

The Rocky Mountain ARCHIVIST

2016 Fall Conference at the Denver Botanic Gardens



Denver Botanic Gardens / photo: Scott Dressel-Martin

The SRMA Fall Meeting will be held on October 7, 2016 at the Denver Botanic Gardens, 1007 York St. Denver, CO 80206, with the theme of “Archival Narratives”.

In 2015, then SAA President Kathleen Roe encouraged attendees to engage in storytelling to convey the importance of archives to non-archivists. Her keynote speakers, Daniel Horowitz Garcia of StoryCorps

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and Tom Owen of PGAV Destinations, echoed this encouragement to a very interested audience.

So where are we now?

What does it mean to tell stories? How do we do it? The story, or narrative, is central across disciplines—in developing brand identity and marketing strategies, creating engaging products such as podcasts, even basic business communications. It is just as vital within archives. The narrative is becoming the primary means of communication and audience engagement?

Join us on October 7th as we explore these issues further through engaging PechaKucha discussions, a hands-on storytelling workshop, and structured (and unstructured) networking with other regional professionals.

Check out the website for [complete details and information on how to register](#). You won't want to miss this one!

Editor's Note:

As your new editor I would like to add my apologies to Allaina's for the gap in newsletters, but we're working rapidly on getting back up to speed. In this issue we encourage you to take a look at the always-amazing offerings at the Fall Conference, hear about Blake Graham's experiences at the ARCHIVES*RECORDS 2016 conference in tropical Atlanta, and Steve Fisher tells us about SRMA's preservation kits available for free loan to SRMA members to help organizations protect their heritage. If you have an article idea please send it my way, and since we always like to connect our members with valuable products and services, we'll be developing more relationships in that area as well. Enjoy the reading and I welcome your feedback as we develop the new newsletter style.

Craig Haggit

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Note from the President

Hello fellow SRMA-ites!

Did you miss us? We had a brief lapse with the newsletter due to a changing of the guard. Everything is back on track with this special issue.

Adam Speirs and Jessie de la Cruz have put together a fantastic fall program. The meeting will be held on Friday, October 7, 2016 at the Denver Botanic Gardens. The theme is “Archival Narratives”. Discover new ways of telling your stories, learn the stories of your peers, meet and mingle with friends new and well known. You’ll also learn how to pronounce PechaKucha!

The SRMA Board is looking ahead to determine how we can best serve our members, near and far. We are reviewing the annual and long-range plans. We will also review the bylaws to make sure they are up to date and meet the needs of the organization. Stay tuned as we will be surveying the membership to gather your feedback.

In August, I attended the Society of American Archivists annual conference in Atlanta. As President of SRMA, I represented the organization at the RAAC symposium and at the RAAC group meeting. The Regional Archival Associations Consortium (RAAC) “serves as a formal entity for fostering collaboration among the Regionals, and between the Regionals and SAA.”

RAAC site: <http://www2.archivists.org/groups/regional-archival-associations-consortium-raac>

The symposium was intended to highlight some of these collaborative projects exemplifying strength in numbers. In fact, the symposium itself was a joint venture between RAAC and the Society of Georgia Archivists. Presentations included a discussion about the formation of the Journal of Western Archives and the Western Roundup conference, collaborative grant projects, digital preservation, emergency networking, outreach to public communities, and a summary of the Georgia Archives budget crisis. At the RAAC group meeting, I volunteered to sit on the Disaster Planning and Recovery Subcommittee.

If you’d like to hear more about the SAA conference, feel free to stop and chat at the fall meeting. And you can also drop me an email at president@srmarchivists.org. Contact any of the board members if you have questions or suggestions. Visit the [Current Governance page](#) of the web site for our emails.

See you in a few weeks!

Allaina Wallace

ARCHIVES*RECORDS 2016

by Blake Graham

*Blake Graham, archivist at the Douglas County History Research Center, was the recipient of the 2016 SRMA Conference Scholarship. In this article, Blake reports on his experience and involvement at ARCHIVES*RECORDS 2016 in Atlanta.*

JULY 31–AUGUST 6, 2016
HILTON ATLANTA GEORGIA



I wish to thank SRMA and the review committee for allowing me the opportunity to attend ARCHIVES*RECORDS 2016 in Atlanta. In short, the conference was an exciting trip filled with valuable interactions with colleagues, learning sessions and workshops, and exquisite southern cuisine. In the following paragraphs, I discuss the trip from start to finish, with details on presentations and general observations.

Although I try to visit my family back home about once a year, I nearly forgot how hot and humid the South truly is – it is the only place where your car overheats before you turn it on. Aside from the lovely weather, I was glad to complete two Digital Archives Specialist (DAS) workshops in the first three days of my visit. The two workshops – Command Line Interface (CLI) and Digital Forensics: Advanced (DFA) – were educational and fun. The CLI class was perhaps the most-engaging class I’ve attended in the DAS curriculum so far; I highly recommend it for anyone interested in improving basic computing skills. The DFA class was also educational, but it was geared more towards professionals who are actively handling and analyzing data from legacy media. From understanding the differences between checksums (e.g., MD5 v. SHA256) to inspecting hidden filesystem metadata from within a hexeditor, the DFA class was both challenging and rewarding.

Day 4, which was my first official conference day, was intense. I started the day with the Academy of Certified Archivists examination, and ended with the MDOR (Metadata and Digital Objects Roundtable) meeting. What was perhaps most notable between these two events was the Preservica demonstration session. The key take-away for me was (1) the import requirements for metadata and digital objects, and (2) the data-export features. Preservica imports (or “ingests”) digital objects, along with any Dublin Core, EAD, or MODS records that may accompany the objects, but the imported objects must be in “fixed” form when importing. In other words, the arrangement, renaming, and description of files must be completed prior to ingest, which may conflict with local policy if you’re preserving born-digital materials. Lastly, data created and managed in Preservica can be exported only as EAD or CSV – an important detail for any institution interested in exit strategies or interoperability with other cataloguing systems. After the Preservica demo session, I was allowed the opportunity to speak in a lightning talk for the Lone Arrangers Roundtable meeting. Here, I was given 5 minutes to discuss the resourcefulness of using BitCurator – software for digital forensics in libraries, archives, and museums – for new types of materials being accessioned for oral history projects. Specifically, I mentioned the details of safely transferring video

files created on old Macintosh computers, and removing embedded GPS data at the request of donors. After the panel, I attended the MDOR session, which included a brief comment about SAA's efforts to discontinue using "Roundtables" and "Sections" to distinguish between group titles. The main portion of the meeting was centered on a presentation discussing ePADD – open-source software that supports archival processes around the appraisal, ingest, processing, discovery, and delivery of email archives. More information can be found at <https://library.stanford.edu/projects/epadd>

Day 5 was perhaps the most exciting day during my attendance. The keynote address, delivered by Chris Taylor, was about diversity and inclusion. (As a gentle reminder, SAA has recently revised its statement on Diversity and Inclusion – a change that reflects not only sociocultural, professional, and geographic factors, but also an ongoing commitment to engage diverse communities from all backgrounds and walks of life.) In Chris' remarks, he notes that "Inclusion is leveraging the benefits of diversity to improve our work through creativity, innovation, and inclusive working environments. Inclusion starts with an internal focus to identify how the field can support and incorporate inclusion into the foundations of our work. By getting our 'house in order,' we can then focus our inclusion efforts outward to connect with communities that have been historically under-engaged by the profession."



Following the keynote, I delivered a 15-minute presentation at the Graduate Student Paper Presentations about the nature of digital preservation literature from 2010 to 2014. The paper served as my capstone project at the University of Wisconsin- Milwaukee last spring. After the presentation, I attended "From 0 to 400 GB: Confronting the Challenges of Born-Digital Photographs." This was an insightful panel-style session where archivists discussed their challenges and triumphs in managing born-digital photograph collections in university settings. The themes that emerged were (1) the resourcefulness of introducing new software (e.g., Adobe Bridge) for automating processing tasks, and (2) methods for adapting to the challenges associated with online image-storing services (often used by donors).

Friday was my sixth and final day at the conference; it was, by far, the most rewarding day of the week. The day started with one of the best presentations I have ever heard: Beyond Measure: Telling the Story of Archival Value. This

presentation triad was poetically interwoven; yet, interestingly, none were coordinated. The first presenter discussed the intersection of archival value and our profession, while succeeding presenters rolled into more specific topics and case studies. Each presentation transitioned seamlessly and the content was complementary between speakers. With that said, if you're considering purchasing a single recorded session at the conference, I would highly recommend this one.

Friday evening, I traveled with a lively group of colleagues to see both the World of Coca-Cola and the Center for Civil and Human Rights. While the Coca-Cola tour was filled with plush polar bears walking around and unlimited amounts of international soda products, the tour at the Center for Civil and Human Rights was an immersive and thought-provoking experience. The Center offered countless accounts of human struggles not only in the United States, but across the world. The following is a brief summary of one of the Center's first interactives, dubbed "The Lunch Counter Sit-In:"

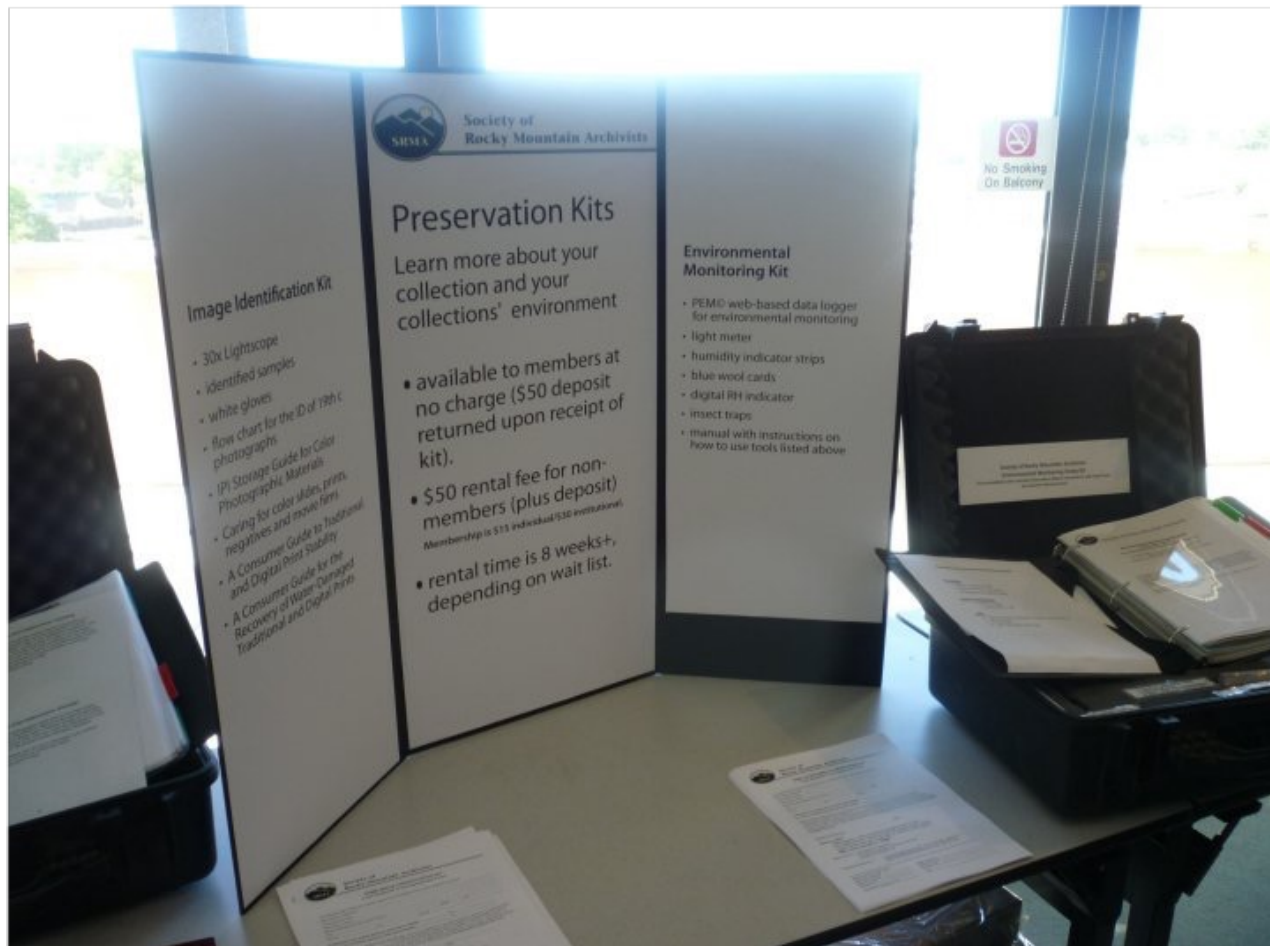
Imagine seeing a restaurant-style tabletop, with barstools butted-up against the table and roughly 6 people seated at the counter. You help yourself by sitting on one of the barstools, and placing headphones over your head. The audio from the headphones begins with faint whispering, which jumps back and forth between the left and right sides. However, the whispering soon becomes inaudible as loud voices become amplified. The voices resemble a mob rushing into a diner who begin harassing and intimidating the person seated next to you.

As the voices intensify, the mob begins dragging someone seated next to you out of the diner kicking and screaming; meanwhile, your own physical seat begins to shake. The mob then redirects their attention and targets you, but the only thing you can focus on amidst the yelling are the words printed on the table in front of you: "How Long Would You Last?"

This exhibit space was only one of many others offered throughout the tour. I left the building feeling a rollercoaster of thoughts and emotions that will last a lifetime. It was everything a cultural attraction should be.

From the DAS classes to the exhibits at the Center for Civil and Human Rights, the entire SAA conference was a valuable experience. Once again, I greatly appreciate the support from SRMA to attend SAA, and I look forward to chatting with friends and colleagues about the trip in the near future.

SRMA Preservation Kits Can Help Keep Your Collection Safe



By Steve Fisher

SRMA loans out preservation kits that institutions can use to improve the environmental conditions and long term preservation in their facilities.

These kits are :

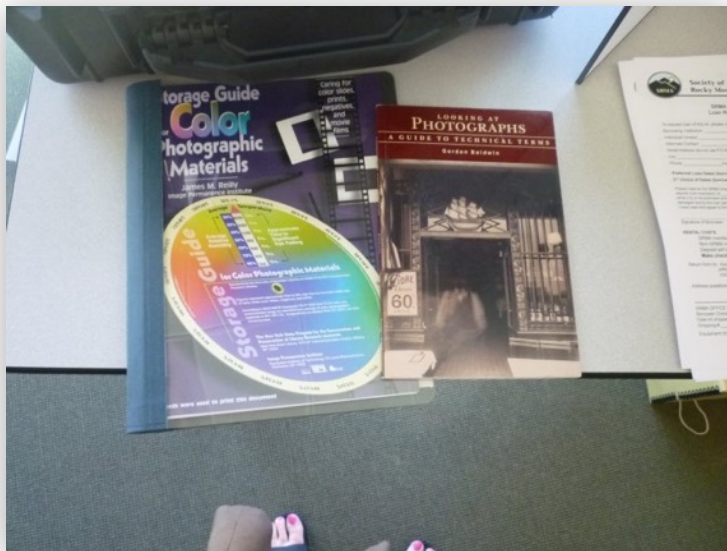
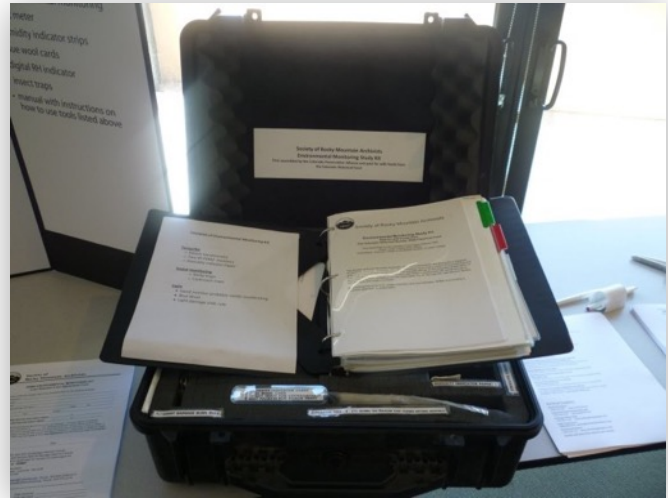
SRMA Environmental Monitoring Study Kit

This kit was first assembled by the Colorado Preservation Alliance and paid for with funds from the Colorado Historical Fund. The kit includes extensive instructions for the use of all monitor equipment, placement of the monitors, collection of data, and long-term actions. References,

resources, and a bibliography are included to help your institution or organization understand and move forward with long-term environmental monitoring.

The Environmental Monitoring Study Kit includes:

- Data Logger and Remote Sensors
- Digital Humidity/Temperature Meter
- Humidity Indicator Paper
- Humidity Indicator Cards
- Digital Illuminometer
- Blue Wool Cards
- Light Damage Slide Rule
- Insect Traps



SRMA Photograph Care & Identification Kit

This kit is designed to help establish a relationship with your institution's photograph collection. It includes detailed information regarding photographic processes, common deterioration issues, and housing recommendations.

- Introductory information on photograph care
- 30X Light Scope included with instructions
- Photo identification with physical examples from kallitypes to daguerreotypes to digital photographs.
- Reference material, extensive bibliography, and flowcharts
- Storage guides

Both of these come in a case ready to be shipped to your institution!

“We love it! Needing to identify the process used to create a small cased photograph in our Special Collections, and not finding an answer in our first resort, James Reilly's Flowchart for identification guide published by Kodak, we checked the samples behind the Photo ID tab in the SRMA kit's binder. Angled viewing of the surface eliminated a daguerreotype (which would have shifted between positive and negative images). This left the possibility of an ambrotype or tintype (ferrotype). Following the suggestion in the kit, we used a magnet. It stuck to the back of the case, distinguishing the iron support of a tintype from the glass support of an ambrotype.”

-Doug Rippey, Metadata Technician, University of Denver

See the loan form that follows and reply if interested.

Steve Fisher

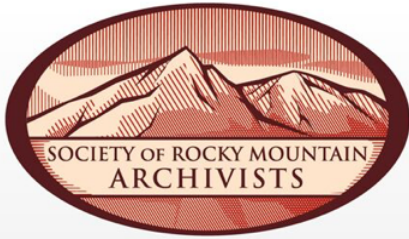
University of Denver

Membership Information

SRMA membership is drawn from regular and volunteer staff at archives, historical societies, museums, businesses, government agencies, libraries, colleges and universities, religious institutions, and other persons who are concerned with the identification and care of information that documents the history of our region. Basic membership is only \$15, and you can pay online. And recruit some colleagues to join too!

Full information can be found on our web site at:

<http://www.srmarchivists.org/about-us/membership/>



SRMA ENVIRONMENTAL MONITORING KIT

Loan Request /Loan Agreement Form

To request loan of this kit, please return the completed form to the address at below.

Borrowing Institution: _____

Individual Contact: _____

Street Address (Do not use P.O. Box): _____

City: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ Email: _____

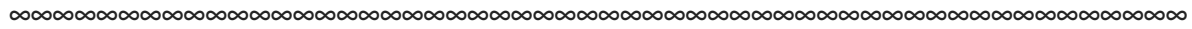
Preferred Loan Dates (borrow and return dates): _____

2nd Choice of Dates(borrow and return dates): _____

Please reserve the SRMA Environmental Monitoring Kit for my institution. I enclose payment to cover the shipping, insurance, and handling. SRMA accepts responsibility to insure the kit during transport to the institution. The institution named above accepts full responsibility for the kit while it is on its premises and will insure the kit during transportation back to SRMA. If the kit is lost, stolen, or damaged during the loan period, the above institution is responsible to SRMA for repair and/or replacement costs. I have read and agree to these and the following Loan Procedures/Conditions of Loan.

Signature of Borrower

Date



Cost: \$50.00 for SRMA members \$100.00 for non-SRMA members
Make check payable to SRMA

Return form to:

Steve Fisher - Archives
2150 East Evans Avenue, Denver, CO 80210
Anderson Academic Commons
University of Denver
Denver CO 80210

Address questions to:

Steve Fisher, SRMA Preservation Board Member
at-Large
Phone: 303-871-3427
Email: sfisher@du.edu



SRMA OFFICE USE ONLY

Borrower Check # _____ Date received: _____

Date kit shipped: _____ Date due back: _____

Shipping # _____ Shipped via: _____

Equipment checked in by: _____ Date: _____

SRMA ENVIRONMENTAL MONITORING KIT

Loan Procedures/Conditions for Loan

BORROWER RESTRICTIONS

The Environmental Monitoring Kit is available for loan to archives, libraries, genealogical societies, government agencies, historical societies, museums, record centers, and other cultural or educational institutions. The kit will not be loaned for use by an individual.

LOAN PERIOD

Tentative loan dates may be given, but the loan cannot be initiated until SRMA receives the signed loan request form and payment. The initial loan period is six weeks, including time for transportation to and from the borrowing institution. A late fee of \$ 5.00 per day will be assessed to the borrowing institution until returned unless prior arrangements are made.

RENEWAL REQUESTS

The borrowing institution may request loan renewal for one month periods. If there are no pending requests, SRMA will renew the loan. The borrowing institution must request renewal, by phone or email, one week before the due date, which is noted on the copy of the loan request form.

BORROWERS RESPONSIBILITIES

The borrower is responsible for the study kit and its contents during the loan period and will compensate SRMA for lost, stolen, or damaged materials that are permanent part of the study kit. Equipment and materials in this kit shall be packed for shipping by the borrowing institution in the same manner and arrangement in which they arrived. SRMA certifies that the equipment lent is in good condition and will withstand ordinary strains of packing and transportation only if packed as specified.

TRANSPORTATION

Shipment is provided by UPS or the US Mail. SRMA will be responsible for insuring the study kit to the requesting institution. Any evidence of damage to the study kit at the time of receipt or while in the borrowing institution's custody must be reported to SRMA immediately. The institution will insure the kit during transportation back to SRMA and will pay for the cost of shipping and insurance.

RETURNING THE KIT

Please return the manual and all other materials in the kit.

Please fill out the evaluation form and return with the study kit. Thank you!

There should be a return address label in the front pocket of this manual. If the label is missing, address the shipping case to:

Return Kit to:

Steve Fisher - Archives
2150 East Evans Avenue, Denver, CO 80210
Anderson Academic Commons
University of Denver
Denver CO 80210

Please alert us by phone or email when this kit is going into transit and relay the date you shipped the kit and the method of shipment (UPS or mail). Also provide any tracking number and/or insurance number. Hand-delivery is acceptable, but please make arrangements in advance.

After latching the shipping case closed, please secure it with the supplied cable ties.

CONTACT INFORMATION

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