



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 14, Number 3

August 2000

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ROCKY MOUNTAINS: HI!

It's almost time for the annual gathering of friends of Visual Materials as part of the annual Society of American Archivists' meeting in Denver. There're lots of great things in store for us visual types, including T-shirts (we're all waiting with great anticipation to see what the design will be this year!) and of course, our wonderful annual section dinner. This year we'll be at La Fabula, a great nouvelle American/New Mexican/Mexican restaurant a short cab ride from the hotel. Don't miss them! They're discussed throughout this issue of *Views* and are summarized in a box on this page.

CANDIDATE STATEMENT

Miriam Meislik

I received my degree in Library Science with a specialization in Archives from the University of Pittsburgh. My experience, spanning 10 years, has placed me in public libraries, county records management, museum archives, and university archives. Currently, I am the Associate Archivist/Photograph Curator for the Archives of Industrial Society at the University of Pittsburgh. My responsibilities include all media formats across all collections housed in the archives. I am a Pittsburgh area native, and live there with my husband, Michael; son, Sam; and two cats, Mr. Man and Marmalade.

I would like to see the Visual Materials Section take a more active role in discussing the issue of image use on the Web and copyright. I would like the section to develop general guidelines that could be used for decision making purposed. I feel very strongly about the protection of our image resources. Making our images available on the Web is essential to our collection growth, outreach, and education of our researchers and the general public. We also have an obligation to protect them the best we can. By developing a general strategy, I believe that we will help section members and the profession as a whole.

Back issues of *Views*, may be found at:

<http://www.gsu.edu/~libpjr/vm.htm>

VM HAPPENINGS IN DENVER

Wednesday, August 30

1:00 p.m. - 5:00 p.m.

Denver Federal Center Tour. National Archives-Rocky Mountain Region, The U.S. Geological Survey Library, and the National Mapping Center and Earth Science Information Center. \$

Thursday, August 31

9:00 a.m. - 9:30 a.m.

Behind-the-Scenes Colorado Historical Society Tour \$

9:45 a.m. - 10:15 a.m.

Behind-the-Scenes Denver Public Library Tour \$

1:30 p.m. - 3:00 p.m.

5. Image Access: Three Approaches to Cataloging and Image Collection Management

3:30 p.m. - 5:00 p.m.

17. The Colorado Digitization Project
21. Not Just Newsfilm Anymore: Diversity of Collections in Moving Image Archives

4:00 p.m. - 4:30 p.m.

Behind-the-Scenes Colorado Historical Society Tour \$

4:45 p.m. - 5:15 p.m.

Behind-the-Scenes Denver Public Library Tour \$

6:00 p.m. **Section Dinner at La Fabula. Sign up on the message board. Meet in the Adams Mark Lobby at 6.**

Friday, September 1

7:30 a.m. - 12:00 p.m.

Denver Parks Tour \$

8:00 a.m. - 10:00 a.m.

Visual Materials Section Meeting

10:30 a.m. - 12:00 p.m.

26. Collaborative Digital Imaging Projects: Does Everyone Get What They Expected?

1:30 p.m. - 3:30 p.m.

37SF. Treasures of American Film Archives: Celebrating the Role of Archives in Saving America's Film Heritage

Saturday, September 2

8:00 a.m. - 9:30 a.m.

Architectural Records Roundtable
Visual Materials Cataloging and Access Roundtable

4:00 p.m. - 5:30 p.m.

61. Photographs That Lie: Photographic Collections in the Digital Age

From the Chair

John Slate, Dallas Municipal Archives <jslate@mail.ci.dallas.tx.us>

It's been a pleasure to serve the Visual Materials Section as chair for the 1999-2000 year. Thanks to everyone who answered my questions and coached me along. Just as I've heard from a number of past chairs, I have to confess that we can't always accomplish everything we set out to do. I don't know if my changing jobs twice in five months is much of an excuse. I do want to take this opportunity, however, to point out what we have accomplished, and to make the perennial pitch for the Annual Meeting in Denver.

Website. Although parts have not been updated in some time, the VM Section Website is a reliable source for current and past issues of *Views*. Many thanks to Georgia State University for allowing us to reside on its server.

Advanced Workshops. VM Section recommended two preconference workshops that will occur at the Denver meeting: Tim Hawkins' "Assessing and Establishing Photographic and Digital Copying Services," and Steven Davidson's "Administration of TV Newfilm and Videotape Collections." Tim's will take place on August 28-29, and Steven's will be on the 29th. "

VM Promotion. T-shirts! What would an annual VM meeting be without the perfect souvenir? This year's shirts will be available through Tim Hawkins at the annual meeting, so bring your wallets. Proceeds from the shirts will fund additional pages of *Views*.

Newsletter. Postal delays or no postal delays, mailing list issues or not, *Views* continues to be a great organ with useful news, critical reviews, and other visual materials insights. If you have news or other information for our fearless editor Laurie Baty and assistant editor Bruce Johnson, don't hesitate to contact them. *Views* is one of the great marvels of SAA.

Section Meeting. Is on Friday morning from 8 to 10. We will have a stimulating and engaging speaker for a short program, but you need to come to the meeting to find out who it is!

Sessions, Sessions, Sessions! The Visual Materials Section is sponsoring or co-sponsoring seven sessions at the annual meeting, including "Image Access: Three Approaches to Visual Materials Collections Management," a session on the Colorado Digitization Project, "Not Just Newfilm Anymore," "Treasures of American Film Archives," "Wiring the West," "Photographs That Lie," and "Collaborative Digital Imaging Projects" (co-sponsored by the Visual Materials Cataloging and Access Roundtable [VMCAR]). Many thanks to everyone who submitted proposals. I want to thank VM member and 2000 Program Committee member Sarah Rouse for endeavoring to spread the sessions out over the week to avoid conflict.

Proposals for 2001 Meeting. Proposals are due so soon after the previous meeting that I would like to

remind our membership to get together VM-related proposals before the due date of November 1, 2000. Since section-sponsored or endorsed programs have significant advantage over the unendorsed, I urge you to submit copies of your proposals to James Burant for him to funnel to the 2001 program committee.

Thanks again for joining together to keep the section's business moving along. If you still haven't volunteered to work on one of the group's fine committees, it's never too late to start; if you are interested in running for elected office, please let the leadership know.

FROM THE CHAIR-ELECT

James K. Burant, Documentary Art and Photography, National Archives of Canada

We're all gearing up for the meeting in Denver. The VM Section dinner will be Thursday evening, at La Fabula, 2637 W. 26th Ave. There will be a sign-up sheet on the message board, and we hope to have a menu as well. Meet in the Adams Mark lobby at 6:00 p.m. for the two-mile cab ride.

See you in Denver!

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, Special Collections, Univ. of South Carolina <bilderbk@gwm.sc.edu>

The Architectural Records Roundtable (ARR) will meet on Saturday, September 2, 8:45 – 10:15 a.m. at this year's SAA meeting in Denver. Lisa Backman, of the Denver Public Library, organized an interesting program for us this year. We will meet with staff members of the Western History/Genealogy Department of the Denver Public Library Building (designed by Michael Graves) in the department's reading room. The Library is a ten-minute walk from the conference hotel. Ellen Zazzarino will discuss the processing of the department's extensive collections of architectural, structural, landscape and railroad drawings, and the preparation of finding aids for these diverse collections. Bruce Hanson will speak on conducting research on a building's history, highlighting such resources as insurance maps, building permits, and directories. Attendees are encouraged to bring samples of finding aids for architectural collections and "pathfinders" developed for researching buildings or architects'/engineers'/designers' biographies. It will be a full meeting and quite likely will extend beyond the time scheduled.

The one session of definite interest to ARR members at this year's SAA meeting is Friday afternoon and entitled "Documenting Design: Variations on a Theme." Mark Coir will be one of the speakers. Also of interest might be a Saturday afternoon session on documenting Arizona's environmental history. While other sessions do not deal directly with architectural records, there are several sessions on dealing with electronic records

and data (CAD anyone?), digitizing, and cataloging visual materials.

Tours scheduled for SAA include three that might be of interest to ARR members. An all-day tour of mining towns, Georgetown and Silver Plume, will be on Wednesday. Friday morning, Carolyn Etter and Lisa Backman will be giving a half-day tour of significant Denver parks which will include an overview of the history of the park system and an introduction to the design documents for the parks. The Denver Public Library owns a large collection of landscape and structural drawings entitled the Denver Historic Parks Records. There will be a coffee break at the Denver Museum of Natural History, located in City Park. The parks have great gardens. There also will be two walking tours of downtown— Phil Goodstein will show the Seamy Side on Wednesday and Friday, and Barbara Gibson will tour lower downtown (LODO) on Wednesday evening.

Mary Woolever, current ARR co-chair, asks members to consider volunteering to be co-chair of the roundtable, or to participate on a steering committee. The roundtable can be an informative, productive and supportive group of colleagues if we invest time in strengthening it. To facilitate individual and group communication, Mary is willing to put together a directory of members. Send name, title, institution, addresses for all communication systems to Mary at <mwoolever@artic.edu>. If you know colleagues who are not on an e-mail system, please ask them to contact Mary directly at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago, IL 60603-6110. A listserv is being maintained for us at California Polytechnic State University, courtesy of Nancy Loe.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Judi Hoffman, Pathfinder Regional Library Service System <jhoffman@colosys.net>

Greetings again from very warm (but it's a dry heat!) Colorado! The big news is, of course, the upcoming SAA conference in Denver. As I mentioned last time, the VMCAR meeting is scheduled for 8:00 to 9:30 a.m., Saturday, September 2. In the last *Views* I asked for suggestions on agenda topics or issues people wanted to discuss, and I'm sad to say I did not hear a word from anyone! So, I guess I will suggest a topic myself: is anyone interested in discussing the use of metadata standards, such as the Dublin Core, in the cataloging of digitized visual materials? Please let me know if an impromptu discussion of metadata and digital images would be welcomed at our VMCAR meeting.

I also want to mention again a few sessions at the Denver conference that I think might be of particular interest to our roundtable members. Thursday, August 31, from 1:30 to 3:00 p.m., Richard Pearce-Moses, Arizona State Department of Library, Archives, and Public Records; Terry Beamsley of the Toledo Museum of Art; Linda Running Bentley of Denver Public Library;

and our own James Eason from the University of California at Berkeley, Bancroft Library, will present "Image Access: Three Approaches to Cataloging and Image Collection Management," a must-see session for VMCAR people. Also on Thursday, from 3:30 to 5:00 p.m., I will be participating in a session on "The Colorado Digitization Project," which includes discussion of metadata standards for digital projects and the importance of the project for archivists and archival users. During that same time period, there is also a session on "Beyond Markup: Accessing and Using EAD-Encoded Materials." Friday morning, September 1, starts out from 8:00 to 10:00 a.m. with the Visual Materials Section meeting. From 10:30 a.m. to noon, there is an interesting session on "Collaborative Digital Imaging Projects: Does Everyone Get What They Expected?," featuring the experience of Colorado Digitization Project participants. During this same time period is the session "Beyond the Exhibit Case," which looks at extensions of traditional archives exhibit programs. Friday afternoon, from 1:30 to 3:00 p.m., features sessions on "Everything But Encoding: Costs and Benefits of EAD Consortia" and "Archival Perspectives on Digital Libraries." Saturday morning is, of course, our VMCAR meeting, followed by "More Bang for Your Buck: Evolving Standards in Archival Description" from 11:00 a.m. to 12:30 p.m., and "Photographs That Lie: Photographic Collections in the Digital Age" and "Integrating Archival Authority Information in Descriptive Systems" from 4:00 to 5:30 p.m. A full slate!

I also want to draw everyone's attention to James Eason's description of the new VMCAR/VM Section listserve, VISUALMAT, and encourage you all to subscribe and participate in what can be an exceptional means of communicating instantly with colleagues from all across the nation.

Have a wonderful summer, and I will see you all in Denver!

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE EXPANDS LISTSERV FOR ALL

James Eason, Bancroft Library, reporting

In the last issue of *VIEWS*, reference was made to a new listserve for discussion of visual materials in archives. VISUALMAT, administered by James Eason at U.C. Berkeley, grew out of a desire to facilitate communication among VMCAR members, but has been expanded to include all VM Section members and any others interested in visual materials in archives. To subscribe, send a message from your own e-mail account to: <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read: subscribe visualmat

Once you have signed up, messages should be sent to: <visualmat@listlink.berkeley.edu>. In order to prevent "spam," postings to the list can only be made by subscribers.

Please contact James Eason if you encounter any problems.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Mary Ide, WGBH <mary_ide@wgbh.org>

The Association of Moving Image Archivists has signed an agreement with the University of Minnesota Press to publish, "The Moving Image: Journal of the Association of Moving Image Archivists." An editorial team and editorial board has been assembled and publication of the first issue is slated for Spring 2001.

The Journal will address issues involving all moving image materials, including historic and contemporary film, television, and video, new and emerging digital technologies, as well as paper and three-dimensional collections documenting the history of moving image media. The journal will offer a compelling mix of content, including:

- Traditional scholarly papers and historical essays.
- In-depth examinations of specific preservation and restoration projects
- Detailed profiles of moving image collections or archives
- Interviews with leading figures in the community
- Behind the scenes looks at the techniques used to preserve and restore our moving image heritage
- Theoretical and visionary articles and columns on the future of the field
- Technical and practical articles on research and development in the field
- Essays on the role of moving image archives and collections in the writing of history
- Reviews of books and films directly related to the archival field.
- Illustrations, still reproductions, frame enlargements, and before-and-after image comparisons.

Further information will be published in the *AMIA Newsletter* and will be available from the AMIA Office, 8949 Wilshire Boulevard, Beverly Hills, CA 90210, e-mail: <amia@amianet.org/>. Manuscript submissions should be sent to the AMIA Publications Committee Chair, Sally Hubbard, e-mail: <shubbard@ucla.edu>. Please mark the subject line of the e-mail "Journal Submission."

AMIA and Kodak have established a Kodak Fellowship program for students working toward careers in moving image archiving. The component parts of the Fellowship are a scholarship, a summer internship program, and attendance at the AMIA annual meeting. For more information about the Kodak Fellowship program and other AMIA scholarships, see <www.amianet.org/>.

The 10th AMIA annual conference will be held on November 13-18, 2000 at the Sheraton Universal Hotel in Los Angeles. It is slated to be AMIA's biggest annual conference with over five days of plenaries, concurrents, screenings, tours, workshops, and a full day advanced technical symposium. There will be over 40 vendors exhibiting at the conference.

Conference agenda and registration packages will be mailed out in August to members.

The AMIA Small Gauge Film Initiative Task Force has received funding for, and is scheduling a Roundtable on Amateur Film Selection and Appraisal to be held in Los Angeles June 17-18.

AMIA was represented at the recent National Forum on Archival Continuing Education, which was held in Decatur, Georgia, in April. The conference focused on developing an action agenda for archival continuing education in the next decade.

KODAK FELLOWSHIP IN FILM PRESERVATION

The Association of Moving Image Archivists (AMIA) announced the inaugural Kodak Fellowship in Film Preservation. The Eastman Kodak Company, in cooperation with the Association of Moving Image Archivists' Education Committee, has established the Kodak Fellowship in Film Preservation, a unique program to help foster the education and training of the next generation of moving image archivists. Designed to provide both financial assistance and firsthand experience, the Kodak Fellowship will be awarded each year to a student of merit who intends to pursue a career in the field of moving image archiving.

Students accepted into or enrolled in a graduate-level or other advanced program in moving image studies or production, library or information studies, archival administration, museum studies, or a related discipline may apply. Students from any country are eligible. Specific eligibility requirements and selection criteria are listed under the fellowship guidelines (below).

Kodak Fellow will receive:

A \$4,000 scholarship for the 2000-01 academic year. Funds will be sent to the student's educational institution and credited towards tuition and/or registration fees.

Complementary registration to the AMIA Conference. In addition, up to \$2,000 in reimbursements will be provided to cover travel, hotel accommodations, and other related costs.

A six-week internship at Kodak and other film restoration facilities in Los Angeles during the summer. Transportation and housing will be provided at no cost, and the student will be paid an hourly wage to offset other living expenses.

In addition, Kodak will work with the Kodak Fellow during the year to assist his or her educational institution by making available research and curricular resources, including on-campus speakers, literature, and technical information.

ELIGIBILITY:

To be considered for the Kodak Fellowship, an applicant must meet the following eligibility requirements:

1. The applicant must be enrolled in a graduate-level or other advanced program in moving image studies or production, library or information services, archival administration, museum studies or a related discipline; or must be accepted into such a program for the next academic year.

2. The applicant must have a grade point average of at least 3.0 (on a 4.0 scale) in his/her most recently completed academic program.

3. The applicant must have strong organizational and interpersonal skills, and have a demonstrated interest in pursuing a career in the moving image archival field.

4. The applicant must be at least 21 years of age on or before July 1, of the year following the application and must possess a valid drivers license.

5. The applicant must submit the following documents:

- A Kodak Fellowship application form.
- An official transcript from the applicant's most recent academic program.
- An essay of no more than 1,000 words describing the applicant's interest and involvement in moving image archiving, including: relevant experience and/or education, career goals, and what he or she would hope to gain from the summer internship.
- Two letters of recommendation (submitted separately).

The Kodak Fellowship is structured as a year-long program of financial assistance, training and introduction to the field. Applicants must be willing and available to participate in all components of the program: the scholarship, conference and summer internship. Students from any country may apply. International students must have employment authorization documents and a social security card to participate in the summer internship.

The Kodak Fellow will be required to provide two passport style photographs that Kodak and AMIA may use with the student's permission for promotional purposes.

Students may apply for both the Kodak Fellowship and the AMIA Scholarship program. Separate application forms and supporting documents must be submitted; and no applicant will receive more than one award. For more information on the AMIA Scholarship Program please contact the AMIA Office.

SELECTION CRITERIA:

Factors to be considered in awarding the Kodak Fellowship include: an applicant's commitment to pursuing a career in moving image archiving; the quality of an applicant's academic record; and the strength of an applicant's program of study as it applies to moving image archiving.

APPLICATION FORMS:

May be obtained by contacting the AMIA office at 8949 Wilshire Boulevard, Beverly Hills, CA 90211; (fax)

310-550-1363; (e-mail) amia@amianet.org. The application postmark deadline was May 1, 2000.

The Kodak Fellowship is supported by the Eastman Kodak Company and administered by AMIA. AMIA has a special responsibility to facilitate the education and training of moving image archivists, and we are grateful to Kodak for joining us in this effort. Kodak's support for this program, including its willingness to design and host the innovative summer internship, represents a major new contribution to our field.

AMIA CATALOGING AND DOCUMENTATION COMMITTEE

Jane D. Johnson, UCLA <jdj@ucla.edu>

The Cataloging and Documentation Committee (C&D) has been working right along on several projects. One thing to look for in the near future is a C&D section on the Association of Moving Image Archivists (AMIA) Website <<http://amianet.org/>>. The Committee has submitted a host of interesting documents for this site, which is being revamped as we speak.

Among the Website additions will be selected portions of the long-awaited *Cataloging Compendium*, which is now complete and awaiting publication. The *Compendium* presents the varied cataloging practices of its 27 participating institutions, in order to help provide solutions to cataloging problems and generate discussion of moving image cataloging issues. We hope to announce availability of a full print publication very soon.

The National Film Preservation Board of the Library of Congress has generously offered \$25,000 in funding to support the work of the C&D Committee's National Cataloging Project Subcommittee, which will hire a consultant to prepare a comprehensive report detailing the feasibility of creating a national moving image cataloging center and website gateway. This Subcommittee is the successor to the AMIA Committee on the U.S. National Moving Image Preservation Plans (CUSNMIPP) Cataloging Task Force.

Arlene Balkansky (Library of Congress) reports that the revised *Archival Moving Image Materials: a Cataloging Manual (AMIM2)* should be available by late this summer from the Library of Congress Cataloging Distribution Service. Plans are to publish it in loose-leaf binder format and also electronically as part of the *Cataloger's Desktop* (also available from CDS). Availability and order information, including price, will be announced on the CDS website <<http://www.loc.gov/cds/>>. *AMIM2* updates will be posted online on the Cataloging Policy and Support Office website <<http://www.loc.gov/catdir/cpsd/>> and published in the Library of Congress *Cataloging Service Bulletin*.

The Outreach Subcommittee, which was formed to conduct a population survey of the C&D Committee membership in order to determine member interest,

expertise, ideas, etc., has completed its survey and is now compiling the responses. The report will be delivered at the annual conference and published in the *AMIA Newsletter*. A quick review shows that members believe we're on track, tend to prioritize the Committee's standards creation and website communication functions, and are hesitant to list their areas of expertise!!

AMIA's tenth annual conference will be held November 13-18, 2000, in Los Angeles. For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA website at <<http://amianet.org/>>, or contact me, Jane Johnson, Cataloging and Documentation Committee Chair. I welcome input about the Committee's work, future projects, etc. Please do not hesitate to send your questions and comments.

The 8th Dublin Core Metadata Workshop

The Dublin Core Metadata Initiative, in conjunction with the National Library of Canada, the IFLA UDT program, and OCLC, is pleased to announce the 8th Dublin Core Metadata Workshop, to be held: October 4-6, 2000, National Library of Canada, Ottawa, Canada.

Who Should Participate:

Previous workshops have attracted librarians, museum informatics specialists, archivists, digital library researchers, government information providers, publishers, and content specialists from a broad cross-section of sectors and disciplines. Participants are expected to be familiar with Dublin Core basics and should have expertise and interest in advancing the state of Dublin Core standards or deployment. Representatives of other metadata initiatives or standards interested in liaison with DCMI are also encouraged to participate.

Agenda:

The 8th Dublin Core workshop affords an opportunity for practitioners, theoreticians, systems developers and metadata administrators to meet to discuss implementation issues, share perspectives and experiences, and contribute to the evolution of the standard through working group meetings and plenary discussions.

The specifics of the agenda will be determined by a steering committee as the workshop approaches; however, major themes that will be developed at DC 8 include:

- Issues in multi-lingual metadata
- Policies and functional requirements for metadata registries
- Structured representation (eg., agent descriptions for Creator, Contributor, and Publisher elements)
- Creation and management of name authority structures
- Extending Dublin Core metadata for domain-specific metadata entities.

Registration Dates and Deadlines:

Previous DC meetings have been by invitation; DC-8, however, will be open registration until such time as a predetermined registration number is reached.

Registration must be completed online via the Workshop Registration Page unless special arrangements are made with the organizers. All participants, whether receiving a travel stipend or not, must pay the registration fee unless alternate arrangements have been made with the organizers. Preferred payment is by VISA or MasterCard, though cheques, money orders, and bank transfers can be accommodated. Please note that registration is not complete until you have received confirmation of payment from the workshop organizers.

June 1. Registration Opens <<http://www.ifla.org/udt/dc8/reg.htm>>

August 1. Deadline for application for travel subsidies e-mail: <dc@oclc.org>

August 25. Notification of travel subsidies by the DC Directorate

September 1. Deadline for Registration (REGISTRATION WILL CLOSE EARLIER IF FILLED); deadline for receipt of Workshop fee payment; deadline for Workshop-affiliated hotel registration <<http://www.ifla.org/udt/dc8/acc.htm>>.

Important Note: Hotel arrangements made through the workshop registration page will be booked at the conference rate; participants may make their own arrangements, but such reservations will be at the normal hotel rate, which is higher.

Cancellation Policy:

September 1 Cancellation of registration (100 % refund). After September 1, refunds will be prorated based on whether a reserved hotel room is used by other applicants.

Late registration: Registrations accepted after the Registration Closing Date will be considered on a case-by-case basis and are subject to an additional fee of \$50 USD.

Visas and Letters of Invitation: Determining specific requirements or restrictions for entry into Canada is the responsibility of the participant. In cases where special arrangements must be made, the Workshop organizers will arrange for letters of invitation to be sent to appropriate embassy officials, but such requests must be made 45 days in advance to assure timely completion of such arrangements.

Travel Stipends: There will be a limited amount of travel assistance available to defray the cost of attendance for participants who would otherwise be unable to attend. As with previous workshops, participants or their institutions should expect to pay the majority of the costs of attendance. Individuals with special circumstances that mitigate in favor of larger subsidies should contact the organizers directly with justification for the need.

Important Links:

- The Dublin Core Metadata Initiative Home Page <<http://purl.org/DC/>>.

- The Dublin Core General mailing list (announcements about the workshop). Subscription Instructions: <<http://www.mailbase.ac.uk/lists/dc-general/join.html>>.
 - The Dublin Core 8 Home Page <<http://www.ifla.org/udt/dc8/>>.
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CLIR Authenticity Papers Clifford Lynch, Director, CNI

In January 2000 the Council on Library and Information Resources (CLIR) held a very interesting workshop on issues surrounding authenticity of digital documents and objects; there was a well-attended follow-on reporting session at the Spring CNI Task Force meeting in Washington, DC, in March 2000.

I'm pleased to report that the commissioned papers from this workshop, plus a meeting summary, are now available at <www.clir.org/> (under publications, see report 92). CLIR is also selling them in print form; see their Web site for more details.

Addition to American Memory Technical Information Page

The Library of Congress National Digital Library Program (NDLP) announces its newly revamped information page "Building Digital Collections: Technical Information and Background Papers" at: <<http://memory.loc.gov/ammem/ftpfiles.html>>

This part of the NDLP American Memory Web site documents technical activities relating to the procedures and practices employed by the NDLP, and its precursor American Memory Program, over the past decade of these digital library efforts. The page now includes direct links to the sections of American Memory framing materials entitled, "Building the Digital Collections" with access by digital format, collection division or format of original. The NDLP scanning service RFPs/contracts continue to be available as well as papers covering aspects of text mark-up, repository development, Web interface design, workflow and production (NDLP Writer's Handbook, quality review guidelines, project planning, the role of conservation) and also rights and restrictions statements. Numerous background papers are available including a new paper by Caroline R. Arms of the NDLP, entitled "Getting the Picture: Observations from the Library of Congress on Providing Online Access to Pictorial Images" at: <<http://memory.loc.gov/ammem/techdocs/libt1999/libt1999.html>>.

We encourage you to check this location in the future as the page is updated periodically.

Please send questions and comments about this and all National Digital Library collections and materials to <ndlpcoll@loc.gov>.

WORLD WAR I PHOTOS ONLINE

The National Museum of Health and Medicine, Armed Forces Institute of Pathology mounted a small selection of their World War I photos online at: <<http://natmedmuse.afip.org/collections/archives/agalleries/ww1/ww1.html>>. According to their announcement, page 2 has pictures of shell shock and triage. [*Sounds like just the thing to look at before lunch—Ed.*]

For more information contact Michael Rhode, Archivist, Otis Historical Archives, National Museum of Health and Medicine, Armed Forces Institute of Pathology, Washington, DC 20306-6000, (202) 782-2212 fax 782-3573, <<http://natmedmuse.afip.org/>>, <<http://natmedmuse.afip.org/collections/archives/archives.html>>.

DIGITAL MEMORIES

Special Collections and Archives at the University of Idaho Library announces a new installment in the Webpage "Digital Memories." Digital Memories focuses on historic artifacts, documents, photographs, and books from the holdings of Special Collections and Archives. This is a changing showcase of highlights from our collections.

The most recent addition to the series is "Memorial Steps Competition," featuring Jedd Jones' student design for the installation of the Memorial Steps from the University's first administration building, destroyed by fire in 1906.

The Special Collections Department of the University of Idaho Library includes those materials that, because of subject coverage, rarity, source, condition, or form, are best handled separately from the General Collection. The several "collections" housed in this department include the Day-Northwest Collection of Western Americana, Rare Books, Idaho Documents, Sir Walter Scott Collection, Ezra Pound Collection, Caxton Collection, University of Idaho Theses, Historical Maps, Historical Photograph Collection, and Personal Papers and University Archives.

"Digital Memories" can be accessed through the URL <<http://www.lib.uidaho.edu/special-collections/>>. Previous editions, on the University Library's waspish cube, Homer Pound and Idaho, and Kyle Laughlin's photograph of Indian Post Office on the Lolo Trail, are also available. Also at this site is information about Special Collections and its holdings, archival and manuscript descriptions and inventories, and a massive geographical guide to repositories of primary source materials. The latter now contains over 3800 entries from around the world.

IN PRINT

The Books

Aubenais, Sylvie, and Jacque Lacarrière. *Voyage en Orient*, Paris: Bibliothèque Nationale, 1999. 212 p. \$75 (cloth).

Fernandez, Horacio. *Fotografia Publica: Photography in Print, 1919-1939*. N.P.: 1999. 271 p. \$55.

La Commune Photographiée. Paris: 2000. 127 p. \$32.50 (cloth).

Les Frères Bisson Photographes: De Fleche en Cime. Paris: 1999. 229 p. \$70 (paper).

Famelli, Giovanni. *Anton Hautmann: Firenze in Stereoscopia*. Florence: 1999. \$75 (cloth).

Jeffrey, Ian. *An American Journey: the Photography of William England*. New York: 1999. 104 p. \$40 (cloth).

The John W. Henderson Collection of Japanese Photographs, Formed 1864-76. New York: Hazlitt, Gooden & Fox, 2000. 36 p. \$23.50 (paper).

Harris, David. *Euègne Atget, Itinéraires Parisiens*. Paris: 1999. 199 p. \$55 (paper).

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Shlaer, Robert. *Sights Once Seen: Daguerreotyping Frémont's Last Expedition through the Rockies*. Santa Fe: Museum of New Mexico Press, 2000. \$45 (\$4 s&h; cloth). Contact Museum of New Mexico Press, c/o UNM Press, 3721 Spirit Drive, SE, Albuquerque, NM 81706-5631. Credit card orders only: 800-249-7737 or 505 277-4810. Refer to code MPDS for a \$9 discount (offer expires August 1, but give it a try!). [To be reviewed]

WHAT'S UP

through September 4. *The Stone Age: Canadian Lithography from its Beginnings*. National Gallery of Canada, Ottawa.

through October 9. *The Triumph of the Baroque: Architecture in Europe, 1600-1750*. National Gallery of Art, Washington, DC.

opens October 22. *Prints Abound: Paris in the 1890s: From the Collections of Virginia and Ira Jackson and the National Gallery of Art*. National Gallery of Art, Washington, DC.

opens January 28, 2001. *Alfred Stieglitz and Modern Art in America*. National Gallery of Art, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

COLORADO DIGITIZATION PROJECT TO SHARE IMAGES, DIGITAL TOOLS

Leaders from cultural and educational institutions met in Denver this spring to discuss access to cultural resources of the West. Representatives from state libraries, research universities, major museums, historical societies, and archives in 17 Western states addressed the concept of a regional collaborative to increase access to institutional collections and unique resources through digitization. Hosts of the Denver session were the Colorado State Library, the Colorado Digitization Project, and the Bibliographic Center for Research (BCR).

The identified goals for the collaborative include:

- Expand people's ability to use and interpret the new and different information available in digital format
- Reduce or eliminate barriers to access, including geographic, physical, cultural, and gender
- Help people gain a better understanding of our common heritage and its role in influencing our future
- Expand the user base for these special collections and unique resources, and
- Increase access to the resources, while preserving the original items

The group agreed to meet again this fall in Salt Lake City. The Colorado State Library has established a listserv for the project. Those interested can subscribe to the list by sending a message to <majordomo@aclin.org> that reads <subscribe westdigi>. For more information on the project, contact Liz Bishoff, Project Director, Colorado Digitization Project, <bishoffl@concentric.net>, or Brenda Bailey, Director of Networking and Resource Sharing, Colorado State Library <bailey_b@cde.state.co.us>.

MEETINGS & LECTURES

July 31-August 4, 2000. Museums, Libraries, and Archives: Summer Institute for Knowledge Sharing. The UCLA Department of Information Studies, in the Graduate School of Education and Information Studies, is pleased to announce, Museums, Libraries, and Archives: Summer Institute for Knowledge Sharing, Los Angeles, CA.

OFFICIAL ABSENTEE BALLOT - 2000
Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Denver.

Must be postmarked no later than August 15, 2000. You may bring this ballot with you to the Section Meeting.

Mail this ballot to Mr. Tim Hawkins, Tim Hawkins Consulting & Freshwater Photos, 727 Pearl Street, No. 703, Denver, CO 80203.

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Miriam Meisklik

_____ write in _____
 (only individuals who have consented to nomination may be listed)



Building on the success of the first UCLA/Getty Summer Institute in 1999, this five-day course will provide a forum for intensive exploration of theoretical and practical applications in the field of information management and knowledge sharing by museums, libraries, archives, and other cultural heritage institutions. Sessions will take place on both the UCLA campus and at the Getty Center. For course and registration information visit: <<http://dliis.gseis.ucla.edu/si>>, or contact: Cynthia Scott, Department of Information Studies, Graduate School of Education and Information Studies, UCLA, PO Box 951520, 254 GSE&IS Building, Los Angeles, CA 90095-1520, voice (310) 825-6880, fax (310) 206-4460, e-mail <cscott@gseis.ucla.edu>.

September 18-20, 2000. SCHOOL FOR SCANNING. The University of Washington, Seattle. The moveable conference, presented by the Northeast Document Conservation Center, is funded in part by The Andrew

The conference costs \$295 for early bird registration postmarked on or before August 4, 2000, and \$365 for late registration, deadline August 25, 2000. Participants will be responsible for all of their travel, meals, and lodging costs. A complimentary continental breakfast will be provided each morning at the conference site. For information about special hotel and airline fares, see the Registration Information at <www.nedcc.org/>. Registration applications will be accepted on a first-come, first-served basis.

For more information on registration for School for Scanning: Seattle, and a detailed agenda, please see the NEDCC Website. Please direct all conference

inquiries and questions to Jamie Doyle at <jdoyle@nedcc.org>. Only questions specifically concerning registration procedures and information should be directed to Ginny Hughes at <ghughes@nedcc.org>.

Long-term Preservation of Digital Objects

Those of you interested in the long-term preservation of digital objects might be interested in an article in the current issue of D-Lib magazine: Collection-Based Persistent Digital Archives - Part 1. See: <<http://www.dlib.org/dlib/march00/03contents.html>>.

ARTFUL DODGING

Denver, CO. Judi Hoffman, a VM Section past-Chair, formerly with the National Digital Library Program of the Library of Congress, has been named to the newly created position of Digital Librarian at Pathfinder Regional Library Service System in Grand Junction, Colorado. Judi is in charge of helping member libraries and archives with digital projects and information, and administers the Colorado Digitization Project Regional Scan Center at Pathfinder. She will also serve as Project Director for a LSTA statewide grant beginning July 2000 on "Historic Newspapers in Digital Times," which will investigate issues of digitizing and indexing

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newspapers from the turn of the century. You may reach her at <jhoffman@colosys.net>.

Exeter, N.H. Dennis Waters recently published an article on dating daguerreotypes that is on his Web site. It may be of interest to our readers. Go to <<http://www.finedags.com/>> then click on <vignettes> and then on <origins>.

Ottawa, Ontario. Co-chair James K. Burant has co-curated, with Rosemarie Tovell of the National Gallery and Mary Allodi of the Royal Ontario Museum, the show *The Stone Age: Canadian Lithography from its Beginnings*. Consisting of 87 works drawn from the holdings of the National Archives of Canada, the National Gallery of Canada, and the Royal Ontario Museum, the show is accompanied by a small catalogue (20 p.), which is free. The exhibition will travel to other venues across Canada throughout 2000 and 2001. For more information, contact Jim at <jburant@archives.ca>.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 2000. Opinions expressed are those of the authors.

**Don't Forget
to VOTE!!!**