DC PUBLIC LIBRARY

NATIONAL DIGITAL STEWARDSHIP RESIDENCY PROJECT FINAL REPORT:

THE MEMORY LAB

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INTRODUCTION

Project Title: Building the Memory Lab: Digital Preservation Access and Education through the Public Library

Duration: 1 Year | 2016-06 – 2017-06

Project Team: National Digital Stewardship Resident Jaime Mears, Special Collection Digital Librarian Lauren Algee (mentor), Technology and Innovation Manager Nicholas Kerelchuk (mentor), Labs Manager Maryann James-Daley

Summary: The Memory Lab is the result of a National Digital Stewardship Residency (NDSR) project to create sustainable, public-focused lab, tools, and instruction for building public knowledge and skills around personal digital recordkeeping at DC Public Library (DCPL) and to produce a model for other organizations serving the public.

Objectives:

1**.** Work with DCPL staff to create digital preservation stations

2. Create staff and patron guides for personal archiving best practices

3. Create programs for educating the public about tools and requirements for digital stewardship

4. Serve as a national model for other public institutions

Background:

The project was conceived by Special Collections Digital Curation Librarian Lauren Algee, who was inspired by patron requests for access to scanning equipment and instruction. DCPL submitted a NDSR project proposal to the Library of Congress in November 2014.

That December the Library of Congress selected DCPL as one of five host institutions for the 2016 Washington, D.C. NDSR cohort along with the National Library of Medicine, the American Institute of Architects, the Government Publishing Office, and the U.S. Senate. Algee and DCPL Innovation Manager Nick Kerelchuck were designated as project mentors, representing the expertise of DCPL Special Collections and the Labs at DCPL (home of the library's maker spaces, technology classes and digital literacy programs). They selected me as the DCPL resident and I began work in June 2016.

METHOD AND APPROACHES

LITERATURE REVIEW

I conducted a literature review of existing sources on person digital archiving and found the following essays, books, and presentations relevant and useful:

Ashenfelder, Michael. "Public Libraries – Resources for Personal Archiving Efforts." http://publiclibrariesonline.org/2013/05/public-libraries-resources-for-personal-archiving-efforts/

Beagrie, Neil. "Plenty of Room at the Bottom? Personal Digital Libraries and Collections." *D-Lib Magazine*. Vol. 11, No. 6. June 2005.

Bushey, Jessica. "How Online Sociality and Free Terabytes are shaping Personal Digital Archives." Presentation at Personal Digital Archiving Conference, New York University, NY. April 2015.

Carroll, Evan and John Romano. *Your Digital Afterlife: When Facebook, Flickr and Twitter Are Your Estate, What's Your Legacy?* 2010.

Copeland, Andrea. "Public Library: A Place for the Digital Community Archive." *Preservation, Digital Technology & Culture*, Vol. 44, No. 1, 12-21. 2015.

Cushing, Amber L. "A Balance of Primary and Secondary Values: Exploring a Digital Legacy." *International Journal of Knowledge Content Development & Technology*. Vol. 3, No. 2, 67-94. 2013. http://core.ac.uk/download/pdf/25824919.pdf

Eriksen, Jon, Isto Huvila, Eva-Maria Häusner, and Ina-Maria Jansson. "Continuum Thinking and the Contexts of Personal Information Management." *Information Research.* Vol. 19, No. 1. March 2014. http://www.informationr.net/ir/19-1/paper604.html

Hawkins, Donald T., Ed. *Personal Archiving: Preserving our Digital Heritage*. 2013.

- Hawkins, Donald T. "Introduction."
- Marshall, Catherine C. "Social Media, Personal Data, and Reusing our Digital Legacy."
- Ubois, Jeff. "Personal Digital Archives: What They Are, What They Could Be, and Why They Matter."

LeFurgy, William. "Taking Preservation to the People: Educating the Public about Personal Digital Archiving." *Outreach: Innovative Practices for Archives and Special Collections*. 2014.

Kim, Sarah. "The Results of One Scholar's Survey: What Are Your Plans for Your Personal Digital Archives?" *Perspectives on Personal Digital Archiving*. 2013.

Marshall, Catherine C. "Rethinking Personal Digital Archiving Part II: Implications for Services." *D-Lib Magazine*, Vol. 14, No. 3/4. 2008. http://www.dlib.org/dlib/march08/marshall/03marshall-pt2.html

Marshall, Catherine C., Sara Bly, and Francoise Brun-Cottan. "The Long Term Fate of Our Digital Belongings: Toward a Service Model for Personal Archives" Proceedings of Archiving 2006 (Ottawa, Canada, May 23-26, 2006). pp. 25-30. http://www.csdl.tamu.edu/~marshall/archiving2006-marshall.pdf

"It's Personal: Collecting, Preserving and Using Personal Digital Archives," Digital Preservation Coalition webinar, London, April 28, 2015.

- Redwine, Gabriela. "Overview and Introduction."
- Cushing, Amber. "Emerging Trends Two."

PROFESSIONAL INTERVIEWS

I reached out to individuals involved with either a public-facing digitization lab or who had run personal archive programming to learn about their experiences. Institutions surveyed included The Hub at Kalamazoo Public Library, Inspiration Lab at Vancouver Public Library, LA Archivists Collective, Scholars' Commons Digitization Lab at Indiana University Bloomington Library, Knowledge Commons DC, San Francisco Public Library, WITNESS, and the Smithsonian American Art Museum.

Trends in services: The spaces focused on transfer and did not do much to support preservation of files, whether by advising preservation quality and format of initial capture, encouraging user-added metadata, or creating or referring patrons to resources for file management post-transfer appointment. All labs had multiple format-dedicated stations, and reported VHS transfer and scanning were the most popular activities. Problems were mostly user-related, as opposed to equipment failure. Getting users to understand the time commitment of real-time capture and the act of saving were the most difficult parts of patron sessions.

Trends in programming: Classes tended to be small (around 5-10 people), and patrons came with a wide range of technology skill levels, which made class management difficult. Patrons were most interested in learning to care for their digital photographs. During Q&A, patrons often asked a wide variety of questions about specific software and hardware that they were using. People wanted demonstrations or hands-on practice in class and wanted resources they could refer to at home after class. The impact of classes was measured with surveys, if at all. Patrons wanted simple and specific guidelines, such as information on what format or storage environment is "the best."

DCPL INTERVIEWS

I interviewed staff from the Labs and Special Collections and professional and paraprofessional staff from DCPL branches who attended Digital Preservation professional development sessions.

Special Collections: Special Collections staff is interested in using the Memory Lab to begin relationships with donors, but would prefer a targeted approach that supports their collection development strategies. They would also prefer to have in-house digitization capabilities for small projects such as patron requests or magnetic media transfer for DC Punk Archive collections (see recommendations). They primarily see the Memory Lab as an avenue to educate members of the public so that personal archives are saved and able to be shared with or donated to the archive in the future. They wish to continue to be involved with the Lab and will have a staff member attend monthly Memory Lab working group meetings.

Labs: Labs staff were positive and excited by the Memory Lab as a concept, but found it difficult to take on this extra responsibility. All labs staff members reported wanting more hands-on training in the space and the freedom to work on their own personal archiving projects as a way of learning, as they do for the already existing labs (Fabrication Lab and A/V Studio Lab).

Labs managers (first Kerelchuk and later unofficial mentor Maryann James-Daley) supported the Memory Lab and saw commonalities with the Studio Lab, including A/V equipment and skills and do-it-yourself (DIY) use format. They see potential in connecting the Memory Lab to the other labs through programs and creative projects utilizing transferred content.

Branch Librarians and Librarian Assistants: Staff throughout the library system see digital preservation education as important for their own professional development and as a way to expand services and programming at their branches. Many want to host events like Home Movie Day or a scanning day, although both of these efforts require more planning and staffing than a personal archiving class. Staff see digital preservation outreach as an opportunity to engage local senior centers and retirement communities in their neighborhoods.

There was great interest from the branches to create additional transfer stations for branch libraries. Making transfer stations more accessible by placing them in neighborhood branches would be

beneficial, but the technical knowledge and human resource needs of the lab would require dedicated volunteers or Labs staff members at each additional location.

CUSTOMER INTERVIEWS

I conducted informal interviews with personal archive program attendees and Memory Lab users.

Program attendees: Feedback from patrons at the programs has been positive. For many, digital preservation is a new issue and they are shocked by its value. Some patrons have wanted to attend multiple program sessions. In programs patrons want more demonstrations and post-program support.

Lab users: Feedback from lab users has been very positive. They see the Memory Lab as a valuable service and are surprised that the public library has made it available. The demographic of customers is dynamic, including young professionals, retirees, stay-at-home mothers, hobby historians, broadcasting professionals, creatives, and others. The majority transfer their own personal archives or materials, such as slides, inherited from relatives.

Patrons are surprised that audio-visual materials transfer in real time and often sign up for multiple sessions. There is a learning curve, so the first session is usually less productive than successive sessions in which they are able to digitize more material in the three-hour time-frame.

Patrons are not discouraged by the responsibility of bringing in their own storage, though some do not check their storage media (such as a cloud account or thumb drive) before coming to make sure there is enough available space. They are discouraged by video transfer file sizes and the amount of time it takes to save.

Critiques to the wiki workflows have been addressed as they are suggested. The most common complaint from users is the lab's lack of availability due to its popularity. There have been requests for a wait list. Other patron requests include the ability to do multiple types of transfers simultaneously during a single session, more staff assistance, and the ability to do 8mm and reel-to-reel transfers.

SITE VISITS

Though there were no local public-facing transfer labs, I did visit in-house digitization labs at the National Museum of African American History and Culture (NMAAHC) Digitization Center, the University of Maryland, and Dance Heritage Coalition. These visits were crucial to my education on preservation A/V transfer workflows. The visits led me to conclude that we would not do reel-to-reel transfer or use an oscilloscope in our lab due to difficulty of operation, but we did adopt use of a Blackmagic converter and software, as well as the Epson 11000 XL scanner recommended during these visits. Walter Forsberg at NMAAHC recommended our current workflow, which incorporates the software Handbrake for encoding and MetaZ for description.

NMAAHC and Maryland both had equipment purchased through a government vendor. All three labs used Dan Company in Silver Spring, Maryland for deck repairs.

TOOL AND EQUIPMENT PROCUREMENT AND TESTING

With a $12,000 budget, I based my purchases on site visits, a literature review that pointed to the most popular magnetic media formats found in personal collections, equipment listings online for other in-house digitization labs, and reviews on a/v listservs. The first procurement included digitization equipment and software, as well as cleaning supplies, an A/V rack and other materials for organizing the space.

I tested the workflows using magnetic media from my personal archive as well as those of Special Collections staff members, transferring around 40 hours of audio cassettes, VHS, VHS-C, DV and 3.5" floppies. I used a Trello board to track testing, capturing usability and functionality problems, actions taken, and final analysis on the majority of equipment and software that is now live in the lab. It was during this phase that I discovered the consumer-level converter we purchased was not reliable or preservation friendly, so in December, we placed another procurement order for a Blackmagic converter and a few other items.

The first procurement order was $7,706.10 and the second was $473.75, setting the total cost of the lab at $8,179.85. An iMac and PC laptop already owned by the library were also incorporated into the lab and are not included in our costs.

In fall 2015, Dance Heritage Coalition (DHC) agreed to loan the library digitization equipment from its former D.C. office. This equipment was tested by a DHC staff member and the DHC Betamax player and monitor were been incorporated into the Memory Lab. I did not have Betamax tapes on hand to test that workflow, but within a week of the Lab's launch, a community member inquired if he could transfer Betamax and volunteered to bring his tapes (knowing that it would be the first time we had used the deck in our lab). Testing his tapes on our set-up was successful.

See Appendix A at the end of the report for an inventory of The Memory Lab's equipment at my departure in June 2016.

STAFF TRAINING

Labs staff training: Before the Lab opened 10 of the 12 Labs staff members were trained on transfer workflows, troubleshooting, before and after-processing of patrons, and wiring. A second, more in-depth training including deck and scanner maintenance was held for the five Memory Lab working group members during the Lab's second month of operation. In response to staff requests, the Lab is closed to the public on Fridays and Sundays so that staff members can do necessary maintenance and transfer their own projects to become more familiar with the workflows.

Russell Martin, one of three Labs Librarians, was assigned to lead the Memory Lab. I worked with him more extensively than any other staff members. He shadowed me in the lab, at trainings, at the NDSR conference presentation and at regular meetings. After the Lab had been open for a month, Russell took over customer and staff issues and requests and daily managerial duties of the Lab under the supervision of the Labs Manager and with the consultation of Special Collections.

Professional development trainings: Each year, DC Public Library public services staff members must select and complete SMART goals, a professional development program in which they receive training and/or work on projects outside of their regular duties. SMART goal participation is an evaluation factor in annual reviews. Digital Curation Librarian Lauren Algee and I proposed a digital preservation SMART goal training for system Library Assistants (LAs) and Librarians, which was accepted. For the goal, 50 DCPL staff members from across system branches and departments attended two or three digital preservation classes and then put that training into practice.

The first class focused on best practices for digital preservation and the second discussed the Memory Lab LibGuide and workflows, as well as how to recommend tools to patrons for digital preservation actions. The third class, required for Librarians only, reviewed my experience teaching personal archive programming over the year, shared how to develop, market, and run a personal archive program at a branch library, and walked through two classes with public lesson plans and slides.

Librarians were then required to run a personal archiving program at their branch. Library Assistants were required to either assist with a personal archiving program or produce a brochure, handout, blog post, or resource for the Memory Lab LibGuide on a personal archiving topic.

Because SMART goals have a fiscal year deadline, many of the deliverables and programs will be completed in September under the supervision of Lauren and Russell. Some deliverables were submitted before I left the residency and can be seen on the Memory Lab LibGuide. These including an inventory template, an infographic on preserving archival paper materials, and a guide comparing digital storage options.

When asked how they could be supported post-residency, SMART goal participants requested a Google Drive folder that they could use to share resources and information; a central leader; a dedicated watercooler channel; and a personal archiving event tag that they could use when submitting events to the library's online calendar.

I created a Google Drive folder that includes class slide decks, a roster of attendees and their contact information, and program packets created for *Personal Archiving with Facebook, Digital Estate Planning,* and *Personal Archiving 101*. Staff was given access to view and edit, and ownership was transferred to the Memory Lab Librarian. Staff is encouraged to use these materials and contribute to the Drive folder as they work on personal archiving efforts at their branches, sharing resources they create and find (such as presentation slides, handouts, and helpful websites).

I recommend the designated central leader should be the Memory Lab Librarian and s/he should encourage, support, and cross-promote personal archive programming at the neighborhood branches and monitor the Drive folder for additional resources to add to the LibGuide. S/he should also disseminate information about the transfer lab to neighborhood branches.

OUTCOMES

All of the five initial objectives of the project were met and additional positive outcomes for the library included innovations in Labs scheduling, staff training, organizational partnerships, collection development, and media coverage.

OBJECTIVE 1. WORK WITH DCPL STAFF TO CREATE DIGITAL PRESERVATION STATIONS

The dedicated space for the station is a three-walled glass cubicle in the Digital Commons computer lab, the most highly trafficked area in the DC Public Library system, located on the main level of DCPL's central branch, Martin Luther King Jr. Memorial Library. Due to local safety codes and the size of the space (roughly 12 x 4 feet), only one station was created. Curtains were created from de-accessioned microfilm to give patrons privacy when viewing emotional material and to make the space feel more playful.

The Lab: The station, named The Memory Lab, opened to the public on February 22, 2016. Customers can book a three-hour session to transfer audiocassettes, VHS, VHS-C, DV, 3.5" floppies, slides, negatives, photographic prints, and other print material to a customer-provided storage environment. Customers follow instructions to complete their transfers independently.

Customers: The Lab is available for booking Monday through Thursday and Saturday during library hours. A DC Public Library card is required to reserve the space. Customers can reserve time in the lab online through the library's Memory Lab webpage or a Labs staff member can book the reservation for a

patron in person or over the phone. Acuity software is used to manage reservations and patron information.

The reservation system requires customers to assert that they can follow directions independently and have basic computer skills, defined as the ability to type, search, and save independently. If a customer does not meet these requirements, they are referred to basic computer classes offered by the library as a pre-requisite. Patrons must also provide their name and contact information and identify what format(s) they are transferring, how much space they will need, and their storage environment (selected from a drop-down menu). On their first visit, customers are required to give their DC Public Library card number and sign a liability waiver, which is used for all of the DCPL Labs.

Figure 1 - Screenshot of Memory Lab online reservation form

Memory Lab orientations are held on Monday evenings and Wednesday mornings for customers who want hands-on instruction before their session. These drop-in sessions are regularly attended by customers with a variety of technical abilities.

Customers booked 325 independent lab sessions and 123 drop-in sessions in the Memory Lab between February 22 and August 1, 2016. Not all of those appointments had happened before my departure, since the schedule filled up weeks in advance.

Staff: Labs staff members working at the Digital Commons reference desk are responsible for setting up and closing down the Memory Lab for customers. This process includes checking booking information for the day from the intake forms, turning on necessary equipment before sessions, testing machines, deleting files and browse history from the Lab computers, tidying the space, cleaning equipment, turning off machines throughout the day, and assisting customers as needed.

Working group staff are responsible for checking Lab email accounts, supporting other Labs staff in Memory Lab, planning personal archive programming, cleaning decks regularly, calibrating the scanner, and updating the computers. The Memory Lab Supervisor is responsible for supervising staff in space, personal archive programming, updating the LibGuide, deck maintenance, procurement orders for Lab, following trends in digital preservation and personal archiving, maintaining relationships with Special Collections and external stakeholders, serving as the point-of-contact and representative for all personal archiving and Memory Lab-related issues for the DCPL system.

OBJECTIVE 2. CREATE STAFF AND PATRON GUIDES FOR BEST PRACTICE

Zine: The first resource created was the zine *Maximum Preservation II: Electronic Boogaloo*, illustrated by Special Collections Librarian Michele Casto. Casto created the zine's first issue (about caring for physical collections) as an outreach tool for the library's DC Punk Archive, and suggested that a second installment on digital preservation would be a great public resource. *Max Pres II* debuted at the annual DC Zine Fest and includes basic principles and practices for personal digital archiving. Copies have been requested by librarians and archivists around the country (including the Prelinger Library) and it remains a very popular and useful outreach and education tool for the Memory Lab. Both issues of *Maximum Preservation* can be downloaded from the Memory Lab LibGuide.

LibGuide: Inspired by Vancouver Public Library's *Inspiration Lab*, I used DCPL's existing LibGuide platform to centralize and create public web access to directions for the lab's transfer workflows, digital preservation class information, lab reservations, and tips on digital and physical preservation. A final section of the LibGuide titled "Build Your Own Memory Lab" was later added to support other libraries, organizations, and even patrons interested in creating transfer stations of their own. Between its publication in February and the end of my residency, the Memory Lab LibGuide received 4,922 views and is by far the most popular of the library's LibGuide pages. The DC Public Library Research Guides are the second most popular with 946 views so far this year.

Google Drive Folder: As detailed above, I created a Google Drive Folder to centralize all of the SMART goal presentations, resources, and class packets for those who completed the goal. Library Staff are encouraged to use the folder to share resources and collaborate on programming.

Special Collections Pamphlet: A pamphlet was created by Special Collections Staff Lauren Algee and Kerrie Cotten-Williams to educate the public about DC Public Library's Special Collections in order to facilitate a stronger relationship between Memory Lab users and the library's local history collections. It includes information on collection priorities for DCPL's Special Collections and how to donate to an archive.

OBJECTIVE 3. CREATE PROGRAMS FOR EDUCATING THE PUBLIC ABOUT TOOLS AND
REQUIREMENTS FOR DIGITAL STEWARDSHIP

Programs: I created and/or helped organize 12 personal archive programs for the public. Not all programs concentrated on digital stewardship exclusively. There is still a need for patrons to learn about the physical preservation of family photographs, papers, and film.

- *DC Home Movie Day* (in partnership with National Museum of African American History and Culture and playbackthetape at Southwest Neighborhood Library; ~100 attendees)

  A full-day event in which attendees brought in a film and/or video to be screened. Film was inspected and run by A/V archivists from ColorLab and NMAAHC. Customers were given resources for storing and converting their film and tapes. See blog entry for more info.

- *Personal Archiving with Facebook* (sponsored by Knowledge Commons DC; 6 attendees)

  90-minute workshop where patrons download their own Facebook archive and analyze it as an archivist to see how well it meets preservation best-practices. See blog entry for more info.

- *Digital Estate Planning* (Southeast Library, 8 attendees; Lamond-Riggs Library, 1 attendee; Model Cities Senior Wellness Center; 28 attendees)

  90-minute lecture on how to prepare a digital estate plan. It covers the current legal landscape, language for a will, choosing a digital executor, and facilitating the access of digital assets and accounts. See blog entry for more information.

- *Personal Archiving 101* (Lamond-Riggs Library, 3 attendees; Woodridge Library, 14 attendees; Stoddard Baptist Senior Home; 17 attendees)

  90-minute lecture that addresses preservation of popular items in a personal archiving such as computer files, physical photographs, film, and cloud environments. The senior home focused on only physical preservation.

- *Personal Archiving for Black History Month* (Mt. Pleasant Library; ~14 attendees)

  90-minute lecture that showcased black history photograph collections in DigDC and shared personal archiving tips and creative ways patrons could re-purpose pieces of their archive.

- *Preserving Digital Photographs* (in partnership with Historical Society of Washington D.C.; ~30 attendees)

  90-minute lecture with HSW archivist Anne McDonough about preserving digital photographs.

- *Bits and Butterflies: A Salon on Preserving Digital Art* (in partnership with Hamiltonian Gallery; ~50 attendees)

  An evening presentation for local digital preservationists and artists by me and fellow NDSR resident Nicole Contaxis on Personal Digital Archiving. Afterwards, artists and preservationists were encouraged to mingle, discuss their work, and give advice.

- *Preserving Your History* (Shepherd Park Library; 20 attendees)

In this 90-minute lecture, I featured some photos of the neighborhood in DigDC, and shared threats and best practices for preservation of popular personal archives items such as computer files, physical photographs, film, scrapbooks and cloud accounts. Presented as part of a series of events at the library on Shepherd Park's local history.

- *Memory Lab Launch* (in partnership with Digital Diaspora Roadshow; ~120 attendees)

  Half-day event to mark the grand opening of the Memory Lab. Tours of the lab were given every 15 minutes in the morning. In the afternoon, Director Thomas Allen Harris showed his film *Through a Lens Darkly: Black Photography and the Emergence of a People* and held a Digital Diaspora Roadshow in which audience members were encourage to share pictures of their ancestors with the audience and tell their stories.

Program Packets: Based on my own programs, I created re-producible "packets," including a presentation with notes and handouts for *Personal Archiving with Facebook, Personal Archiving 101,* and *Digital Estate Planning.* These packets with accompanying blog posts are accessible through my blog and on the shared Personal Archiving Google Drive folder shared with SMART goal participants.

OBJECTIVE 4. SERVE AS A NATIONAL MODEL FOR OTHER PUBLIC INSTITUTIONS

Blog: I published 28 blog posts about the project in an 11-month period on my personal blog. The site was visited by 1,609 readers from 65 different countries. The ranking of popular posts shows that visitors were most interested in posts about A/V transfer and the lab space. Twitter and search engines were the most popular site referrers.

I was also invited to write a guest post for the Council of Library and Information Resources blog Re:Thinking titled "Getting the Public to Archive." At the time of this report, it had received 600 views and one recommendation.

Posts & Pages >

Title		Views
Home page / Archives	🗗	665
5 Beginner's Resources for A/V Preservatio	🗗	393
Maximum Preservation 2: Electronic Booga	🗗	218
Week 1: A Maker in Her Space	🗗	130
About	🗗	107
Week 3: Magnetic Media's Bringing Me Do	🗗	82
A Historic Day at the Library of Congress	🗗	63
Week 7: A Tale of Two Couples	🗗	63
Mid-Project Report	🗗	52
Week 11: Converted	🗗	51

View All

Referrers >

Referrer		Views
⌄ Twitter		702
⌄ Search Engines		166
🗗 Facebook		158
🗗 blogs.loc.gov/digitalpreservation/	•••	13

Countries >

Country	Views
United States	1,745
Ireland	159
Canada	52
United Kingdom	47
Netherlands	24
Puerto Rico	7
Australia	6
France	4
Germany	4
New Zealand	3

View All

Figure 2 - Wordpress visitor statistics for https://jaimemears.wordpress.com, 2015

Figure 3 - Wordpress visitor statistics for https://jaimemears.wordpress.com, 2015
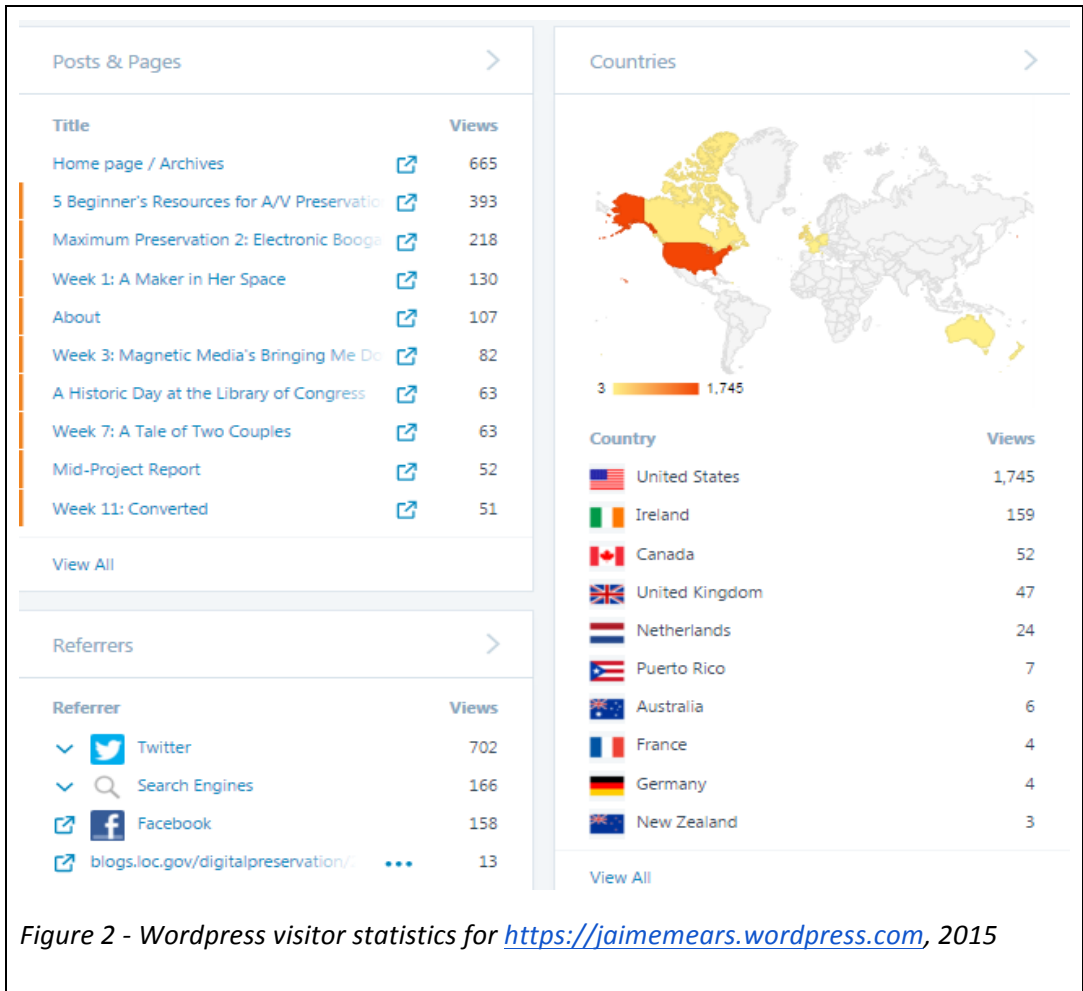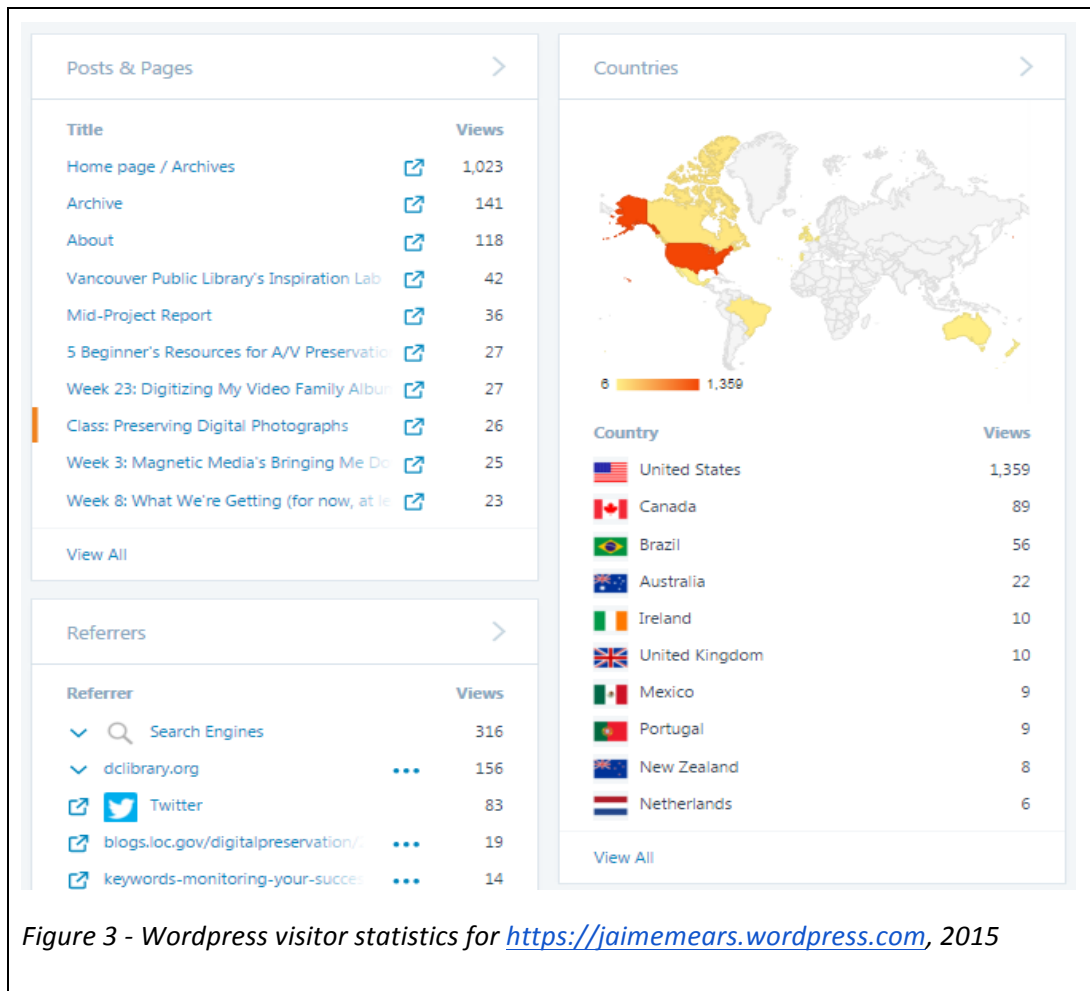
Correspondence: Nine institutions reached out to DCPL directly with questions about creating a Memory Lab. The most common questions involve the equipment we purchased, our budget, and scalability. Many wondered how it could be done on a smaller budget.

LibGuide: Under the tab "Build Your Own Memory Lab," I've shared our wiring diagrams, equipment list, budget, frequently asked questions, and a list of other institutions with public transfer labs or related public programs.

Presentations and events: Labs colleagues and I presented about the Memory Lab at 10 conferences and events:

- Tabled at 2015 Archives Fair, National Archives and Records Administration, October 30, 2015
- Tabled at 43rd Annual Conference on DC History, Historical Society of Washington D.C., November 5, 2016
- Lightning Talk with Nicole Contaxis (NDSR Resident at National Library of Medicine) at Digital Cultural Heritage DC Meetup, German Historical Institute, February 16, 2016
- Poster, "Raising Awareness About Personal Archiving with DC Public Library's Memory Lab," Bridging the Spectrum Symposium, Catholic University of America, February 12, 2016
- Presentation with Donald Hawkins, "Personal Archiving & DCPL's Memory Lab," Computers in Libraries 2016, Washington Hilton, March 9, 2016

- Lightning Talk with NDSR cohort, "Making Theory Practical: The NDSR Cohort Shares Their Digital Preservation Experience," Mid-Atlantic Regional Archives Conference, Spring 2016, Pittsburgh, PA, April 16, 2016
- Labs Manager Maryann James-Daley, "Technology Shorts" Panel, DPLAFest 2016, Library of Congress, April 15, 2016
- Labs Librarian Russell Martin tabled at Teach Me Technology Day, Library of Congress, April 12, 2016
- Lightning Talk with NDSR Cohort, NDSR 2016 Symposium, National Library of Medicine, May 5, 2016
- Accepted Panel Presentation, "Doing Digital Archives in Public," Society of American Archivists Annual Meeting, Atlanta, GA, August 6, 2016

Social Media: Twitter played an important role in promoting the project nationally. Over the past year I tweeted around 260 times about the Lab or related personal archiving subjects. I gained 200 followers in the cultural heritage community, and Twitter was the top referrer to my Wordpress blog.

DCPL's Twitter, Facebook, and Tumblr accounts are also used to promote the Memory Lab. Although my primary use of my own Twitter account was to connect professionally and promote the project as a national model, there were several instances where DC community members tweeted at DCPL's account with personal archiving questions such as the best resolution for scans, a request for 5.25" floppy transfer capability, and information on the Lab launch.

OTHER OUTCOMES

Acuity software: At the time the project began, Labs staff was managing all programs and equipment reservations by hand through Excel spreadsheets and a central Google calendar. With the addition of the Memory Lab, this workflow was no longer manageable, and it helped Labs staff make a case for purchasing scheduling software to help them with their daily bookings. This software has not only cut down on hours of staff labor, but its report functions give the labs quantitative data that assists them in making decisions, arguing for more resources, and managing clients.

Collection development: After teaching several programs in which attendees asked if they could check out a book about personal archiving from the library and finding there were none, I suggested several personal archiving books be added to the collection. All of these are now in circulation: *Your Digital Afterlife* by Evan Carroll and John Romano, *Personal Archiving: Preserving our Digital Heritage* edited by Donald T. Hawkins, and *How to Archive Family Keepsakes* by Denise May Levenick. I recommend that DCPL continue to add similar resources.

Partnerships: DCPL designated The Historical Society of Washington as an official partner for the original project's outreach model. Though I did work with HSW on several events, there were many more unexpected partnerships that developed throughout the year. I recognized early on that partnering for events helped DCPL reach new audiences and created advocates within both organizations. Eventually, some of these partnerships led to other opportunities, such as the generous loan of transfer equipment from the Dance Heritage Coalition. Some partnerships included:

- Playbackthetape
- National Museum of African American History and Culture
- Hamiltonian Gallery
- A Creative DC
- 1world1family

- [Knowledge Commons DC](#)

System-wide staff training: The SMART goal training described in the staff training section of this report was not originally part of the project scope, but has since become one of the most valuable aspects of the program. It used an existing professional development structure to spread knowledge and create advocates throughout the branch system.

Press coverage: The Memory Lab and/or related programming appeared in several publications:

> Page-Kirby, Kristen. "Home movie day can help you rescue treasured videos on obsolete formats," *Washington Post Express*, 22 Oct. 2015. Web. 20 May 2016. https://www.washingtonpost.com/express/wp/2015/10/22/home-movie-day-can-help-you-rescue-treasured-videos-on-obsolete-formats

> Essner, Dean. "The DC Public Library's New 'Memory Lab' Let You Digitize Old Photos and Videos," *Washingtonian*, 3 March 2016. Web. 20 May 2016. https://www.washingtonian.com/2016/03/03/dc-public-librarys-new-memory-lab-lets-digitize-old-photos-videos

> Dooley, Yvonne. "America's Public Libraries Evolving and Thriving," *Library of Congress Magazine*, May/June 2016. Print. P15. Web. 20 May 2016. https://www.loc.gov/lcm/pdf/LCM_2016_0506.pdf

CONCLUSIONS

The residency at DCPL and resulting Memory Lab are an overwhelming success, and our team achieved more than the original project scope. In the end, I have five major insights:

1. There is an overwhelming need for these services in every community around the country. Preservation of memories should not just be a privilege. Education about preservation and access to transfer equipment should be freely available to the public.
2. A transfer station is not enough. Programming is not enough. Communities need both, along with resources and advisors to support the iterative process that is archiving.
3. The best approach to creating resources and classes are is a focus on best practices rather than specific tools which will change or even disappear often. Teach community members how to evaluate software, cloud platforms, devices, etc. with preservation in mind.
4. Libraries are best poised to take on the responsibility of providing communities with digital preservation education and access because they have a history of public education, a commitment to accessibility, and dedicated spaces and staff. Personal archiving programs, especially those with a digital focus, should be grouped with existing digital literacy efforts.
5. In the still developing field of personal digital archiving documentation and shared information are vital. Although every community is different, many challenges will be similar, and resources that are desperately needed.

APPENDIX A: INVENTORY OF MEMORY LAB EQUIPMENT (AS OF JUNE 2016)

Equipment:
- Apple i Mac (Retina 5k, 27" Display, 1 TB Fusion Drive, 32GB, 3.5 GHz Intel Core i5, Yosemite OSX) [Computer]
- Dell Latitude E5410 (Windows 7 Professional) [Computer]
- Datavideo 300-TBC Time Base Corrector [TBC]
- Panasonic AG-1980 Desktop Editor [VHS deck]
- Blackmagic UltraStudio Express converter [converter]
- Tinitron PVM-14M2U Monitor [monitor]
- Gigaware VHS-C videocassette adapter
- TEAC W-890R MKII Double Auto Reverse Cassette Deck [tape deck]
- Sabrent 1.44MB External 2X Floppy Disk Drive [3.5" floppy drive]
- Epson 11000XL scanner [scanner]
- CFR2136 36U A/V Rack [rack]
- Sony DSR-40 DVCAM / DV / MiniDV VTR Player/Recorder [DV deck]
- Memorex 8x Slim DCD Mutli-Format Recorder External [external disk drive]
- Dell Latitude E5410 (Windows 7 Professional) [Dell]
- Sony SL-HF1000 Betamax Videocassette Recorder [Betamax deck]
- APC Back-UPS 550V [UPS]
- Maxell HP/NC-II Noise Cancellation Headphone [headphones]

Software
- BlackMagic Media Express [video]
- Handbrake [video]
- MetaZ [video]
- Quicktime Player [video]
- Audacity [audio]
- Burn [CD/DVD sharing]
- Epson Scan
- TextEdit [floppies]

Odds and ends
- 1/4" headphone adapter jack
- cable internet connection
- S-video cords
- composite cords
- RCA audio cables
- 1/8 Stereo Male Mini Plug to 2 Female RCA Jack Adapter Audio
- power strip
- 2 tables
- 2 chairs
- zip ties
- dry erase board
- A/V testing & demo kit (includes miniDV, VHS-C, VHS, floppy, 3 35mm slides, DVD-RWs)
- Curtains (1974 New York Times microfilm strips, copper wire, suction cups, painters tape)