

THE ROCKY MOUNTAIN ARCHIVIST

Vol. XXXI, Number 2

Summer Issue



1932 Lake Placid gold medal. For more information please see page 4. Photo courtesy US Olympic Committee Headquarters.

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Notes from the President



As my SRMA President's term nears an end I would like to thank the entire SRMA Board and the Western Roundup Local Arrangements Committee members for being so very supportive and helpful. This organization has a great team of people moving it forward. I'd also like to introduce Maria Tucker as your soon-to-be new President. Maria is currently on maternity leave so we've given her a few extra weeks before handing over the duties to her.

Looking back at the past year – actually a bit more – it's been pretty action packed. There were four great conferences: CWAM/SRMA in Golden, CIMA/SRMA in Salt Lake City, the water theme in Fort Collins, and the digital preservation theme in Denver. Thanks to everybody who helped make this such a successful conference year, and special thanks to Jay Trask and Sara Szakaly for their work.

And coming up – we'll be heading to the US Olympic Committee Headquarters in Colorado Springs for the fall conference, and we'll host the Western Roundup in Denver on May 27-30, 2015. If any members are interested in volunteering for local arrangements tasks, we'll happily accept your help. Just let me know by emailing me at tim.hawkins@steelworks.us And I'm hoping that we'll be well represented with SRMA members for our Western colleagues.

I hope to see many of you at SAA in DC in August too. For any of you attending, let's get together and crash one of our neighboring regionals' mixer!

Thanks again to everybody who pitched in for SRMA this year. It's a great organization and I'm honored to have represented all of you for the past year.

Tim Hawkins, Executive Director
Bessemer Historical Society [Steelworks Museum and CF&I Archives]
Tim.hawkins@steelworks.us

Have You Renewed?

Please consider renewing your membership in the Society of Rocky Mountain Archivists for 2014!

Memberships remain \$10 for students, \$15 for individuals and \$30 for organizations.

Renew now so you don't miss out on anything!

Renew your membership by visiting <http://www.srmarchivists.org>

Want To Be More Involved In SRMA? Join the Board of Directors!

The SRMA Board-of-Directors is looking to fill three open positions. If interested please contact SRMA President, Maria Tucker, at maria.tucker@pueblolibrary.org.

Preservation Member-at-Large

Duties include but would not be limited to being responsible for coordinating with Jefferson County Library to maintain the Myra J. Moon Preservation Collection; maintaining/distributing the preservation kits; providing preservation information to the newsletter and website; and working with the Program Director regarding preservation-related activities.

- Position open immediately
- Term ends after current term year cycle when position opens for election by SRMA membership

Outreach Coordinator

Responsible for the coordination of SMRA's involvement with Archives Month and performs other outreach activities as approved by the Board.

- Position open immediately

Newsletter Editor

Prepares and publishes a quarterly newsletter. Contents of the newsletter should reflect items of interest to the archival community in the Rocky Mountain West. The Newsletter Editor is expected to solicit newsworthy items from SRMA members and communicate regularly with the Electronic Resources Coordinator.

- 10-15 hours per issue
- Currently uses Microsoft Publisher, but not required
- Position open after fall issue (November)



Visit the SRMA Trading Post at
<http://www.cafepress.com/srma>

Save the Date! Fall SRMA Meeting

A Team Effort: Collaboration in the Archives

Friday, October 10th

US Olympic Committee Headquarters

Colorado Springs, CO

We will be focusing on the always important topic of collaboration. Have you worked on a collaborative project with a coworker, another department, or even another institution?

If you are interested in speaking at the meeting, please contact Sara Szakaly by August 8th at sara.szakaly@steelworks.us.

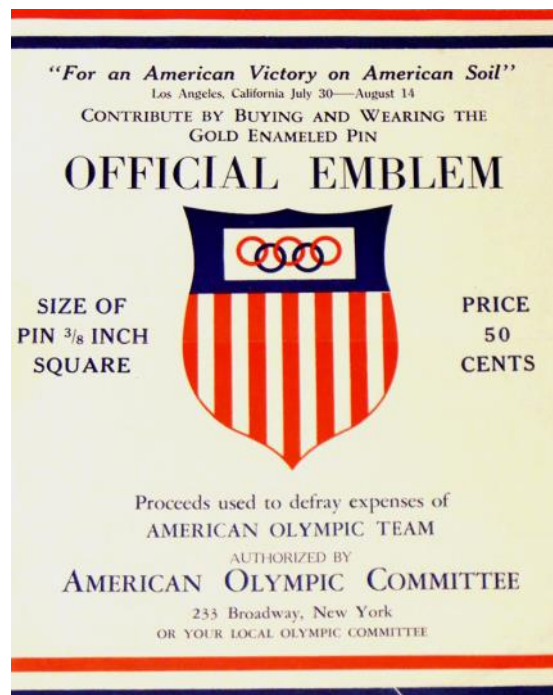
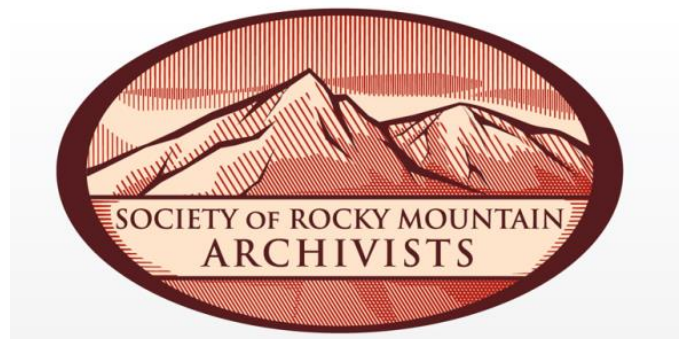


Image courtesy US Olympic Committee Headquarters.

Thinking About Advertising with *The Rocky Mountain Archivist*?

Here are our rates:

- ◆ Full page (7" wide x 9" tall) = \$250
- ◆ 1/2 page vertical (7" wide x 4 1/2" tall) = \$150
- ◆ 1/4 page (3 1/4" x 4 1/4" tall) = \$75
- ◆ 1/8 page (1 1/2" wide x 4 1/2" tall) = \$50
- ◆ Business card (3 1/2" wide x 2" tall) = \$50



Editor's Note: on July 29, 2014 the SRMA Board of Directors approved the following policy regarding advertising and press releases in *The Rocky Mountain Archivist*.

SRMA Newsletter Advertising and Press Release Policy

I. Definition of Advertisement: Any piece of promotional marketing that includes photographs, graphics, specials fonts, or logos will be considered an advertisement. Any statement promoting a for-profit commercial product will be considered an advertisement. To include an advertisement in the SRMA newsletter, space must be purchased. Fee rates are determined by the size of the advertisement (see section IV).

II. Definition of Press Release: Any statement devoid of logos, photos, and special fonts that promote a non-profit product or event, and/or any event that is free or will raise funds to benefit the archival community and is sponsored by a for-profit entity will be considered a press release. Purchasing advertising space is not required to include a press release in the SRMA newsletter.

III. Client responsibilities: It is the responsibility of the client to format artwork submitted for an advertisement or language for a press release.

Artwork submitted to the newsletter editor should be in its final form with no editing necessary. Artwork should be submitted as a JPEG or TIFF at a DPI of 100 to 300. The newsletter editor will coordinate with client to provide test pages if changes in DPI are required. The newsletter editor reserves the right to edit the size of the advertisement to fit the size dimensions established in the fee rate (see section IV).

Press releases should be fully formatted as a written statement. Press releases submitted with photographs, graphics, specials fonts, or logos or will be returned to the client for revision.

IV. Fee Rates: rates are determined by the size of the advertisement.

Full page (7" wide x 9" tall) = \$250

½ page vertical (7" wide x 4 ½" tall) = \$150

¼ page (3 ¼" wide x 4 ¼" tall) = \$75

⅛ page (1 ½" wide x 4 ½" tall) = \$50

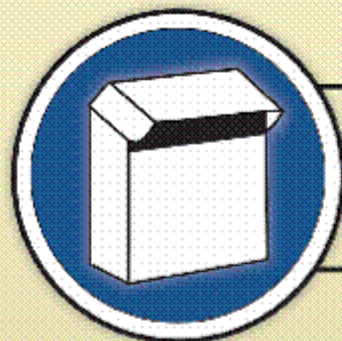
Business card (3 ½" x 2" tall) = \$50

V. Fee Discount: If advertising space is purchased in four (4) consecutive issues the client will receive a 20% discount. If a for-profit provides \$500 in sponsorship to SRMA they will receive free ½ page advertising space for four (4) consecutive issues, or two (2) full pages of advertising published within 12 months of sponsorship.

Volunteers Opportunities

Are you looking for volunteers? Are you looking to volunteer your services?

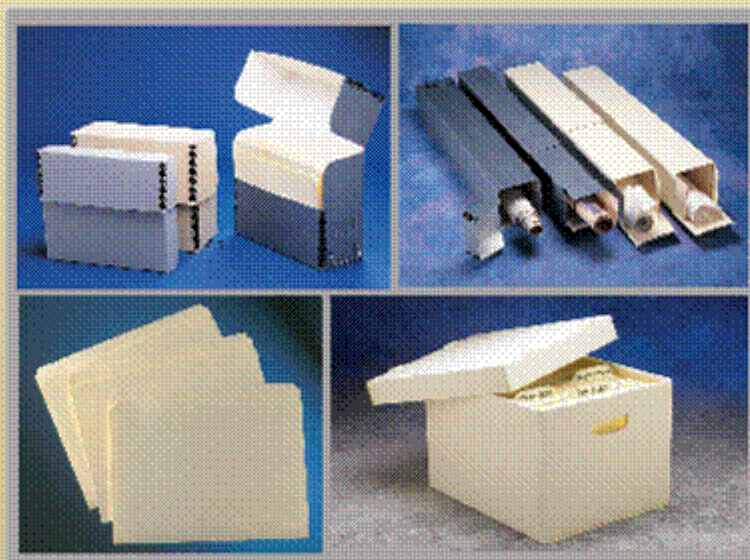
If you have any archives related volunteer experiences coming up please submit them to Caroline Blackburn, SRMA electronic Resources Manager (srmaerm@srmarchivists.org) to be placed on the website.



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Musings on Acquisitions in the 21st Century

Jamie Seemiller, CA, Western History/Genealogy Department, Denver Public Library

For the past year as the Acquisitions Librarian at the Denver Public Library Western History/Genealogy Department (WHG) and teaching Archival Appraisal at the University of Denver, I have been taking a long hard look at “what” and “how” we are collecting. In years past, DPL had a collector mentality and an open door policy in accepting collections. In recent years, we have begun to take a more critical look at what is coming in and what we would like to acquire. I often reflect on the words of F. Gerald Ham (Boles, 2005) who said in 1974 in his SAA Presidential Address:

Our most important and intellectually demanding task as archivists is to make an informed selection of information that will provide the future with a representative record of the human experience. But why must we do it so badly? (p.18)

Ham’s quote not only speaks to the core of what we do as archivists, but also challenges us to reflect on the quality of the collections we are acquiring. Are we acquiring collections that will be useful to researchers in the future? Are we documenting the right subject matter? I struggle with these questions on a daily basis and I suspect many of you do as well. To move forward, I am trying to make peace with the collecting decisions of my predecessors and to value WHG’s commitment to those collections. My hope is to not change decisions made in the past, but to guide our collecting philosophy today and in the future.

The first question to address is “what are we collecting?” Many times the sheer volume of calls from donors makes me go into reaction mode and all I can do is try to keep up with the requests coming in. The Staff Acquisition Committee (SAC) in WHG realized that this can be a major barrier to taking a proactive role in collection development. SAC found that our broad mission to collect material west of the Mississippi River often makes it hard to identify collection areas. So we started to ask a few questions: What subjects does WHG document well? What subjects are underrepresented in our collection? What do researchers want? As a result, we established collection development guidelines for the next few years that are driven by researcher and staff feedback and the need to document contemporary Denver history. So it is time to say goodbye to acquiring 19th Century collections? 19th century material still has a place in our collection, but the momentum is shifting to the 20th and 21st centuries.

I also feel that when it comes to “what” we collect that there has been a shift in the last few years to a more collaborative community of archives working together. The competitive nature of collecting from the 1970’s to 1990’s has given way to archivists working together to find the best home for collections where they will benefit researchers. I have tried to eliminate barriers by initiating conversations about our collecting priorities. This has led to some great conversations with my colleagues at History Colorado and Auraria, where we often have similar collections or donors calling several of us to make donations. Each institution has its own strength in different collecting areas, so it is not the best use of our resources to pursue subjects which are represented elsewhere.

In addition to “what”, we also took a closer look at “how” we are collecting material. Our acquisition workflows were created over 15 years ago at a time when storage space and resources were at a different level. After bringing in several large collections during my first few months in the position, I realized that our staff and volunteers could not keep pace with my collecting efforts. Most of our volunteers at the time were working the Rocky Mountain News Archives. By the end of 2013, we had a backlog of material to be accessioned and inventoried. Our solution to the problem was to suspend bringing in new material for the last quarter of the year. This allowed staff to catch up on the backlog and start fresh in 2014. In hindsight, suspending collecting for 3 months was great for staff but had some consequences in our public relations with donors. A few donors found the notion that we would stop collecting even for a few months to be troubling.

This year, I am monitoring the amount of donations we accept every month to match our available resources. We calculated an average per month that can be accessioned and inventoried. With this average in mind, I now have a benchmark of what I can bring in per month. If we exceed our average, I can arrange to delay transfer of materials until the next month. My hope is that this will prevent an end of the year backlog and eliminate the need to stop collecting material.

Seemiller Continued from page 7...

Part of this process is also working more closely with donors up-front, before the donation. My first step is to have a face-to-face meeting with the donor to discuss the collection. During the donation interview, I get biographical information about the person/organization, take photos of the collection and try to pre-weed the collection for potential items that we do not accept. If an in-person meeting is not possible, I will ask the donor to email an inventory or scans of the collection along with a description. I will use this information to create a donor report. The reports are reviewed by SAC on a monthly basis, where we vote on what collections to accept or decline. SAC members often ask questions about the material or offers ideas for other institutions that might be interested if it does not fit our collecting criteria. If the collection is accepted, I will work with the donor to transfer the collection to the library and complete a Deed of Gift. In the past, we had a donor fill out a Gift Acknowledgement Form during the transfer and then sent an Acquisition Agreement with the thank you letter after the collection was inventoried. This process resulted in the Acquisition Agreement not always being returned and cost valuable staff time trying to track down the agreements. We decided to try to reduce the redundancy of having two forms by creating one Deed of Gift that serves the purpose of the two previous forms. We now have the donor sign the Deed of Gift when the material is transferred to WHG. While not perfect, we hope that this will reduce staff time in the long run.



Incoming shelf at Western History/Genealogy Department, Denver Public Library, Photo courtesy Jamie Seemiller.

So why am I am I sharing this all with SRMA members? I am hoping that it can spark some conversations about how and what we collect and perhaps form some partnerships in the archival community to work together to build better and higher quality collections at our institutions. In reaction to F. Gerald Ham's comment, I think we can do a better job shaping the record of human existence by taking a closer look at what we collect and how we do it. We are building the research collections of the future, so now is the best time to take a fresh look at our work.

Reference

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Format and subject appraisal

Editor's Note: Do you wonder what are the newest trends and theories archival students study? University of Denver students have submitted their recent studies to the newsletter, their instructor Jamie Seemiller provides further information:

During the fall quarter (2013-2014 academic year), Library and Information Science students in my Archives Appraisal (LIS4801) class at the University of Denver were asked to write a final paper about appraisal theory and practice. The papers were a way for students to further explore a topic discussed in class and also offered a unique opportunity for the students to partner with SRMA and share their research. The papers review appraisal theory and practice as well as ask some fundamental questions about how, why and what we collect in archives. The four themes presented in these papers are: why and what do we collect; social justice and diversity; format and subject appraisal and digital preservation and deaccessioning. Each newsletter during 2014 will feature a theme with two student articles.

Student papers continued from page 8...

Collection Management Policies for Sports Teams

Nick Iwanicki

The day after the St. Louis Cardinals beat the Chicago Cubs 4-0 to complete a three-game sweep and end of their hapless rivals, the Chicago club went through their annual fall cleaning of Wrigley Field (Sullivan, 2013a). This ritual sees workers at Wrigley Field throwing out pieces that would only serve as reminders of another forgettable season of North Side baseball (Sullivan, 2013a). It is understandable that the Cubs would want to rid themselves of such items as the banners depicting Cubs players that were a part of the organization during the 2013 season (Sullivan, 2013a). Players will come and go and new banners will be made for next spring depicting a new team players Cub fans will hope can relieve the teams' World Series burden.

P: Yet there were other items that had no business thrown in the trash. Among the items placed in the dumpster outside the stadium were some commemorating the late Cubs great turned broadcaster Ron Santo (Sullivan, 2013a). Specifically, a number of banners and a giant card signed by Cubs fans from the 2011 Cubs convention had been thrown out with the rest of the trash (Sullivan, 2013a). These items were left in the dumpster to be at the mercy of a number of dumpster divers who were sifting through the trash in order to get their hands on some free mementos (Sullivan, 2013a).

On hand to witness this display of carelessness were a number of members of the media, which were on hand because the Cubs were scheduled to have a press conference announcing that they would part ways with manager Dale Sveum (Sullivan, 2013a). In having to wait for the Cubs to open their doors to the media, these reporters observed the scene as Cubs staff discarded these items. Many even had the presence of mind to take pictures of the items belonging to Santo, which briefly went viral due to the Cubs' lack of reverence for one of their best players (Sullivan, 2013a). When members of the media brought these items to the attention of Cubs officials, the Cubs tried to retrieve the pieces associated with Santo, only to find that they were gone (Sullivan, 2013a).

Luckily, a local bar owner had instructed her staff to pick up the pieces belonging to Santo before memorabilia hunters could make off with them (Sullivan, 2013b). These were to be returned to the Santo family after briefly being displayed in the establishment (Sullivan, 2013b). The Cubs, on the other hand, were quick to issue an apology about throwing the items away, claiming that they were accidentally swept up along with numerous items that had been damaged due to water exposure in storage (Sullivan, 2013a).

This incident raises a number of issues regarding collection management for sports teams like the Cubs who have audiences heavily invested in the history of the franchise. The first is obviously how these organizations "deaccession" their collections. But issues also surround how these franchises collect items in the first place, specifically how selections are made, or if these franchises even have right to certain material they put in their collections. Another problem raised by the Cubs is how these items are stored and if there is a final evaluation that takes place before they are finally discarded.

There is little literature dealing specifically with the items collected by sports teams and leagues, however the methods that archivists have put into practice are just as applicable to this unique group of collectors. However, the literature related to establishing effective collection policies is just as relevant to the objectives teams and fans have with regard to seeing their collective history preserved. Like other museums and archives, these parties are every bit as invested in ensuring that the representative pieces are safely maintained, not just for themselves, but future generations as well (Kuttler, 2013).

Here, the importance of having hard copies of an established policy that these organizations can turn to in order to ensure that these institutions choose the proper pieces and appraise their collections (Reed-Scott, 1984, 24). This would help to affirm clubs' desires to catalog the people and moments that defined their histories and simultaneously prevent them from over-collecting materials that are not effective contributions (Reed-Scott, 1984, 25). This is particularly important to teams such as the Cubs, as many of them have been able to obtain great pieces that are representative of their history (Kuttler, 2013). Yet there does not seem to be enough oversight regarding whether other pieces are actually worthy contributions to their collections, resulting in unnecessary pieces, like the Santo items, taking up vital storage space.

Iwanicki and student papers continued from page 9 . . .

A written collection policy will also help ensure that teams actually have permission to have the items in their collections. It will allow teams to create effective methods for returning items back to their proper owners in the event that they accidentally find the items in their collections. In the example the Cubs provide, the items should have been given to the Santo family back in 2011 following the Cubs convention that they were made for (Sullivan, 2013b). This is especially true in the case of the card, which Cubs fans undoubtedly signed with the impression that it was destined to Ron Santo or his family. Instead, the items ended up languishing in storage at Wrigley Field rather than where they actually belonged, a plan for dealing with such items would have saved the Cubs a great deal of embarrassment.

A collection management policy would serve as an asset in deaccessioning collections as well. If items have been sitting in storage for years without ever being used, it is probably not worth making the space to store them any more (Rapport, 1984, 147). Teams could very easily be sitting on a great wealth of artifacts and records that, at this point, are useless and taking up the storage space needed for new additions to the collections. This would force teams to ask questions about the importance of many items, and give them pause in simply dumping out items without due process (Rapport, 1984, 143).

Deaccessioning would also help to give club officials an opportunity to ensure that the items they elected not to keep were returned to the proper owners, rather than trashing everything. The items that were removed from storage at Wrigley Field were simply thrown in the trash without any oversight from people that actually understood what they were. Had the Cubs not been planning on firing their manager that day, members of the media would not have been on hand to witness the deaccessioning process or raise questions about what the Cubs were throwing away. Cubs officials would have been aware the items were gone until it was too late, if they ever found out at all.

This should make anyone following sports teams how many historic items have been lost over the years in order to simply make space in storage. Even worse is the fact that many of the items were being disposed of because of water damage they had incurred while in storage. A policy that manages the deaccessioning of items collected over the history of a franchise would not only allow for the proper items to be exhumed from the collection, but would also give staff an opportunity to save items that might otherwise have been accidentally removed or damaged.

The importance of collection management policies will become ever more apparent as teams try to invest resources in the preservation of their histories. This has become a growing trend with more and more teams attempting to take ownership of the stories that encompass their pasts. In Major League Baseball alone, seven teams currently have museums either within or near the stadiums that are home to the clubs, with the St. Louis Cardinals scheduled to reopen their museum for the first time since 2005 after building a new stadium (Kuttler, 2013). These institutions are intended to give fans an exclusive glimpse into teams and important figures in their history with significant artifacts that have been collected and donated over the course of the teams' existence (Kuttler, 2013). In spite of the fact that a couple teams have lost museums in recent years, teams taking the initiative to find some way to preserve their history seem to gradually becoming more common (Kuttler, 2013).

Teams that may not have the ability to preserve their history on their own can also turn to independent solutions to put pieces of their history on display. Both the Cubs and their cross-town rival White Sox have turned to the Chicago Baseball Museum to put their artifacts in a place available for the public (Chicago Baseball Museum). This has given two franchises the opportunity to have their history preserved alongside a number of now defunct organizations and clubs that may not have the ability to establish museums or storage facilities of their own.

In addition, many clubs have invested resources in having someone on staff with the title of team curator or historian. This field is currently growing, mostly driven by individuals that created the positions themselves after being part of an organization for a number of years (Kuttler, 2013). While some of these curators have had specific training in order to hold these positions, with regard to dealing directly with sports collections, others may have had little to no museum or archival experience (Kuttler, 2013). This might pose a challenge to certain teams, but the development of this area of the field should result in more teams adopting proper archival management practices.

Iwanicki and student papers continued from page 10 . . .

In developing collection management policies, baseball teams can also look to existing institutions with related collections. The Baseball Hall of Fame and Museum in Cooperstown, New York, is a prime example of an institution that is intended to maintain and showcase pieces of the history of an entire sport. This is done not by maintaining collections of records, papers, and scorecards collected over the course of the sport (NBHFM, *Archives and manuscript collection*). In addition, there is also a vast collection of physical artifacts that the museum has to put on display (NBHFM, *Facts & overview*). While the Hall of Fame does not have a readily available collection policy to read, they do put a great deal of thought into their collection development. All objects are analyzed by the resident "accessions committee," which is able to make the final decision on the inclusion of artifacts in the collection (NBHFM, *How to donate*). This kind of oversight for collections might be difficult for teams to invest in, however, a collection development policy should serve the same purpose in helping teams make decisions regarding what they choose to collect to tell their stories.

The recent incident where the Chicago Cubs accidentally deaccessioned a number of items belonging to Ron Santo underscores the need for baseball teams, and sports teams in general, to better manage the records and artifacts that document their histories. Simply establishing compatible collection management policies that ensure that these organizations are collecting the items they are entitled too and want, as well as give them a process by which they can deaccession pieces that are no longer important to their stories can achieve this aim. Because these teams are heavily invested in telling the stories that make their organizations special to their audience, not having such policies in place can result in teams deaccessioning items improperly and appearing as though they do not care about their histories. In preserving their history some teams and organizations are certainly ahead of the game in establishing museums and hiring curators and historians. But as interest in these organizations is unlikely to fade, it becomes evermore imperative that these clubs invest in establishing collection management policies that outline how their history is to be preserved for the future.

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Archival Appraisal of Sound Recordings

Johanna Groh

For many music students, professional performers and researchers, sound recordings and audiovisual material serve as a primary source material for the study of performance practice (Nelson-Strauss, 1991, p. 425). This issue is not only seen in music libraries but other repositories for sound related materials. More so than ever before, archivists are seeing audio recordings making up a greater percentage of their potential collection (Paton, 1997, p. 117). Even though there are larger amount of sound recordings they tend to be largely ignored in the archival community due to the gap between 'paper' archivist (unique, noncommercial materials; formats including audio tape, wire recordings, dictation belts, discs) and 'sound' archivist (almost exclusively, commercial recordings). The special need of sound materials differs from paper materials throughout the appraisal, processing, use, storage and preservation (Paton, 1990, p 274). Paper archivists tend to be overwhelmed with the appraisal process of sound recordings; historical audio formats are found to be confusing, types of information being recorded is foreign and the resources needed to process, preserve and access the materials is not understood (Paton, 1997, p. 118). Little research has been done concerning the archiving practices of sound recordings, and virtually no relevant literature exists. There is minimal research to support the need for principles of appraisal and archiving and to establish proper practices to ensure the advancement and preservation of this area of materials (Lazar, 1995, p. 46). The area of 'selection,' a sound archivist term for appraisal, is a newer undertaking and has been documented far less than other textual or paper materials (Paton, 1997, p. 124). This paper will serve as a literature review of the current practices and the difficulties in the appraisal of unique, commercial and noncommercial sound recordings and to show the need of further research.

The Library of Congress website offers the archivist information on how to properly preserve materials once they are obtained but gives little direction as far as appraisal techniques (www.loc.gov/preservation/care/record.html). Many of the resources made available on the LOC website were published during the middle to late 90's and appear to be quite dated. A summarization of a study conducted by the Association for Recorded Sound Collection's Associated Audio Archives Committee states that there is no existing nationally organized infrastructure with a fully developed and active audio preservation program and that the development of an archival medium for sound carriers is an urgent priority (Nelson-Strauss, 1991, p. 425). The need for a specialized program has been realized both in the library world (sound archivist) and in music (sound engineer) (Lazar, 1885, p. 47). Paton (1997) disagrees with this train of thought and believes that many of the fundamental elements of traditional manuscript and textual based appraisal practices can apply to sound recording selection as well (p. 117). The necessary elements for an adequate appraisal decision include category (commercial or noncommercial), the form of the recording and the type (what information is captured on the recording) (Paton, 1997, p. 119). Regardless of the archivist knowledge basis of recordings, he/she will be able to make a reasonable selection based on uniqueness of the material, the informational content and the costs of preserving and accessing it. There are areas that paper archivists will have difficulty relating to without background knowledge in sound; medium specificity, form and audio quality (Paton, 1997, p. 125). These three areas of concern can be found as major areas of study in the sound conservation specialization curriculum proposed by Lazar (1995, pp. 48-50). The most difficult aspect for archivists not acquainted with audio technology would be the assessment of audio quality. Although not seen as a critical part of the appraisal process, the paper archivist may have to seek out experienced personnel for their opinion (Paton, 1997, p. 125). The literature appears to be someone at odds concerning the need for a creation of a generalized protocol for sound recording appraisal and selection.

In 1991, an appraisal checklist was published on behalf of the Music Library Association (MLA) that states that not only, we as the appraisers, are to base the value of a recording on rarity but also to take the value in terms of the institutional mission and strengths of the collection into consideration (Nelson-Strauss, 1991, p. 428). Items on this list include historical and research value, aesthetic and artistic merit, uniqueness of an item, subject content, documentation and identification, access, condition and frequency of use (Nelson-Strauss, 1991, pp. 428-432). Paton (1997) agrees with some of the elements of appraisal and selection but adds relevance to the institutional mission, duplication of holdings, age, rarity, completeness to the checklist he created (Paton, 1997, 128-130). Harrison (1995) does not follow a checklist for appraisal but principals. She believes the important factors in appraisal include function and terms of reference of the archive, quantity, rarity, integrity, intrinsic value, quality, digital vs. analog, copyrights, timing, objectivity within guidelines, repatriation and de-selection, and

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related documentation (pp. 188-190). The intrinsic value of an item is not only a difficult notion to understand but is also difficult to apply to audiovisual materials mostly due to technical reasons and the re-recording of materials makes older versions obsolete (Harrison, 1995, p. 189). Generally, appraisal and conservation checklists appear in the literature as a guide but were designed for paper materials and do not adequately cover audio-visual considerations. This coupled with the minimal on the job training the average sound archivist receives has led to a gap in the methodology for ongoing sound related projects. The appraisal checklist made by MLA was created based on traditional archiving techniques but emphasized the aspects that applied to sound materials. The first aspect to consider is the historical and research value of the recording. In an academic setting, recordings are often made of many student and faculty performances which serve as primary evidence of the quality of output of the institution (Nelson-Strauss, 1991, 428). These types of recordings along with recordings of unique or historic events, interviews, and speeches are valuable in the sense they are unique to the repository. Recordings of a renowned performer or an exceptional performance may hold higher artistic merit over another. Having the ability to distinguish the aesthetic and artistic merit is not a requisite of a 'paper' archivist but is a skill that is essential for the sound conservationist (Lazar, 1995, p. 49). To be able to adequately appraise sound material, the conservationist must have the ability to understand the sound spectrum, acoustics as well as auditory perception (Lazar, 1995, pp. 48-49).

The subject content of any given recording should be evaluated based on the collection development policy of the given institution and on their ability to enhance the current collection. By studying not only the history of sound recording but also aspects of music theory and history the sound conservator will have a better understanding of what may or may not fit into the collection (Lazar, 1995, p. 49). A sound knowledge in the instruments (including the voice) will be very beneficial in all stages of acquisition and preservation. If a performance or recording are lacking the proper documentation, the material may be rendered worthless. A certain amount of information could be obtained through listening which takes up time because recordings, unlike paper materials, cannot be scanned and speeding through materials can lead to inadequate documentation and poor identification (Paton, 1990, p. 276). Music and sound recordings also pose an issue with the many copyrights that are often placed on them. Recordings may come to the repository with restrictions already in place due to copyright and others being imposed by the donor (Harrison, 1995, p.185). Such restrictions limit the accessibility of an item which puts a limit on the research value of the material. It is in the best interest of the institution to consider the long term research value of such restricted recordings prior to accepting them into their collection (Nelson-Strauss, 1991, p. 431). An appraisal and preservation issue that the articles agreed upon was that many methods of recording sound begin to age quickly and preservation must occur without too much time lapse otherwise the material could be lost. A common issue among sound conservationists is that they will want to improve sound quality of the recording, when what is more important is to be aware of copyright laws and the ethics and not to re-work the material into a new format (Lazar, 1995, p. 50). The overall condition of the recording must be taken into consideration up appraisal. If a recording is visually in good condition but has poor sound quality or unsatisfactory technically the material may be useful if it is of historical significance (Nelson-Strauss, 1991, p. 431). Visually assessing the condition of a recording may just be the most complex area of appraisal. The appraiser must be educated in the physical characteristics of recorded sound formats, their weaknesses, instabilities as well as life expectancies. It is not uncommon to find CD's or other types of recordings that have past their play back prime. The constant transfer of analog data from a given type of recording will eventually result in the degradation of the sound quality of the material (Harrison, 1995, p. 189). The frequency of use of an item will also have an effect on the quality over time. Items that are frequently used should have a replacement copy or digital version readily available in the case of reduced sound quality due to use (Nelson-Strauss, 1995, p. 432).

The one concept that every article agreed upon was the need for reappraisal within the sound archive more than in the paper archive. Reappraisal in archives refers to the process in which materials are identified to no longer merit preservation and that are candidates for deaccessioning where in records management it is the process of reviewing materials to reassess their retention value (Blodgett et al., 2012, p. 3). This is thought to be to do the growing amount of media materials in the archive in formats that are becoming obsolete year after year (Paton, 1997, p. 118). Harrison (1995) believes that the selection of audio visual materials is more apt to reappraisal to rationalize the collection (p. 187). She goes on to explain that due to the lengthy process involved of appraisal of audiovisual materials it is, more often than not, properly appraised during the acquisition process (1995, p. 187). Paton (1997) believes that reappraisal should occur within the current collection prior to cataloging existing collections (p. 128). He explains the costly nature of archiving sound recordings from playback equipment,

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special supplies and the specialized staff required for the job adds up and should be taken into consideration not only when caring for an audiovisual collection but also during the selecting process (p. 127). The process of reappraisal should not be confused with the term deaccessioning – they are not one in the same. Reappraisal does not always lead to deaccessioning; however, reappraisal is required as a first step towards any specific act of deaccessioning. Archivists must use professional judgment when dealing with materials up for reappraisal which is where the specialized training and education will come into play again. Reappraisal and deaccessioning will raise questions, challenges, and issues that are not addressed in these guidelines (Blodgett, 2012, p. 6).

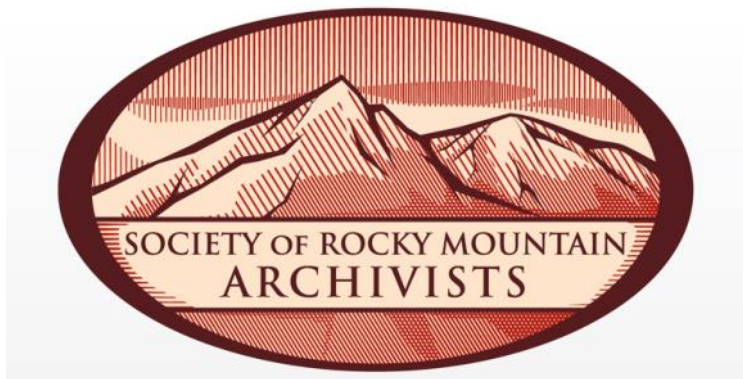
The sources used for this literature review showed both contrasting information as well as concepts they were in agreement on. They showed the current practices in sound archiving as well as the difficulties in the appraisal of unique, commercial and noncommercial sound recordings. However, the lack of recent literature and research indicates the strong need for further research to be conducted in this area as well as the need for a potential specialization in sound preservation.

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