

# Museum Archivist

Winter 2016

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## From the Chair

Advocacy remains a concern within the archival profession, reflecting the frustration so many of us feel about the need for additional resources in the competitive environment of our own institutions and in our communities at large. Still fighting the cliché of the “dusty archives,” we continue to seek the recognition of our role of archival professionals in supporting institutions’ day-to-day work and long-term mission especially in the context of the explosion of digital data. We need to prove the importance of institutions’ archival records using numbers that argue strongly for continuing support. It is also important to advocate within the larger community, vying for resources in the public arena.

SAA’s current President Dennis Meissner has extended the initiatives of his predecessor Kathleen Roe, who stressed the need to raise awareness of the value and importance of archives, to a call for developing standardized metrics, “a repository of data to demonstrate relevance” of archives. SAA Council aims to do

just this. “We done this before,” Meissner said at the SAA Plenary Session in Cleveland, referencing the development of standard descriptive practices for archival collections. Similar standard descriptive practices for documenting “measureable results” can show not only the things we do, but importantly the value of the things we do for the people who use our collections. Recording, for example, the demographics of who use our collections, what services they value as well as who we’re not serving will generate meaningful data beyond how



Barbara Mathé, MAS Chair

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## Similar but Different: Working Both In and Out of Museums

BY JONATHAN HOPPE

Digital Assets Administrator, United States Naval Institute

Captain B. Stephen Luce, U.S.N., once wrote of history that

*“[the Naval officer] should be led to a philosophic study of naval history, that he may be enabled to examine the great naval battles of the world with the cold eye of professional criticism, and to recognize where the principles of science have illustrated or where a disregard of the accepted rules of the Art of War had led to defeat and disaster. Such studies might well occupy the very best thoughts of the naval officer, for they belong to the very highest branch of his profession.”*

Captain Luce was one of the founding members of the United States Naval Institute, established at the U.S. Naval Academy in 1873 as a professional society where members could find a voice, “a vehicle for professional expression,” where issues pertinent to the present and future of the Navy could be discussed at length. Over the succeeding 142 years, that

professional society has grown into a much more robust organization than its founders could ever have imagined.

Today the [U.S. Naval Institute](#) is a private, non-partisan, member-driven nonprofit whose mission is to provide an independent forum for those who dare to read, think, speak, and write in order to advance the professional, literary, and scientific understanding of sea power and other issues critical to national defense. These issues were first presented in its [Proceedings](#) journal starting in 1874. Since that time that forum has grown to include more than 50,000 members and a variety of avenues for expression and scholarly support, including [Naval History Magazine](#), the Naval Institute Press (readers of this newsletters may be familiar with its [Bluejackets Manual](#) or one of its more famous publications, [The Hunt for Red October](#)), several annual conferences such as the [West Forum and Exposition \(WEST\)](#), outreach directly to the service academies of the Sea Services, and -- increasingly -- through a robust online presence with the [USNI Blog](#), the [Naval History Blog](#), and the daily/weekly [USNI News](#) service.

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From the Chair (Continued from page 1)

many boxes we pulled for how many researchers over how many days or how many hits our sites have gotten. What is needed is to effectively identify these meaningful data and to record them. Members of the SAA staff are working on developing a planning grant to develop what Meissner described as more thoughtful nimble survey strategies and to develop a repository for data for external advocacy that can be used to show, for example, the economic return of funds devoted to archives. The repository would increment such essential data in a sustainable way and make it possible to dashboard the positive effects of archival institutions.

I have personally struggled with this kind of documentation when looking into funding proposals that require “measurable results” for archival projects. It’s frustrating. We know how valuable our collections are but we have to find a way to integrate this kind of reporting easily and automatically into our work so we can convince others, particularly administrators and funders of their importance.

For internal advocacy, would it be valuable, for example, in the case of Museum Archives, to document how many exhibitions were supported; how the archives supported the Communication Department with social media postings or online exhibitions; how many dissertations, theses, school papers, educational events were produced using the archives; or how access to historical material assisted the institution with future planning? But how can we integrate collecting and recording this kind of data into our already over-taxed schedules? Can we also think outside the box and do see if we can get our archival users to tweet what they have found or how it has made a difference in their work. Can we encourage our researchers to tweet their “eureka” moments with a #archivesmatter hashtag along with the hashtag for the local repository? What other ways can we document and measure how our collections make a difference, socially and economically?

Advocacy has been high on the Museum Archives Section agenda for some time. The section’s Standards and Best Practices Working Group, established by past co-chairs Francine Snyder and Susan Anderson, has documented effective advocacy

practices by Museum archivists as well as a collection of essays in answer to the question “What does being a museum archivist mean to you?,” all of which are available through the [Standards & Best Practices Resource Guide](#).

The Museum and Archives Advocacy Group (MAAG) formed by last year’s Chair, Lorraine Stuart will continue to focus on advocacy at an organizational level. As a result of the efforts of that group and with strong support from Dennis Meissner, Lorraine Stuart is now the SAA representative to CALM, the Council for Archives, Libraries and Museums, which is meant to provide an interchange across the professional communities, SAA, ALA and AAM.

Meanwhile, I encourage members of the Section to think more about new ways of measuring and describing what we do and sharing on our forum.

With best wishes to all for a happy new year,  
**Barbara Mathé**  
Chair

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## The SAA-ACRL/RBMS Joint Task Force on Public Services Metrics

The SAA-ACRL/RBMS Joint Task Force on Public Services Metrics is in the process of developing definitions and measures related to the public services work in archival repositories and special collections libraries. A draft document from the task force for comment will be available in 2016. In the meantime, an information sheet distributed for the lunch forum with our sister task forces on Holdings Counts and Primary Source Literacy at SAA 2015 includes a draft example of a basic measure, advanced measure, and possible metrics related to reading room usage: <http://www2.archivists.org/sites/all/files/JTFPublicServicesSAAHandout2015.pdf>.

Mentioned on that information sheet and containing a long list of potential measures, is the survey the Public Services task force distributed in 2015 that you may also find of interest. A PDF of the survey is available at [goo.gl/H5aKqu](http://goo.gl/H5aKqu). The task force was pleased to receive 311 responses to the lengthy survey with 8% of the respondents identifying as working in a museum. A report on the survey results will also be available later this year. More information about the Public Services Metrics task force is available at <http://www2.archivists.org/groups/saa-acrlrbms-joint-task-force-on-public-services-metrics>.

Contact the co-chairs of the Public Services Metrics task force with your feedback or questions: Amy Schindler ([amyschindler@gmail.com](mailto:amyschindler@gmail.com)) and Christian Dupont ([christian.dupont@bc.edu](mailto:christian.dupont@bc.edu)).

### - AMY SCHINDLER

Director of Archives & Special Collections  
University of Nebraska at Omaha

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# The SAA-ACRL/RBMS Joint Task Force on the Development of Guidelines for Primary Source Literacy

The SAA-ACRL/RBMS Joint Task Force on the Development of Guidelines for Primary Source Literacy was officially charged in September and members have been meeting virtually during the fall. Subgroups were assigned to 1) investigate the ACRL Information Literacy Framework, 2) conduct a literature review, 3) research primary source –related statements by groups outside of the library and archives profession, and 4) develop a communication plan including identifying key contacts and timelines. Our first in-person meeting was Jan, 10, 2016 during the ALA Midwinter Meeting in Boston. You may follow our SAA Drupal and/or ALA Connect sites for continual updates, including meeting minutes and reports, or keep an eye on various listservs for opportunities to share your ideas.

## - BILL LANDIS

*Head of Public Services  
Manuscripts & Archives  
Yale University Library*

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## Report from the Standards and Best Practices Working Group

**BY RACHEL CHATALBASH AND SUSAN HERNANDEZ,**  
*SBPWG Co-Chairs*

The Museum Archives Section's Standards and Best Practices Working Group held another successful symposium at the SAA Annual Meeting in Cleveland. The half-day symposium, focused on museum archives, advocacy, and collaboration, was attended by over 75 museum archivists.

Several key themes emerged from the morning's presentations. The group recognized that while communication and collaboration, whether between museum archivists and allied professionals such as registrars, curators, and librarians, or allied professional groups like AAM and ALA, can be challenging, working alone is less effective. For example, working closely with non-archives colleagues on projects such as collections management system implementations helps to bring greater understanding and better working conditions. Speakers also highlighted the need for cross-disciplinary knowledge for museum archivists, and education initiatives surrounding digital curation.

In October, the Working Group launched its annual project in conjunction with Electronic Records Day (10/10/2015). This year the Working Group is focusing on adding materials related to born-digital records to the existing online resource guide, which is available through the Museum Archives Section microsite: <http://www2.archivists.org/groups/museum-archives-section/standards-best-practices-resource-guide>.

Working Group members have begun soliciting and collecting examples of forms, training materials, policies, and procedures that address born-digital materials. If you have examples to share, please contact us.

2015-2016 members:

[Rachel Chatalbash](#), Co-Chair

Holly Deakne

Ryan Evans

Sarah Haug

[Susan Hernandez](#), Co-Chair

Emily Perkins

Dawn Sueoka

Jennifer Whitlock

Brian Wilson

**Similar but Different** (continued from page 1)

Because of the importance history and heritage play in the modern world, as articulated by Captain Luce, the heritage of the sea services has long been central to the Institute's mission. The Institute operates and maintains a rich library and archive of materials spanning the Marine Corps, Navy, Coast Guard, and Merchant Marine -- as well as the Army, Air Force and other international armed forces -- and covering such diverse topics as navigation, world history, aircraft and ship design, global security, and many more. Ostensibly these valuable resources have arisen through the course of the Institute transacting its business over its 142-year history -- images used to illustrate Proceedings, for example. Many materials have been donated to the Institute as well, such as the [Alfred J. Sedivi Collection](#) documenting life aboard the ill-fated USS *Indianapolis* (CA-35). These archival holdings include over half a million photographs, hundreds of pieces of artwork, and a growing oral history program that has thus far produced over 270 histories that preserve and disseminate, in their own words, the lives and careers of prominent individuals in the sea services.



Figure 1: Alfred J. Sedivi smiling with his cameras on board the *Indianapolis*. Though Sedivi himself was killed when the *Indianapolis* was torpedoed in 1945, many of his photographs survived and were donated to the Institute by his family. Alfred J. Sedivi Collection, Naval Institute Photo Archives.

Though the Institute is not a museum in and of itself, it faces many of the same challenges facing museums and their archives today. The archive and its diverse holdings indeed serve manifold purposes at the Institute. They are both a research tool for scholars and an integral resource and repository drawn on by staff in the performance of their work. Archival resources also form the basis of much of the output of the Institute, much as a museum would draw on its collections for an exhibition. In both of these worlds, the challenge is the same: the archive and its contents must be leveraged for use by internal and external stakeholders in the fulfillment of the organization's mission.

Towards that end the Institute has embarked on an ambitious digital initiative with generous support from its donors. The multifaceted project is being implemented in stages. [All 142 years of its journal articles](#) have been digitized and are currently being made [full-text searchable](#) on its site, and soon nearly

200,000 photographs will be digitized and made available online. Options for digitizing and presenting its large collection of oral histories are also being explored, as is the concurrent use of the Oral History Metadata Synchronizer (OHMS) from the University of Kentucky.

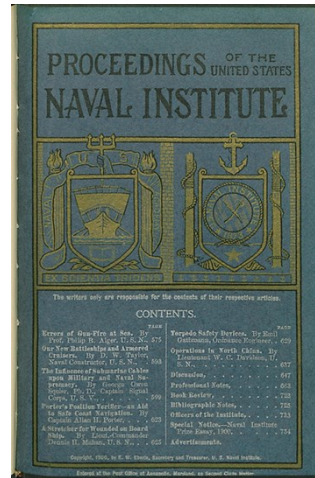


Figure 2: A cover from an early issue of the *Naval Institute Proceedings*, which has been digitized in its entirety and is being made fully text-searchable on [USNI.org](#). Naval Institute Archives.

The most exciting aspect of this digital push is the concurrent development and pursuit of a Digital Asset Management System (DAMS). The Institute, together with much support from our partners at [Microsoft's Department of Defense Services Delivery Team](#) and [Technology for Publishing](#), is exploring options

for implementing the DAMS on a cloud computing platform, perhaps integrating it with Azure's robust data management, analytical, and media services. Likewise, we are also exploring [Active Navigation's](#) innovative and impressive suite of metadata analysis and enhancement tools -- including one notable module that can crawl through content and automatically generate metadata tags and create a structure based on predefined criteria. We are also very interested in and are actively exploring image recognition technologies to provide added value to digital images and videos.

Our goals for the project are manifold -- but among them are several which could be of particular interest to museum archives. First, by making our content more discoverable and locating files in a centralized repository, we aim to increase and facilitate their use and reuse across our organization. An image, for example, of a particular ship or individual could be located easily by a member of our Press to be used (or re-used as the case may be) in an ebook, or a report, or on the web -- all without having to rely on institutional knowledge or hours of searching in a physical archive or in other diverse offices, saving both time and reducing costs.

When coupled to a robust rights management system -- part of our DAM requirements -- and a client management system, we hope also to make our archival materials more discoverable to parties outside our organization -- to our 50,000 members, to scholars, and to the public. The DAMS offers us the potential to centrally coordinate and importantly to *monetize* our archival content -- through both direct availability in our store (photo prints, for example), to subscription access to full-text materials, and also indirectly by permitting content to be better described. The content can be also easily reused across our business units -- for example, repurposing part of an oral history interview for a blog post, or creating a print for a customer of an image used in a past issue of *Proceedings*.

Similar but Different (continued from page 4)

A	B	C	D	E	F	G	H	I
Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	Equivalent Terms	DS Notes	Source
		Nerve agents				VX, sarin, soman, tabun		
		Pulmonary agents				choking agents, phosgene		
		Chemical weapons (general)						
		Directed energy weapons						
		Guns						
		MK 45 5-inch gun 54/62 caliber guns						
		MK 46 gun weapon system						
		5-inch/54 gun						
		76-mm/62 gun						
		20-mm/76 Phalanx system						
		Guns (general)						
		Gun mounts						
		Torpedoes (general)						
		Mines						
		Mine types						
			Contact mines					
			Influence mines					
		MK 62, MK 63 and MK 65				Quickstrike mine		
		MK 67 SLMM				Submarine Launched Mobile Mine		
		Mines (general)						
		Mortars						
		M224 60mm mortar						
		M2 60mm mortar						
		M19 60mm mortar						
		M252 81mm mortar						
		Mortars (general)						

Figure 3: A sample of the Naval Institute's taxonomy, which will be incorporated into the DAMS. Together with the aid of our technology partner, the taxonomy was developed through conversations with subject matter experts on staff and outside authorities. The taxonomy is designed to be expandable and easily modifiable for future growth.

But any DAMS is only as good as the foundation it is built upon, which is why the Institute has spent the greatest amount of its time developing an organization-wide taxonomy, building a set of standardized metadata fields and definitions, performing workflow analyses to better understand how digital assets are and can be used, and working closely with vendors to ensure we choose the system best suited to our needs. And we have learned not just from an archival field, but from a diverse array of others -- the Department of Defense, Britain's National Archives, and publishers such as National Geographic. Their own implementations of DAMS have helped to inform our decisions as we go forward. With our careful, methodical preparation, we are confident we are heading in the right direction with a vision for the future. We intend that this work will set the stage for our adoption of other forward-thinking technologies such as semantic searching, artificial intelligence, and other progressions that may one day enable us to better discover and utilize our digital content.



Figure 4: The Naval Institute is currently the focus of the exhibit "Warrior Writers: The U.S. Naval Institute" open through the end of January at the U.S. Naval Academy Museum in Annapolis, Maryland. The exhibit showcases many individuals past and present who have written for the Institute, and features many objects from the Institute's collections. The Museum and the Naval Institute have enjoyed a close partnership since the 1930s, when the Institute's financial backing played a vital part in the museum's construction.

I would encourage colleagues in the museum archives field not to be afraid to look elsewhere for inspiration and for ideas; to think to the future -- and to those both outside their organizations and within who might mine the archive for resources. Coming from the museum and nonprofit world myself, I have learned a tremendous amount from the model the Institute has adopted. I suspect many museum archives could benefit from adopting similar business practices, such as by monetizing digital content through a tiered, subscriber-based access approach, and -- most importantly -- economizing resources by digitizing archival content and making it easily discoverable, rights-managed, and sharable within the institution for internal stakeholders. I stress this last point above all. Making content discoverable to staff for their own workflows provides manifold benefits that extend far beyond simple efficiency, but extend to better coordination, production, and intellectual control over final products.

But this is not just about the Naval Institute, though we are just now introducing ourselves to the SAA and the field in general, this is about making your archive work for you. Look around, plan ahead, talk to people -- and put that archive to work!

—Jonathan Hoppe is the Digital Assets Administrator at the United States Naval Institute. Graduating with an MLIS with a concentration in archives from the University of Pittsburgh in 2013, Mr. Hoppe's background is in collections management and art conservation, and he has enjoyed a diverse career spanning many different aspects of the museum, archival, and library worlds.

## Unlocking the doors of the SUNY College of Environmental Science and Forestry Archives and Special Collections: a reflection on progress made over the past year.

**BY JANE VEROSTEK**, Associate Librarian, SUNY College of Environmental Science and Forestry

In the fall of 2014 the SUNY ESF College Archives and Special Collections re-opened after a 3 year closure. Over the following year much progress has been made. Below I will highlight some of the major projects that have been started and some of the gems that have been found.

In the Fall of 2014 the PastPerfect software was purchased and for the past year items in our archives have been photographed and cataloged into the PastPerfect software. Prior to the PastPerfect software – the only way to find items in the archives was via a traditional card catalog dedicated to items in the archives. Along with photographing and cataloging items into PastPerfect – the items that are being cataloged are being properly re-housed. There is still much work to be done but a workflow is in place and there are now designated physical spaces for 3D items, photographs, etc. so that once cataloged and re-housed - items are put in a proper place.

Two grants from CLRC – The Central NY Library Resources Council were received in 2014 and 2015 and have helped fund the digitization of historic films done by a past SUNY ESF faculty member – William Harlow. Harlow was a faculty member at SUNY ESF from 1928 until 1965 in the area of wood technology. In his time at SUNY ESF, he created over 100 films – many of them time lapse. He was also an avid nature photographer. A [LibGuide on Harlow](#) has more detailed information. We are still in the process of having the films digitized – currently 22 are on view at our [Digital Commons site](#) and some of the film titles include: Trees – how to know them, The challenges of forestry in New York and Autumn leaves and colors.

Another collection in our Digital Commons site that has been started is the [Knothole](#) – the newsletter of the SUNY ESF student body which is still published. Issues from the 1960's and 1970's have been digitized. The print collection for the Knothole in our archives is quite large – dating from 1942 to 2009 when the Knothole staff started to create their own [digital copies](#). The

issues are a rich history of what student life was like over the years at SUNY ESF.



SUNY ESF Knotholes from The Terence J. Hoverter College Archives at the SUNY College of Environmental Science and Forestry

Another substantial project that is being undertaken is the digitization and cataloging of 12,000 photos from the Roosevelt Wild Life Station. The Roosevelt Wild Life Station RWLS was established by an act of the New York State Legislature in 1919 to memorialize Theodore Roosevelt as a wildlife conservationist. The Station was established at the College of Forestry at Syracuse University and the photographs in the SUNY ESF archives were taken by RWLS research staff and many were subsequently published in the RWLS Bulletins and Annals. The topics of these photographs vary and include: the Adirondacks, Yellowstone National Park, wildlife and many photographs of the actual RWLS staff and researchers. At this time we have about 1,000 of the photographs scanned and metadata is now being matched to each photograph. As the metadata is completed – the photographs and metadata are being loaded into NY Heritage. Currently we have 205 of the RWLS photos in [NY Heritage](#).

Also in the NY Heritage site is a small collection of 721 photographs from our [Fletcher Steele Collection](#). This is a small percentage of the vast archive we have on Fletcher Steele. Fletcher Steele (June 1885 - July 1971) was an American landscape architect credited with designing and creating over 700 gardens from 1915 to the time of his death. His most famous work by far is Naumkeag. Naumkeag is the former country estate of noted New York City lawyer Joseph Hodges Choate located in Stockbridge, Massachusetts. Since the SUNY ESF archives and special collections has re-opened we have worked with a number of homeowners and landscape architects and have provided copies of seed and plant orders, plans and photographs relating to Steele's gardens. Our archives contains extensive items from Steele including photographs of his landscape architecture work, hand drawn landscape architecture plans, seed and plant orders, scrapbooks from his world travels and his personal book collection.

Overall it has been a wonderful experience with re-opening the archives and special collections. I have had the opportunity in the last year to share the work that has been done and have given two talks to the Friends of Moon Library called The State of the Archives. I was then invited to give the same talk to a group of SUNY ESF Emeriti. Most recently I was an invited speaker at the Researching NY Conference in Albany. We have in our archives - personal items and writings from Louis, Robert "Bob" and George Marshall – all important figures in the history of SUNY ESF and all who played major roles in the preservation and conservation of not just the Adirondacks and Catskills – but also of Montana and the Arctic. My talk was titled: The Marshall Family of NY – their history and legacy. More can be found on the Marshall family on my [LibGuide](#).

# Unlocking the doors of the SUNY College of Environmental Science and Forestry Archives and Special Collections: a reflection on progress made over the past year.

Verostek (Continued from Page 6)

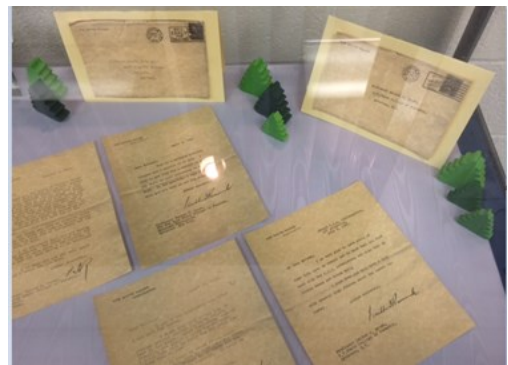


Jane Verostek, Associate Librarian at the SUNY College of Environmental Science and Forestry at the 2015 Researching NY Conference.



Display on Hyde Park, SUNY College of Environmental Science and Forestry.

I have also been actively changing displays in our library and pulling items from our archives and special and from recent donations. With 4 display cases throughout the library, there have been some great opportunities to showcase our collections. A recent display showcased letters from Franklin Delano Roosevelt to a number of SUNY ESF Deans. SUNY ESF was and still is very involved in the landscape architecture plan and preservation of Franklin Roosevelt's estate – Hyde Park. Another exciting display was one from this past November. One day in the archives I was moving some boxes and at the very bottom of the pile were two boxes containing black and white photographs of SUNY ESF students who died or were MIA in WWII. We put as many of these that would fit into one of our largest display cases in our library for a Veteran's Day display to share this very moving find from our archives.



Display on Hyde Park, SUNY College of Environmental Science and Forestry.

I hope to have more news to report as we continue to unpack donations and preserve, catalog, photograph and digitize the gems in our archives and special collections.



Display on Hyde Park, SUNY College of Environmental Science and Forestry.



Display on SUNY ESF students who died or were MIA in WWII, SUNY College of Environmental Science and Forestry.

# News & Notes

## Internship Profile: Megan Moltrup, Smithsonian Archives of American Art

Summer 2015

I received my bachelor's degree at Rochester Institute of Technology in Museum Studies. Internships are a requirement in this program, something I am extremely grateful for. It's vital to do more than learn in a classroom, getting hands on experience is a completely different type of learning. That notion has stayed with me since graduating and beginning my master's degree at the University of Texas at Austin in Information Studies. Internships aren't required for my current program, but they are encouraged, and in my opinion, extremely beneficial to your future career. I applied for what seemed like hundreds of internships for the summer, all over the place, in different departments. When I got the email stating I had gotten a curatorial intern position at the Smithsonian Archives of American Art, I was ecstatic. I started my internship in the beginning of June and stayed until August. My supervisor, Jason Stieber, is a Collections Specialist, who wears a lot of hats, not literally of course, but he does a lot of different things at his job. Aside from traveling the country meeting with donors and bringing in collections, he also organizes oral history projects for the archive. Being able to work with Jason was awesome because he gave me a variety of projects. Some days, I edited oral history transcripts; other days, I created accession records, and a lot of the days I reboxed and rehoused collections that had come into the archive recently.



## Smithsonian *Archives of American Art*

One of my bigger projects was working with the Albert Bloch collection. Not sure who Albert Bloch is, huh? He was the only American that was part of The Blue Rider Group, which included artists such as Wassily Kandinsky, Franz Marc, and Paul Klee. Bloch returned the United States after World War I and disappeared from the art world, leaving him to be lesser known than his European counterparts. The Archives of American Art received his papers and wanted the fairly large collections to be usable for researchers as soon as possible. I began with doing research into Bloch and his career so that I would be able to pinpoint important events and people that appeared in the collection. The first deliverable I worked on was creating a detailed box inventory of the collection. In the absence of a finding aid, it can be a tedious task for a researcher to look through every box. The inventory provides a box list and outlines what is within the box and makes note of specific objects that may be of interest. After the inventory was created, I went to work on Bloch's Wikipedia presence. He didn't have a page before, and he wasn't mentioned on The Blue Rider page or on his counterparts pages. I authored his page and added him to other relevant pages, to try and increase his visibility. In my opinion, he's an important figure in the art world. While he wasn't in that world when he returned to the United States, he was still working and teaching, so his body of work was still growing. He was an incredibly interesting person, beginning as a cartoonist and then traveling to learn in Europe where he began painting and his style evolved. The collection at the Archives of American Art has a wide range of objects, including photographs, letters, lectures, and love notes that he would leave for his wife when he couldn't sleep. The collection shows Bloch's different sides, which is what I really liked about it. The last part of my project was to curate a small exhibition for the four cases in the Archives of American Art. I had curated exhibitions before, but this was more difficult because of the space constraints. I wanted to get the persona and career of Bloch across, but with only four cases it proved difficult. I chose to focus on four main aspects of Albert Bloch, his biography, his general body of work, his part in the Blue Rider Group, and his wife, Anna Bloch who was instrumental in maintaining his collection and trying to boost his reputation. The exhibition is in the queue and should go into the cases at the beginning of next year. Not only was my internship filled with meaningful experience, but it was also awesome to feel like I was helping an American artist, at least in some small way.

**- MEGAN MOLTRUP**

*MSIS Candidate, May 2016 | Archives*

*School of Information | The University of Texas at Austin*

*SAA-UT Chapter President*



## News from The Archives Department of The Frick Collection

The Frick Collection celebrated its 80<sup>th</sup> anniversary on December 16<sup>th</sup>, 2015. A landing page on the Frick's website contains links to virtual exhibitions, finding aids to archival collections, lectures, essays, photographs and other celebratory features. <http://www.frick.org/collection/history/80th> Many of the features incorporate images and information from the Frick's archival holdings.

Work has begun on digitizing the art purchase files of Henry Clay Frick, courtesy of a grant from the Carnegie Corporation Foundation. The Archives Department has used a portion of the funds to hire Katharine Martinez as the Archives Assistant on the project. Katie is in her final year at Pratt Institute where she is pursuing her Masters in Library and Information Science with a focus on digital archive studies in support of cultural institutions. In addition to working with us, Katie is also a Digital Archives Fellow at the Guggenheim Library and Archives for the academic year. We welcome Katie to the Frick!

In October, Sally Brazil, Chief of Archives and Records Management at the Frick, was one of three speakers at the Long Island Library Resources Council 20th anniversary archives month conference. Her topic was "Never Out of Fashion: Strategies for Maintaining and Enhancing Archival Collections in Cultural Institutions."

### - SALLY BRAZIL

*Chief, Archives and Records Management  
The Frick Collection and Frick Art Reference Library*

## News from the Wildlife Conservation Society Archives

The Wildlife Conservation Society Archives has been awarded \$ 60,237 by the National Historical Publications and Records Commission (NHPRC)'s Access to Historical Records grants program to process 191.25 linear feet of our collection backlog. Collections within this backlog document the mid-twentieth-century American environmental and wildlife conservation movements; reveal the evolution of exhibit design and animal care in zoos and aquariums; and provide exceptional glimpses into both zoo- and conservation-based activities in the United States. We are thrilled for this opportunity, which will allow us to process and make accessible 13 collections. Among these are the records of former WCS president Fairfield Osborn, 1935-1967; the records of Bronx Zoo General Curator Lee S. Crandall, 1903-1969; and scientific illustrations done by the Society's Department of Tropical Research, circa 1916-1956. The project will run from June 2016 to June 2017.

We've also recently received funding from the New York State Conservation/Preservation Discretionary program and the Vidda Foundation, as well as a National Endowment for the Humanities Preservation Assistance Grant, all of which will allow us to begin the long process of assessing, rehousing, and preserving WCS's historical photograph and film collections. The Archives inherited these collections in a dire state last year, and we are excited to take these foundational steps so that these photographs and films eventually can be made accessible.

### - MADELEINE THOMPSON

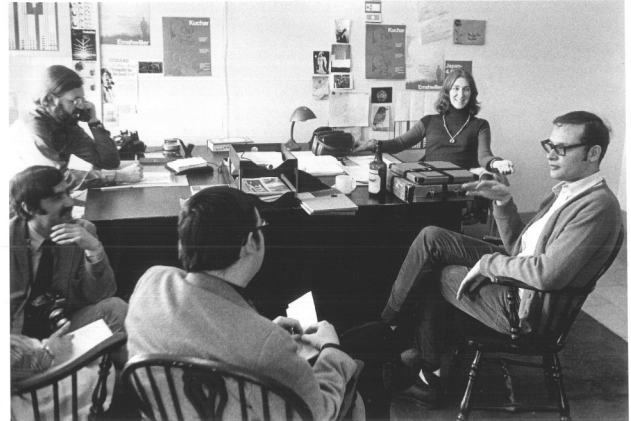
*Institutional Archivist & Digital Resources Manager  
Wildlife Conservation Society*



*Bronx Zoo keeper with South American tapirs, 1956, © WCS. This is one of a few dozen images that are currently accessible from the WCS historical photo collection. The grant funding that we've received this year will allow us to take the first steps toward making this collection fully accessible.*

# News from the Carnegie Museum of Art

Carnegie Museum of Art (CMOA) is excited to announce that its Department of Film and Video archive is now open for exploration and research. The archive measures a thrilling 450 linear feet and contains artifacts from the world of experimental film and video art from 1970 through the early 2000s, including photographs, correspondence with artists, books and periodicals on film and video, event posters, program notes, and other ephemera. The archive is available for research by appointment and a large portion of digitized materials are viewable online through CMOA's brand new digital collections website at [records.cmoa.org](http://records.cmoa.org).



CMOA's Department of Film and Video (known in its earliest years as the Film Section) was one of the first museum-based moving image programs in the country. Founded in 1970 by Sally Dixon, a pioneering and charismatic champion of filmmakers, the program helped experimental film and video artists launch their careers and share their works with new audiences. Artists like Stan Brakhage, Hollis Frampton, Carolee Schneemann, Yvonne Rainer, and James Broughton were frequent visitors to the museum and to Pittsburgh, some even filmed new works at various locations throughout the city. During an exciting and innovative period for experimental film, Sally Dixon and her cohorts provided a home away from home for moving image artists from all over the world.

<p>Museum of Art Carnegie Institute 4400 Forbes Avenue</p> <p>Carnegie Lecture Hall 8:30 Monday, April 24</p> <p>Robert Nelson</p> <p><b>Film</b></p> <p>Regular—\$1.50 Students &amp; Senior Citizens—\$1.00 Seats will be held until 8:20</p>	<p>Museum of Art Carnegie Institute 4400 Forbes Avenue</p> <p>Carnegie Lecture Hall 2:00 November 1, 1970</p> <p>Mack Sennett</p> <p><b>Film</b></p> <p>\$1.00 / \$1.50 tax included Seats will be held until 1:50</p>	<p>Museum of Art Carnegie Institute 4400 Forbes Avenue</p> <p>Carnegie Lecture Hall Thursday, April 10 8:30</p> <p>Bruce Conner</p> <p><b>Film</b></p> <p>Students, Senior Citizens and C.I. Members—\$1.00 Regular—\$1.50 Seats held until 8:20</p>
<p>Museum of Art Carnegie Institute 4400 Forbes Avenue</p> <p>Museum of Art Theater 8:30, November 19 Freude Bartlett</p> <p><b>Film</b></p> <p>Admission—\$1.00 Seats held until 8:20</p>	<p>Museum of Art Carnegie Institute 4400 Forbes Avenue</p> <p>Carnegie Lecture Hall 8:30 Wednesday, Sept. 26</p> <p>Paul Sharits</p> <p><b>Film</b></p> <p>Regular—\$1.50 Students, Senior Citizens &amp; C.I. Members—\$1.00 Seats will be held until 8:20</p>	<p>Museum of Art Carnegie Institute 4400 Forbes Avenue</p> <p><b>Film</b></p> <p>Admission—\$1.00</p>

Items we are most excited to share via the website include more than 100 audio and video recordings of lectures and interviews with experimental moving image artists such as Ed Emshwiller, Paul Sharits, Stephen Beck, and Storm de Hirsch; posters and other memorabilia from artist talks and screenings; and last but certainly not least, the *Film and Video Makers Travel Sheet*, a series of published directories that helped artists promote themselves in the 1970s and 1980s and book gigs with screening venues all across the country. CMOA published the Travel Sheet monthly between 1973 and 1987 and this is the only repository known to have every issue.

For access to the archive, please visit CMOA's new website at [records.cmoa.org](http://records.cmoa.org) or contact the Archives by visiting [cmoa.org/contact](http://cmoa.org/contact).

Generous support for this project was provided by the A.W. Mellon Foundation.

- **KATHERINE BARBERA**  
Archival Assistant, Time-Based Media Project  
Carnegie Museum of Art

NEVER

# “JANE SCOTT: <sup>^</sup>Too Old for Rock & Roll~~X~~”!

**Jane Scott: Never Too Old for Rock and Roll!** is currently on exhibit at the Rock and Roll Hall of Fame’s Library and Archives. Jane Scott was a writer and critic of rock music for the Cleveland *Plain Dealer* for over 40 years; one of the country’s first daily newspaper reporters of the then-fledgling genre. The exhibit explores Scott’s story through objects from her collection, including photographs, newspaper clippings, autographs, a letter and set list, her reporter’s notebooks, and—of course—a pair of her signature red eyeglasses. The exhibit is part of a grant project funded by the [Ohio History Connection](http://ohiohistoryconnection.org/) to process, preserve, digitize and provide access to the Jane Scott Papers. The finding aid for the collection is now available at <http://catalog.rockhall.com/catalog/ARC-0370>. The Library and Archives is currently completing a website that will allow the public to transcribe and comment on Scott’s digitized reporter’s notebooks, so look for it soon on tumblr, Twitter or Facebook! The project is a part of **NEO Sound**, the Library and Archives’ local music collecting initiative. NEO Sound contains archival collections (including personal papers, correspondence, photographs, song manuscripts, business records, posters, and rare audio and video recordings) and library materials (including books, dissertations, magazines and journals, commercial audio and video recordings, and sheet music) that focus on popular music, musicians, radio stations, record labels, recording studios, music venues, concert promoters, booking agencies, and music publishers in Northeast Ohio.

- **JENNIE THOMAS**

Head Archivist

ROCK AND ROLL HALL OF FAME + MUSEUM

Library and Archives



Jane Scott exhibit case at the Rock and Roll Hall of Fame and Museum.

## News from the Hillwood Archives

The [Hillwood Estate, Museum & Gardens](#) is located in Washington DC. Hillwood was the last residence of Marjorie Merriweather Post. She inherited the Postum Cereal Company after the passing of her parents, Ella Merriweather and C.W. Post. The Postum Cereal Company eventually evolved into General Foods in 1929 with Post serving as director emerita. In addition to being a savvy businesswoman, Post was a discerning collector of 18th century French decorative art and Russian imperial art. In 1977, Hillwood opened its doors and gardens for the public to enjoy Post's extensive art collection and to learn about her captivating lifestyle.



*Marjorie Merriweather Post with her beloved dog, Scampi.*

The purpose of the Hillwood Archives is to provide invaluable primary source material for scholarly and museum use. Resources from the Hillwood Archives are often used for exhibitions, publications, social media, programming, and various external research projects. The scope of the Hillwood Archives is focused on Hillwood's founder, Marjorie Merriweather Post, and the museum she bequeathed to the public. Hillwood's most important archival collection is that of Marjorie Merriweather Post, the contents of which span the entirety of Post's life from 1887 to 1973. It includes a diverse range of materials including photographs, correspondence, scrapbooks, home movies, oral histories, architectural drawings, clippings, and collection catalogues. The materials reflect the many aspects of Post's life as a philanthropist, entertainer, world traveler on her yacht, Sea Cloud, business woman, collector, mother, wife, and owner of multiple properties such as Mar-a-Lago in Palm Beach, Florida and Camp Topridge in the Adirondacks of New York. In addition to the Marjorie Merriweather Post Collection, the Hillwood Archives holds collections created by her family, staff, and close friends as well as the institutional records of the Hillwood Estate, Museum & Gardens.



In 2014, the Hillwood Art Research Library and Collections began its transition to embrace its new departmental name, the Hillwood Archives & Special Collections. The inclusion of the Archives in the title called for a more robust, versatile, and useful archives program. Some notable accomplishments of late include the implementation of ArchivesSpace, which supported the creation of 51 finding aids in 2015. For the first time, the entirety of the Hillwood Archives is described on at least the collection level. In addition, a records management program was developed and implemented in 2015. Record surveys and informational interviews were conducted with all the departments to determine record keeping habits. This information, as well as research into local recordkeeping laws and regulations, was used to create a records management policy and record retention schedules. The records management program has been received well by staff, as they are eager for guidance regarding how long to retain records, what records can be destroyed, and what records should be transferred to the Hillwood Archives. An additional benefit of the implementation of a formal records retention program has been the underscored necessity and renewed prioritization of electronic records preservation. To support electronic records retention, the Hillwood Archives and Special Collections will be acquiring the Preservica digital preservation system in 2016 and will also partner with Archive-It to begin archiving web content, first focusing on Hillwood's own web presence

### - MARGARET HUANG

*Archivist/Librarian*

*Hillwood Estate, Museum & Gardens*

*Archives & Special Collections*



*Marjorie Merriweather Post with her daughter, Dina Merrill, aboard her yacht, the Sea Cloud.*

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## Post Script

Greetings! Being new to the field I thought, I would introduce myself to the Section. My name is Rose Marie Kimbell and I have recently been hired on at the Jekyll Island Museum, as the Museum Specialist. Our field holds a variety of backgrounds and I am no different. I hold a BA in History and Political Science and a MEd from Concordia University Irvine, and will be graduating in May 2016 with my MLIS from Valdosta State University with a focus in Special Collections and the cataloging there of. I had just completed a year archival internship under the previous Museum Specialist when he was promoted, so it has been an easy transition. As we are a small institution, I am sure to reach out to the Section for your guidance and wisdom in dealing with the legacy collections that have yet to be tackled. I thank you ahead of time for your assistance and am glad to be counted among you.

- Rose Marie Kimbell  
[rkimbell@jekyllisland.com](mailto:rkimbell@jekyllisland.com)

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## Stay Connected

The Museum Archives Section has an official SAA email list as well as a Museum Archives listserv. The listserv relays news items related to the profession and serves as a forum for members to assist one another with issues encountered in archives.

### Official SAA Museum Archives Email List

All new and renewing section members are automatically subscribed—albeit in NOMAIL mode—to an official [SAA Museum Archives Email List](#). Information on official email lists can be found on the [SAA website](#). The [archives of this list](#) are available for members.

### Museum Archives Listserv (SAAMUS-L)

While emails do circulate on SAA Museum Archives email list, section discussion also takes place on the SAAMUS-L listserv. To join the Museum Archives listserv send an email to [LISTSERV@SI-LISTSERV.SI.EDU](mailto:LISTSERV@SI-LISTSERV.SI.EDU) with the following commands in the body of the email: subscribe SAAMUS-L firstname lastname. Replace "firstname lastname" with your own name; for example: subscribe SAAMUS-L John Smith.

To post to the list, send email to [SAAMUS-L@SI-LISTSERV.SI.EDU](mailto:SAAMUS-L@SI-LISTSERV.SI.EDU).

The Museum Archives listserv, SAAMUS-L, is hosted by the Smithsonian Institution. If you have any questions about the Museum Archives listserv, please contact [Marisa Bourgoïn](#).

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## Museum Archives Section Officers

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*Museum Archivist* is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the museum archives community are welcome. Submission deadlines for the winter and summer issues are the second Fridays in December and June or as announced on the listserv. All submissions should be sent to the Newsletter Editor, Margaret Huang at [mhuang@hillwoodmuseum.org](mailto:mhuang@hillwoodmuseum.org).