



updated disaster plans and other documentation  
crisis response planning  
considering the particular topography and climate of our regions  
landscape and building decisions  
collection development  
moving collections (short-term and long-term)  
more wet book training  
more everything training  
relationships with emergency response professionals  
relationships in general

## Collection development

“Situated in a region where sea level rise has tripled over the past decade and located a short walk from rapidly eroding beaches, the Bass has been forced to reckon with climate change more directly than most museums. ‘Do we feel comfortable purchasing a very humidity-sensitive watercolor for our collection? Or a light-sensitive black-and-white photograph?’ George Lindemann, the president of the museum’s board, asked in a recent conversation with artnet News. ‘Probably not.’”

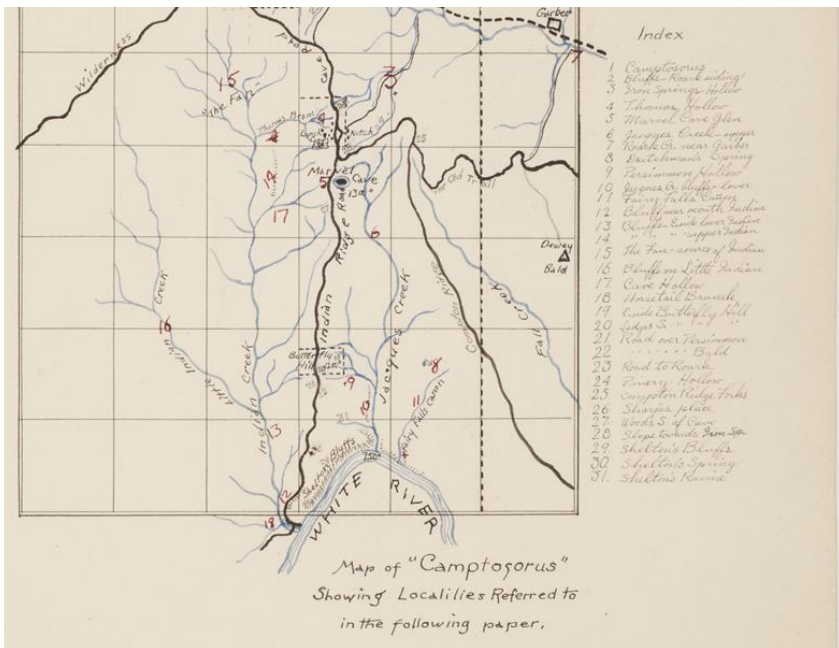
“Extreme Weather Is Threatening Museums Around the Globe. Here’s What They’re Doing About It.” Julia Halperin & Naomi Rea, 8/15/17.  
<https://news.artnet.com/art-world/climate-change-museums-plan-of-action-1049993>

## Collection development

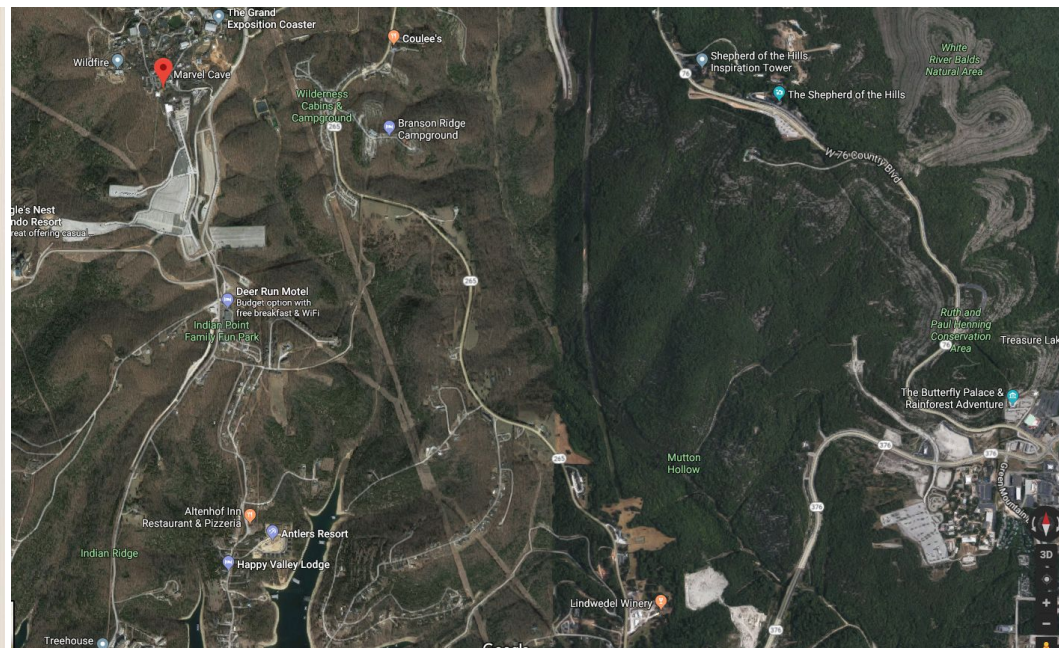
“Given the real danger of climate catastrophe in our region, known implications of which include \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_, the archive/library may need to decline items that would otherwise fit the specifications of this policy. When appropriate, we will attempt to identify a repository that can provide better long-term stewardship.”



# Digitization & publication

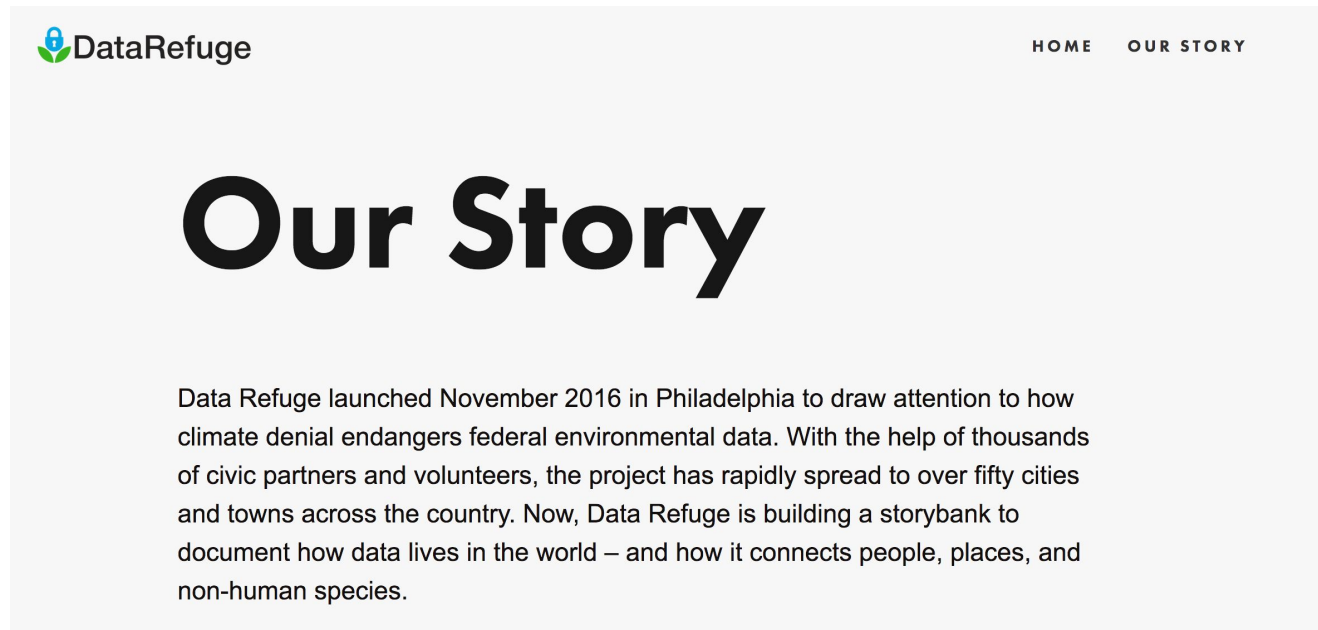


S. Fred Prince, drawing of Marvel Cave, Missouri, 1880s. Dumbarton Oaks Rare Book Collection.



Marvel Cave, Missouri. Google Maps.

## Digitization & publication



<https://www.datarefuge.org>

## Environmental conditions in our collections

- *NPS Conserve-O-Gram 19/2*: “The recommended temperature for storage of bound rare books is between 18°C and 21°C (65°F to 70°F). The recommended relative humidity (RH) is between 40%-55%. Low RH levels can make paper brittle. RH levels over 65% provide a favorable environment for mold and mildew growth and foxing of book pages.”
- *NEDCC preservation leaflet 2.1*: “Authorities disagree on the ideal temperature and relative humidity for library and archival materials. A frequent recommendation is a stable temperature no higher than 70°F and a stable relative humidity between a minimum of 30% and a maximum of 50%. Research indicates that relative humidities at the lower end of this range are preferable since deterioration then progresses at a slower rate. In general, the lower the temperature the better.” Etc. etc. .. “Maintaining stable conditions is crucial. An institution should choose a temperature and relative humidity within the recommended ranges that can be maintained twenty-four hours a day, 365 days a year. The climate-control system should never be turned off, and settings should not be lowered at night, on weekends, or at other times when the library or archives is closed. Additional costs incurred by keeping the system in constant operation will be far less than the cost of future conservation treatment to repair damage caused by poor climate.”
- “Maintaining tight RH control is often unnecessary – most materials can handle fluctuations between 30% and 60% • The old standard of 21°C (70°F) and 50% RH with minimal fluctuation is expensive to maintain and usually not ideal”  
([http://ipisustainability.org/wp-content/uploads/2010/06/IMLS\\_Energy\\_Saving\\_Project.pdf](http://ipisustainability.org/wp-content/uploads/2010/06/IMLS_Energy_Saving_Project.pdf))

## Disaster planning

- Should plans include the possibility of long-term relocation? (shifting populations, rising sea levels, fires burning communities)
- Is this beyond the scope of our documentation?
- Priority items to save, hoarding supplies, Jurassic technology...



## **Document power**

- Build sustainability and disaster recovery work into job descriptions.
- Build sustainability and disaster recovery work into mission statements.

## Professional networks

- *Why are we even here?*



I welcome your thoughts on tote bags.

@stampedinblind

scahalan1@udayton.edu

## Catastrophe school

- Perhaps our planning for environmental crises should be informed by the means by which materials have survived wars.

## Memory keeping

“They kill us because they’ve got stonelore telling them at every turn that we’re born evil--some kind of agents of Father Earth, monsters that barely qualify as human.”

“Yes, but you can’t change stonelore.”

“Stonelore changes all the time, Syenite,” He doesn’t say her name often, either. It gets her attention. “Every civilization adds to it; parts that don’t matter to the people of the time are forgotten. There’s a reason Tablet Two is so damaged: someone, somewhere back in time, decided that it wasn’t important or was wrong, and didn’t bother to take care of it. Or maybe they even deliberately tried to obliterate it, which is why so many of the early copies are damaged in exactly the same way.”

**How the Sun Disappeared for Five Days.  
In What Follows We Shall Tell a Story  
about the Death of the Sun**

In ancient times<sup>79</sup> the sun died.<sup>80</sup>

Because of his death it was night for five days.

Rocks banged against each other.

---

79. This formula introduces a passage with reportive validation.

80. Like various New World mythologies, Andean myths both ancient and modern include a motif of successive deaths and replacements of suns. Juan Ossio believes this chapter and Guaman Poma's scheme of "ages" are related to Montesinos' mid-seventeenth-century account of an Andean myth about successive suns equated to millennia (Ossio 1973: 188). Many modern Andeans interpret precolumbian structures as the houses of people who lived before the current sun arose.

81. The myth of the revolt of the objects, of which this appears to be a summary, also appears in a fuller

Mortars and grinding stones began to eat people.

Buck llamas started to drive men.<sup>81</sup>

Here's what we Christians think about it:<sup>82</sup> We think these stories tell of the darkness following the death of our Lord Jesus Christ.<sup>83</sup>

Maybe that's what it was.

---

Mayan version that, like this one, follows on a flood incident (Tedlock 1985: 84–86). Hocquenghem (1987: 142–143) and Jeffrey Quilter (personal communication) point out analogues in Mochica ceramic imagery from the Peruvian north coast.

82. This sentence has witness validation.

83. Luke 23: 44–45: "It was now about the sixth hour and darkness came over the whole land until the ninth hour, for the sun stopped shining."