



The Archives Re-Past

September 2008

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Dear SCAA Members:

The Executive Committee has mapped out the SCAA's priorities for the upcoming year which include formulating workshops, establishing grant deadlines and committee workplans, while also exploring various partnerships.

September and October is a busy time as we prepare our Annual Global Funding application to SaskCulture. To this end, I may be contacting various members to collect informational data and/or examples of how local archival activity/actions/programs have impacted or contributed in the area's cultural significance, development, appreciation and diversity.

I also want to encourage you all to start planning activities and/or celebrations for Archives Week 2009. The SCAA has requested the proclamation of the first week of February (2 to 8 February 2009) as Archives Week in Saskatchewan. Last year's success continued to build on the successes of previous years and I know this year's celebrations will continue that trend.

One of the most enjoyable aspects of my job as Executive Director/Archives Advisor for the SCAA is the opportunity to travel across the province visiting our members. These site visits allow our members to talk about their collections, voice their concerns on archive/heritage-related matters and discuss other issues on their minds. This summer I did a lot of traveling across Saskatchewan, visiting a lot of our institutional members while at the same time actively recruiting like-minded cultural institutions/organizations with significant archival collections to join us. My travels took me from La Ronge and Denare Beach in the north to Maple Creek and Estevan in the south. I want to thank all of you for your hospitality and allowing me to look through your various archival collections. There are a lot of valuable and interesting archival records residing in institutions all across the province; and, after seeing 'what's out there', it gives one more reason to work hard in preserving them, make sure they are accurately described and made available for all to access.

Carey Isaak, Executive Director/Archives Advisor

“An Indigenous History of Saskatchewan”

Book Project

The SCAA is undertaking a new and exciting initiative this year: we’re producing a book!

This project is the first of four book projects developed last year by the Public Awareness Committee. Our proposal was to produce books which would highlight the photographs, documents and other materials held in Saskatchewan’s archives, with interpretive text from content experts. The intent was not to publish academic historical works, but to create readable, general reference works which will also function as “coffee table” / gift books. We envisioned books in large-format, written in an accessible, popular style, which would be suitable for the general public as well as for school and public libraries and other sorts of educational venues.

We submitted our idea to Coteau Books, who were enthusiastic about all four; but at their suggestion, we are beginning with “An Indigenous History of Saskatchewan” [working title].

This manuscript will focus on augmenting and enhancing existing provincial histories by providing an Indigenous interpretation of the events and individuals which have shaped the province. Traditional Saskatchewan histories have not fully included an Indigenous perspective, and this is a significant loss in understanding. This project will be one means through which this gap is addressed, and as such, provides a unique opportunity to combine archival documents and images with First Nations oral history. Archival resources will be interpreted in a new way and that interpretation in itself will help provide a fuller and more complete understanding of Saskatchewan’s history.

We are extremely fortunate to have the assistance of Tyrone Tootoosis on this project. Mr. Tootoosis is Cultural Advisor to the CEO of Wanuskewin; works with the Native Studies Department at the University of Saskatchewan; and is well-versed in the history of the plains Cree. We could not undertake the project without him and are grateful for his interest and involvement.

At Mr. Tootoosis's suggestion, we are also considering the inclusion of a DVD with the book. This would enable some Cree language material to be included, as well as the potential for addition of some sound or moving image material in our holdings.

And so: we will be seeking images, documents, possibly sound and moving image materials from our member institutions in the coming

months. Jeff O'Brien and Cheryl Avery will be working with Mr. Tootoosis to prepare a draft manuscript by the end of April 2009.

It is our intention to use royalties and other proceeds from this book to help send a First Nations student to one of the Master of Archival Studies programs in Canada or to help fund internships for interested First Nations students in established archival repositories.

Moving Image and Sound Workshop in Saskatoon, SK

On August 15 and 16, the SCAA held a workshop on moving image and sound archival records at the Diefenbaker Centre on the campus of the University of Saskatchewan. The workshop, led by Brock Silversides (University of Toronto) and Bill Wagner (Saskatchewan Archives Board), was lively, entertaining and very informative. Combining a series of lectures, video and lots of hands on examples, the workshop covered a number of issues facing small archival institutions that have sound and moving image collections and/or situations where resources

are limited. Various discussions centred on the unique nature of sound and moving image documents and how this affects archival acquisition, appraisal, arrangement, description and preservation. An all encompassing debate on issues related to the digitization of moving image and sound records was also much appreciated by those in attendance.

In addition to the workshop content, the Diefenbaker Centre also provided the workshop participants with a tour of their facilities.

Emergency and Disaster Preparedness Workshop

Submitted by Cameron Hart

On June 25 and 26, I attended the Emergency and Disaster Preparedness Workshop, brought to the province by the Saskatchewan Archives Board (SAB) and held in Regina. It was presented by the Canadian Conservation Institute (CCI) and conducted by Deborah Stewart and David Tremain, both of who have served several decades in the preservation field with museums and libraries as well as with the CCI.

The two day workshop was aimed at reducing emergencies in cultural institutions and recovering from that emergency. As the only SCAA member outside the SAB able to attend I felt I needed to share some of the highlights. The workshop was broken down into four parts: 1) Planning for Disaster, 2) Mitigation, 3) Response and 4) Salvage. As Deb Stewart presented "***All disasters are emergencies, but not all emergencies need be disasters.***"

Some SCAA institutional members may already have an Emergency Plan in place. But if you do or not it is important that it be reviewed often, as changes in staff, suppliers or other forms of assistance (i.e.

volunteers) may occur.

Unfortunately, in many cases, an Emergency Plan is not seen as being needed until an unforeseen disaster has occurred. "***Good planning can prevent an emergency from turning into a disaster and a disaster from turning into a tragedy.***" John Hunter, U.S. National Park Service.

Planning the creation of an Emergency Plan requires the involvement of several people from the administration to the volunteer. Support of upper management is crucial to a successful and flexible plan. Though your institution may be small, with few employees, it is easier to foresee potential problems when there are several perspectives. When identifying these potential hazards do not just focus on the obvious threats of flood and fire, but also think of the locally unique hazards (i.e. heavy snow-fall, power-outages, burst pipes, security etc.) Look for areas of vulnerability to these dangers as well. Maybe it is the potential fire risks of combustible items in your collection (e.g. nitrate film) or maybe it could be security issues regarding access to your collection (e.g. maintenance

staff.) A story was shared with the workshop of Barney the guard dog at the British Children's Museum. A display of rare teddy bears was decimated as Barney thought they were a great set of chew toys!

When these hazards are identified you can then look at potential ways of reducing the damage they may cause. For example, the installation of sprinklers or extinguishers in case of fire, plastic over pipes to protect against water, the availability of emergency generators during loss of power and maybe locks on doors or file cabinets concerning security. Identification will also allow you to decide how you are going to respond to these emergencies when they happen. Delegate roles for people to be responsible for; who will be the contact person for the emergency services; who will deal with the media and who will deal with the outside volunteers who want to help. Well-meaning individuals can be great help in

times of need, but can cause more damage if not properly trained in the techniques of salvage.

Another of the jobs to be assigned is who will be responsible for making the decision of what, in your collection, shall take priority for salvage. Salvage was defined for the workshop as "the assessment, protection, retrieval, stabilization and/or drying of objects and/or essential records following an emergency with the goal of preventing further damage and beginning steps toward recovery." Your collections are original and there is, in many cases, no replacement of it. So salvage of it after a disaster is crucial.

A well thought-out response plan can go a long way in safeguarding your institution, its occupants and its contents. It also could be the difference between a minor accident and a catastrophic loss.

"All disasters are emergencies, but not all emergencies need be disasters"

The Estevan Art Gallery & Museum

Submitted by: Griffith Aaron Baker, Director/Curator

As a dual mandate facility of arts & heritage, the EAGM's collections are comprised of two distinct components; a Fine Arts collection, and a collection of NWMP / RCMP and local history artifacts. The dual mandate enables the EAGM to provide a diverse exhibit and public programming schedule to the public which is not served by any other organization in Southeastern Saskatchewan.

The EAGM's fine arts collection consists of prints / paintings donated to the Centre by the Saskatchewan Arts Board. These prints are from well-known Saskatchewan/Canadian Print-makers & Painters such as: David Thauberger, Ernest Lindner, Michael Lonechild, Doris Wall-Larsen, Ronald Bloore, and more. Enhancing this collection, is a recent donation of Andrew King printing block, prints and travel trunks. In the 1930's, Andrew King's business Enterprise Show Print was the only full-time show poster printing plant in Canada. He later moved to Estevan and renamed the business King Show Print, and continued to produce posters for national and international traveling shows, fairs

and circuses. The King collection directly applies to Estevan's history and heritage.

The EAGM's artifacts collection consists of pieces related to the North West Mounted Police and the 1874 March West from Roche Percee to Estevan. This collection includes the original Woodend Detachment Post. Artifacts housed in the NWMP Museum consist of; buttons from the NWMP tunic's, nails found in the building and on-site, RCMP uniforms, rifles, arrowheads, riding gear, photographs and other paraphernalia related to law & order on the prairies in the late 1800's. The museum building, located on the grounds of the EAGM, is the oldest historic Detachment Post in Saskatchewan and the most prized artifact in our collection. In 1987 it was declared a "Municipal Heritage Building" by the City of Estevan and the Saskatchewan Municipal Government, Heritage Department. Originally, this building was located where the Boundary Dam is now (a few miles South of Estevan). The EAGM is also committed to researching and documenting First Nations historical sights in the area.

As part of the EAGM's mandate as a gallery/museum, the collections are actively used for the advancement of life-long learning in arts and heritage. Exhibiting artworks & artifacts demonstrates the EAGM's

commitment to fostering knowledge in our local and regional history, art education and art practice of Saskatchewan artists, gaining an understanding and appreciation of Saskatchewan and Canadian art.

And the Winners are: Saskatchewan Youth Heritage Fair and the SCAA

Earlier this summer, Saskatchewan Youth Heritage fairs were held in six locations throughout the province. We are pleased to announce the winners of the SCAA award (a framed photographic print) for the best use of primary or archival materials in a research project. Awards were presented to the following students:

Humboldt: Aimee Schwinghamer for "The Huber Family"

Moose Jaw: co-winners, Andrea Erlandson and Brooke Malichewski for "City of Swift Current Light and Power Company"

Saskatoon: Eleanor Yates for her genealogical project on her great, great-grandfather, Silas Black.

Prince Albert: Keaton Kammermeyer for "The Telephone"

Regina: Reed Ackermann for "The Tornado of 1912"

Meadow Lake: Brandi Singer for "Mitsuing Family History"



Award presented to Brandi Singer by
Cameron Hart
on behalf of the SCAA.

Ask the Expert!

Featuring Bill Wagner:

Bill has been employed at the Saskatchewan Archives Board, working with their sound and moving image records, for 27 years. During this time he has been involved in all archival functions related to these records. Bill currently works in the Collections Management and Preservation Unit at the Saskatchewan Archives Board, but is still regularly consulted for advice on issues related sound and moving images.

Question: I just found some old home movies in my mother's attic and I am not sure what to do with them. I believe they are from the 1940's – 1950's. How would I best go about preserving them?

Answer:

The home movie is becoming a major film genre of interest as people from the baby boomer generation discover old home movies from their childhood, presumed lost, stored in attics, basements, garages and closets. Home movies are valuable, as they are records of the activities of families and of events that could have possible historical significant. An example of this is Abraham Zapruder's 8 mm film that recorded the assassination of President Kennedy.

Film is fragile and numerous factors can cause it to deteriorate. These factors include:

- high temperature and humidity,
- constantly fluctuating temperature and humidity,

- dust, air pollution and dirt,
- exposure to light,
- biological threats such as fungi and insects,
- use of improper containers for storage,
- handling and usage.

The U.S. Library of Congress states that ideally, temperature and humidity levels for film storage should be kept constant and at a maximum of 3 Degrees Celsius and 20-30% Relative Humidity. In high and/or fluctuating temperatures and humidity, film will suffer from "vinegar syndrome," colour fading, shrinkage and delamination of the emulsion layer from the base. It is beyond the ability of most people to store film at these optimum storage conditions, however, with proper

care, handling and storage, the rate of deterioration can be slowed and its useful life can be extended significantly.

Storing film in the location in your home with the lowest and most stable and constant temperature and humidity available to you is recommended. This excludes uninsulated, unheated attics, basements and garages. Films should always be wound on their reels evenly, never too tightly, with the emulsion side out. Metal cans without dents or rust, or plastic cans should be used to store films to protect them from light, dust and biological threats. The cans should be stored horizontally on shelves above floor level to protect them from water damage.

The cardboard boxes that the films originally came in (if the boxes contain information about the film, the activities shown on the film or the date the film was shot), and any other accompanying documentation should be kept with the film but not stored in the film containers. To help you determine the dates the films were shot, you can read the symbols which film manufactures print on the edge of films. These indicate the year in which the raw film stock was made. Home movie film is generally considered to be

regular 8 mm, super 8 mm and 16 mm gauge film. The “edge codes” used by Kodak, to identify when 8 mm and 16 mm film was manufactured, can be found at www.filmforever.org/Edgecodes.pdf. The dates refer only to the date the film was manufactured. The film may have been exposed at a later date.

In order to protect the original films from wear and tear during screenings, it is recommended that they be transferred to DVD or Blu-ray discs. As the demand grows to transfer film to newer high tech media, more and more firms are opening to meet this need. Before a firm copies your film, you should have the staff clean it. Because your film is 50 to 60 years old, you should request that the staff also check it for poor or weak splices and film shrinkage. Some places have the ability to do colour correction on faded film. You must be aware that the more work that is done with the film, the more it will cost to copy it.

One place with a fine internationally-known reputation for copying film to other media is Film Rescue International, www.filmrescue.com, located in Indian Head, Saskatchewan. After receiving the copies of your film, ensure that you properly label

them with the date of the original film and describe its video content. Do not discard the original film. If it is stored properly, it will outlast the medium to which its content has been copied.

In recognition of the growing interest and importance of home movies as a valuable archival medium, “Home Movie Day” is celebrated internationally in Argentina, Australia, Canada, Germany, Italy, Japan, Mexico, the Netherlands, the United Kingdom and the United States. In Canada the event is hosted in Calgary by the University of Calgary and in Toronto by The Film Reference Library, a division of the Toronto International Film Festival Group. This year Home

Movie Day is being celebrated on October 18.

Also, the Association of Moving Image Archivist has created the Small Gauge/Amateur Film Interest Group. Its mandate is to “promote and protect the interests of small gauge and amateur film, its creators, and its advocates. ‘Small gauge’ includes all media smaller than 35mm – the emphasis is on 16mm, 8mm and Super 8mm, but less common formats like 28mm and 9.5mm are also considered under the small gauge umbrella. ‘Amateur’ film includes most non-commercial productions – especially home movies, avant-garde cinema, and undistributed materials.”

People and Places

Sorry to see them go:

- Jen Baetz, an Information Management Archivist at the Saskatchewan Archives Board, moved to Vancouver. Jen served as the secretary to the SCAA Executive in 2007–08 and was part of the Archives & You conference planning committee. Best wishes in your future endeavours, Jen!!
- Nicole Kruppi, a former Vice President of the SCAA, has also gone west. Nicole left her job at the Federation of Saskatchewan Indian Nations in Saskatoon to take on the position of Corporate Records Coordinator for the Alberta Energy Resources Conservation Board in Calgary. All the best in your new role, Nicole!

On the job front:

- Lenora Toth has accepted a permanent posting as the Director of Archival Programs & Information Management at the Saskatchewan Archives Board. In this role, Lenora, who has been with the Archives since 1991, will provide leadership to all areas of archival operations. Congratulations on this appointment Lenora!
- Adrienne Cottrell is the new Chief Archivist of the Saskatchewan Archives Board's Information Management Unit. In this role, Adrienne will be leading the Archives' team that is responsible for facilitating good records management practices among Saskatchewan Government agencies. Adrienne has been in the service of the SAB for the last seventeen years.
- Crista L. Bradley is the U of R's new Programming & Information Management Archivist. In this position, Crista will be working to increase awareness and use of the Archives' collections and developing an information management program for the University. Crista has been employed by the Saskatchewan Archives Board since 2000.

In other news:

- Hats off to our SCAA President, Tim Hutchinson, for his role as program chair for the Association of Canadian Archivists' 2008 conference in Fredericton. The conference was a great opportunity for over 250 archivists from across the country and around the world to exchange ideas and information.

We want to hear from you!! If you or your colleagues have news to share, pass it on to the SCAA Office to help our membership stay connected!!



WORKING TO PRESERVE THE DOCUMENTARY HERITAGE OF SASKATCHEWAN

The SCAA would like to welcome new members and thank them for their support.

Institutional Members:

Northern Gateway Museum
Gravelbourg and District Museum
Estevan Art Gallery and Museum
Ursuline Sisters of Bruno

Individual Members:

Nadine Charabin, Saskatoon, SK
Chad Arie, Regina, SK

Mark your calendars!

SaskCulture's Annual Gathering, "Engaging Cultures - "Sharing the Seeds of Success" will be held at the Saskatoon Inn 24-26 October 2008

Grant Writing Workshop - date to be announced

Volunteer Management Workshop - date to be announced

Archives Week - February 2nd - 8th, 2009

Sask *Culture*

