VOLUME 2 ISSUE 3

Chapters & Loose Papers

Summer 2008

Inside This Issue

Editorial Note

The 2007-2008 academic year is over. And what a year it has been! *Chapters and Loose Papers* established an online site for itself in order to make itself more easily accessible, and how that online presence will evolve will be exciting to watch! If you haven't explored the online site, we strongly encourage you to create a profile and introduce yourself to the growing site. It's one of the few spaces where students of archives can network and share with others of their experiences and thoughts about the profession. This is especially important for not only everyone's educational process, but is especially important for students who are not part of chapters -- our "loose papers". Establishing a place where any student can reach out to others who are looking at similar issues supplies a support system which they may not have otherwise.

The newsletter experimented with themes this past year. The theme for this issue is Archival Education. As students of archives we are not just passive recipients of education, but we are active players in the process. We challenge that the educational process is not something that occurs and is controlled only by a classroom setting, but is also shaped by activities not always recognized by a university transcript. Some of us participate in SAA student chapters. Our activities with these chapters enhance our education by exposing us to situations that we would not be able to explore in the classroom alone. Others of us dive into internships and independent studies to explore beyond the classroom walls.

Recognizing and understanding the diversity within the process of education is as important as recognizing the unique needs of the diverse populations that make up our archival programs. Diversity must be understood at these different levels to better establish programs that will benefit the career paths of the students. At the Student Forum and Mixer this year at the annual conference in San Francisco, the Guidelines for a Graduate Program in Archival Studies will be discussed. This is a great opportunity for our voices to be heard. Only we truly possess the knowledge of what is working and what is not working in our own education. We should applaud our institutions successes, and not hesitate to demonstrate where our needs are not being met.

For those who have graduated, congratulations! For those continuing or beginning their archival education, also, congratulations! If we do not see you at the annual conference, have a great summer!

Louisiana State University – Chris Brown

During the latter half of the spring semester, Louisiana State University's SAA chapter participated in hosting three major events.

On March 25th, our chapter helped host (along with the other SLIS student organizations) a forum on resume writing and job interviews. Guest speakers at the event represented a variety of library and archives backgrounds. This included Faye Phillips, the current associate dean of LSU libraries, who had previously served as the director at LSU's Hill Memorial Library, Special Collections. Another speaker, Gina Costello, who works as a digital services librarian at Hill, presented the perspective of a recent hire. A valuable addition to the forum was Tara Lombardi, a LSU student in the archives track, who volunteered to discuss her preparation for and lessons learned during a recent job interview.

On August 27th, LSU's chapter will be hosting the Academy of Certified Archivists exam in Baton Rouge at the Louisiana State Archives.

On April 8th, LSU's SLIS department hosted a panel discussion with regional representatives from a variety of library and information science fields. We recruited Katie Tessier, an assistant archivist at the Diocese of Baton Rouge, to discuss the archival profession.

On April 23rd, our chapter co-sponsored the SAA workshop "Basic Electronic Records" at the Louisiana State Archives. Geof Huth, who works as the director of Government Records Services at the New York State Archives, led the workshop. Approximately 25 persons working in archives throughout the region attended this event.

Looking to the future, this summer we hope to tour a few area repositories and share the exciting world of archival work with new SLIS students enrolling in the summer semester. Also, on August 27th, our chapter will be hosting the Academy of Certified Archivists exam in Baton Rouge at the Louisiana State Archives.

Wright State University – Daniel Schlegel, Jr.

The Wright State SAA Chapter has begun to wind down operations for this year. We have put together an executive board for next year and we are already planning activities for next year including expanding our academic and social events and as always, we look to increase the membership numbers.

This year we are graduating a large number of students from our chapter and so we hope to have a large recruiting drive in the fall. We wish all of our graduates luck in their new jobs or in their search for a job.

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We have had quite and exciting year and great times shared by all. Our advisors Lynda Kachurek and Toni Vaden Bos have been very supportive and helpful all year long and all of our members new and old have made this a great year and we hope to have an even better year next year!

University of California, Los Angeles

–Walter Butler

The student chapter at UCLA has been busy this entire academic year with establishing a different kind of identity for not only the student group, but for archives in general at UCLA. This year, the student chapter successfully established the Bruin Archives Project (BAP). This project is a collaborative project between the Center for Student Programming, the University Archives, and the student chapter. The goal is to make archives an integral part of all student groups on campus. UCLA is home to over 800 student groups, and only a small handful are represented in the archives. Ashamedly, not even the SAA Student Chapter is adequately represented in the University Archives, but that will now be changed.

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A survey was launched to all student groups mid-Spring quarter. The response rate was decent, and now the student chapter can adequately prepare itself for a full launch of the project for the fall of 2008. The project also entails educating the student groups on campus on how to assess and process their material properly for the archives. Establishing relationships with the student group leaders will be fostered by the Center for Student Programming by allowing the student chapter and the University Archives to be present and part of student group registration. Involving the Archives as part of registration will ensure that that all student group leaders will be aware of the opportunity to allow future researchers to learn about their student group and their activities. Participation also allows their future group leaders to learn about their student group's history.

BAP will change how archives will be used by students at UCLA. It will also change how the student chapter will function at the University. It is now responsible to engage other students outside of its department with archives. This project is exciting for the student chapter despite its challenges. And the chapter can not wait to see how BAP will unfold in its first year!

SAA @ UCLA

The Student Chapter
Est. 1996

Archives and Technology – Jeanne Kramer-Smyth

MIT's Semantic Interoperability of Metadata and Information in unLike Environments (SIMILE) project provides a set of tools for working with and manipluating metadata. I took a look at what they had to offer with an eye to how they could impact interaction with archival records and metadata, as well as how they might support the work of archivists. All the tools appear to be available via an open source BSD license.

Babel

Babel converts files from one format to another. I did a test to see if it would convert one of the Library of Congress EAD Finding Aids from XML to some other format - but it gave me an error ('unqualified attribute 'repositoryencoding' not allowed'). I love the idea that I could just point this at an EAD finding aid and get something useful out the other side - but apparently that is a bit on the wishful thinking side - at least for the moment.

Exhibit 2.0

Exhibit 2.0 is described on the Exhibit homepage as follows:

> Exhibit is a *three-tier web application framework* written in Javascript, which you can include like you would include Google Maps. If you just want to show a few hundred records of data on maps, timelines, scatter plots, interactive tables, etc., why bother learning SQL, ASP, PHP, CGI, or whatever when you can just use Exhibit? To use Exhibit, you write: a simple data file, and an HTML file in which you specify how the data should be shown. Data + Presentation. That's all there is to publishing, as it should be.

They have a whole slew of examples, but I think the two I list below do a fine job of showing what you can create (not to mention being fairly thematic for those of you paying attention to the US Presidential Primaries news coverage):

- 2008 Presidential Election Candidates on the Issues
- US Presidents

Gadget

Gadget is an XML inspector designed to create useful summaries of vast pools of XML data. I didn't download and play with this one - but it sounds like something that might be very interesting to pump a big pile of EAD XML format finding aids into to see what could be discovered from an aggregate point of view.

Longwell & RDFizers

Longwell is a faceted browser for RDF formatted data, while RDFizers is actually a directory of tools which convert other data formats into the RDF format. It doesn't exist now, but if there was an RDFizer that went from EAD to RDF then Longwell would become more interesting to archivists.

That said, they already do have both a MARC/MODS RDFizer and an OAI-PMH RDFizer. I suspect that many archivists could put their hands on archival data in one of these two formats - which makes experimenting with Longwell more plausible in the near term.

Final Thoughts

There are lots other tools that are part of the SIMILE project (screen scrapers and timeplotters and more), but the ones listed above most ignited my imagination. Surely there are geek archivists even now rolling up their sleeves to figuring out how to leverage free open source tools like these, both to improve access to records and increase understanding of what we have and how well it is (or isn't) documented.

***Further thoughts on SIMILE are available at Jeanne's blog at: www.spellboundblog.com ***

Archives in the World – Jeanne Kramer-Smyth

The International Environmental Data Rescue Organization (IEDRO) is a non-profit organization. IEDRO states their vision as being ".. to find, rescue, and digitize all historical environmental data and to make those data available to the world community." They go on to explain on their website:

> Old weather records are indeed worth the paper they are written on…actually tens of thousands times that value. These historic data are of critical importance to the countries within which they were taken, and to the world community as well. Yet, millions of these old records have already perished with the valuable information contained within, lost forever. These unique records, some dating back to the 1500s, now reside on paper at great risk from mold, mildew, fire, vermin, and old age (paper and ink deteriorate) or being tossed away because of lack of storage space. Once these data are lost, they are lost forever. There are no back up sources; nothing in reserve.

Why are these weather records valuable? IEDRO gives lots of great examples. Old weather records can:

- inform the construction and engineering community about maximum winds recorded, temperature extremes, rainfall and floods
- let farmers know the true frequency of drought, flood, extreme temperatures and in some areas, the amount of sunshine enabling them to better plan crop varieties and irrigation or drainage systems increasing their food production and helping to alleviate hunger.
- assist in explaining historical events such as plague and famine, movement of cultures, insect movements (i.e. locusts in Africa), and are used in epidemiological studies.
- provide our global climate computer models with baseline information enabling them to better predict seasonal extremes. This provides more accurate real-time forecasts and warnings and a better understanding of global change and validation of global warming.

The IEDRO site includes excellent scenarios in which accurate historical weather data can help save lives. You can read about the subsistence farmer who doesn't understand the frequency of droughts well enough to make good choices about the kind of rice he plants, the way that weather impacts the vectorization models of diseases such as malaria and about the computer programs that need historical weather data to accurately predict floods. I also found this Global Hazards and Extremes page on the NCDC's site - and I wonder what sorts of maps they could make about the weather one or two hundred years ago if all the historical climate data records were already available.

IEDRO is making it their business to coordinate efforts in multiple countries to find and take digital photos of at risk weather records. The project profile for the work being done in Chile shows a great example of where they are finding these records:

> *The Maggiorino Borgatello Museum, a Salesian Society museum of natural history and prehispanic ethnic groups, has been archiving these data for the past 125 years. The museum is in Punta Arenas, Chile, the world's southernmost city, about 100 miles from Antarctica...In February, 2005, Jim Scanlon contacted Dr. Crouthamel, IEDRO's Executive Director. Jim was a retired juvenile probation officer, citizen scientist and, to those who knew him, "a compassionate gentleman." He had been working for many years with the museum and had found a treasure trove of old weather and climate observations dating back to the 1870's. These data were taken at a local Catholic school by the teaching priests. The data extend back about 100 years earlier than data possessed by the Chilean National Meteorological Service.*

The digital images of the rescued records are then sent to NOAA's National Climatic Data Center (NCDC) in Asheville, North Carolina. The NCDC is part of the National Environmental Satellite, Data and Information Service (NESDIS) which is in turn under the umbrella of the National Oceanic and Atmospheric Administration (NOAA). The NCDC's website claims they have the "World's Largest Archive of Climate Data". The NCDC has people contracted to transcribe the data and ensure the preservation of the digital image copies. Finally, the data will be made available to the world.

I am fascinated by this organization. On a personal level it brings together a lot of things I am interested in - archives, the environment, GIS data, temporal data and an interesting use of technology. This is such a great example of records that might seem unimportant - but turn out to be crucial to improving lives in the here and now. It shows the need for international cooperation, good technical training and being proactive. I know that a lot of archivists would consider this more of a scientific research mission (the goal here is to get that data for the purposes of research), but no matter what else these are - they are still archival records.

Further thoughts on IEDRO are available at Jeanne's blog at: www.spellboundblog.com

Student Paper

Digital Photographic Archives: Providing Access to Images

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"Nothing ever translates unchanged into anything else".
- Brian Eno,
"Defining the Problem of our Vanishing Memory: Background, Current Status, Models for Resolution"
in *Time and Bits: Managing Digital Continuity, 1999*

Is Digital Preservation...Preservation?

Preservation is a loaded term; it implies absolute permanence, but regardless of climate, care and physical makeup, most materials eventually experience some degree of deterioration. Historical photographs, an integral part of our cultural heritage, are increasingly at risk due to decay, excessive handling, and unique storage challenges. Paul Dunkel, owner of *The Archival Image* in West Windsor, Vermont, believes that the archivist has three basic ways to manage valuable photographs: "Love them until they die, and limit the access so they last longer; make photographic copies of them using archival negatives and prints, which only last 50 years; or digitize them" (Kardashian, 27A). Despite a myriad of preservation techniques available to slow the deterioration process, decay and corrosion are inevitable, and digitalization, seemingly the go-to solution, is not exempt from conservation concerns.

Preservation: Definitions and Associated Activities

In the archival world, the term "preservation" can be used to reference three separate professional activities: "...collecting and acquiring the original documents; intervening to conserve or restore their physical condition; and preserving the information in an alternative format"[1] . While a proper discussion of acquisition and collection development techniques is beyond the scope of this paper, it seems reasonable to state that while the acquisition of digital items is not dissimilar to the acquisition of physically-manifested items, preservation concerns of the digital items themselves and the information they contain are unique when compared to their physically-manifested counterparts.

An important aspect of preservation of particular relevance to digital photography is access; digital imagery has advanced to such a degree that patrons have, at their fingertips, a myriad of options by which to view and display an image. "Handling" a digital object is a sterile procedure that does not degrade or damage the image, and the ease by which one may copy a digital image allows it to be accessed simultaneously by more than one person. If image content has been compromised during digital conversion, the benefits of such access may be lessened, but a strong argument can be made that any increase in access is a positive trend; indeed, if providing a digital copy helps to preserve the original photograph, then it may be possible to reference the original if necessary.

1."An Artifact by Any Other Name: Digital Surrogates of Medieval Manuscripts." Stephen G. Nichols, essay included in *Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar*. Edited by Francis X. Blouin Jr. and William G. Rosenberg. *A*nn Arbor*:* University of Michigan Press, 2006, p. 134.

When a physically-manifested photograph is scanned or otherwise converted into a digital file, there is always some information to be lost; the original may already be damaged or in an advanced state of deterioration, and pixilation, regardless of the degree of refinement, is by definition the breaking-down of an image into individual particles (pixels) and these image particles will forever contain fragmentation. If the conversion device (such as a scanner) is of compromised quality, original nuances may be lost. In short, a digital copy of a physically-manifested image is always, first and foremost, a copy. "There is a strong conviction that a photograph is identical with its information content. Photography has been valued mostly as a carrier of cultural information, not being in itself a remnant of cultural history. Content-preservation has been given priority before physical conservation because as such an old original print did not have any specific value over the modern copy. This is a problem that is at the core of photography as a historical phenomenon, with serious consequences for photography preservation". [2]

Revealing Hidden Images

High-tech tools provide detailed information and access to details of archival materials without harming or destroying them. An article published in the journal *Restaurator*[3] by Goltz, Cloutis, Norman, and Attas describes the use of digital imaging techniques to create multiple images of a blurred handwritten signature on early 20th-century onionskin paper. In the era predating the introduction of carbon paper, copies of typewritten letters were sometimes made by pressing an original typewritten or handwritten document against damp tissue paper, which was then preserved as the copy. Many decades later, the tissue paper is frequently unreadable to the eye; however, digital imaging may make it possible to enhance images and recall the vanished text. Visual examples of a typewritten letter with a blurred handwritten signature are provided in the article. Digital imaging techniques using single wavelengths of visible light were used to produce different versions of the image of the signature, maximizing contrast and eventually making the text readable. At one time, specialized cameras and software were essential but now it is possible for an expert user of Adobe Photoshop or similar software to alter digital images of text and make it more legible. The authors describe this work not as preservation but as "data acquisition"(6). In other words, high-resolution digital imaging is acknowledged as a form of providing access, an important faucet of preservation work that is but one part of a whole.

Some archival institutions are using digital technologies in new ways, manipulating photographs to reveal details that raise contextual questions and reveal aspects of daily life. For example, glass plate negatives of 19th-century photographs of prairie settler life are being digitally scanned at the Digital Imaging Laboratory, housed in the Nebraska State Historical Society's Gerald R. Ford Conservation Center[4]. This process has allowed archivists to reveal previously unseen details by manipulating contrast and tones. People and furniture inside shadowed doorways are revealed. People far in the background of photographs can be seen clearly. Such creative, exploratory use of digital technologies may make the photographs in archives useful to researchers who are not part of the typical user group for such materials.

Opinions vary about what constitutes a "hidden image". This may be because it is a relatively new field of interest that has not been pursued by many scholars or archivists, although independent scholars, historians, and others with an interest in the topic have devoted time to working with photos, making enlargements through digital processes and recording their findings. In November 2007, USA TODAY featured a website article describing "hidden images" in three of photographs taken during President Abraham Lincoln's dedication speech at the Soldiers National Cemetery at Gettysburg, Pennsylvania on November 19, 1863. No photographs taken during Lincoln's speech survive; however, photographers did record images of the large crowd that gathered on the battlefield to listen and observe the ceremony. In 1952 Josephine Cobb, described in the article as an executive at the National Archives in Washington, D.C., identified an image of Lincoln in a print of a photograph taken by Matthew Brady. Two other images of Lincoln were found in the collections of the Library of Congress by Civil War historian John Richter. These 2007 discoveries were stereographs, a type of dual-image intended to provide a three-dimensional view where a special viewing device was used. Faces were examined closely. The historians pointed out the image of Lincoln, drawing attention to a tall man with a distinctive beard and a tall 'stovepipe' hat.

2. "Permanent pixels: Building blocks for the longevity of digital surrogates of historical photographs." René van Horik. *Literary and Linguistic Computing Advance Access* published on December 20, 2007.

3. *Enhancement of Faint Text using Visible (420-720 nm) Multispectral Imaging,* Restaurator, 28, 11-28 (2007).

4. "Prairie Settlement: Building the Digital Collection. Digital Capture." http://lcweb2.loc.gov/ammem/award98/nbhihtml/builddig.html. Retrieved on April 28, 2008.

A similar project concerns the Wright Brothers Digital Exhibit of the Joyner Digital Library at East Carolina University. This exhibit features an online collection of photographs of the early flights made by Orville and Wilbur Wright at Kitty Hawk, North Carolina. The photographs were taken in the years 1900, 1901, 1902, 1903, 1908, and 1911; most of the online images were made from glass plate negatives. Photographs of the early flights and the Wright Brothers' working environment are closely examined through a series of enlargements of certain areas of existing photographs. By cropping out the surrounding detail, photographic historians call attention to such details as the village beyond the Kill Devil Hills, the brothers working or flying the planes, or the labels on coffee cans inside the tent that served as their kitchen.

The Maine Historical Society takes a similar approach in the presentation of its photographs in its online Maine Memory Network[5]. After accessing a photograph, users click on "info" to see a higher resolution version of a photograph on a new page, and then click "zoom" to use a function within the web browser that permits closer viewing of areas of a photograph, using the mouse to drag a navigation window that appears as an open red square. The navigation window is used to select an area. The user clicks on the image to zoom in. Photographs are presented in their original form; overexposed or faded photographs are not corrected. As with the Wright brothers site, notes or metadata are included:

> **Going Blueberrying, Alfred**
> Description: Driving the wagon is Brother Stephen Gowen; behind him is Sister Etta Goodwin. Second from the left is Eldress Harriett Coolbroth. Note the utility pole in the background. Since the Alfred community was powered by gas and not electricity, it is probably either a telephone or telegraph pole.

Terms used in the description, such as "telegraph pole", function in keyword searches of the entire site. Users can print photographs or "tag" them so that they appear in an online album that users can create for personal use by establishing an account with a username and password. This user-friendly aspect of the Maine Memories site suggests that its archives are used frequently by genealogists, students, or researchers and efforts were made to make the website functional and rich with useful features.

Two of the most notable examples of the use of digital imaging to reveal hidden images in 19th century photography may be those presented in two history websites: *More Than Meets the Eye: Hidden Images in 19th Century Photography*, published online by the Bancroft Library of the University of California at Berkeley, and the collection of prairie photographs online at the Nebraska State Historical Society's Digital Imaging Laboratory. In these photographs, digital imaging is used to reveal people, household furnishings, and other quotidian elements of life that have been invisible or difficult to see since the time the photographs were made using glass plate negatives. The processes used to reveal images on these two sites go far beyond enlargements of images. Instead, the powers of digital imaging technologies are thoroughly exploited and the results really do show viewers something that might not be easy to see without considerable effort. On the Bancroft Library site, James A. Eason, Archivist for Pictorial Collections, describes the process of using digital photography to reveal an image from an ambrotype that would otherwise have remained inaccessible:

> One instance stands out as a particularly interesting puzzle. The Zelda Mackay collection contains a portrait of Peter H. Burnett, first governor of California. This portrait is an albumen print on paper housed in a case with a highly decorative Civil War era brass mat with a patriotic Union motif. While the portrait and mat are probably close in date, the paper print would not have been intended for this enclosure.
>
> Upon removal, conservation staff found that the thin paper print was actually adhered to a glass ambrotype plate. (Ambrotypes are negative images on glass which appear positive against a black backing.) Held to the light, a portrait of a man could be seen, but his features could not be discerned. Presented with this curiosity, some curatorial issues had to be addressed. How important is the ambrotype behind the photoprint? Could it be an earlier and unknown portrait of the governor, perhaps covered over by Burnett himself, or by a family member who preferred the later portrait? Or was the ambrotype simply a convenient backing, its subject unknown and insignificant? These questions could not be answered without a better look at the hidden image.
>
> Removing the albumen photoprint from the glass was not an attractive option. It was well adhered and risk of damage to the paper photoprint was too great. Examining the images together on a light table resulted in a shadowy blend of both portraits. A solution was found in digital technology.

\5. http://www.mainememory.net/. Accessed May 10, 2008.

Using a digital camera, Dan Johnston of Library Photographic Services photographed the albumen print of the governor. He then turned the photograph and its ambrotype backing over, illuminated it from behind, and captured the two blended images. The resulting positive and negative images of Governor Burnett were digitally combined, canceling out one another. The result revealed the ambrotype image of a bearded, middle-aged man, perhaps in a military uniform and topcoat. It is not, unfortunately, an earlier portrait of Burnett and its origins and identity remain a mystery.

After the process of digitally manipulating the photograph, the ambrotype and its original case were carefully reassembled, and the photograph was returned to the collection. As Eason explained, "there was no compelling reason" to leave the photograph disassembled; the man in the original plate was unknown and there were no qualities of the original photograph that were unusual or notable enough to warrant its being made physically accessible to researchers. Instead, the image is only virtually accessible, as a digital image.

Nebraska's Gerald R. Ford Conservation Center is widely respected for its conservation and preservation resources, which are not limited to photographic preservation. The Ford Center has a microscopy laboratory and a digital imaging laboratory, which was established in 1998 and "dedicated to the expanded access and preservation of Nebraska's heritage". The Nebraska State Historical Society has thousands of photographic prints, glass plate negatives, and other photographic objects in its collection. Examples of the intriguing work being done at its Digital Imaging Center are available in its "online demonstration." The work of photographer Solomon D. Butcher is one of the most comprehensive records of Nebraska homestead life. Butcher photographed settlers between 1886 and 1912. Some of Butcher's photographs were underexposed in certain areas or had faded. According to the Ford Center, glass negatives may include up to 250 shades of gray within a single image; typical photographic print processing methods may make less than 200 of these shades visible. Digital scanning makes it possible to highlight certain areas of images from glass plate negatives. Work by other photographers is also included on the site. The high resolution images of a general store and a photographer's trade card show us the tools and furnishings used in businesses. In order to help site users better understand the value of the digital imaging process, the site includes a side-by-side comparison of photographic resolutions ranging from 150 ppi, or pixels per inch, to 3.175 ppi[6].

Technicians at the Ford Center worked with archival photographs from the nineteenth and early twentieth century to lighten shadowed areas or to enlarge areas of photographs, and the results were surprising. The digital process revealed images of people standing in doorways, behind windows, or the distant background of a photograph. Some details of furniture, fabrics, and architectural details are now visible. High resolution digital imaging has made it possible to see details of homestead life that may be of interest to anthropologists, historians, or people seeking information about agricultural technologies used by prairie settlers.

Potential Research Opportunities

Paul Conway of the Northeast Document Conservation Center in Andover, Massachusetts, lists five questions that neatly summarize potential research opportunities in the area of digital preservation:

1. Technology. Is digital imaging the tail or the dog?

2. Control. Is it a four-letter word?

3. Selection. Are our digital collections useful and usable?

4. Quality. Are you willing to pay for it and will our readers?

5. Preservation. Is any digital program NOT about preservation?

Research topics with the potential to impact digital preservation projects of the future will assess the methods already in place, strive to make improvements, and develop new methods that increase efficiency and improve digital stability. In addition, the examination of historical photographs, once digitalized, may reveal a plethora of data that carries significant cultural weight and contributes to our present understanding of the past.

Conclusion

Preservation in the digital world presents new challenges; in regards to imagery in particular, we must be especially vigilant in defining preservation needs and processes. 'Though digitization is sometimes loosely referred to as preservation, it is clear that, so far, digital resources are at their best when facilitating access to information and weakest when assigned the traditional library responsibility of preservation...Much is gained by

6. http://www.nebraskahistory.org/lib-arch/research/photos/digital/resolutn.htm

digitizing, but permanence and authenticity, at this juncture of technological development, are not among those gains" (pg 4). Preserving historical photographs, with an eye towards creating processes for digital capture and preservation, allows the possibility of "hidden images" and other cultural insights to be revealed as these collections are digitalized. It seems well worth the effort to stick by the slogan: "Scan once; scan right; scan for the future." (Koelling, 11**).**

Acknowledgements

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San Francisco, Here We Come!

Here's just a brief listing of some of the student-centered activities that will be happening at the upcoming SAA Annual Conference in San Francisco. Hope to see everyone there!

Student Forum and Mixer : Wednesday, August 27, 8:00 – 9:00 pm

Student Paper Presentations : Thursday, August 28, 2:00 – 3:30 pm

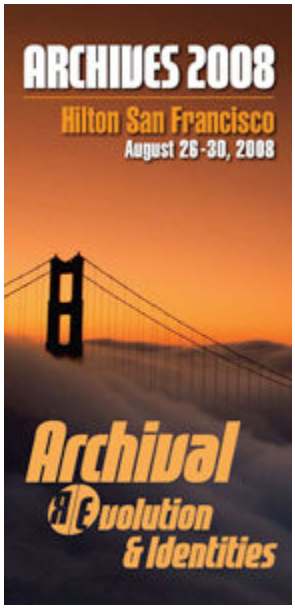
Student Poster Presentations : Thursday, August 28, 5:30 – 7:30 pm, and Friday, August 29, 8:00 am – 4:30 pm

New Member / First-Timer Orientation : Thursday, August 28, 7:00 – 8:00 am

Career Center : Available Thursday and Friday, 9:00 am – 5:00 pm; Saturday, 9:00 –11:00 am

Mentoring Program : Stop by at the Career Center - Thursday, 8:00 – 8:30 am

If you want more information about the conference, be sure to check out the SAA website.



New Editorial Board for 2008-2009

We are excited to announce the new members of the editorial board for the 2008-2009 academic year: Daniel Donatacci and Robynne Dexter. Please help us in welcoming them and congratulating them in their appointments.

Daniel Donatacci is currently working on his M.A. and PhD at Brandeis University, and also pursuing a MLIS through San Jose. His MLIS concentration is on Archival Studies and Records Management, as well as Academic Librarianship. His areas of interest include conservation and preservation (books), digital humanities, queer cultural archives, genealogy, collection development, and reference services.

Robynne Dexter currently works for the US Army Women's Museum as their Operation's Specialist and Archivist. She is completing her B.A. at Virginia State University, Ettrick, and will be beginning Graduate School this winter for Public History with a focus in archival preservation, and will also be studying Arabic.