

# Museum Archivist

Winter 2017

Volume 27, Issue 1

## From the Chair Elect

Museum Archivists often have challenges that our colleagues in corporate or university archives do not. Depending on your institution, your archival collections likely involve not just the records of your institution, but information related to your museum's collections as well. In addition to archival practices, we find ourselves becoming knowledgeable in areas such as art history, architecture, natural history, chemistry, music and more. However, there is one common path that all archivists will find themselves on – sooner or later. The (sometimes dreaded) D-word. Digitization.

While archives may, for some, conjure images of dust and cobwebs, I'm quite sure that most of us spend much more time applying metadata to photographs and other items in our collections and overseeing the digitization of physically unstable materials. Speaking for myself, I spend far more time at my keyboard than I do brushing dust and mold off ancient documents. The Standards and Best Practices Working Group of our section is

working hard to make sure that we have the best materials available to us for navigating the digital world. This past year, for example, the working group organized a very useful and well-attended symposium on Born Digital Records in Museum Archives at our Atlanta meeting. In addition, much helpful information dedicated to digital collections was added to the already impressive list of best practice resources on the MAS webpage. There will be more about this year's activities later in the newsletter.

At our last annual meeting, our friends from CALM (Committee on Archives, Libraries and Museums) dropped in to see what we were up to and to answer any questions that we had. We've just received a request from them for panelists about inclusivity. Here is their quote, "We seek participants from across LAMs who will contribute to a discussion about how well we are doing (or not doing) on the various fronts of employment, continuing

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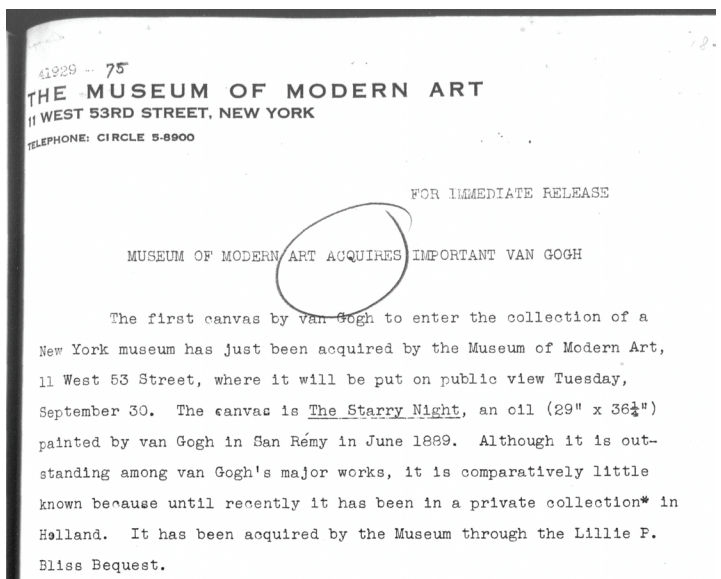
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## Putting It All Out There: The MoMA Exhibition History Project

**BY JONATHAN LILL**

*Leon Levy Project Manager, The Museum of Modern Art Archives*

This past September The Museum of Modern Art published on its website over 3,500 individual web pages, one for every exhibition in its history, beginning with MoMA's inaugural show, [Cézanne, Gauguin, Seurat, Van Gogh \[MoMA Exh. #1, November 7–December 7, 1929\]](#). Each page contains a wealth of archival documentation and data including installation photographs, scans of the exhibition catalogue, press releases, and checklists. Furthermore, each page lists all the known participants in each show, linking to their artist's page on MoMA.org which shows what works the artist may have in the Museum's collection and all other exhibitions they have appeared in. These pages are the culmination of more than a decade of work by the MoMA Archives to arrange and describe the Museum's historical exhibition records and make MoMA's documentary legacy available to the widest possible audience.



*Press release announcing the acquisition of a painting unfamiliar to American audiences. One of 2100 press releases linked from exhibition pages. <https://www.moma.org/calendar/exhibitions/2803>, viewed December 19, 2016.*

*(Continued on page 4)*

From the Co-Chair (Continued from page 1)

education, collection development, descriptive practices, etc.”  
The plan is to hold a similar panel at the ALA and AAM annual meetings and then to distill the information into a “white paper.”  
If you are interested, please reply to the email which should have been distributed to the group.

And, finally, if you’ve got some interesting news or internship information, please share it with us so we can include it with the next newsletter.

Cheers,

Greg Jackson  
Chair Elect

Archives/Special Collections  
Bryn Athyn Historic Landmark District  
Glencairn Museum



SAA Museum Archives Section Chair Elect, Gregory Jackson.

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## Museum Archives Section Officers

Christiana Dobrzynski, Chair  
[cdobrzynsk@brynmawr.edu](mailto:cdobrzynsk@brynmawr.edu)

Tamara Gaydos , Recording Secretary  
[tamara\\_gaydos@pem.org](mailto:tamara_gaydos@pem.org)

Margaret Huang, Newsletter Editor  
[mhuang@hillwoodmuseum.org](mailto:mhuang@hillwoodmuseum.org)

Gregory Jackson, Chair Elect  
[Gregory.Jackson@glencairnmuseum.org](mailto:Gregory.Jackson@glencairnmuseum.org)

Rebecca Morgan, Web Liaison  
[rmorgan@amnh.org](mailto:rmorgan@amnh.org)

Kris Kiesling, Council Liaison  
[kiesling@umn.edu](mailto:kiesling@umn.edu)

*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 [Margaret.huang@philamuseum.org](mailto:Margaret.huang@philamuseum.org).

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# Report from the Standards and Best Practices Working Group

**BY RACHEL CHATALBASH AND MEGAN SCHWENKE**

*S&BP Working Group Co-Chairs*

It may be hard to believe, but the Museum Archives Section's Standards and Best Practices Working Group is entering its sixth year! We would like to thank the Section for supporting our efforts, participating in our projects, and attending our events.

During the 2015-2016 year the Working Group added materials related to born-digital records to our existing online resource guide. Working Group members collected examples of forms, training materials, policies, and procedures. Click [here](#) to view the resources. We also held a [symposium](#) on born-digital records in a museum context and created a museum archives mystery activity in coordination with the Electronic Records Section. In case you missed it, a summary of the activity along with the event handouts are available on the [ERS blog](#).

Marking the end of the 2015-2016 year, Susan Hernandez vacated her co-chair position. Susan has been a member of the Working Group since it was established and co-chair since 2013. The Working Group is grateful for her partnership and leadership over the past three years—our projects have been both fun and rewarding in large part due to Susan's efforts. She will be missed! Megan Schwenke of the Harvard Art Museums has stepped into the co-chair role, having begun her term in August. She is excited to contribute to our newest project and to work with everyone.

The Working Group plans to spend the 2016-2017 year reviewing and updating both the content and organizational structure of its core project, [the online resource guide](#). Working Group members will be revisiting and revising the structure of the guide as well as evaluating the resources posted for relevancy and timeliness, adding categories as necessary. We send our thanks in advance for your contributions to this valuable resource for the museum archives community!

The 2016-2017 MAS Standards and Best Practices Working Group members are:

Seth Anderson, Holly Deakyne, Ryan Evans, Jessica Gambling, Marge Huang, Kayla Jenkins, Katherine Meyers, Rebecca Morgan, Gregory Raml, Mike Satalof, J.E. Molly Seegers, Sara Seltzer, Dawn Sueoka, Peggy Tran-Le, Jennifer Whitlock, and Brian Wilson.

Best wishes,

Rachel Chatalbash and Megan Schwenke, S&BP Working Group Co-Chairs

([rachel.chatalbash@yale.edu](mailto:rachel.chatalbash@yale.edu) and [megan\\_schwenke@harvard.edu](mailto:megan_schwenke@harvard.edu))

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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)

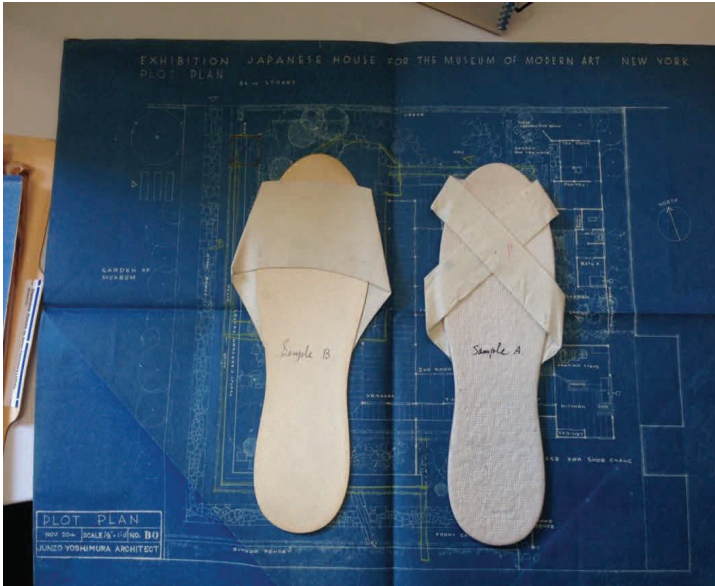
While emails do circulate on SAA Museum Archives email list, section discussion also takes place on the SAAMUS-L listserv.

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](#).

Putting It All Out There (Continued from page 1)



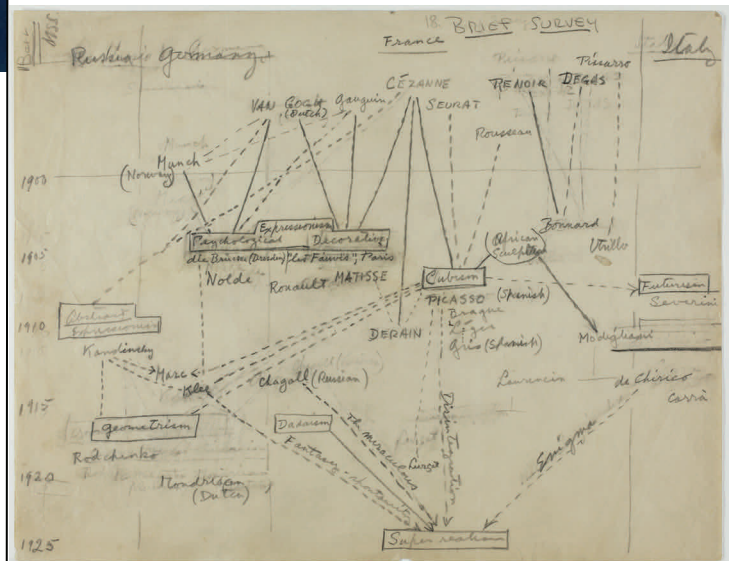
Sample disposable slippers (with blueprints) planned for guests visiting the Japanese Exhibition House [MoMA Exh. #559, June 16–October 21, 1954], among the newly discovered exhibition files now open to the public. MoMA Exhs., 559.20. MoMA Archives, NY.

The MoMA Archives was founded in 1989 and only slowly took possession of institutional records still in the custody of their respective departments. In 2002 the Museum had to relocate all of its offices to construct the new building designed by Yoshio Taniguchi. At that moment the Archives was able to safely remove and store decades of records that had built up in museum offices. Among them were exhibition records from the Registrar and each of the Museum’s curatorial departments that had never before been available to scholars. In 2006 the Archives identified and extracted exhibition-specific records from records management and integrated them into a collection that could be served to the public. But the collection was only minimally arranged by exhibition, lacked any description, and was still in original folders and housings. When requested by researchers, files had to be carefully vetted for sensitive materials, limiting their availability, and in 2007 staff reductions halted further vetting, leaving records of more than 1,000 exhibitions unavailable to study. In 2014, the New York-based Leon Levy Foundation stepped in to help improve this situation.

Leon Levy provided generous funding for a team of archivists—myself, Tellina Liu, and Katherine Rovanpera—to physically process and systematically describe MoMA’s exhibition records up through 1989 (a cutoff point chosen for financial and practical reasons). This included vetting the records so that all files could be served to the public, integrating newly discovered exhibition records, and publishing finding aids for the entire collection. Additionally, the project staff would build an index of all curators and participants in all of MoMA’s exhibitions. During early project planning, staff also realized that two additional tasks could be folded into the project that would greatly enhance accessibility. One task was scanning “master checklists”, key pieces of exhibition documentation, and indexing them to the exhibition history. The other task was to index scanned press releases to the exhibition history list.

Historic press releases have been online for ten years, but only a third are directly related to exhibitions, and attaching those directly to exhibition records would provide a convenient shortcut to heavily requested and poorly searchable materials.

All description and arrangement was recorded in a purpose-built Microsoft Access database that included forms and tables for describing the exhibition records to the folder level, and would allow us to export rough EAD for the finding aids when processing was complete. The database let us use drop down menus for standardized descriptive language (loan records, correspondence, framing orders, etc.) to save time on data entry and efficiently track restricted and oversized materials separated from the collection. The file descriptions for each set of exhibition files could be linked in the database to their related digital resources, and the database provided numerous ways to query and report exhibition and processing data.



Early draft of Alfred H. Barr Jr.’s famous genealogical chart of modern art and its antecedents, another newly discovered item in the collection. MoMA Exhs., 18.2.

A related database was used for indexing the exhibitions. This included MoMA’s exhibition history parsed out into structured data with an initial set of 26,000 artist name records dumped from the Museum’s collection management database that would serve as the basis for the exhibition indexing. That the data was well-structured was key. The indexing database maintained the same data fields and unique identifiers as the Museum’s collection database wherever possible so that newly accumulated data in each system could be easily updated to the other. That new data included links between artists and exhibitions but also new names—artists not present in MoMA’s collection but appearing in exhibitions—as well as new exhibitions, as “complete” exhibition history lists in different departments revealed numerous omissions and errors. Thus a significant part of the work was grooming the data: cleaning up all the minor inaccuracies and inconsistencies that build up in large record sets. Weeding out duplicate name records became critical as each name would end up as a unique web page, but it meant confronting issues like the evolution of standardized

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*Putting It All Out There (Continued from page 4)*

orthography of Russian and Chinese names from one end of the 20<sup>th</sup> century to the other or the pernicious habit of artists taking on pseudonyms (“fuzzy lookup” add-on tools for Microsoft Excel helped enormously with both issues). This index was a good occasion to promote the concept of linked open data, an idea generally more foreign to museums than to libraries and archives. This primarily involved advocating for the use of outside authority ids in the artist name data, to better enable the future connection of this data to other datasets. As a demonstration, we matched nearly 5,000 VIAF identifiers to MoMA name records using the freely available software OpenRefine and then used the VIAF ids to additionally retrieve and store thousands of ULAN ids and Wikipedia QIDs.

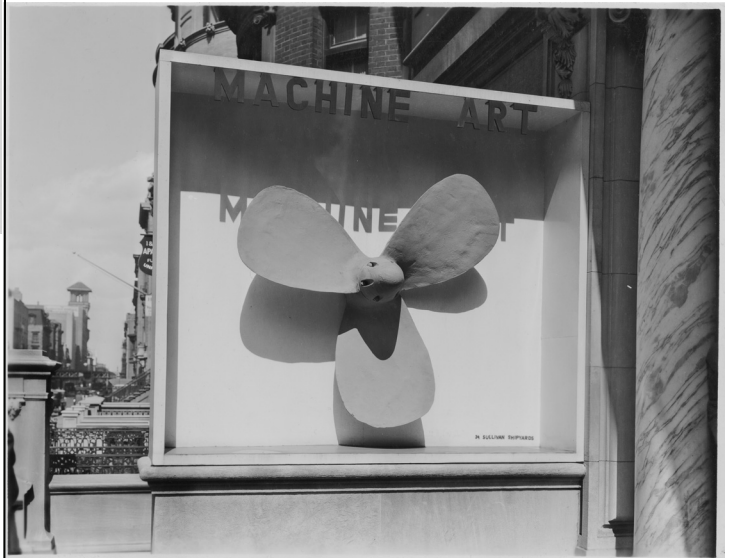


Audrey Hepburn and MoMA's founding director Alfred H. Barr, Jr. discussing Picasso's *Boy with Pipe*, an installation photograph from the exhibition *Picasso: 75th Anniversary* [MoMA Exh. #619, May 4, 1957–August 25, 1957]. Gelatin silver print. Photograph by Barry Kramer. Photographic Archive. MoMA Archives, New York.

Processing and describing sixty years of records, nearly 600 linear feet (or over 22,000 folders) of material, took 33 months and the description filled four different finding aids. As the project team's work progressed, change was occurring in MoMA's digital media department, the office responsible for all of MoMA.org. The department's new director, Fiona Romeo, launched a plan to overhaul all the design and content of the website. Learning of the Archive's work, exhibition history became a key pillar of that scheme. In a perfect moment of synergy, digital media saw that we could give them the content they needed to improve and expand moma.org while we received the tech support we desired to effectively present this data to the public. And the content we handed them was immense. It included newly refined and corrected data on 1,789 exhibitions through 1989. Linked to those records were 11,273 personal and organizational names, more than 6,000 artists of which aren't in MoMA's collection and thus weren't represented in the collection management database. We provided 1,150 exhibition checklist scans and indexed links to 2,100 press

releases. Separate from the exhibition files project, the archives also possessed more than 33,000 installation photographs. These had been digitized nearly 10 years ago but had only been viewable within the museum and the Archives had long been eager to broaden their availability. Finally, digital media's resources for this project allowed them to make high-quality color scans of all of MoMA's exhibition catalogues, making available online all those that are out of print.

When the pages went online in the fall, more archival content had been published online in one burst than we had ever dreamed possible. Online users can easily see all the participants in an exhibition, click through to a specific artists' web page, see their works in MoMA's collection, see another exhibition they were in, and follow that trail all the way through MoMA's history. A serious scholar or casual browser can read the exhibition press releases, compare the exhibition catalogue to the contemporaneous installation images, and gain a fuller understanding of what that exhibition, and the larger museum experience it was a part of, was truly like. Along the way they might make surprising discoveries like when MoMA announced the acquisition of [van Gogh's \*Starry Night\*](#), noting that it was a “comparatively little known” artwork. Or a user might find that one time MoMA exhibited a [shoe shine stand](#), or constructed a complete [Japanese house](#) in the center of Manhattan, or hosted [a flower show](#), or when, just as it might now, a celebrity appearance [made the news](#).



Exterior signage for MoMA's groundbreaking display of industrial design *Machine Art* [MoMA Exh. #34, March 5–April 29, 1934]. Gelatin silver print. Photograph by William O. Lyman. Photographic Archive. MoMA Archives, New York.

To promote further exploration the exhibition index data compiled by the project team was also placed online on [Github](#), alongside MoMA collection data. We can use this data to easily find, for the first time, definitive answers to such basic questions as: who was the youngest artist to be given a solo exhibition at MoMA? ([Dahlov Zorach Ipcar](#), in 1939, also the first women to receive a solo show). Or what artist has been exhibited most frequently at MoMA without being represented in its

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Putting It All Out There (Continued from page 5)

collections? ([Thomas Eakins](#), with fifteen shows; [Winslow Homer](#) and [Albert Pinkham Ryder](#) are close runners-up). We can easily compile lists and counts of all exhibitions an artist has appeared in ([Pablo Picasso](#): 321 and growing; [Jackson Pollock](#): 101). And we can trace a curator's various contributions to exhibitions over the years (MoMA's second director René d'Harnoncourt was severally "director", installer, designer, and competition judge for twenty-four exhibitions). We expect art historians and data scientists to come up with more questions and new ways to conceptualize and visualize the data.

The completion of the exhibition files processing and the publication of MoMA's [Exhibition History](#) mark a signal moment for the MoMA Archives, one that was a long time arriving. We've now served over 17,000 processed exhibition files to researchers and the exhibition web pages have received over a quarter million page views. But there's still work left to do. The Leon Levy Foundation has provided support for the processing and description of the next ten years of MoMA's exhibition history, 1990-2000, a mass of records at least as extensive as the entire previous sixty years. The new project will allow for further refinement of index data, bringing it up to the moment when MoMA's collection management system was fully implemented. There will be more checklists and press releases, and many more exhibition pages, and I'm sure there will continue to be new ideas for increasing public access to our documents and data.

Visit the MoMA Archives web page at [mom.org/archives](http://mom.org/archives) and the exhibition web pages at [mom.org/history](http://mom.org/history). Finding aids for MoMA's exhibition files can be found on our [holdings page](#).

## Dispatch from the field (book project) at the American Museum of Natural History

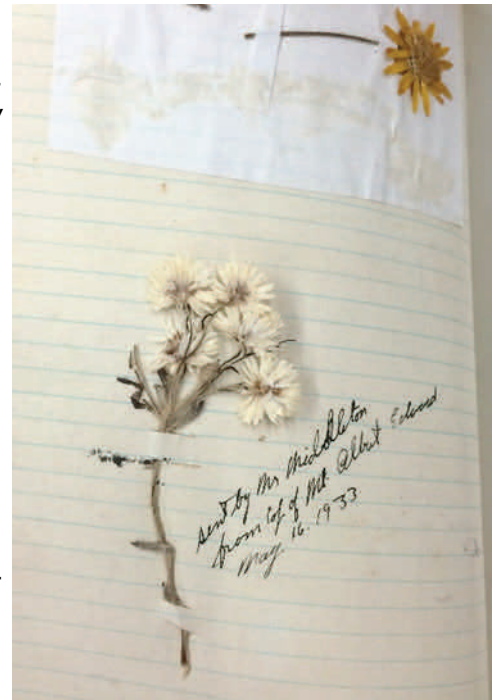
BY KENDRA MEYER

Field Book Project Archivist, American Museum of Natural History

We have been very busy at AMNH with field books! In the summer of 2016 we completed work cataloging our pilot collections through the Levy Foundation grant, as previously reported in the Summer 2015 issue of this newsletter. Recently we have begun the next stage of the project: digitization. We are thrilled to be one of the nine natural history institutions participating in the Council on Library and Information Resources (CLIR)-funded [Biodiversity Heritage Library \(BHL\) Field Notes Project](#). This collaborative project aims to improve access to these resources through digitization and retrieval at BHL and the Internet Archive. This work will help researchers link and utilize this unique scientific documentary material held in different institutions. Essentially, it is an inter-institutional hidden collection.

Locally, this project is an ideal next step to our work, directly following the Levy cataloging effort, which resulted in over 100 new MARC records and additional descriptive material including inventories, finding aids and EAC-CPF entity records. Because one of the technical requisites for record inclusion in BHL is a MARCxml file, the catalog records generated through the Levy project allow us to participate in this new venture to digitize and share these same resources. Both projects contribute to the legacy of work which has been undertaken at the Research Library of AMNH for nearly a decade to identify, relate and describe archival material that is found throughout the Museum's collections and to reinforce the working network between the different science departments and the Research Library. Expeditionary field books, long recognized as resources of continuing value for the natural sciences, are a common record type found in all the science departments at AMNH.

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Botanical specimen in Richard Archbold's journal from his first expedition to New Guinea, 1933-1934.

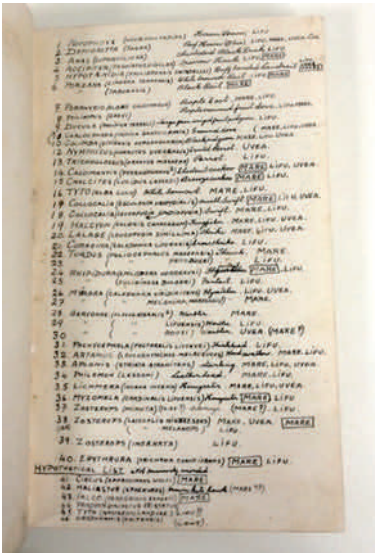
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By nature, field notes are broadly defined and represent some of the complexity of science collection data.

Formats can include catalogs, specimen data, and daily journals and provide invaluable contextual documentary evidence of scientific expeditions. They are truly multi-disciplinary: firstly, the collection data, which can include location, observations about the specimen, and weather and climate conditions are critical for scientists; secondly, the daily narrative of the notes provides

experiential evidence of the expeditions, shedding light on people and events that were perhaps overlooked in formal expedition reporting.

The selection process for material for the Levy and CLIR grants allowed for the cataloging and digitization of only two subgroups of our overall institution-wide collection of field notes. The Whitney South Sea Expedition field books and the field books from the Archbold Expeditions represent two lengthy expeditionary efforts which collected material in the Oceanic island groups for multiple departments at AMNH. The thorough contextual and provenancial record



Page from field guide used by Lindsay Macmillan on the Whitney South Sea Expedition, ca. 1935.

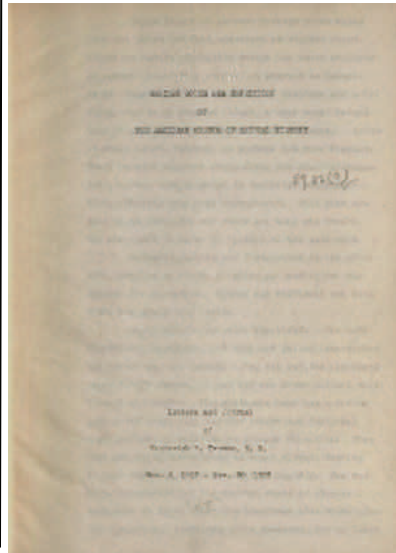
of these expeditions helped us to create rich catalog descriptions and to connect the material held in multiple locations at the Museum. Expeditions are frequently multi-disciplinary, with collectors and scientists representing more than one department. The resulting physical field notes are then typically housed in the corresponding scientific departments, near to the associated specimen collections. This collocation represents a unique challenge of access for all researchers and digital surrogates will alleviate many of these issues.

This project represents one of the first focused document scanning initiatives undertaken in the Special Collections at AMNH Research Library, so much of our current work lies in identifying and documenting procedure, as well as fully realizing and optimizing the ca-

pabilities and functions of our scan-capture systems. The Library uses two Bookeye book scanners and (as part of this grant) purchased an Internet Archive Table Top Scribe system. One particular challenge thus far has been in integrating the two systems for continuity in scan quality as well as metadata. Because the methods for data transfer differ across systems, the process (and results) are not always (ever) identical [see images]. We strive for a consistent quality in the product, so much of our work has been spent in refining the process and communicating with our sister institutions and administrators of the BHL Field notes project.

One of our project goals is to make our workflows simple and replicable both here and in other institutions so documentation of our workflows and processes will ultimately be made available through the [AMNH Hidden Collections blog](#). Realistically, this effort represents just a modest start. AMNH holds upwards of 3000 items which can be termed field notes, and this number grows yearly. Our hope is that the project will continue in the future to describe and digitize this collection. Our long-range goal is for a system to track and record the material which would even allow newly created field notes to be uploaded. In the fall of 2016, AMNH hosted a hackathon inviting programmers to come “[Hack the Stacks](#)” to collectively problem-solve a set of projects designed by Research Library staff. Among these projects was an effort to facilitate the ingest of field book metadata into the various data management systems used both in the library and throughout the scientific departments. The benefits of this would be manifold, as it would allow for data capture at point of creation and improved discovery. Additionally, it will assist in our future field book cataloging and digitization efforts, as well as help us build and refine our controlled vocabularies and entities. We are very excited about the innovative work produced during the event and look forward to utilizing and incorporating it into our future projects.

For more information about our Hack the Stacks event see <http://lj.libraryjournal.com/2016/12/technology/american-museum-of-natural-history-hackathon-tackles-21st-century-library-challenges/>



Left: Title page as scanned on the Tabletop Scribe system; Right: Similar title page as scanned with the Bookeye system.



## News & Notes

### Internship Profile: Caroline Donadio, The Metropolitan Museum of Art

This past spring, I graduated with a Masters Degree in Library and Information Science and an Advanced Certificate in Archives and Records Management from The Palmer School at Long Island University. I entered my program with an intention to focus on rare books. However, as I progressed and took an assortment of courses, I discovered a growing interest in archives and special collections. As graduation neared, this interest had grown into a passion, and when an archives-based internship opportunity at The Metropolitan Museum of Art came up, I was more than excited to apply. Post graduation, I put my job search on hold in order to partake in what would turn out to be an amazing experience and lifelong memory.

At the Met, my work encompassed two disparate and fascinating projects. The first was a book appraisal for the Charles James Papers. Charles James was an important American couture designer, active from 1930 until the late 1950s. My duties, under the incredible guidance of project archivist Celia Hartmann and assistant archivist, Caitlin McCarthy, was to research and appraise 12 boxes of James' books. As I was not overly familiar with James' life and work, to help me fully understand his motivations and interests, I began this project by reading on James' career and personal history. Once I began to handle the material physically, it was immediately visible that one of James' chief passions was books and reading. I made an effort to look at each work carefully and found that many books were visibly worn and featured numerous annotations. When I felt I had a greater sense of Charles James and his collection of books, I entered the items into a searchable inventory and wrote a scope and content note to add to the collection finding aid. In the note, I made recommendations on which books in this series I thought should be retained for their obvious research value, and which could be returned to the donor. My work represents a small part of a much larger project; these papers are continuing to be processed by Celia and Caitlin and will be accessible in the Fall of 2017. However, through the process, I have come to know and admire Charles James as an important artist worthy of research and a man more than deserving of my time.

My second project at the Met involved The Pierre Apraxine Collection relating to the Gilman Paper Company Collection of Photographs. Pierre Apraxine was the first and only curator for the Gilman Paper Company, and the collection was acquired by the Met's Department of Photographs in 2005. The collection consists of over 8,500 images and is considered one of the finest and most comprehensive collections of nineteenth century photographs amassed by a private collector. It includes exceptional examples of early French, British, and American photographs as well as masterpieces from the turn of the century and modernist periods.

The material in the Apraxine Collection mainly focuses on the provenance of photographs that were collected, loaned, exhibited, and deaccessioned while Apraxine was the curator for the Gilman Paper Company. As the first person to process these archival materials, my initial survey provided a general overview and inventory of the collection. My goal was to inventory the collection, identify any urgent preservation issues, develop a processing plan, and establish physical control, situating the papers in an accessible order. At the end of this project I wrote a detailed processing plan, to provide an outline for archivists handling these materials in the future. In this plan I described the scope and content, and appraisal and research strengths of the collection. I outlined arrangement and series titles, noting restrictions, and recommended supplies. As this was only the first step in the processing timeline, my primary job was to ensure that this project could be easily continued by the next set of hands.

Though all of this work was done at the minimal level, I have been able to get a sense of Pierre Apraxine's remarkable work ethic and passion for art and photography. His papers will not only be a wonderful addition to the photographs in the Gilman Paper Company Collection at The Met, but also have the potential to provide a unique insight into the mind of a serious curator for those studying the history of art collecting and patronage.

As a coda to these projects, I also prepared a short presentation for my fellow summer interns at The Met. I outlined and explained the importance of each collection, my role, and the potential applications of my work. Giving this presentation was a great experience: not only did I get to articulate my work on the collections but I also got to share it with a group of potential researchers eager to listen and learn about archives.

Through this entire process, the staff in the Archives Department provided me with support and encouragement at every step. James Moske, Melissa Bowling, and Celia Hartmann, were wonderful teachers that helped me to truly grow as an archivist. With the skills and training I gained at The Met, I am now working as an Archives Technician at the New York Transit Museum in Brooklyn, NY.

- **CAROLINE DONADIO**





## Internship Profile: Brittany Collins, National Anthropological Archives

In the summer of 2016, I had the rare opportunity to intern at the National Anthropological Archives (NAA) in Maryland. I found the position on the “Archives and Archivists” listserv run by the SAA. The NAA is the National Museum of Natural History’s oldest archive. I was recruited to help with the Smithsonian’s Summer Institute in Museum Anthropology (SIMA). Each summer, SIMA invites a group of anthropology graduate and doctorate students to do extensive research in museum collections and archives at the Smithsonian. The primary purpose of my internship was to assist the students in their research at the NAA. In addition to the SIMA students, I also assisted regularly scheduled researchers that came in to use the archive.

The NAA’s collections are primarily Native American, but the SIMA students studied a wide range of cultures. Their topics ranged from the Aboriginal people of southeast Australia to the Palawan Island in the Philippines. It was very interesting because I got to pull collections from various sections of the archive. I learned right alongside the students.

In addition to retrieving collections, I also helped the students navigate the complex Smithsonian databases. The NAA used three of them, so it was necessary to walk through each database with the students. They found the guidance very helpful. I also answered research questions to the best of my ability and referred to the reference archivist when I needed assistance.

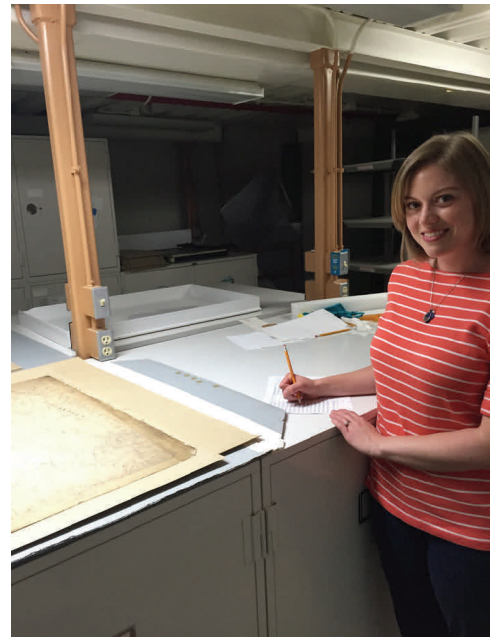
I also had a couple of special projects I worked on. I wrote two subject guides for Native American collections. One was for the Crow (Apsaalooké) Nation and the other was for the Menominee Nation. The subject guides listed all of the NAA collections relating to each tribe, including manuscripts, photographs, and film.

The other project was conducting an inventory of the Bureau of American Ethnology’s (former name of the NAA) map collection dating as far back as the 1600s. There were a few missing maps in one of the NAA’s collections and I had to try to identify them and then find them. I was successful in finding the missing maps.

The NAA is located at the Museum Support Center (MSC). The MSC is offsite storage for the Smithsonian museums, so I also had the pleasure of seeing valuable collections that the public rarely gets to see. It was an educational and life-changing experience. I would highly recommend any student to apply for a Smithsonian internship. My dream became reality.

### - BRITTANY COLLINS

*Emporia State University SLIM – Denver Cohort – Graduating Jan. 2017*



## Internship Profile: Krystal Messer, Occupational Therapy Archive at the USC Center for Occupation and Lifestyle Redesign®

Prepping a nascent archive is very much like getting ready for a baby: you don’t have any of the supplies you’ll need, the room doesn’t seem big enough, it’s more work than you could have possibly imagined (and more expensive!), you worry about it day and night, and even though you’ve done all you can—you can’t be sure how the world will react. Sure, people will say it’s cute at first, but will it ever grow into its potential?

When I started working at the brand new Occupational Therapy Archive at the USC Center for Occupation and Lifestyle Redesign® four months ago, I couldn’t have imagined I’d feel this way about a field I know almost nothing about. It was my last semester of Library School at SJSU, and although I’d interned at other archives before—they were huge, established, corporate-feeling organizations where departments operated like cogs and never crossed paths. This would be different. It was me and my supervisor, and dozens of musty boxes.



*(Continued on page 10)*

(Messer, Continued from Page 9)



We started in directly on the Margaret Sigrid Rood Collection (she was an early pioneer in the OT world, and creator of the benchmark Rood Technique)...and if we're lucky we'll have a Finding Aid sometime next year! Although we're both proponents of MPLP, there's always more of that second P than you think there'll be. Archival theory only takes you so far, and then instinct kicks in—which, after all is the point of being an intern—honing that instinct. Beyond the sheer size of the collection(s), we're still waiting on bookshelves ordered months ago—but at least the museum cases arrived—cart before the horse much? Nah.

Four months ago I couldn't have imagined the time and work that went into weeding and establishing a collection, let alone a whole archive! But today I have an inkling. Of course things would have gone faster with more of us (or more than one day a week), but I wouldn't have had the opportunities I've been given anywhere else. Pivotal tasks that a newbie would never get to be a part of in one of those corporate-feeling places—ordering furniture and supplies, designing spaces, curating exhibit cases (temporary though they may be). As one of only a few, I am now truly part of a team in a way I hadn't been before. And while our little archive might still be collecting its bearings, I have already learned more than I could have ever imagined.

- **KRYSTAL MESSER**



## News from the Robert S. Peabody Museum of Archaeology

Thanks to a grant from the Oak River Foundation, the Robert S. Peabody Museum of Archaeology at Phillips Academy, Andover, Massachusetts was able to hire a one-year, full-time archivist to establish archives policies and gain intellectual control over its museum records, excavation and survey records, photographic collections and donations of papers by professional and avocational archaeologists. The Peabody is notable for its influential past directors (Warren Moorehead, Douglas Byers, Frederick Johnson and Richard "Scotty" MacNeish), for having funded major excavations such as those at Pecos Pueblo in New Mexico and in Mexico's Tehuacan Valley, and more recently, for its leading role in NAGPRA compliance and in innovative secondary school education programs.

The Peabody aims to make its archives accessible to interested researchers and members of the public, and welcomes all inquiries. Following the Extensible Processing approach, collection-level records for all of the museum's archival material will be made available via the museum's Past Perfect online portal. More detailed finding aids for individual collections will follow, as collections are processed in order of priority. The museum's blog also contains project updates and mentions some of the collections: <<https://peabody.andover.edu/>>.

For more information, please contact the archivist carrying out this project, Irene Gates <[igates@andover.edu](mailto:igates@andover.edu)> or Curator of Collections Marla Taylor <[mtaylor@andover.edu](mailto:mtaylor@andover.edu)>. We may also be reached by phone at 978-749-4490. Attached photo: "Ghost Dance, Moorehead and Bartlett," 1890. This lantern slide depicts Warren Moorehead's headquarters at the Pine Ridge Reservation, South Dakota, where he (seated on the left) was on assignment to write about the Sioux Ghost Dance for *The Illustrated American*. He and his guide, George Bartlett, were ordered to leave the reservation by the U.S. military the day before the Wounded Knee massacre, several miles away. The lantern slide is from the Warren K. Moorehead records, and appeared in his *The Field Diary of an Archaeological Collector* (1902).



- **IRENE GATES**

Archivist, Robert S. Peabody Museum of Archaeology



## News from the Art Libraries Society of North America (ARLIS/NA) and the Philadelphia Museum of Art



The Art Libraries Society of North America (ARLIS/NA) in partnership with the Philadelphia Museum of Art are pleased to announce the selection of its inaugural [National Digital Stewardship Residency](#) (NDSR) cohort. The 2017-2018 NDSR Art cohort consists of four organizations, each of which was selected by the NDSR Art Advisory Board for its merits as an independent project and how it would complement and contribute to the group as a whole. Criteria considered in the applications were a project's design, its potential for new contributions to the field of digital preservation, institutional support for the project, the ability to provide adequate resources for a resident, and its synergies with potential peer institutions in the cohort. The cohort consists of the [Minneapolis Institute of Art](#), the [Philadelphia Museum of Art](#), the [University of Pennsylvania](#), and the [Yale Center for British Art](#). Its residencies will begin with an intensive week-long digital stewardship workshop in Philadelphia in July 2017. Thereafter, each resident will move to his or her designated host institution to work on a significant digital stewardship project. These projects will allow residents to acquire hands-on knowledge and skills involving the collection, selection, management, long-term preservation, and accessibility of digital assets related to arts information. [NDSR Art will now receive applications](#) until March 17, 2017 for residents to work on these projects. Residents chosen for NDSR Art 2017-2018 will be announced by early May 2017. For additional information about the host sites, application requirements, and updates regarding the National Digital Stewardship Residency, please see the [program website](#).



## News from The Trustees

The Trustees is celebrating the launch of its new online collections catalog! – <[www.thetrustees.org/collections](http://www.thetrustees.org/collections)>. This public resource is the result of a 2.5 year collaboration with Preservica (Oxford, UK; Boston, MA) and History Associates (Rockville, MD). Visitors to the site can access photographs, documents, and objects from The Trustees 116 properties, including an original letter written by a 12-year-old Ralph Waldo Emerson that was discovered under a loose floorboard in The Old Manse (Concord, MA).

The Trustees was founded to “preserve, for public use and enjoyment, properties of exceptional scenic, historic, and ecological value,” and the online collections catalog is another way to make these special places available to all. The Archives & Research Center (ARC) will continue to expand its digital offerings with artifacts from across the state, including 125 years of institutional treasures that document the history of the world’s first land preservation organization. The ARC is based in Sharon, MA and can be reached at

[arc@thetrustees.org](mailto:arc@thetrustees.org).

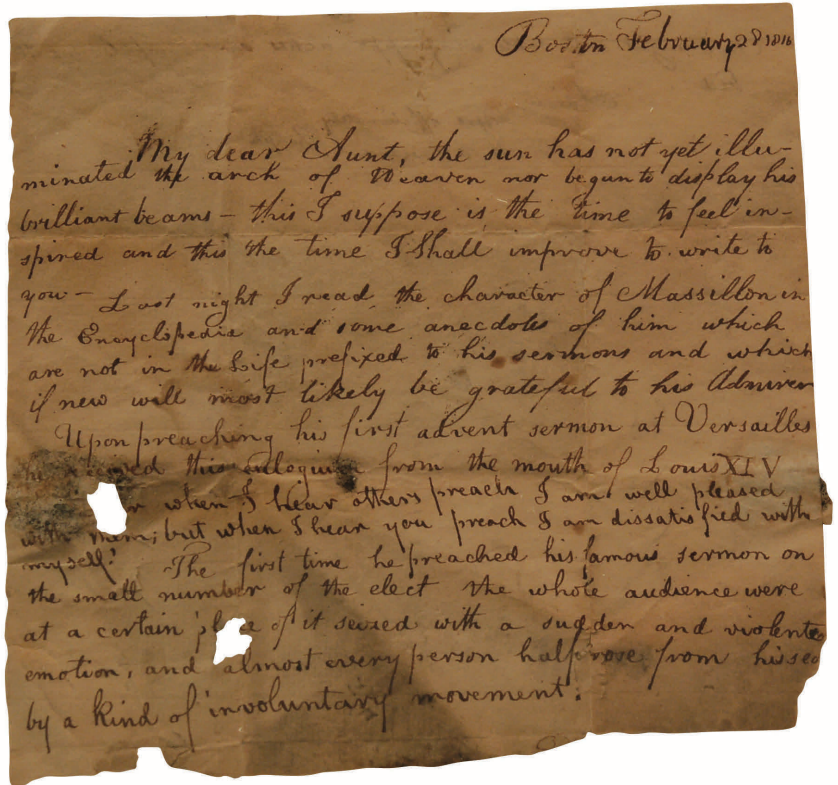
- **SARAH HAYES**

Digital Archivist

**NICOLE LAPENTA**

Head Archivist,

The Trustees: Archives & Research Center



A letter written by a 12-year-old Ralph Waldo Emerson

## News from the SUNY College of Environmental Science and Forestry Archives and Special Collections

In 1971 the SUNY ESF Archives and Special Collections was the recipient of a true gem - a donation of the personal and business archives of Fletcher Steele (1885-1971) - a well-known architect from Rochester, NY who designed over 700 gardens. Steele’s archives are in constant use by ESF students, students from other colleges, researchers, authors, architects and landscape architects. The collection is immense and contains a wide variety of items such as photographs of the gardens Steele designed, correspondence with clients, oversized hand drawn garden plans and scrapbooks of Steele’s travels to places such as Russia, China, France, Norway, etc. Jane Verostek recently shared information about our Steele archives at the Researching NY Conference in Albany, NY in November. The presentation “Fletcher Steele - One Landscape Architect’s 60 year influence on New York” can be viewed online at <http://www.esf.edu/faculty/verostek/>. This PowerPoint contains images of Steele from our archives and images of his gardens past and present. Some of Steele’s gardens that ESF has archives of have been preserved and are open to the public including Naumkeag in Stockbridge, Massachusetts which sits on over 40 acres <http://www.thetrustees.org/places-to-visit/berkshires/naumkeag.html>. A finding aid for the archives of Fletcher Steele at the SUNY ESF Archives is now available online at <http://libguides.esf.edu/steele>

- **JANE VEROSTEK**

Associate Librarian

MLS & CAS in Digitization/Digital Libraries from Syracuse University - B.S. from SUNY ESF

F. Franklin Moon Library - SUNY College of Environmental Science and Forestry

Email - [jmveros@esf.edu](mailto:jmveros@esf.edu)

Check out ESF’s TBTs @ <http://libguides.esf.edu/throwbacks>

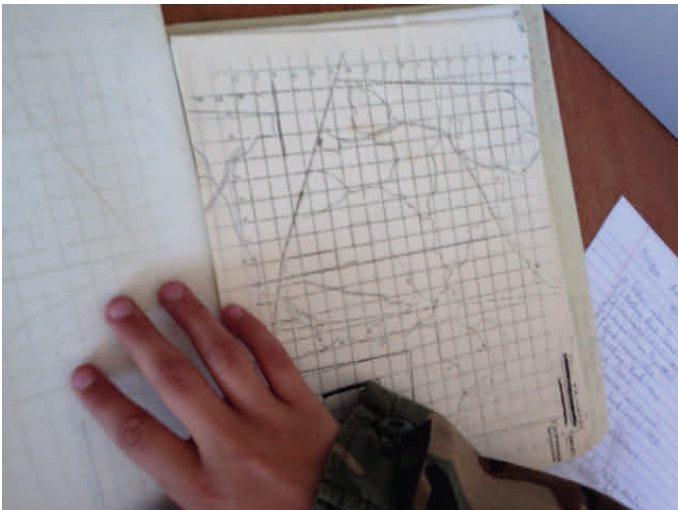
# News from The Cleveland Museum of Natural History

The Cleveland Museum of Natural History is pleased to announce that it has received a \$78,000 "Literacy and Engagement with Historical Records" grant from the National Historical Publications and Records Commission (NHPRC) for a two-year project titled Discover – Explore – Connect: Engaging with the Environment through Historical Records in the Natural Sciences. The project builds upon and expands a joint effort between the Library and Archives of the Cleveland Museum of Natural History and the Cleveland Montessori School to connect middle and high school students to primary sources in the natural sciences.



Arthur B. Williams and bird

Under the direction of Wendy Wasman, Museum Librarian & Archivist, and Mary Beth McCormack, Coordinator of the Cleveland Montessori Adolescent Community, the project is partnering with Baldwin Wallace University to digitize and make available original field notes, maps, and scientific surveys created by Arthur B. Williams, a Museum naturalist and educator who studied forests and wildlife surrounding Cleveland in the 1930's. The digital repository of historical records will be hosted on CONTENTdm through Baldwin Wallace and made free and publicly accessible via the Museum's website. The project will also develop a unique curriculum for using the primary sources in middle and high school science classrooms and in outdoor settings.



Students in the Archives and in the field.

In addition to the partnership with Baldwin Wallace University, undergraduate and graduate students from the University of Akron's Departments of Biology and Geosciences will assist by developing field protocols, engaging the community in place-based learning opportunities, and utilizing GIS data from historical records to increase digital literacy. This project is an excellent opportunity to build partnerships by connecting museums, libraries, and archives with teachers and students. Stay tuned for updates and links!

Established in 1934 with the National Archives, the NHPRC has awarded 5,000 grants for preserving, publishing, and providing access to the nation's historical documents.

**- WENDY WASMAN**  
*Librarian and Archivist, Cleveland Museum of Natural History*



**NATIONAL  
ARCHIVES**

NATIONAL HISTORICAL  
PUBLICATIONS  
& RECORDS COMMISSION



# News from the Pennsylvania Academy of the Fine Arts

## PAFA Receives Grant For Historic Archives

**Funding from the Institute of Museum and Library Services will allow PAFA to digitize, catalog, and re-house PAFA's Annual Exhibition photographs**

PHILADELPHIA (November 11, 2016) -- The [Pennsylvania Academy of the Fine Arts](#) (PAFA) has been awarded a \$25,000 grant from the [Institute of Museum and Library Services](#)' (IMLS) Museums for America program to digitize, catalog, re-house, and provide online access to its historic Annual Exhibition photograph collection.

Starting in 1811 until the final exhibition in 1969, PAFA's historic Annual Exhibitions brought more than 100,000 works of art to Philadelphia audiences. The PAFA archives are home to a unique collection of photographs that document both original works exhibited as well as installation photographs from as early as 1877.

This one-year project represents the PAFA archives' inaugural efforts to digitize and provide online access to its collections. The award will not only fund the purchase of necessary equipment, but also hire and train project employees to assist in the digitization and cataloging of at least 2,000 photographs.

Anna Marley, PAFA's Curator of Historical American Art and Director of the Center for the Study of the American Artist, states, "the collection provides an unparalleled resource for the study of 19th- and 20th-century American art, salon-style exhibition design, and provenance research for art works."

PAFA's new Center for the Study of the American Artist supports the museum's mission to collect, conserve, exhibit, and interpret works of art. The Center is also the new home of PAFA's [Arcadia Fine Arts Library](#) and the [Dorothy and Kenneth Woodcock Archives](#). Open to students, faculty, scholars, and the public, the Center is dedicated to the promotion, dissemination, and study of American art and art history.

"We couldn't be more pleased that the Institute of Museum and Library Services is supporting our efforts to make our archival collections more accessible, and to plan and implement a formal digitization program that is both sustainable and efficient for years to come," said Hoang Tran, Director of the Dorothy and Kenneth Woodcock Archives. "Not only will the grant help PAFA to enhance the preservation of and access to its collection, but it also ensures we continue to fulfill our mission to be responsible collection stewards."

Other noteworthy additions in the first year of the project include developing a cataloging manual as well as updating policies, standards, and guidelines for digitization. At the end of the project, the archives will be able to provide free online access to the digitized materials, increasing its ability to better serve scholars, students and the community at large.

### - HOANG TRAN

*Director of the Dorothy and Kenneth Woodcock Archives, Pennsylvania Academy of the Fine Arts*

## Post Script

Miriam Kashem (Simmons College, MS/MA 2013) was hired by the Miami-Dade Public Library System as a Librarian I to work at Miami Beach Regional Library as the Young Adult librarian, one of five large regional libraries in Miami-Dade County. Duties include outreach to nearby middle and high schools, creating teen programming, and creating book displays that meet teen interests highlight social and cultural happenings. Working on Miami Beach provides a unique opportunity to assist both local patrons and tourists who visit the area year-round and stop by the library for fun events or just to cool off with the air conditioning.





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## Post Script: Retired!

I'm happy to announce that I recently retired from full-time work at the Brooklyn Museum after 30 years, first as Museum Archivist and then, for the last eleven years, as Head of Digital Collections and Services. I'm very excited to embark on a new "career" that's not tied to a five-day work week. My days will include all of the entertaining things we don't normally have time for, plus visiting archives colleagues, staying professionally active, and doing some consulting. Perhaps I'll even get to work with some analog collections again, after a decade living in the data world.

Little did I know, when I accepted an NHPRC-funded job in 1986 to organize the archives of the Brooklyn Museum, that this great institution would end up being the bedrock of my career. Back then, I was a newly-minted "accidental archivist," with a few years of on-the-job training working on the records of Steinway & Sons and the New York City Housing Authority, a graduate degree in a historical field (musicology), and practical experience in the museum world as an intern and research fellow at the Metropolitan Museum of Art. There were very few museum archivists at the time, so we all leaned on each other for ideas, support, and friendship as we invented a new specialty.

Eleven years ago, my job morphed from the analog world to the digital one when I was presented with the challenge of organizing a new department to centralize all imaging activities for the Museum and get a digital asset management system up and running. Another new field, another chance to invent and create something new, and another wonderful cohort of colleagues, working on imaging, DAMS, and copyright.

Over the years, I've found my professional friendships and activities to be perhaps the most rewarding part of my career. Museum and archives colleagues propelled me toward new and interesting directions that have shaped my career trajectory -- in addition to sharing many fun and delicious meals and outings! Every professional meeting I've attended over the years -- SAA, Museum Computer Network, MARAC, Archivists Round Table, Visual Resources Association -- has been a chance to learn, share, and commune with like-minded people.

Some of the highlights for me include writing, editing, and herding cats to produce the 2004 edition of *Museum Archives: An Introduction*; eight fascinating years on the SAA Publications Board; participating in the recent group publication *Rights and Reproductions: The Guide for Cultural Institutions* (where I didn't have to be the cat herder, thankfully); developing a rights clearance program for the Brooklyn Museum collection and promoting similar projects in other institutions; and seeing new Brooklyn Museum objects, archives, and Library collections appear on the collections pages of our website, day-by-day, as a result of our teamwork. The Museum Archives Section has been a huge part of this, and I'd like to take this opportunity to thank everyone in the Section for being a part of my life. I hope we'll continue to stay in touch.

- DEBORAH WYTHE

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## Post Script

Greetings! My name is Shawn San Roman. I recently became the Archivist at the Museum of Northern Arizona in Flagstaff. Prior to that I was the Library Computer Commons Supervisor at the Hazy Library & Learning Center on the campus of Embry-Riddle Aeronautical University. I've been involved in various other committees, roundtables and sections of the SAA over the years, but not the Museum Archivists. I'm looking forward to becoming active in this group and learning from your great institutions.

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## Post Script

Hello, Museum Archives Section! My name is Meg Ocampo and in August I joined the San Francisco Museum of Modern Art as their Associate Records Manager. I'm responsible for working closely with staff to maintain the museum's records management program. A particular focus will be on developing policies and procedures for the institution's electronic records. I hold BA in Film Studies and American Studies from the University of California, Berkeley and an MLIS from San Jose State University. Immediately prior to arriving at SFMOMA, I was Exhibition Archivist at Pixar Animation Studios.

It is incredibly exciting to be joining this group, given the vastness of its collective knowledge and experience. I hope to meet many of you in person or via email soon.