intersex, transgender female, transgender male, agender
- Empty properties in Wikidata may be autopopulated or manually populated

  How is data transformed once public?

HOMOSAURUS
AN INTERNATIONAL LGBTQ LINKED DATA VOCABULARY

Communication Process

- Project progresses slowly
- The small number of responses have been positive
- Ongoing project work in the meantime:
  - Shifting gears from LOD creation to research
    - History PhD student researcher
    - Developing bibliographies for artists
    - Identifying museum holdings and exhibition histories
    - LOD for citations may occur before artist LOD

An Ethical Toolkit for Engineering/Design Practice

Tool 6 in Vallor, Shannon, Brian Green, and Irina Raicu (2018). *Ethics in Technology Practice*. The Markkula Center for Applied Ethics at Santa Clara University. https://www.scu.edu/ethics-in-technology-practice/ethical-toolkit/

"Ethical design and engineering isn't just about identifying risks and avoiding disaster; it's about a *positive* outcome: human flourishing, including that of future generations, and the promotion of healthy and sustainable life on this planet. Too often, other goals obscure this focus. To counter this, it helps to implement a workflow tool that makes the ethical benefits of our work explicit, and **reinforces the sincere motivation to create them.**"

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Linked Data!

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Remembering the Ethical Benefits of Creative Work

1. Why are we doing this? For what good ends?

2. Will society/the world/our customers really be better off with this tech than without it? Or are we trying to generate inauthentic needs or manufactured desires, simply to justify a new thing to sell?

3. Has the ethical benefit of this technology remained at the center of our work and thinking?

4. What are we willing to sacrifice to do this right?

Take Aways

- Less important: the quantity and speed of linked data production

- More important: to understand artists' positioning and nuanced self-representation both within their own communities and toward the public

- Our best intentions, even with a lot of research, are not enough. Dialogue with the artists is essential.

Useful Links

Oklahoma Native Artists Project

- Listen to the Oral Histories

OSU Libraries Oral History Podcast

- Amplified Oklahoma: Norma Howard on Native Art

Online Resources

- Impact of Words and Tips for Using Appropriate Terminology: Am I Using the Right Word (NMAI)
- Reporting & Indigenous Terminology (NAJA)
- Terms & Issues in Native American Art (Khan Academy)
- Essential Understandings (NMAI)
- Diversity Style Guide: Native American (Cal State)
- CARE Principles for Indigenous Data Governance
- Local Contexts
- LD4 Ethics in Linked Data Affinity Group

Video Lectures

- **McKay, Dwanna. "Resistance, Resilience, & Reclamation: Exploring Academic Success Among Native/Indigenous Students."**
- Sovereignty Speaks (Center for Sovereign Nations) especially #4: Art | DG Smalling
- Kim TallBear: Standing With and Speaking as Faith (IRDL Scholars' Speaker Series) and related resources

Books

- ONA Bibliography
- Hearts of Our People: Native Women Artists
- Elements of Indigenous Style (Gregory Younging)
- So you want to write about American Indians? (Devon Abbott Mihesuah)

Thank you for your time today and to my project collaborators, Madison Chartier, Dr. Julie Pearson Little-Thunder, and Sarah Milligan, and to the artists for sharing their experiences

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