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more completely, they are difficult and expensive to clean, and harbor dust and mold. A combination of UV film and blinds has worked well for our floor-to-ceiling "window walls" with full southwest exposure, and the blinds are much easier to clean.

Exhibits often expose original materials to light damage. Use the lowest light level that is practical. Avoid having light sources in the exhibit cases because they guarantee light damage and heat up case interiors. The same holds for sunlight falling directly on a case or hung item. Indirect lighting is ideal. If you have lights that can be directed, never aim them at the materials; point them to create indirect lighting.

Other ways to avoid light damage are to keep lights on only during exhibit hours; use UV sleeves, covers, or film on lights and cases; and have items framed with UV-protective glass. When possible, display second copies of books or artifacts, and consider using high-quality copies of manuscripts, maps, and mediums that are especially light-sensitive. Do not leave originals on "permanent" display, and rotate exhibits frequently.

Fortunately, many things we do to lessen one kind of environmental damage will protect materials from other damage as well. For example, installing UV film and blinds on windows may help even out the temperature in a room. Boxing or wrapping materials protects them from light, dust, and heat and humidity fluctuations.

Special Collections Pests

These are not problem patrons, but rather the insects, critters, and mold that love our tasty organic collections. Prevention, monitoring, and good housekeeping are your first line of defense. Since chitinous, furry, and fungoid pests often hitchhike in with donated items, never allow unexamined boxes, bags, or packages in your reading or stacks areas. (Remember Pandora's box?) Open, examine, and clean donations far away from your stacks. Examine the original containers and pitch them outside immediately.

Look for signs of infestation—insects (alive and dead), eggs, insect or mouse droppings, gnawed or chewed items, active or dormant mold, damp materials, odd smells, etc.—then temporarily rehouse materials in clean boxes. Immediately isolate infested materials, and make a quick decision: are they valuable enough to warrant treatment? If the materials are too damaged or infested to keep, consider cleaning them enough to make digital or photocopy duplicates to save the information.

Strictly enforce your no food or drink policy, including candy, tea bags, etc. I do not let exterminators spray in Special Collections because of the chemicals and the potential for direct spray damage, but they do spray adjoining library walls. Use glue traps to monitor for insects; inspect them monthly. Catch live insects in a way that does not reduce them to smears, so they can be identified. Train your staff to recognize signs of infestation, and when found, treat it immediately and aggressively. Investigate new methods of extermination that don't rely on poison sprays.

Mold is everywhere and can be dangerous. Keep the humidity level below 60 percent to keep spores dormant (your hygrometer is your friend!). Dormant spores can be vacuumed from surfaces with a HEPA filter vacuum or cleaned with a dry cleaning pad. Before attempting to deal with live mold yourself, make sure you know the proper precautions or consult with a conservator. If you are having high humidity problems, dehumidifiers can help while you search for the cause.

Other common hazards include keeping photocopiers where materials are stored (they create ozone, as do ionizing air filters) and having building air intakes near loading docks or heavily traveled streets (exhaust fumes are pulled into the building). New or rehabbed buildings offer a plethora of problems, as paint, carpet, wall covering, glue, new furniture, etc., off-gas. Build in sufficient time for off-gassing before moving materials in. "Green" buildings are archivally friendlier!

For more in-depth information on environmental problems in archives, these two Web sites are wonderful places to start: Conservation OnLine: Resources for Conservation Professionals (CoOL) at http://palimpsest.stanford.edu/ and the Northeast Document Conservation Center (NEDCC on-line preservation leaflets are great) at http://www.nedcc.org/resources/leaflets.list.php.

Next time: Storing materials archivally without breaking the bank.

Mixed Media: Working with Audio and Visual Materials—

Lisa Carter, Assistant Editor, University of Kentucky

Feed Your Craving for All Things Audiovisual

By Lisa Carter

With "Mixed Media" we try to bring you a wide variety of information about working with audio and visual materials. Past articles have shared our musings on the nature of audiovisual materials as well as on their care and feeding. Paul Eisloeffel began by giving us a snapshot of the audiovisual universe and later provided a constructive three-part series on digitizing these materials. Sylvia Mohn divulged the trials and tribulations of trying to preserve and digitize radio materials in a broadcast production environment. Cynthia Read-Miller gave us practical guidance on describing photographs and handling oversized materials. Our goal with each article is to share our experience of working with media in order to make some of you more comfortable with these materials and to commiserate with others of you who face similar challenges every day. My personal experience as an audiovisual archivist has been fortified and enriched by the opportunities I have had to hear from and learn from colleagues around our region who have disclosed their struggles, triumphs, and solutions with managing audiovisual collections. The Midwest Archives Conference meetings are an especially rich setting for such connections. The upcoming meeting in Columbus, Ohio, will prove to be no exception—there appear to be many offerings from which we may supplement our audiovisual diet.

How to get "cooking." Marion Ryan's Kitchen Carnival, August 26, 1950. Detail of N.1717.72434.6. Courtesy The Henry Ford.

Your appetite will be aroused first thing on Thursday, May 3, at 8:00 AM, when Paul Eisloeffel holds his MAC Advanced Workshop: Moving Images Demystified. This workshop is offered as a first course to folks for whom moving images are not regular fare. As an introduction to management, preservation, and use of film and video, this is an opportunity to learn about "the history and science of moving images, what sets them apart from other types of documents, how to identify and describe them, and resources available to help deal with them." If you are already an audiovisual connoisseur and are considering a digitizing project, you might take advantage of Laurie Gemmill's MAC Advanced Workshop: Building Digital Collections that same morning. This workshop will focus on planning digital projects generally and acquiring a solid background in this area; it will be beneficial for any audiovisual digitizing activity that you are considering.

If you can't get up early enough to make it to the workshops, Thursday morning also features *The Columbus Dispatch* Editorial Library Tour, which promises to provide a taste of how a newspaper library bolsters the work of a news organization. Included in the tour is an opportunity to hear about their digital archives and see their collection of more than five hundred thousand images.

It's a sweet deal. Pancake breakfast, 1950s. Courtesy The Columbus Dispatch Archives.

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If you would like to sample something not officially on the menu, you might take advantage of being in Columbus to stop by the Early Television Museum, http://www.earlytelevision.org/. It is open Saturdays from 10 to 6 and Sundays from noon to 5, but you will have to make an appointment during the week if you want to see yourself as you would have appeared on mechanical television in 1930, view its more than 150 television sets, peruse the Dave Johnson collection of early television picture tubes, or examine early TV studio equipment.

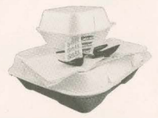
Thursday night you will have a chance to make your own audio (and maybe someone will record it for posterity) at the MAC & SOA Mixer, where there will be karaoke, cards, board games, trivia, and most certainly your colleagues' cameras.

Hot off the grill. Interior of Rogers Restaurant, which operated in Lexington for more than 75 years, March 1941. 96PA101:4684. Courtesy University of Kentucky Audio-Visual Archives

Friday morning you can get your audiovisual fresh off the grill at the session Coffeehouse Chatter: Delivering Oral History On-line. This panel will explore how archives and historical societies are making their oral histories available over the Internet. Selection of interviews for on-line accessibility and the use of CONTENTdm to manage recordings will be discussed. The Kentucky Historical Society's Civil Rights Movement in Kentucky database will be featured as an example of how "multilevel access to rich audio and textual resources, including snippet-level cataloging, subject aggregation, and K–12 curricular materials" can be delivered. Or, if you are one of those who like pizza for breakfast, stop by the session Pizza and Root Beer: Students Documenting Their Culture and Community, where the speakers will be discussing how to engage students with historical materials from their own local community. Photo fans among us will be interested in the part of the session that features "a student project to write a photographic history of student life at one Midwestern university."

The fromage course will come early that day with Say Cheese: A Fundamental Guide to Photograph Identification and Preservation. Since "the critical first step to the preservation of photographic materials is the identification of the process by which the item was created," this session will provide a helpful foundation for archivists with still images in their collections. Through hands-on examination of nineteenth- and early twentieth-century photographic media samples and discussion, participants will come to understand the role format plays in long-term preservation of imaged documentation. However, if you like your audiovisual audibly noisy instead of eye-pleasing and fragrant, try Byte-Sized Crunchy Bits: DSpace and Its Implementation at Youngstown State University, during which the speakers will discuss how they have customized the DSpace software for audio files.

Audiovisual materials are often key to attracting young people and students to history. Their preference for eye and ear candy will certainly come up in the abundance of sessions on outreach on this year's program. These include the aforementioned Pizza and Beer, as well as Table Manners: Practical Skills for Promoting the Archives, Take-Out: Bringing Collections to the Classroom, and Bubble Gum and Jaw Breakers: Incorporating Archives in Social Studies Curricula. These sessions will be marked with a box lunch icon in your programs, so look for that.



Outreach Track

For a hearty main course, consider fish, as in Go Fish: The Minnesota Reflections On-line Image Database Project, which will be held bright and early Saturday morning. This session promises a tantalizing discussion about how the Minnesota Digital Library Coalition succeeded in providing "on-line access to more than ten thousand images and documents shared by more than 60 cultural heritage organizations across the state" in an easily searchable database, http://reflections.mndigital.org/. This dish offers a substantial portion of all the key ingredients of

a digital project, providing discussion about digitizing, funding, collaboration, consolidation and best practices.

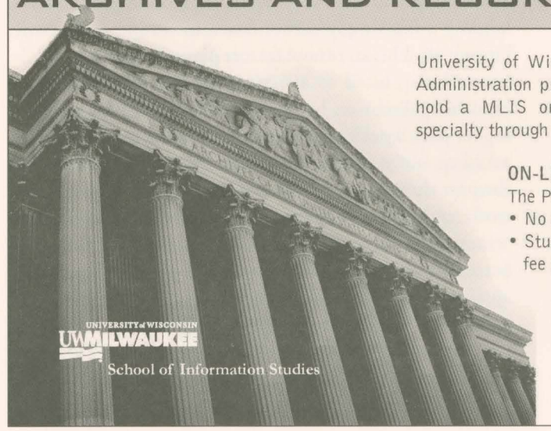
Found on Minnesota Reflections database. Concordia College students eating, n.d. CSP 2.2. Courtesy Concordia University.

For dessert, I can't offer you anything in the way of lighter fare, so I hope you've saved room. You could choose the session I am chairing, Hey! This Menu is in French: Perceptions and Experiences of Student Users, which will explore how student users digest our research collections. While the focus is not on audiovisual materials, this session offers another delectable opportunity to explore how students engage with and use archives. Or if your tastes run more towards a hearty pie than pots de crème, Sharing a Piece of the Pie: Access to Archives for Users with Disabilities ensures that you will not walk away from the MAC meeting hungry. Like that buckeye pie that you only get a chance to sample on occasion, this session will address an issue we do not often explore—the usability of our collections by individuals with disabilities. This topic is especially relevant for audiovisual archival material. The addition of moving image and sound material to a Web site often conflicts with accessibility. The lack of captioning on nonbroadcast footage and absence of transcripts for spoken word materials impedes research by scholars with disabilities. Now there is an ample morsel to chew on.

As you can see, this upcoming program offers more than enough to satisfy your appetite for matters relevant to working with audiovisual materials in your collections. From sessions and workshops specifically addressing photographs, moving images, and sound recordings to discussions about delivery, engagement, and usability, there's a lot of variety on the menu. So join us in Columbus and eat up!

i3 INFORMATION our focus
INTERNATIONAL our scope
INTERDISCIPLINARY our mindset

CERTIFICATE OF ADVANCED STUDY (CAS)
ARCHIVES AND RECORDS ADMINISTRATION



University of Wisconsin - Milwaukee CAS in Archives and Records Administration provides advanced coursework for professsionals who hold a MLIS or related Master's degree. Students develop their specialty through 15 credits of graduate coursework.

ON-LINE COURSES
The Program may be completed on-site or entirely on-line
- No residency requirement
- Students pay in-state tuition plus an on-line technology fee regardless of location

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