

2022 - 2023 OHA Mini-grant - Final Report Summary - Anti-Eviction Mapping Project

The Anti-Eviction Mapping Project (AEMP) has long grappled with how to bolster narrators' safety and data security in the face of risks and retaliation from landlords for sharing their stories publicly. Though our oral history work increasingly explores diverse topics, the majority of narrators share their experiences with evictions, challenging relationships with their landlords, and personal/collective resistance to displacement in the cities and homes they love. While tenant experiences and stories are imperative to the framework of renter-powered local and national histories and movement base-building, they must weigh public sharing against the potential negative impacts on material living conditions and digital security. Our research in the scope of this grant opportunity focused on that tension, and our methods brought us inward, towards an audit of over 100 oral histories conducted across 10 years and in 3 major cities in the United States (San Francisco Bay Area, Los Angeles, and New York City) and a Roundtable discussion that convened fourteen AEMP members and volunteer oral history practitioners.

Phase 1 of this research included an investigation of our full oral history collection of 8 distinct projects that utilized unique file storage systems and security/privacy approaches. We documented and analyzed challenges and opportunities, as well as similarities, in each approach. We also listened to oral histories recorded in each project and discussed themes that came through. Members who conducted interviews then spoke to any strengths or barriers that came across in the process. In Phase 2, we elicited feedback, insights, and ideas from the larger community of AEMP volunteer oral historians via a roundtable conversation. The purpose of the roundtable was to conduct a meta-inquiry of methodologies that: (1) preserve narrator privacy and (2) maintain the security of their shared stories and related artifacts. With a decade of institutional knowledge and a myriad of backgrounds in the virtual room, this roundtable was a generative conversation that brought forward many reflections and galvanized energy to continue with this work beyond this grant scope.

As a final deliverable, AEMP created a new chapter of our Member Oral History Handbook that focuses on security, privacy issues, and narrator safety, based on findings from our research. Trusting relationships are key to ensuring any form of security, safety, and privacy always - but especially when there is any risk of retaliation, harassment or repercussion for sharing an oral history. Concretely, we have brainstormed and shared steps in which narrators can be full partners in the consent process, knowing that risk looks and feels different to tenant narrators depending on so many social, economic, and identity contexts. This is only the beginning of our process. As next steps, we plan to hold additional roundtable conversations this year that bring together both narrators and interviewers to inform our privacy and security protocols.

Addressing Concerns About Security, Privacy, and Safety

Since the beginning of our oral history work in 2013, we have grappled with how to support narrators' safety and data security as they face the possibility of retaliation by landlords for publicly speaking out. Though our oral history work increasingly explores diverse topics, the majority of narrators share their experiences with evictions, challenging relationships with their landlords, and personal/collective resistance to displacement in the cities and homes they love. Our biographical approach to this work strives to co-create a space where narrators can weave a more complex record of their lives as tenants, activists and organizers, and residents. Yet we understand that eviction and displacement are inherently violent, and the risks of a narrator publicly sharing personal testimony can be harassment or retaliation, especially when a narrator documents their experience at the time of their struggle or crisis. These concerns disproportionately affect those who are undocumented, Black, Indigenous, People of Color tenants, children, the differently-abled, and low income tenants.

The experiences of tenants and their stories are imperative to the framework of local and national histories and tenant movement base-building, but their public sharing must be weighed against the potential negative impacts on individuals' material living conditions and digital security. Technology and privacy policies shift constantly, and the security of our digital infrastructure, where oral histories are housed, must also be taken into consideration.

The tension between protecting the privacy of tenants and making oral histories easily accessible is inherent in all our oral history work. *However, not every project carries the same risks to tenants.* For instance, a tenant who is actively facing the threat of eviction may experience different risks from a tenant who has been involved with organizing and has access to a support network and resources. *These decisions must take place within our oral history values of co-creation and will be determined by each narrator. It is imperative, therefore, that both interviewers and narrators address security concerns and risk before embarking on any oral history project, and set up a plan to address security concerns if they arise.*

Addressing risks in a pre-interview meeting

In your pre-interview meeting, participants should discuss the political and historical context and intentions of the project, as well as how the narrators would like to share their oral histories. A broad question that guides this conversation is: ***what does the narrator want out of this experience?*** Trusting relationships are the groundwork of any further protocols; if you do not already have a relationship with the narrator, take time in the pre-interview meeting to understand what they hope for this oral history and what their concerns are. Based on this discussion, narrators and interviewers can assess the potential risks of recording and disseminating their oral histories. AEMP's practice of "Double Consent" (i.e., determining a narrator's consent to use their audio before *and* after recording takes place) is a core practice in our oral history process, however it is only one of many pieces that contribute to safety and security. These protocols will look different depending on the project context, the narrator's preferences, and even the moment in time when the oral history takes place. The key is to make a plan with the narrator and share a discussion both about risk and goals for the oral history.

Below is a set of questions that can help guide your discussion around safety, risk, and security:

Interview Context & Discussion of Risk

- What is the larger context of the oral history project? I.e.: What is this rent strike that the narrators are participating in, and how is this oral history project supporting that effort? *What need does this project answer?*
 - Reflect with a narrator how the security or privacy risks may change within the context of the campaign/struggle they are part of. Security concerns shift during a project's life, as a rent strike or tenant organizing campaign evolves. When an interview takes place within the context of a building-wide or organizational-backed campaign, they may have the collective protection of co-organizers and tenants when landlord retaliation arises.
- At what point in someone's eviction / tenant issue does the interview happen? Is it a crisis moment?
 - If this interview takes place during a crisis moment, make a plan with the narrator about how to proceed if violations to their security and safety arise. This can be as simple as planning an email or phone check in, or suppressing audio until the narrator feels safe.
- On what platform will oral histories be presented? How are the interviews being used?
 - Each digital platform that AEMP utilizes (e.g. Soundcloud, narrative maps, and webpages) present unique opportunities and risks.
- Who is the audience? How large do we want that audience to be? How would you introduce this oral history project to the public?

Relationships and trust building

- What is the relationship between the interviewer and narrator like?
 - In some AEMP oral histories, the narrator is also a member of AEMP and likely has a prior relationship to the interviewer. In some cases, a narrator may connect with us through a coalition partnership, but not know the interviewer personally.
 - Take time in the pre-interview meeting and any email/text correspondence before the oral history to introduce yourself and cultivate understanding about shared goals and values for the interview.
 - Some examples of building relationships: ask the narrator what they hope for in the interview; share about your experience with the housing justice movement and oral history (an *oral history is a shared conversation, you bring individual, situated knowledge and experiences*); check in immediately after recording and ask a narrator how they are feeling.
- Establish a point of contact for the life of the interview, especially if the narrator chooses to withdraw or suppress their audio.
 - Narrator and interviewer share appropriate contact information (email, phone number etc.); ensure that the narrator's contact stays under a protected digital file format.
 - Ensure that the narrator has a contact so they may reach out to request their audio be withdrawn or re-request a copy for their own uses. In addition to personal email/phone, you should also share the email: antievictionmap@riseup.net, which will remain in the organization in perpetuity, even if interviewers leave.
 - Finally, reiterate that a narrator may revoke consent for AEMP to use their interview audio at any time.
- If there is a violation of consent based on a stated need: listen, apologize, and take immediate appropriate action to rectify this issue. If needed, request support from other members. *Ask the narrator what they need in order to feel safe and that their privacy/security is respected.*

Make a plan for the life of the interview

- Which parts of the interview would you like to be publicly available? How long would you like it to be available for?
- Make the narrator aware of different ways they can be represented on public platforms:
 - Anonymize the interview
 - Only like a small excerpt to be publicly available
 - Only make the transcript publicly available
- What is the long-term plan for this interview?
 - Ask the narrator if they have a time limit under which they want their oral history to be public. Set up a plan to contact them when that time limit ends.
 - Ask the narrator which formats they would most prefer to access and use their interview (eg., Soundcloud link, digital file, transcript, CD)
 - As noted above: exchange contact information! Set up channels for communication if anything changes.
- What if someone wants to withdraw their interview from AEMP?
 - Agree. A narrator may withdraw their interview at any time.
 - Notify the narrator of the various ways their oral history is being used publicly at the time of their request (transcript is listed, hosted on websites/maps, posted on social media). Confirm with the narrator how and from where they would like their story removed.
 - Confirm via email or phone when you have removed their oral history.
- How will the interview be used by AEMP? (e.g. clips for social media, organizing)

Internal safekeeping of audio files and oral history materials

- AEMP does not currently have a cloud-based or digital archive to store files; we rely on Google Drive and on “cold storage” to back-up oral history materials.
- In general, as the interviewer, you are responsible for adding all oral history materials to appropriate Google Drive folders and “cold storage” (hard drive or CD) backup. At a baseline, materials you should include are: signed consent form with contact info, oral history audio, any oral history back-up audio, any images or photographs a narrator wants to include, oral history transcript, narrator bio.
- If, for any reason, you are exiting a project or wish to pass on an oral history stewardship to another AEMP member, you must ensure that they have access to these files and understand the stated requirements and consent of a narrator.

**Note on archive and storage: this research process and internal audit revealed more than ever the precarity and privacy risk of storing files with personal information on a Google (or any corporate) system. AEMP oral history team sees this tension of tools that have ease and access of useability vs security risk and is actively seeking alternatives (see Figure 1 in Appendix II).

Recommended reading

- *Raising Sociotechnical Security and Privacy Concerns in Digital Storytelling for Housing Justice*, 2022, Brett A. Halperin
- *Evoking Tradition Through Decontextualization of Digitized Oral Histories*, 2022, Lisa Jakubczyk

Appendix II: Summary of Findings From Oral History Roundtable on Security and Privacy & Oral History Roundtable Edited Transcript (March 4, 2023)

Summary of Findings: Oral History Roundtable on Security and Privacy (March 4, 2023)

Write up by: Lisa J.

Introduction

A roundtable discussion with fourteen volunteer oral history practitioners from the Anti-Eviction Mapping Project was conducted in a remote workshop setting on March 4th, 2023. The purpose of the roundtable was to conduct a meta-inquiry of methodologies that: (1) preserve narrator privacy and (2) maintain the security of their shared stories and related artifacts.

Concerns raised included: infrastructure lagging behind project growth; a lack of active participation/maintenance of relationships; need for narrator empowerment via access and active consent; and a lack of accessible options for digital management and storage. Suggested mitigation strategies included: moments of reflection; tiered access; Digital Ocean; decontextualization; and cold storage.

These concerns and findings have been further summarized below.

Concerns

The collective's oral historians raised concerns regarding the practices surrounding privacy and security for both narrators and the stories themselves.

Infrastructure lagging behind project growth

The growth of the collective was identified as one of the reasons risk-mitigating practices had fallen by the wayside; there was also consensus that the original oral history infrastructure needed to be adjusted to match the expanded scope of the organization. Practices surrounding previous oral history projects conducted by the organization emphasized both the local and interpersonally close connection interviewers had with the narrators. Additionally, many narrators were involved within the housing rights movement themselves or had shared experiences of struggle between themselves and the interviewer. As such, practices related to privacy and security were previously conducted with a sense of implicit accountability.

Lack of active participation/maintenance of relationships

As project scope expanded to include narrators outside of the housing rights sphere, it similarly extended its geographic range as well. Subsequently, cold interviews, i.e. interviews conducted with participants whom oral historians had never previously met, were introduced into AEMP's methodologies. This interview style did not work to foster relationships as well, and losing touch with narrators became more common. This outcome is antithetical to the goals of the group which emphasizes relationship-building and collective action within the housing rights movement.

Need for narrator empowerment via access and active consent

Narrator empowerment is a foundational element of the oral history methodologies practiced by the collective. As such, narrator access to stories was identified as a necessity. Similarly, it was noted that narrators should have a way to easily revoke their stories, thereby granting them further control over their privacy. At the time that roundtable was conducted, there was not an established way in which narrators could independently access and remove content they had shared with the organization.

Lack of accessible options for digital management and storage

Roundtables attendees voiced a sense of powerlessness stemming from the lack of seemingly viable options for digital management and storage. Corporate solutions, while the most accessible to both interviewees and oral historians, posed the greatest threats to privacy and security. Other solutions—those which more closely align with AEMP’s ideological identity and oft falling into the Free and Open Source category—were less accessible and therefore offered less usefulness to project collaborators.

Strategies

During the roundtable, members also suggested potential privacy and security risk-mitigating solutions.

Moments of reflection

Participants recognized that regular moments of reflection, such as the roundtable, are and would continue to be a necessary part of best oral history practices; a biannual summit was suggested as the temporal standard. These moments of reflection would allow the opportunity to realign and revise pedagogical work and values surrounding oral history methodology. Similarly, it creates a space in which members of the collective can grapple with the tension that comes with being stewards of narrators’ published stories while navigating a difficult digital and punitive landscape.

Tiered access

Tiered access was suggested as a potential risk-mitigating solution. This practice can help ensure that those with access to digital management systems can only access relevant shared assets.

Digital Ocean

Another suggested solution was the use of Digital Ocean, a digital management and storage program that is often leveraged by archives. Digital Ocean’s server is deleted every thirty days, which would keep the collective from aggregating sensitive digital traces of narrators’ lives.

Decontextualization

In an ode to the ephemerality of oral tradition, decontextualization was suggested as a solution. By anonymizing stories and any associated data as thoroughly as possible, identifying information would cease to exist and ergo cease to pose a threat to narrators’.

Cold storage

Cold storage was suggested as an intensely risk-mitigating measure. This method, however, does not allow for digital dissemination of stories and therefore ineffective for the collective’s purposes.

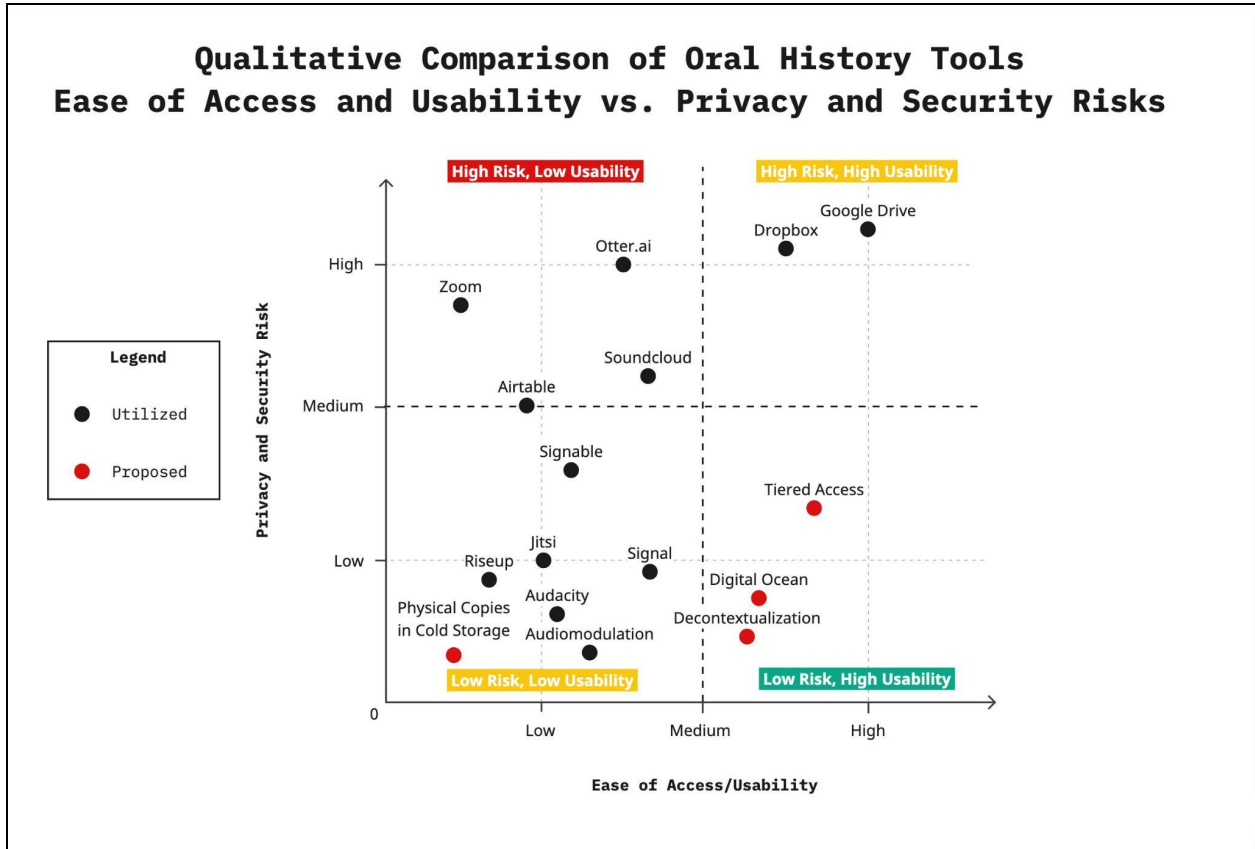


Figure 1: This figure depicts a qualitative comparison of both utilized and proposed oral history tools' privacy and security risks measured against ease of access and usability. Tools located in the low risk and high usability quadrant are identified as ideal components of the collective's oral history methodology; tools in the high risk and low usability quadrant are identified as least ideal. Tools in the remaining two quadrants are semi-satisfactory and have significant drawbacks.

Transcript of Oral History Roundtable on Security and Privacy (March 4, 2023)

Note: this transcript was edited for the clarity and convenience of future readers, with the goal of summarizing the core topics of conversation and findings during this roundtable gathering. If you are interested in listening to or reading the raw transcript, please contact antievictionmap@riseup.net

Date: March 4, 2023

Length of Meeting: 1 hour 56 minutes

Participants: Alexi, Amy, Ariana, Aza, Brett, Ciera, Lisa, Luis, Manissa, Manon, Marcus, Maria, Maya, Rebecca, Terra

Green highlight indicates key reflection or finding (coded for clarity of future readers)

Agenda/Themes/Topics

- (1) Logistics & Technological Checks
- (2) Welcome & Statement of Oral History Values
- (3) Overview of Grant & Related Work
- (4) Overview of Findings
- (5) Discussion/Deliberation
- (6) Conclude

[00:00:00] Logistics & Technological Check

Wait time for participants to arrive and troubleshooting technology

[00:10:10] Welcome & Statement of Oral History Values

Each member introduced themselves by sharing their names, which AEMP chapter or projects they are part of, and a value that is important to them in their oral history practice.

Values that members shared were:

Practicing silence; co-creation with narrators; centering narrators' stories and organizing struggles beyond the interview; collective reflexivity/ thinking together; narrator agency; valuing the face-to-face experience of listening and being in conversation with a narrator; cultivating a meaningful experience for a narrator; making a comfortable and trusting environment for narrators/talking like friends; acting as a witness for a narrator in the moment; the act of listening; relationship building beyond the interview.

[00:14:00] Overview of Grant Project & Related work

Ciera: Thank you, everyone. That was grounding and helpful to list some of our values that go into our handbook and guide our work in general. I'm going to pass it off to Maria and Terra to share context about the research we've been doing and some of the evaluation of interviews that have happened so far. And that will help kind of give us context as we then spend most of the next part of the meeting in conversation.

Logistical conversation as we set-up the Miro Board showing a graphic map of AEMP Oral History Projects and shared screen.

Terra: Maria and I are also going to walk through what we've talked about in terms of evaluation so far. We will talk through [our findings in a document], but feel free to peruse it if you're interested. And then we're going to do sort of an interactive exercise to get our juices flowing, thinking about security and privacy challenges in our oral history work. So, I will go ahead and share a screen.

This grant came out of different projects, particularly the COVID-19 Oral Hxstory of Tenant Resistance project, where a lot of security concerns came up. These conversations informed trying to get this grant,

so that we could be able to learn internally. Questions like: “What are some of the concerns different oral history projects have around the security of narrators?” The security concerns are often disproportionately impacting those that are undocumented, BIPOC communities, children, the differently abled - all who are disproportionately tenants. And so, the project or the grant is providing us some space to think about concerns that have come up for different projects. Are they the same? Are they different? And so this is kind of one of the steps to learn more about what's on people's minds.

So we've been working since last September on an internal review, and we wanted to get some materials together to workshop with the rest of you [AEMP oral history interviewers]. So, the first step in [the review] was to document all of our oral history projects within the Mapping Project in all three chapters, and this Miro Board¹ attempts to do that. So, it's a work in progress, and I think there's going to be an opportunity to add to this. We as a group [come] from different chapters, and we realized that many of us had no idea about certain projects that happened in other chapters or at other times.

First [you can see the] original Narratives of Displacement and Resistance project. There have been several offshoots [of this project], including classroom collaborations, and some of those are on here and these [other collaborations]. Then we have like the I think this is supposed to say narratives of displacement the Los Angeles Narratives of Displacement. The Black Exodus project in San Francisco also started around this time. Then, we have the Tenants in Common Project in L.A, which is the project that incorporated portraits. Then we have the pandemic time projects: Nos Cuidamos is focused on mutual aid in [Bushwick], New York City during the [COVID-19] pandemic. And then we of course, have the COVID-19 Oral Hxstory of Tenant Resistance project, which is a project that was mostly online during the pandemic documenting stories. So, some things to note is that we realized that a lot of these projects operate very differently. Just from the outset, we needed to register with ourselves that not all the oral history projects in [AEMP] are carried out according to our original [handbook] training that we administer and helped create- that a lot of us were originally trained on. That training itself has changed over time as people have added to it and amended it, but also some like, yeah, there's lots of offshoots that had various versions and sort of pieces of our history where, for example, interviews may be like one or two hour long in-person where the people know each other ahead of time. All these variables change in the different formations of the projects. So, like for example, the Oral History COVID-19 project was all online. Some people were not even asked questions but were self-narrating. Nos Cuidamos doesn't focus on gentrification, but its primary focus is mutual aid. Tenants in Common was more of a story booth, where like we would have full days people come to one location and do maybe a half an hour interview and get their photo taken. And it was more of a social event. Narrators were talking to each other. So just like different types of projects. And I think it's important to note that our oral history work means a lot of different things at this point. It was really nice to kind of look back and be like, “okay, we've done a ton of work, we've done a ton of work. This is crazy. And, and also things have changed, and things have evolved.” Okay, so now that we have a little landscape of the projects, I'll start sharing. Amy, Maria, and I sat down, and we listened back to a lot of these different types of interviews with an eye towards safety and security and privacy. And we did like an audit of ourselves. And I'm going to pass it to Maria to talk about what that looked like.

[00:27:39] Overview of Findings

Maria: We're going to talk through some of the things that have popped out to us so far, and then the next section of the agenda we will be asking for all your input. Before I jump into some of the security concerns, I want to mention that the Miro [board] was used to map the different oral history projects, because not only are there a lot of them, but also folks might not have known where different things [audio, consent forms, and photographs] were stored. So, if you zoom in to a particular project [in the Miro board], the Miro map provides the space to identify where a project and map was developed or

¹ See Figure 1 Miro Board of AEMP Oral History Projects, below

whatever the outcome of that project was. Information like: Where are the interviews linked? When were the dates the project was happening? What were some themes? Where are the materials?

But in terms of delving deeper into what came up for us, I know the word security was something that right off the bat we were like: “What do we mean by security?” We [Amy, Terra, and Maria] all had a foot in a different oral history project. And so, we were using our perspectives based on the different projects that we've been part of to share: What was the project? What did it look like? What were security concerns that came up, if any? And then we listened to oral histories from each of our projects and thought deeper about the questions of security concerns. There is this rough document that I'll put in the chat once again that we had been working on producing. Kind of like the method that we took on was (1) bringing in our experiences based on our own individual projects that we were part of, and (2) listening to different oral histories and thinking about what came up and to areas where main concerns came up for us. And so one of them had to do with concerns for the narrator. The narrator is a person who's sharing their oral history with us. So this included, for example, in the COVID-19 Oral Hxstory Project, there were narrators [who] were sharing their oral histories, but then might have faced legal repercussions from their landlords. There were folks [who] were undocumented that were sharing their oral histories. There was, for example, a mother that was in a custody battle with their partner, and didn't want their voice to be used and identified or even their location to be identified in the geo-map. During the COVID-19 Oral Hxstory Project, those were some of the main concerns for us. But we were thinking about what might we [talk about about with] narrators as they share their stories, particularly like if they're sharing at a moment when they're navigating a lot of precarity? Like, how do we check in with folks to think about, is this what you want publicly available? How are you feeling post-this-oral-history? So, we had a different range of questions that led us as we were thinking about narrators, including how do we support or connect narrators to resources? What does it mean if our mapping or collection of oral history, based on their circumstances, can place tenants at risk? What are our protocols to support tenants as we're recruiting more broadly? In the case of the COVID 19 Oral Hxstory Project, how should we consider who the audience is for our work, especially if it's something that's publicly available? So those were different concerns.

And then the second layer of concern had to do with the infrastructure that we [AEMP collective] have formed and how we hold some of these oral histories, for example, are we okay with using Google to store these different oral histories? Is everyone on board with following the protocols to make sure that narrators get to engage in this process of double consent? How do we make sure? So there was also the infrastructure of things, like where do we place the oral histories? Who has access to the oral histories? If people want to pick up on these oral histories in the future, how do we make sure that they understand and know what were the concerns of particular narrators so that we don't exacerbate any security concerns that are shared? So there were concerns about just making sure that we are honoring our narrators and are in alignment with them. Those were the two layers of security concerns: one around narrators and two around infrastructure. Terra will talk about some of the recommendations or some of the things we are thinking about, like how do we think about this a bit more?

Terra: Yeah. Thanks, Maria. So thinking across all of those, we listened to interviews from different types of projects and one thing that popped out pretty immediately was like the idea of security and safety and privacy: what does that mean to us, and how do we talk about it? I had a sort of negative reaction to using those words initially because I was like, well, I feel like there's a lot of messaging in the world about data security and how we should all just protect our data and that somehow, we have the power to do that. And it's very individualizing like, oh, you should just know that you are responsible for protecting your data. And so I was in the beginning, we talked a lot about like, how do we do our work in a way that takes more collective responsibility for people's safety and security and doesn't make it like the responsibility of the narrator to just like, protect themselves, you know, how do we act together? So, like, one thing that we thought of in this regard could be including a section at the top of our training and at the

top of every interview that's like, okay, here, let's get on the table: the risks. Let's make sure everybody who's involved in this interview is aware and like has in their consciousness the idea of risk and security in doing oral history. We need to get your input first before we have recommendations, and then we need to implement those recommendations. Another question we thought about is: what is an oral history? Because they look different in all our projects, but what across all of them are core to what an oral history is for the mapping project? What do we not want to let go of in any of our projects, whether that's form or like ethos or politics, which all are co-created. And then another thing we thought of is like that it really matters at what point in their process a narrator is. That reflects the level of risk. So, if you're meeting someone 35 years ago and they're just reflecting on it, it's like maybe a lower level of risk than someone who's like in the middle of things right then and there. What relationship do the interview and narrator have with each other? Because I feel like this really informs, like the capability of the mapping project to, like, keep up to date with people and be aware of, like, what other organizing they may be involved in or what affects the stakes of someone participating and our ability to sort of like, look out for them. What orientation has been done for you that kind of goes towards those primary directions/contacts where you say something?

Maria: Yeah, can I add something about that? I think about that previous point of like what is the relationship between the interviewer and the narrator? I think that something that was very fruitful in this process of listening to different folks who have been part of different oral history projects and learning about what that looks like for different projects. Terra, I think you did an amazing job of reminding me or helping Amy and I wrap our minds around that. You used the example of the COVID-19 Oral Hxstory of Tenant Resistance project being [one] where people could sign up through a link online to talk to us or to share their stories. That project [format] looks very different from previous oral history projects, where narrators might have been connected to organizers, or to, you know, tenant advocacy groups. And that might have been a different relationship between the narrator and the interviewer. So maybe, Terra, I don't know if you want to maybe elaborate on that point, because I think that that was very eye opening and it's something that really informed some of the evaluation parts. I think some of the brainstorming from other folks that are here can be critical.

Ciera: Thank you so much for all that context and for folks following along. And so, before we shift into this structure of like looking at the structure of oral history, I think it might be useful to spend some time to just give you the floor to react to that context. Make this kind of an open forum to talk about these security concerns that have come up in your work. How does that sound to people? We want this time to be yours and to have a collective flow of ideas. Okay, I'm seeing some nods right here. I want to open the floor to all of you to share your initial thoughts from Terra and Maria's presentation and context piece.

[00:45:00] Discussion/Deliberation About Security and Privacy Concerns

Manissa: I just want to say I'm sorry I was late. And thank you, Ciera, for something that email and yeah, hi everyone. It's good to see all of you. And secondly, I want to say that I'm really glad we're having this conversation. Occasionally I think about some of these things, like how the oral histories are stored, and I have a little bit of a panic and then I don't know what to do about it. And then I get really busy and I'm like, okay, but so I'm really glad to have this conversation around not just the "where" they're stored, but like every stage of this. I never thought [the oral history work] would get this big. So, and it's really exciting, but I didn't have a sense when we started collecting these oral histories, like in 2013, that the projects would still be going nine years later and have all these different forms. So, and that's just to say that like that training sheet I made, and the structure of the project was designed around what we thought was going to be a much smaller, localized project. And so, you know, what you all were talking about in terms of there being like lots of different kinds of oral histories and lots of different ways of collecting them, and people have different relationships with narrators - some of [those] concerns come out of the project growing in a way that when we built the original infrastructure, we didn't- I couldn't even imagine.

So some of the infrastructure needs to catch up to that and some of the ideas and, you know, concerns and issues of security and safety like need to catch up to that. Because when we started the project, the narrators and the interviewees usually knew each other well. Oh, so there was some built in accountability there, which I think we took for granted. So yeah, I just wanted to, to, to say that and say thank you all for organizing this and for bringing us all together.

Established facilitation style for the group. Noted that we will be using "stack," where attendees create a line to speak by typing "stack" in the chat.

Luis: Yeah, it's, I guess to echo what [Manissa] was saying, I really like, I mean, there's so many people here and this is amazing that we can all make it. And I think we need these moments of general reflection to like really to, to, to think about what we're doing. And I think this is it. I think this should set a precedent, honestly, because what I really want to say is that sometimes I'm kind of oblivious to what the risks are, at least the broad spectrum of risks, as you've all laid it out, because there's the technical and political, personal and, you know, all types of security issues that we may not have on our minds before we get into interviews or at least in the longevity of these interviews. **I think that there must be constant reflection, maybe like a yearly or biannual, like every two years thing where we assess what the risks are today. Because, you know, political situations, political landscapes involved, the technical obviously is constantly evolving to the point where we are unable to keep up.**

Rebecca: Yeah. I just wanted to reflect on what Manissa mentioned from the 2013 days, which agreed it was on a much smaller scale. And I think what Maria mentioned earlier is really relevant there, that a lot of the tenants that we were working with and interviewing were very much plugged into their own organizing around their evictions and things like that, and had a lot of support, not only with tenant groups but also their eviction lawyers. **And there was a lot of strategy around it.** Well, I'm not just thinking of oral histories, but certain direct actions as well, just like, you know, a lot of strategizing around appropriate times to publicize what was going on. And obviously that's, you know, much easier on a smaller scale. And then the other thing that I remember early on, some of the Narratives of Displacement projects, a lot of activists were interviewed also. So, a lot of the people doing the interviews were also being interviewed. It was just kind of getting a sense of like not only evictions, but what are the stories of just people living in San Francisco or like their experience as maybe anti-eviction organizers or things like that. So, there was a sense that like everyone was going through the process of talking about their life story and that they were long form interviews. So even if you were an activist, you were discussing, you know, parts of your personal life as well. There was sort of like this feeling that we were all kind of going through the process together. And you all have been spending way more time on like AEMP's oral history projects now. So, I don't know if that dynamic has changed between interviewer and interviewee, but yeah.

Marcus: Oh, okay. So, um, I think what's very important in doing the oral history is getting to know the person that, you know, that you're going to be interviewing, you know, you just don't want to, you know, stick a mic up in a person's face. **You want to get a chance to, you know, know a little bit about what they're doing, what their struggles are, and you want to be able to have a really personal conversation and make the person feel like, you know, you're not just there to get their story, [and] you know, run out the door. And so, with that being said, you want to kind of like, find out how you can be to some service and what you and that person can build together and see how you can help.** And so, in one of my first oral histories, which was with Picture the Homeless, of course, I kind of already had a relationship with the interviewer. They already knew what my situation was. We was already in the network of trying to get housing. And so, if that was very helpful, you know, to be able to know who you're interviewing, you know. And seeing how, you know, we can come together and get housing. And so, you know, in that whole entire interview, we were able to put together legislation, you know what I'm saying? To help people like me who were taking over abandoned buildings to be able to actually stay in that building. You

know what I'm saying? But that's another story. And second, I wanted to say that I think what can be important as far as keeping the oral history in a safe place, you know, I hate to keep talking about my first oral history. It was, uh, you know, after we all contributed to the interview, we had, like, one place that we can all go and [hear, access, and share] our particular story with whoever. It wasn't like a treasure chest or treasure hunt. We all know where it is, you know what I'm saying. I think that's very important to have a safe place [where the interview is located]. We use SoundCloud. And, you know, for someone like me who's still active in social justice work, you know, I still lean on that personal interview within my studies.

Ariana: One thing that I'm reacting to or just thinking through too, and hearing sort of what you shared, Terra and Maria was it sounds like, in addition to the sort of security concerns and questions you're grappling with, it feels like there's also this other work to be taken on around some of the pedagogical questions in our methodology. And I think, as someone who's been close to a lot of our narrative work, I think that's something I think I've been just curious about because it feels like we're referring to the same documents that were created in 2013 to guide our work, but they are not necessarily right for all of our work. I think we all bring our own flavors and approaches because of the context we come from. But, whenever we onboard new folks to our methodology or like the values that drive our narrative work, it feels like there's some work to be taken on to realign and revise our pedagogical approach and values to the narrative work in light of how many different projects that you mapped [in the Miro board]. I think, you know, we're inspired by the original [Narratives of Displacement and Resistance Project] and the map. But like, if you think about Black Exodus or Tenants in Common or Nos Cuidamos, all of those projects look very different... They were motivated by different things. And the stories were collected in different ways. We were incorporating art methodologies and participatory methods, and it feels like connected to some of the security concerns, but it feels like there's another opportunity to, like, take on that piece of it, which I feel like is work that feels important to do because of some of the [same reasons]. Yeah, I think we've grown at a pace that's like faster than our infrastructure for it has.

Terra: Thank you for that Ariana, I agree. We forgot to mention this earlier, but part of our review was to gather all of those training documents like both the original one and the various offshoots and ways that the training has changed [over time]. I think we can revisit that again. I said this earlier, but I say it again: it feels important to kind of decide on at least some common concerns. What are we not letting go of in any of our versions? You know, like that has sort of been a sticking point for me in learning about all the various offshoots of work: when we say that we have an oral history project, what do we mean by that? And like, is everyone on the same page about that? And yeah, with room to have these different like methodological takes on it. But what, what do we all agree on? What do we not want to let go of?

Manon: Manissa, you mentioned how at the beginning, like all the narrators were interviewed by folks who knew them and Marcus, you were sharing when you were interviewed by Picture the Homeless, you knew, the person who was conducting the interview and you had like a space where you knew you could go to listen to your interview. It is making me think about, does [narrators] share access to their story, do they know who to contact if they want to revoke access? Because that's their life. They're like, "you know what? I actually don't want my life story to be online, for x, y, z reasons. I don't want it." And I think you know, especially in projects where maybe that deep relationship and accountability between the narrator and the oral historian wasn't there, how do we make sure people are able to still have a say over their story? We talk a lot about consent as a value, so that's something I'm thinking about. I think there's kind of an interesting tension around, you know, as stewards of these stories, we want to make sure they're backed up properly in multiple places, in case, I don't know, Google Drive crashes one day and like all the stories are deleted. Some have been uploaded to our SoundCloud. The other side is like, is it being good stewards and like really showing up for community care if we have a Google Drive that's accessible by like hundreds of people with everyone's stories on there. So is there a more secure way? What we're talking about is are more secure ways to store these stories maybe with tiered access?

Luis: I'm thinking about the through line [of values] question. And, you know, it's an interesting tension to think about the fact that we frame [this project] as oral history, but it's very much about active participation in an ongoing movement, and it's about action. But I guess they serve the purpose of the oral history aspects. And that is fundamental to the methodology that AEMP employs, like the relationship building being at the heart of it. To me, you know, it was very difficult to take this from the COVID-19 [Oral History of Tenant Resistance] project. It's like relationship building was kind of subtracted from it. And it was cold interviews that we were doing with people that we have never been able to be back in touch with again. So difficult. But I mean, then the orientation felt a bit lost because, you know, where is the relationship? Where is the action-oriented-ness to this? And I don't know. There's just a tension in there. I'm thinking about it. What is it? What is our oral history methodology?

Marcus: Can I go? Okay. Thank you, guys. So what I want to say very briefly is we were very clear with folks: if you don't like this, we don't have to post. If you want us to change something, we can do that as well. Folks were very excited. We repeated ourselves more than a few times. They knew exactly what was going on. They were very excited. No problem. I think we can keep that practice. I think we can continue to keep it in and repeat ourselves two fold to let them know that, you know, of course, we don't want to be years and years, you know, doing this with the same person, you know. But we want them to feel comfortable and clear and confident about their story, and that project and that practice, it was done perfectly by people. So I think we can, you know, keep that practice going and explain it thoroughly to people what's going on and if the ball is in your court and that's it. That's it.

[Five minute break in the meeting. Convened again and continued conversation at 01:12:10]

Brett: We are wondering like what sort of challenges that people face, but also how you all go about approaching some of those challenges, even imperfectly? What might we be able to do better? But one thing that has also come up as we've been working on this is realizing how when we bring in technology or we put it on the Internet, these are really the different touch points where the story can kind of take on these even larger scale security and privacy complications. I'm curious how people are thinking about security and privacy in relation to the technologies that we are using. Whether that is using Google Drive, which we know Google exploits the data, or how we think about mapping, we've realized that there's a lot of complications that arise when someone's address or the proximity to their address becomes tied to their story. Please just jump in to share broadly: how you are encountering or navigating technology in your practices and what sort of security and privacy challenges and strategies arise?

Marcus: I think with I think for me, um, I don't want to sound out of place what I'm about to say, but what other channels do we have out there? Because, you know, technology is actually changing every six months. Do we have, like, any new guys on the block that's like saying, okay, you tried, you tried all the rest. What you just mentioned, that's what a lot of us activists and people are so used to using and to somebody else come along with something much better. Right now, Google is like the king right now. So I'm just trying to find out because every six months tech is changing, you know. [What is out there] that we can trust? So that's what I'm curious to know before I can really answer your question. You know, I guess we are stuck with the same old exploiters, I guess. I don't know.

Maria: I just wanted to know if someone has an update about looking into some of the digital management or digital storage programs that a lot of like archives use?

Manon: I'm just very much not a data security expert, but I've worked with one in my work a little bit. So I think of one example, I don't know how this works. Again, I'm not like an engineer or anything, but I know that for anything with tenants like uploads, sometimes sensitive documents and we don't keep the documents anywhere in Google Drive, we keep them on a separate encrypted server called Digital Ocean.

And I mean, this would be different for oral histories because we don't want to be deleted, but the Digital Ocean server is scrapped every 30 days. Maybe the tenant gets a copy of their documents, but then we delete everything so that there's no way we're not accumulating like digital traces about people's lives. So that's just like one thought. If there's like really sensitive things like someone talking to their eviction, that's probably not something we want to be using. And then less as it comes to like mapping and addresses, I think now that I've learned a little bit more about eviction data and how it's used to be compiled by tenant screening companies to, you know, gather data about tenants and then that can prevent them from getting housing down the line, I think you should definitely think carefully about matching people's addresses on a map if they're talking about their specific eviction story. I know it's a problem, but I don't know what to do about it. And so maybe we can just make an ask within the mapping project who feels like they know how to make recommendations here.

Terra: When you asked this question, it feels very looming. I am not an expert, but as the mapping project organization, I feel like we should know. Maybe we can make an ask within the mapping project of like: who feels like they can answer this question. Maybe it's you, Brett.

Brett: This is why we're doing this, to see what people know. And we can all see, you know, what information we have collectively. But yeah, hopefully we can analyze this and find something. That Digital Ocean thing is very interesting.

Aza: I have so many thoughts, and I am going to try to organize them in some sort of like bullet point type of situation. I can expand on something, but one question I did have was [about] legal protections for the people who are being interviewed: how are both the people being interviewed and the interviewee protected in case someone does want to use the information to link against various landlords, corporations, etc.? That's just something that came to my mind. In the archives world, a lot of cloud storage is owned by larger corporations, like there's Iron Mountain and there's software, like Cosmetic and Pacifica. And then a lot of things are stored on Amazon Cloud services, Amazon Web services. So it feels pretty bleak, I think. I don't know. The most sound preservation solution for oral histories and record keeping would be to put everything onto physical tape, put it in cold storage, and then redo the process every 40 years, you know, in some sort of secret location. If that's the goal, conducting oral histories and engaging in oral tradition. However, another thing to think about is the question of: is oral history the right word or like, is oral history the right thing to be talking about? Because there's a sense of ephemerality of oral tradition, because historically it's just been through speaking and listening and then acting and engaging with one another based on that. And so there has been an ephemerality and sort of like the tradition of oral history is a little more mycelial than archives and recordkeeping and archiving feels when you look at it through the point of infrastructure and all these questions of security. Is there a way to anonymize and still have it retain its value if there is minimal information related to the place that the interview was recorded and descriptions of the surrounding area without actually and all the circumstances around the story without actually identifying anyone? I don't know.

Why are we doing this? What is the purpose? It's kind of a big question that we think about in the arc of history to just put everything on tape and put it in a fancy refrigerator and then repeat the process.

Marcus: In my very first oral history, what was done with the people that participated was that after we gave our story, right, we were given a transcript of our story so we can keep for ourselves. We could have printed it out and put it into a book and say, you know, this is my book, this is what I did, blah, blah, blah. I thought that that was a good idea to be able to give your person an opportunity for them to do whatever they want to do, what they transmit. Because things get lost in the digital world. But however, you know, you care about the person that you did the interview with. And so it was like, number one, they got a transcript of their story. Number two, if they want to go online and listen to it with their families and

livestream it, they had it. I don't think there's too much being lost. I think overall it's as though it's a win for the person that you interview and you care about them, you want the best for them.

Manissa: One thing that I wanted to flag is that something that I think comes up a lot in the work and this idea of maybe it not being an oral history, but as having a new way to define it I think is really interesting. But this idea of “why we're doing it” and sometimes the question I'm asking is “why me” also, I think influences each project. It may be different, but it may also influence this question of security. So anyway, I just kind of wanted to flag that.

This tension between privacy and security and then also dissemination and making things accessible is part of the tension of oral history. I think especially the kind of project that we are trying to do, which kind of gets to what you're just saying, Alexi, is this “why, why are we doing this?” We aren't collecting these oral histories because we just want to put them in a refrigerator box, right? Like that's actually for the most part, not the reason we're collecting them. We're collecting them because, I mean, I think all the projects have different sorts of reasons nested within this, but because there's something about them that we think is important that becomes public, right? Like, that's why we're collecting them. I mean, to go back to like the 2013 moment, we were collecting those oral histories as oral histories because we were working with a lot of tenants who were telling their stories, often to the media in soundbites, and we thought it was important for their story to be their whole life story and the whole context of their life to be part of this picture, not just like their little soundbite about what their landlord had done to them. And then we wanted to make that more public in the context of these people who were [sharing] very public stories already. So I think balancing why we're doing this and like, balancing that with serious concerns about protecting people is sort of the tension we're trying to navigate here. And I think in that tension, like the way we navigate that is to me what we sort of were talking about, through our values and through our shared goals. Like that is where we're going to find the ways to navigate that. I don't think it's going to be the same for every one of these projects. They're going to be different for the different projects. And so I don't know where that leaves us. I don't totally know. I think the answer might be for some of that making some of these anonymous. The answer might be for others not making them anonymous. I know that I've worked with people who definitely don't want to be anonymous because they're proud of the activism that they did, and they want that to be known, you know? So being anonymous would actually be kind of insulting to them because they'd be like, “Wait, I did all this cool stuff and now you're taking that away from me”, you know? I think different people are going to want different things. We can probably craft a consent form that really gives people a lot of different options. So that's one thing I was thinking about, I think also. So that's one, one like sort of concrete thing I was thinking about. Another thing is what came up before, which is like having a contact person or a contact email that really is always working and checked. If people want to get a hold of their transcript, like Marcus was talking about or a hold of their interview or want to change something about it. People should know where they can contact someone about this. The consent form should lay out potential risks, but also, we should create a script probably for people to talk through because, you know, a consent form is one thing, but really talking someone through what the risks are. So we probably could easily write a script that we could use in training, right? That's like, “here is how you talk to people about risk,” you know. So that's another idea I had. And then I think key, I don't know where we should keep the oral histories because there's all this stuff, but I do think that they should not only exist on a Cloud. I think they should also be on a locked hard drive- that like there should be some sort of physical version of them somewhere so that if we ever needed to, like take them all off Google for some reason they would be someplace else. So like just on a password protected hard drive, maybe like maybe like three password protected hard drives that's in different locations, one on the East Coast, one on the West Coast. I think I know I have a hard drive that has all the oral histories from like 2013, maybe 2015 on it or something. That and that was something we did then, but that was just like Erin and me, like being like, we should keep those somewhere else. I think I still have that.

Maria: I really appreciated some of those concretes, Manissa, and also naming the tensions that come up. I think something that is kind of sitting with me is that each oral history project, like you mentioned, might have a different history or reason why it's developing and a different focus. And a part of me is wondering like, you know, how do we keep that as a record for folks so if they're drawing from previous materials to get a sense of maybe how [the] project might need to look different or your consent form might need to look different, or your training might need to look different if we're pulling from older oral history project kind of resources? But also like what is a throughline across our oral history projects, that's important for us to consider? I think we all come in with this work with particular values of wanting to not just keep these things or voice people's pain and trauma. Like I think we're interested in this work and attracted to AEMP because of the possibilities that can happen with the work. But I don't know if that's very clear as to what that throughline might look like even across the oral history projects. So for example, as part of the COVID-19 [Oral Hxstories of Tenant Resistance] project, one of the biggest concerns was that the policies were changing month to month, week to week. It was never consistent as to what protections tenants had. Like, what were we aiming for with these oral histories? And when a lot of security concerns came up, like I think the way that we resolved some of the tensions was like, let's focus on what tenants say they want, right? What do they want from policy or what do they want people to know or walk away with from their oral history? And so that's the only thing we published, right? When parents or when people were saying they should forgive rent or should organize. Like, that was kind of the focus. But it was constantly a conflict within our group as like, what was the purpose of it? Like, are we using it to shame the governor? Are we using it to shame like a political, you know, city council member? And so there was like, are we, are we aligning politically with, you know? Those are different conversations that came up in our group and it made it really hard to do some of the work because I feel like maybe we were missing some of those throughline things. And I think that if we think about what is important across all of these oral histories, while each oral history is doing something at a particular socio political and historical moment in time.

Becca: Thanks. Yeah. Something I've been thinking about is what happens when the oral history has been used against the tenant or the narrator in some way? Like, there is a situation that has evolved where some type of remediation has to be done. And, you know, a lot of our talk is around preventative measures and thinking about consent forms, but I've just been thinking about what happens if it all kind of crumbles in some way for, for the tenant. So thinking about like our methodology and our values around relationship building, what does that look like post interview, not just in terms of like us publishing oral history interviews, but if there is some other type of issue, like what are our guidelines, what's our protocol, how do we support a tenant in that way? If something that we've done collaboratively with them has turned out to be harmful in some way? So that just keeps popping into my mind.

Terra: To follow up on what Rebecca was saying, even if it's not out in the world, even if it's not like legal action or something, if we've done something to counter the consent form, how do we repair relationships with people who are participating in our projects? Like, I can think of multiple examples from this. This has happened when I've been involved. It's just like I rely on the trust that that person and I have and then I just, you know, I apologize. Work it out and hopefully prevent that in the future. But what do we do in case that even works in our relationships like this time?

Luis: The point to what Rebecca was saying and something that I was thinking of as well is like in regard to the multitude of interviews that we do, we have to imagine that a lot of the folks we're going to lose contact with. I mean, so what is the protocol? Especially regarding things like, how long do we expect in the beginning to hold on to their story and how long are we going to share it for? Is that something that we need to ask? Is there a timeline that we need to consider? And, Maria, you reminded me of those conversations we had with the community. This was like centering the question about asking them what they want their interview to do, what they wanted to get across, what's the point of sharing their story?

And they decide what I think is really important and a value that we should center again. Or maybe we always have.

Lisa: So I just want to make two important points. First, the work that I did for those oral histories, like just because it wasn't posted, the good that came out of that was still so massive. And there was something intangible that really happened, and I think it's just so important. And, you know, although it didn't necessarily meet the need of bolstering the housing movement by disseminating, allowing people to connect and share these really difficult, you know, feelings, moments, emotions, and just feeling supported, I think was a result that was so important. So like just because it doesn't get posted and it isn't disseminated doesn't mean good didn't come out of it. But yeah, I was really concerned about posting [my interview], because I was working with a minor and I was concerned about some of the information being used against the other person I interviewed who wasn't a minor. And the risks just outweigh the benefits for me at that point. Like, as much as I want to help everyone, on a global scale and like I said, you know, bolster this movement in that moment, it came down to these two people right in front of me. And what was more important was to make sure they were protected. So it's such a complicated, nuanced thing. And I thank you for giving me a chance to talk about it. But yeah, it's really complicated. [In the interview], not only did we talk about what was happening to them during COVID, like all of these horrible things, but just like, you know, the expanded lens of housing. Like, when you come into a housing injustice situation, you've likely been on this path for a very long time. And I think when you share these intimate details about your life, that's kind of the nervousness that came to me. These are intimate details, and I thought it was a disservice to cut it out of the story and post it without those details. So it just kind of made sense to completely pull it back and say, "hey, like I'm so happy you shared with me. But I don't think this is in a state where I cannot share it with the public in a meaningful way and also protect you."

Marcus: I'm trying to figure out, uh, when you're doing when you're doing interviews, right. I guess it's different strokes for different, you know, for different oral histories. But do we want to be putting ourselves at risk with people who we know that's not of age? I don't know about that one. Making a post with a minor on [audio] when there's no parent around. That's, you know, I mean, if somebody sees me doing it, they think I'm doing something bad with the kid. I don't know.

Lisa: These are very, very good points. And I appreciate you bringing that up. I just want to clarify, the parent was there. There was a parent and a child being interviewed and they had consent forms. Both. You bring up really good points. I guess it's such a tricky situation interviewing a minor.

Manissa: I had a question for Lisa about how the decision was made. I was just wondering how the narrators, did they make that decision with you and what did they think about it?

Lisa: So we're actually super close, for transparency. They're my family, and so their story is also my story. And so they were sharing these intimate details not only of their life, but of my life where I you know, I had a conversation with them, where ultimately I was uncomfortable. They weren't necessarily comfortable at that point once they understood the risks. And it just kind of made sense. Like I said, it's not posted, but the catharsis that came from that was amazing. So again, there's so many good things that come from these interviews, even if they don't get posted. I did want to, like, really underline that.

Manissa: Thank you. That context is really helpful. Thank you.

[01:49:50] Conclude

Alexi: Thank you everyone who's facilitated today. But mostly I just wanted to say it like this is really exciting. I think it was a really generative discussion, and we want to thank you all so much for being part of it. And it's great to just all get together. I mean, there's so many people who have worked on so many

different projects and to see all the work in the Miro Board, I mean, it's just really amazing. And I also do want to say that just listening to this, I think that the questions and the tensions that we're bringing up are not just relevant to the narrative side of things, but also to the data and mapping project work as well. We are hoping to have another roundtable that includes narrators and we chose not to do that for this roundtable because we really wanted to have the internal discussion first so that we could it could be a very like a more nurturing place for narrators when they do come, when we do, when we are able to have that roundtable. So our goal would be to do that next. And then there was also discussion about creating a workshop out of this. So those are two possibilities and we're completely open to what other people didn't think would be a good next step. So I don't know if there's a good way, if anyone has suggestions for how we could create a list of those and discuss them further. And then I also just listed at the end of the agenda the different documents that have come out of this. Brett and Lisa both have papers that they have worked on.

Ciera: That sums it up.

Figure 1. Miro Board audit of AEMP's oral history projects. Members investigated file and audio storage practices used for each project, and mapped this information to the project's details, including: the number of interviews, the number of interviewers, number of people with access to files, how the projects have been used, and major issues in security or safety that arose in the project. This tool helped us understand the broad scope of our work and reflect on the many projects that AEMP has developed over the last decade. The board was helpful to map out the work, because our collaborators participated on different projects and each held knowledge about specific pieces. This graphic is for representation for the full map, if you would like to view in-depth details of this audit, please contact antievictionmap@riseup.net.

