

**Newsletter of the Museum Archives Section**  
**Society of American Archivists**  
**September 1994**  
**Volume 8 Number 2**

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From the Chair . . .

The annual meeting of the Museum Archives Section will be Friday, September 9 from 1:30 to 3:30 p.m. in Indianapolis. I hope to see many of you there. This is the time of year when we renew old friendships and make new ones. The Section extends a special welcome to anyone who has never been to one of our meetings--we look forward to meeting you.

On the agenda this year is the election of a new Recording Secretary, with Libby Glenn's resignation. Many thanks to Libby, who has served the Section faithfully for several years. The Recording Secretary takes minutes of the Section's annual meeting and then writes them up for *Museum Archivist*. We will, of course, need an acting Recording Secretary from the start of the meeting, so if you are interested and willing, please call me and volunteer to be nominated!

During the past year members of the Museum Archives Section continued to promote educational experiences for non-archivist museum professionals. The annual Museum Archives Institute sponsored and hosted by Old Sturbridge Village again attracted a large and enthusiastic audience. So did "Starting an Archives on a Shoestring," a session at the American Association of Museums annual meeting held in Seattle in April. An "Archives 101" workshop was sponsored by the Colorado-Wyoming Association of Museums and hosted by the American Heritage Center in Laramie, Wyoming in July.

Also during the last year the Association of Systematics Collections (ASC) published policy guidelines for its members, which consist of natural history/science institutions. One set of the policy guidelines deals only with archives and records management. Developed by professional archivists

at the request of ASC, the guidelines serve at least two purposes. First, they raise awareness of archival issues among museum administrators and curators; and second, they help to formulate some basic standards for archival and records management in natural history institutions.

I'm glad to say that these were not the only efforts on the part of archivists to reach the world of museum professionals, but they serve as examples of one of the most important activities we as museum archivists can undertake--outreach. Though the Section has a particular responsibility to sponsor and organize these activities, individual efforts are not precluded. I urge all museum archivists to join and work within professional museum associations to promote archival issues. When you do so, please let the Section know so your efforts can be published in the *Museum Archivist* newsletter.

This is my last article for *Museum Archivist* as chair of the Museum Archives Section. Maureen Melton, Archivist at the Museum of Fine Arts, Boston, will assume these responsibilities after the Section's upcoming annual meeting. Therefore, I would like to take this opportunity to extend my warmest regards and sincere thanks to the really great people I have had the good fortune to work with over the past two years. To name names would lead me to forget someone inadvertently, but I will say each of you has been dedicated, enthusiastic, and delightful to work with.

I will continue to help the museum archives cause in any way I can because I believe strongly in the importance of museum records and the responsibility to ensure their professional management. Because they document our country's social and scientific history, museum records are some of the most important records extant.

## MUSEUM ARCHIVIST

is issued twice a year by the  
Museum Archives Section of SAA.

News items, letters to the editor, and comments from the  
archives community are welcome.

Next deadline: December 15, 1994.

Chair 1993-94.....Kristine Haglund

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## SECTION BUSINESS

From the Chair, cont.

Incoming Chair Maureen Melton will need your assistance  
as she seeks people to chair committees and serve in  
offices. Although you are overworked and never have free  
time, please consider giving a little of your time in a worthy  
cause. You won't be sorry. The Section welcomes you to  
service no matter how long (or short) you have been  
involved with it. Our goal is a strong, representative  
organization through which we can accomplish the things  
that we never could individually.

Thank you for the opportunity to serve as your Chair.

Kristine Haglund  
Denver Museum of Natural History

### Guidelines for Submissions

News articles, reports, and announcements are all  
welcome. Readers with ideas for articles may want to  
discuss them with the editor; in general, we will accept  
submissions of any length, but may have to limit articles  
for a particular issue. Items may be submitted on any 3.5"  
or 5.25" diskette; IBM is preferred, but Mac disks can be  
accommodated. Any standard word processor is  
acceptable and will be translated using Software Bridge.  
Please avoid any special formatting (indents, underlining,  
bold face, spaces between paragraphs, etc.) since it will  
all have to be wiped out and replaced with the newsletter  
format.

### From the Editor's Soapbox

As always, many thanks to the many hands that made  
light work of producing this issue of the newsletter. When  
we decided at last year's Section meeting to have an  
"Internet focus" for this issue, I envisioned a few how-to or  
why-to articles. Little did I think that the Internet would  
creep its way into every other article and news note. If  
some of the alphabet soup of SGMLs and the like has  
your head spinning, please send your questions flying  
across my desk. Dennis Moser has promised to write a  
sequel to his article "An Archivist's Adventures on the  
Internet" and I'll make sure that any and all questions are  
answered. With Internet access *still* just around the corner  
for my institution--but getting ever closer--I'm sure I'll soon  
discover some troubling wrinkles myself.

Do you have a yen to be an enquiring reporter? News  
hound? Eager to write up tempting tidbits from repositories  
around the region? Like to peruse the museum literature  
and dig out stories that relate to archives? The Section  
(and your Editor, especially) could still use an Assistant  
Editor, particularly someone from west of the Mississippi.  
The job requires initiative (I have enough nagging to do as  
it is),

## SECTION BUSINESS

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From the Editor, cont.

ability to meet deadlines, and a creative and inquiring mind. It's fun and a great way to meet people on the telephone and eventually in person. Do you have an idea for a research project or major article you'd like to write? Think about it, give me a call, come to Indianapolis raring to go.

A not-so-gentle word about deadlines: please note the first syllable of the word! We depend on the goodness of the Smithsonian Archives and Alan Bain for *Museum Archivist's* publication. Every day that passes after the article deadline puts pressure on him. Anybody out there really *like* to stand next to a photocopier for hours and then collate more than 450 copies of each issue? Wouldn't you rather have several days to do it in? Let's give him a little slack and meet the deadline for the next issue!

Deborah Wythe  
Brooklyn Museum

FROM the Program Chair:  
Indy and More

Museum Archives Section Meeting

If you will be attending SAA's Annual Meeting in Indianapolis, we urge you to attend the Museum Archives Section meeting on Friday, September 9th, from 1:30 to 3:30. In addition to a business meeting and committee discussion, the meeting will include a short presentation of interest to participants. The Section Meeting is an excellent chance to share thoughts and experiences and become better acquainted with colleagues in the museum archives field. It is also a great opportunity to contribute your own ideas and input regarding publications, nominations, programs, and potential annual meeting sessions. We hope you will attend the Section meeting, and we welcome your participation.

Sessions of note

Among the many interesting sessions at the Annual Meeting, the following may be of particular interest to Section members:

*Preservation for Smaller Repositories* (#2). One of the panel members is the Museum Archives Section's Theresa Percy, who will discuss preservation at Old Sturbridge Village.

*Puffy Pillows and Plush Abe Lincolns* (#3). Two museums are represented on the panel.

*Protecting Legal Title: Using Abandoned Property Laws* (#23). One of two perspectives concerns Colorado museum collections.

*After the Theft: Archival Security Issues Reassessed* (#36). Two historical societies are represented on the panel.

*Use and Misuse of Primary Sources* (#56). Panel members include Cullom Davis, Lawrence Lynch, and Laurie Baty.

*Cooperative Efforts: The CWAM-SRMA Consultation Program* (#72). Museum Archives Section Chair Kris Haglund is also chair of this session, which addresses the issue of archival materials in museums.

I'm begging you--

Session proposals needed!

To repeat a frequently heard appeal, your ideas regarding potential SAA annual meeting sessions for 1995 are needed. It is not too early to think about this. In fact, it would be advantageous if we could have several well-defined proposals in hand **prior** to Indianapolis. Submission deadlines will approach rapidly following the meeting. If you have ideas for sessions, or would like to chair or participate in one, please contact me or any member of the Sections steering committee. Thanks!

Oral history

As indicated in the last issue of *Museum Archivist*, a packet of oral history handouts and "how-to" information will be available to those attending the Section meeting. These are materials I have prepared and distributed at oral history workshops. If you won't be in Indianapolis but would like a packet, call or write and I would be glad to send the material to you.

Bring your publications

We also indicated in the last issue that we wanted to assemble a display of brochures, publications, finding aids, and other printed material at this year's Section meeting. Any such items relating to your collections or work would be of interest. Please bring examples to the meeting or forward them to me and I will see that they are included.

Fred Calabretta  
Mystic Seaport Museum

Evaluation on Agenda  
at Section Meeting

The agenda of the Museum Archives Section meeting in Indianapolis includes a presentation and discussion of the Guidelines for Evaluation of Archival Institutions. The Guidelines were compiled by the Committee on Institutional Evaluation and Development (CIED) and were adopted by the SAA Council in January 1994, on recommendation of the Standards Board.

## SECTION BUSINESS

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Evaluation, cont.

A representative of CIED will attend the Section meeting to solicit responses to the Guidelines and ask for members' ideas about how to make the Guidelines a living, meaningful document to Section members and their institutions.

The purpose of the Guidelines is to provide an objective and consistent framework against which archives can measure their development, recognizing the diversity of both archival institutions and archival media. They were published in *Archival Outlook* in March 1944. Please review them prior to the meeting so that we can have an informed discussion.

Scott Cline  
Seattle Municipal Archives  
Committee on Institutional Evaluation and Development

## MEETINGS

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Archives on A Shoestring at AAM

The theme of the American Association of Museum's 89th Annual Meeting in Seattle this past April was "Museums: Response and Responsibility." The session, *Archives on a Shoestring*, was put together by Kris Haglund of the Denver Museum of Natural History.

Dr. James King of the Carnegie Museum chaired the session and provided a director's perspective on archival programs in museums, acknowledging how difficult it is to find time, staff, and resources. Laurie A. Baty of the National Historical Publications and Records Commission discussed available grant funding and gave basic helpful information for proposal preparation. She also stressed planning and lots of contact with funding agency staff. Bruce C. Harding, former president of ARMA, discussed cost cutting methods and staffing issues.

Pennington Ahlstrand, archivist at the California Academy of Sciences explained a variety of ways to sell the idea of an archival program to museum decision makers, including outlining ways that an institution benefits from an archival program, administratively and fiscally. Some good reasons are: managing legally mandated retention of vital records, contractual obligations, documentation of collections, preservation of the museum's own history (even if it's new!), and promotion of scholarship, as in the history of museology or philosophy of science. Ahlstrand also explained minimum standards for archival programs (space, staffing, authority, environmental controls) and described how an archivist can facilitate increased revenue, donor goodwill and outreach for the institu-

tion, in addition to freeing up time and space in other departments. She cited both the 1979 Belmont Report and the February 1994 ASC Newsletter as having good program guidelines. An archivist can further those basics by using anecdotes of institutional history to regale donors, provide fascinating images for postcard production to generate gift shop revenue, or teach courses through local colleges to promote both the institution and the archival profession. Building goodwill with these donor and constituent communities will develop support and strength an archival program. Ahlstrand gave examples from the Academy's program.

The session, which was taped, was very well attended. All speakers urged the audience to forge ahead with archival programs in their own institutions and indicated that they would be happy to provide further assistance.

Pennington Ahlstrand  
California Academy of Sciences

## GRANTS

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NHPRC announces recent records products and new records grants

In a recent press release, the National Historical Publications and Records Commission noted the completion of several products from the Amon Carter Museum. Among them are a Manual of Policies and Procedures, Collection Guides to the papers of photographers Carlotta M. Capron, Nell Dorr, Helen Post, and Clara E. Sipprell, as well as guides to photographic records and exhibition files. Archivist Paula Stewart will be reporting on the project in the next issue *Museum Archivist*.

Several museum projects were among the successful applicants at the recent NHPRC meeting. The Commission awarded \$1,154,372 for 25 records access projects at its February meeting. The Pueblo Grande Museum Auxiliary, Phoenix, AZ, received \$90,921 for an 18-month project to increase access to archival materials and implement a records management program for the museum; Old Sturbridge Village, Sturbridge, AM, was awarded \$37,232 for a one-year project to process 117 cubic feet of institutional records and 23 cubic feet of manuscript materials; the Missouri Botanical Garden in Saint Louis received a grants of \$15,456 for a six-month project to process the Joseph Ewan Papers; and the Manitowoc Submarine Memorial Association of the Manitowoc Maritime Museum, Manitowoc, WI, received \$5,318 to make accessible acetate-based films (c.1942-84) depicting various shipping, boat-building, and recreational boating activities on the Great Lakes by transferring them to videotape. *Congratulations!*

**Walker Art Center Receives  
funds for archives**

The Walker Art Center in Minneapolis will be organizing its archives under a two year grant from the Lila Acheson-Reader's Digest Fund, Museums Collections Accessibility Initiative. The project is part of a larger umbrella grant to the Art Center that is intended to "assist museums in broadening their reach to diverse and traditionally underserved populations. An archivist will be hired to help define, develop and administer the archives, which consist of institutional records, photographs, audio and video tapes, films, and posters related to the Walker's history as a contemporary arts museum. For further information, contact Rosemary Furtak, Librarian, Walker Art Center, Vineland Place, Minneapolis, MN 55403 (612 375 7680).

**A NEW NHPRC GRANT PROJECT:  
PUEBLO GRANDE MUSEUM ARCHIVES**

Pueblo Grande Museum, in Phoenix, Arizona, has been awarded a grant from the National Historical Publications and Records Commission. The grant will support a project to increase accessibility to the Museum's Archives and to develop and implement a records management system.

The Museum is located on the archaeological site of Pueblo Grande, a major village of the prehistoric Hohokam culture. Donated to the City of Phoenix in 1924, the extant ruins at the site include one of the largest Hohokam structures ever recorded, a twenty foot high platform mound which covers an area the size of a football field. As the seat of the City Archaeologist, a post established in 1929, the Museum Archives contains records that document over sixty years of systematic archaeological research conducted at the site and throughout the region. Due to subsequent development, some of the region's sites survive only in these documents. The Museum currently serves as the repository for all projects conducted on land owned by the City of Phoenix, as well as other projects that fall within its boundaries. Archival holdings include field notes, maps, analysis records, correspondence, administrative records, and photographs. The Museum is attempting to establish intellectual control over these records in order to fully implement its collections management system. Establishing control over the records which document the artifact collection will allow for greater accessibility for both research and interpretation.

The grant will fund an Archivist and an Archival Technician, and will assist the Museum to identify, correlate and accession archaeological project records, complete series level arrangement and

description of the paper and photographic archives, finish archival housing of the collection, create finding aids and a MARC format computerized catalog, and develop and implement an on-going records management system.

The project has a talented Advisory Board with a wide range of experience: Todd Bostwick, City of Phoenix Archaeologist; Fay Freed, Librarian, Phoenix Public Library; David Hooper, Arizona State Archivist; Richard Pearce-Moses, Curator of Photographs, Heard Museum; Karen Underhill, Special Collections Coordinator and Archivist, Cline Library, Northern Arizona University. Key personnel include Holly Young, the Museum's Collections Manager, who will act as Project Director, and Cathy Reigle, the Museum Librarian and Photograph Archivist. The project personnel roster will be completed with the selection of an Archivist in late August and an Archives Technician in September. The Archives Technician position is co-sponsored by the Phoenix Indian Center, which will recruit Native American candidates.

One of the products of this grant will be a printed guide to the Museum archives, geared toward familiarizing users with the content of the collection. It will be developed for distribution to libraries and institutions and will be made available for sale. The Museum hopes to go on-line with its MARC format catalog of the archival collection, to allow for even greater accessibility.

For further information, please contact the author at: Pueblo Grande Museum, 4619 East Washington Street, Phoenix, AZ 85034, 602 495-0901 (fax: 602 495-5645).

Holly Young  
Pueblo Grande Museum  
Processing Project at  
old Sturbridge Village

Old Sturbridge Village has received a National Historical Publications and Records Commission grant of \$37,232 to process uncataloged portions of its Archives and Manuscript Collections. This project will allow access to these significant collections through standard finding aids as well as the Research Libraries Information Network (RLIN), a national research database consisting of over 100 research and academic libraries. Elizabeth Balcom assumed the position of project archivist and brings to the job a solid background in processing large, complex collections. Old Sturbridge Village is grateful to NHPRC for this award and looks forward to a successful project.

Theresa Rini Percy  
Old Sturbridge Village

## Grants

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### New York State Awards Grants

#### The New York State Library

Conservation/Preservation Discretionary Grant program recently announced its 1994 awards. Among the grants were two involving museum archives programs. The New York Transit Museum Archives received \$24,570 to preserve IRT subway construction photos and the Brooklyn Museum Libraries received \$25,000 for a survey and treatment of photographs in the Museum Libraries and Archives. *Congratulations!*

## NEWS, NOTES & ANNOUNCEMENTS

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### Smithsonian Archives Names Director

Dr. Ethel "Edie" Hedlin has been appointed Director, Office of Smithsonian Institution Archives, effective 1 November 1994. In this capacity, she will direct the work of the Archives, Institutional History (including the Joseph Henry Papers project) and Collections Management divisions. Dr. Hedlin received her Ph.D. and M.A. in American History from Duke University, and her B.A. in American History from Radford College. She succeeds William W. Moss who retired last August.

Presently, Dr. Hedlin is living in England and serving as an independent archival consultant. Previously, she served with the National Archives and Records Administration. In the mid-1970s she established the first archival program for a major U. S. bank when she was at Wells Fargo Bank in San Francisco.

Dr. Hedlin has served as Guest Lecturer at the University of Maryland, New York University, and the Bentley Library of the University of Michigan. Involved in many professional activities, Hedlin currently serves as President to The Society of American Archivists.

### Kathleen Robinson Joins Smithsonian

Kathleen Robinson has accepted the position of supervisory archivist with the Smithsonian Institution Archives. She will be responsible for the archival program in the Institution's Art and history bureaus. Robinson was archivist of the Museum of Fine Arts, Houston, and assistant archivist at the Corcoran Gallery of Art. She has served as Chair of the Museum Archives Section of the Society of American Archivists and founding editor of its newsletter, *Museum Archivist*. Robinson begins work at the Smithsonian on August 22, 1994.

### Alan Bain

Smithsonian Institution

John Smith appointed  
Warhol Museum Archivist

John W. Smith, formerly archivist of the Art Institute of Chicago, recently accepted the position of archivist of the new Andy Warhol Museum in Pittsburgh. He will be responsible for the papers of the artist as well as those of the new museum. Andy Warhol's papers contain a wide variety of materials and media, and include a series of boxes into which Warhol placed an eclectic selection of ephemera to document a single day.

name authority project at Archives of American Art  
The *Newsletter* of the Archives of American Art, Smithsonian Institution (Spring 1994) recently noted that, with funding from the Starr Foundation, the Archives is beginning an automated project to establish name authority control in relation to its catalog and collection. A manual authority file was started in conjunction with a retrospective automated cataloging project. It now includes more than 15,000 names, all researcher, verified, and documented in 29 loose-leaf binders. The current project will create a database for the authority file that will be available to researcher in all of the Archives of American Art centers through the Smithsonian Institution Research Information System (SIRIS) and, by fall of 1994, through the Internet.

### CoPAR Surveys Anthropological Records

The Council for the Preservation of Anthropological Records (CoPAR) is engaged in a national effort to preserve anthropological records in all media. As reported in the last *Museum Archivist*, CoPAR is trying to learn more about the status, holdings, and needs of existing anthropological archives with information gathered through a survey, which was mailed to a long list of repositories early this year. Please make sure that you returned your form or, if you didn't receive one last winter, contact Nancy Parezo, Arizona State Museum, University of Arizona, Tucson, AZ, 85721 (602 621 6277). With the help of the Wenner-Gren Foundation, CoPAR has been extremely responsive in sharing information through their publications. Let's make sure we help them help us! Stay tuned for the announcement of publication of the second edition of *Preserving the Anthropological Record*.

### 1994 Museum Archives Institute

The seventh annual New England Museum Association and Old Sturbridge Village Museum Archives Institute held April 8th and 9th was another overwhelming success. Seventy-five participants from eleven states registered and found the experience extremely rewarding. Evaluation highlights include: *Knowledgeable and well organized faculty. Excellent speakers! Pleasant location and setting. I'm hooked! Looking forward to more seminars and workshops. Interesting topics, great job, hope to see you next year.*

The Museum Archives Institute consists of an Introductory Program designed for the beginning archivist who works in a museum or historical society. Concurrently the Institute also offers for the more experienced Archivist a Special Topic Program which changes every year. The 1994 topic was photography. The Institute boasts a highly skilled professional faculty from major institutions throughout the country.

Next year's Museum Archives Institute is scheduled for April 20-21, 1995, with a special topic focused on Security. For additional information please contact Theresa Rini Percy, Research Library, Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566 (508 347-3362).

Theresa Rini Percy  
Old Sturbridge Village

### MCN and CIMI propose CHIO project

Project CHIO (Cultural Heritage Information Online) is being proposed by the Museum Computer Network and the other members of CIMI (Consortium for the Computer Interchange of Museum Information). The project will be a demonstration of a distributed multi-media resource about collections of folk art. It will have examples of folk art, ranging from contemporary American to ancient African, drawn from the collections of CIMI members. The text and images will come from many sources: curators' notes and records, computerized collections management records, exhibition catalogs, and other publications.

The project is scheduled to run for sixteen months, beginning in September 1994. At the end of the first year, CHIO will have a distributed database of approximately 5000 multi-media folk art records available over the Internet; enhanced the capability of museums to support large-scale, widespread access to cultural heritage information by creating standard ways and formats for representing information such as text, images, and publications on digital networks; and created a model for other information providers.

Project CHIO will serve both the public and cultural heritage organizations. It will serve the public by making text and images more available, and it will serve cultural heritage organizations by demonstrating the effectiveness of standards-based open connectivity and inter-operability. Because access to CHIO will be through established networks, it will allow users to access the information in whatever means they are most comfortable with.

Information about the project will be disseminated through CIMI News in *Spectra*, CIMI's mailing list, and to editors of 150 newsletters. The project will also use the CIMI Internet Information Server, which crossposts on various listservs, and conference sessions on technical topics for members of the museum community. Technical reports will be published on the standards-based approach, the usefulness of SGML and other technologies, protection of intellectual property rights, and the costs and benefits involved in marking up, disseminating and gaining access to greater quantities of cultural heritage information.

By promoting and proving the usefulness of a standards-based approach, Project CHIO will provide a model for cultural and educational organizations who wish to bring their content to a larger audience.

### SLA Announces

#### Natural History Library Listserv

The Special Libraries Association Natural History Caucus is pleased to announce the establishment of an electronic discussion list focusing on issues related to natural history librarianship and natural history libraries. The Natural History Caucus reflector is based at the California Academy of Sciences and is open to Caucus members and any other interested persons. To be included in reflector mailings, please send your name and e-mail address to Adam Schiff, California Academy of Sciences ([aschiff@cas.calacademy.org](mailto:aschiff@cas.calacademy.org)).

The Natural History Caucus was formed in 1991. It sponsors programs and field trips at the SLA annual meeting, fosters networking, and is currently involved in a cooperative resource sharing project using OCLC's Group Access Capability. Future ventures may include a union list of library collections, cooperative collection development, and directories of natural history libraries and institutions. For further information about the Natural History Caucus, contact the Special Libraries Association or Ann Juneau, Caucus Convener and the NMNH Branch Library, Smithsonian Institution Libraries (202 357 4939; [libem019@sivm.si.edu](mailto:libem019@sivm.si.edu)).

Judy Turner  
Milwaukee Public Museum

## AMIS UPdate

*The following notice from James Michalko, RLG President, was posted on the RLG Archives, Manuscripts and Special Collections listserv in February 1994, shortly after the last issue of Museum Archivist appeared.*

In December I reported to you that work on RLG's Archives and Museum Information System would be suspended as of 31 December, due to our lack of success in securing funding for the continuation of the project. I also said that we planned to hold a briefing soon for interested parties, to report on and discuss various aspects of AMIS including any next steps we contemplated. I am writing now to bring you up to date on these matters.

First, we have concluded that we must formally terminate the AMIS project. Prospects for development support, either through direct funding to RLG or in partnership with commercial system vendors, simply do not exist at the present time, and RLG cannot provide the necessary level of financing out of operating income. WE regret this decision, but are convince it is the only realistic one. I've therefore decided to cancel the briefing anticipated in my December letter to you.

Second, discussion at the RLG Annual Meeting held here on February 3 (where AMIS termination was also announced) have helped us to rethink our strategy for RLG's goal of developing a comprehensive database of cultural resources. AMIS was an important means toward that end, but one with a highly specific focus. We now propose to take a broader look at cooperative approaches to the management and preservation of the national cultural heritage and at the role that RLG can appropriately play.

To begin this effort, we expect to convene an invitation meeting in May or June 1994, involving those who manage, use, and fund cultural resources--that is, librarian, archivist, and museum professional; scholars and researchers; and foundation officers. WE will commission a number of brief position papers as a starting point for our discussions. In addition to illuminating significant topics, the meeting should result in heightened mutual understanding between RLG and the stakeholders in the community.

Working with leaders of the cultural resources community, within and outside RLG's membership, we want to explore some critical issues, such as: the control of intellectual property rights in the context of widely accessible electronic repositories of visual and textual images; the transition from highly general standards frameworks to real standards facilitating

the exchange of cultural information; and the need for concerted action by all kinds of repositories to identify and achieve common goals larger than any one can manage on its own.

I believe there is a real opportunity for RLG to work with its members to play a significant role, supported by various partnerships, in helping the community organize for networked access to its resources in multimedia formats. You can expect to hear from us sometime in early spring about details of the meeting I've described here. All of us look forward to working with you on this important challenge, and I welcome your advice as we move forward.

## Museum Archives Listserv

More and more of people are gaining access to the Internet. If you are one of this burgeoning group and would like to participate in on-line discussions with other museum archivists, please send an e-mail to me. The museum archives listserv is open for announcements, questions, and observations on any issue that relates to museum archives. If you don't yet have access to the Internet but would like to post announcements, questions, or observations to the list, please send me a letter or fax (scanable print from a typewriter or computer printer, please). I will be happy to forward your message to the group and people can be instructed to reply to you directly. Please include your name, address, phone number, fax number, and other pertinent data in the body of your message.

I look forward to adding your name to this group.  
Kristine A. Haglund, Archivist & Head,  
Library/Archives, Denver Museum of Natural History,  
2001 Colorado Blvd., Denver, CO 80205-5798 (303 370 6361; fax 303 331 6492; Internet:  
haglund@dmnh.org).

## Photo History Listserv

The PhotoHst listserv is intended to serve as a forum for discussion of the history of photography, including criticism and aesthetics. It is not a source for technical information, preservation or collections management issues (except as those issues touch on questions of history). Announcement of new publications, exhibition, and requests for sources are reasonable postings. The PhotoHst files include a bibliography of resources for archivists working with graphic materials (principally photos).

To subscribe, send a message (*Sub Photohst firstname lastname*) to: *Listserv@asuvm.inre.asu.edu* (Internet) or *Listserv@asuacad* (Bitnet). Postings should be sent to: *Photohst@asuvm.inre.asu.edu* (Internet) or *PhotoHst@asuacad* (Bitnet). For further information, contact Richard Pearce-Moses, Curator of Photographs, Arizona State University Libraries, Tempe, AZ 85287 (602 965 9276; iacrp@asuvm.inre.asu.edu or iacrpm@asuacad).



Denver Museum of Natural History

Library and Archives Report on 1993

The Archives, Library, and Photo Archives of the Denver Museum of Natural History published an annual report for 1993. Opening with the mission statement of the museum, the report details work done by each part of the department, from statistics on accession, to descriptions of projects, to lists of the staff's professional activities. Interesting graphics, from charming animals to bar graphs, supplement the text. For further information, contact Kris Haglund, Archivist and Head, Library/Archives, Denver Museum of Natural History (address in Section officers list).

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**REQUESTS FOR INFORMATION**

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Archives and Research  
on Cuban Biodiversity

I write to you in the United States museum archives community from the National Museum of Natural History in Cuba with a request for information. The study of natural history and systematic biology in Cuba is particularly dependent on information resources in the United States, because many American expeditions in the 19th and early 20th century that were mounted to collect Cuban specimens are now part of U.S. museum collections. Different U.S. natural history museums and those in Canada and Mexico are developing large biosystematics databases from specimen label data and research upon the specimens. These databases can be used to identify collections that contain valuable historical information about Cuban biota for modern Cuban researchers.

In 1987 the National Museum of Natural History in Havana was reorganized to include a research department in systematics and biogeography in order to carry out a comprehensive biological inventory of the country, coordinating the activities of researchers and educators in a hierarchical system of regional natural history institutions. The resulting new Museum is similar in its organization to those in the U.S., which creates a natural basis for cooperation. However, the Havana museum is currently operating without access to a scholarly base for research on Cuban biodiversity.

The Association of Systematics Collections (ASC) is working with major natural history institutions in Cuba to strengthen information resources for the study of biodiversity. If your institution has archival materials documenting past expeditions or research in Cuba, ASC would like to know the years, the participating scientists, and the approximate size of the records so that our personnel at the Museum in Cuba can determine if copies of these records

should be made. Acquiring archival materials from U.S. institutions is one of the most important steps in rebuilding our information foundation for the study of biodiversity and systematics. To contribute information and for more information on the Biodiversity Information for Cuba Project, please contact Elizabeth Hathway, Project Manager, ASC, 730 11th St. NW, Second Floor, Washington D.C. 20001-4521 (202 347-2850).

Rodolfo Vera Lima

National Museum of Natural History, Havana, Cuba  
Stewart Culin Records Sought

As part of an NEH-funded project to arrange, describe and preserve the records of Stewart Culin, first Curator of Ethnology at The Brooklyn Museum (1903-1929), the project staff is compiling information on Culin records in other repositories. Culin amassed major collections of Native American, Asian, and Eastern European objects at The Brooklyn Museum; his earlier career was spent at the University Museum of the University of Pennsylvania. He was active in many professional organizations, including the American Folklore Society, American Anthropological Society, and the Japan Society, and assisted with organizing the Ethnology Section at the World's Columbian Exposition and the Textile Division of the Philadelphia Sesquicentennial Exhibition.

If your repository contains Culin archival material, however small an amount, we would greatly appreciate hearing from you. Please contact Kate Culkin, Project Archivist, The Brooklyn Museum Archives, 200 Eastern Parkway, Brooklyn, NY 11238 (718 638 5000 x311; fax 718 638 3731).

Trains and Planes

I am the newly arrived first Archivist at the Museum of Science and Industry in Chicago and have a potentially obscure question to pose. Does anyone know of footage (moving pictures) of the 999 Empire State Express train or the Texaco No. 13 Travel Air Mystery Ship (a monoplane)? The 999 was built in the New York City and Hudson River's West Albany shops in 1893 was reputed, at least in the United States, to be the first locomotive to exceed 100 miles per hour. It was displayed at the Chicago World's Columbian Exposition in 1893. The Texaco No. 13 was a low-wing, red-and-white striped monoplane owned by the Texaco company. It was flown by Lt. Commander Frank Hawkes and established many speed and distance records in the early 1930s.

Please contact Laura H. Graedel, Archivist, Museum of Science & Industry, 57th Street & Lake Shore Drive, Chicago, IL 60637 (312 684 1414; lhgmsi@class.org) with any leads.

### NELSON-ATKINS UPDATE

The Nelson-Atkins Museum of Art Archives is continuing to make progress toward the successful completion of a grant from the National Historical Publications and Records Commission. As reported in previous issues of *Museum Archivist*, the major efforts have been focused on establishing an archival program for the Museum. I am pleased to announce that beginning May 1, 1994, the Archives was considered a regular department of the Museum. We completed our NHPRC grant August 1, 1994. The Archives will continue to operate at an off-site location until April 1995. A decision regarding relocation of the Archives to the Museum or no another off-site space will be made later this year.

In the meantime, we continue the work of processing records related to the William Rockhill Nelson Trust Office, the Office of the Director of the Museum and various other office and/or exhibit related records as well as the personal papers of Laurence Sickman. One of our volunteer staff recently completed a project to inventory the plans and drawings related to the physical structure of the Museum and to special exhibitions, including the original architectural linens, pencil on tracing paper drawings, blueprints and other formats. Mike Milens spent nearly a year on the inventory, now an 82-page document that includes such information as originator, dimension, format and title, that covers the complete history of the Museum from its drawing board beginnings in 1929 to changes as recent as 1992.

Assistant Archivist Lois Kauffman recently completed the arrangement and description of the earliest records of the William Rockhill Nelson Trust, including the trust office files of J.C. Nichols. This material, measuring 12.44 cubic feet and dating from 1926 to 1933, consists of correspondence and other documents pertaining to management of Trust properties in Kansas City, the hiring of art advisors, acquisition of art and other activities of the Trustees as well as applications for employment, building construction correspondence, "objects offered" to and "objects acquired" by the Trust and legal records. Ms. Kauffman is also completing work on the records of the Museum's first director, Paul Gardner, and that material should be available to researchers by the time this article is published. It consists of correspondence with art dealers, staff memoranda, "objects offered" files, and other records that document the full range of activities associated with the day-to-day administration of a large art museum. The records cover the period 1932 to 1953.

The Nelson-Atkins Museum of Art began its archival program with funding from the National Historical Publications and Records Commission (NHPRC) and the William T. Kemper Foundation, Commerce Bank Trustee. Although reference service is still limited, the Archives staff will be happy to provide whatever assistance they can to researchers. An appointment is

necessary for research but visitors are welcome at all times. Contact the Archivist or Assistant Archivist at 816 751-1354, Monday through Friday, 9AM to 5PM.

Chuck Hill

Nelson-Atkins Museum of Art

### FIRST STEPS FOR AN ARCHIVES: TOLEDO MUSEUM surveys records

Birthdays, for institutions as well as for individuals, are often occasions for reflection on the past. Such is the case for The Toledo Museum of Art, which in 2001 will celebrate its 100th anniversary. In preparing for its centennial, The Toledo Museum of Art is re-examining its past. The history of the institution, its founders, and its place within the community all interconnect to form an amazing resource for present and future generations. For a more complete understanding of the Museum's foundation and continual growth, an archives would be an important asset. This realization initiated the process of gathering information on how and what establishing an archives would entail.

The Museum understood that professional advice would be necessary before other steps could be instituted. Prior to this project, the Museum's "archives," managed by Steve Nowak, Associate Registrar, more closely resembled a collection of memorabilia and other fun stuff. When Mr. Nowak researched what establishing an archives at The Toledo Museum of Art would require, the Museum contacted the National Historical Publications and Records Commission (NHPRC) and learned of the possibility of receiving a grant to hire a consultant to assist in the development of an archives. Mr. Nowak then met with Barbara Floyd, Archivist at The University of Toledo, seeking advice in preparing for a grant. She suggested that a records survey would best prepare for a consultant's visit. The Museum was successful in its application and received a grant in 1993 which generated the funds to hire a consultant in July of 1993. In October of 1993 I was hired to perform a records inventory survey. Working with Kathleen Robinson, Archivist at the Museum of Fine Arts, Houston, who served as our consultant, the Museum planned to use this survey to develop an archives and records management program.

The first step in the inventory was to develop a worksheet. Utilizing this worksheet, I gathered information from each department about the different record series each created and where each series was stored. In creating a worksheet tailored to our needs, some of the sources I used were

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Toledo Museum of Art, cont.

examples of survey forms and information found in the two Society of American Archivists' publications *Museum Archives: An Introduction* by William A. Deiss, and *Archives and Manuscripts: Surveys* by John A. Fleckner, and a *Records Management Handbook* by Ira A. Penn. Barbara Floyd also offered suggestions which helped me develop both the worksheet and the inventory process.

As the project progressed, the original inventory worksheet went through many revisions. The most significant dealt with the worksheet's numbering system. Initially, each department's worksheets were numbered consecutively, beginning with number one. Kathleen Robinson suggested, however, that coding be added to identify the record series for each department. This coding made cross referencing much easier and less confusing.

The present structure of this Museum places each department in one of three divisions: Operations, Programs, or Development and Public Information. Records have also been maintained from the Director's office and Board of Trustees. On the worksheet for each record series, I listed the division, department, and (if that department is further subdivided into units) the unit under which that series falls. The staff member who was the source of information about each series was listed, along with the record series title, whether a subseries was indicated, and a brief description of that record series. Information about the location, date span, volume, annual accumulation, and the arrangement of the record series was also added. I noted whether each record was still being created, and whether it originated in that office (or, if not, where it did originate). I also recorded the reference frequency of non-active records, those in storage or those which remain continually active (such as with the documentary files for the art collection).

Physical condition and confidentiality are also important to note in case a valuable record would need to be moved because of unfavorable storage conditions or handled with greater sensitivity because of the nature of the record. Other questions asked about each series included whether an index or finding aid exists, the size and format of the record, the type of file equipment used, and whether other copies existed (for instance on microfilm, computer or in another department within the Museum).

With worksheet in hand, I discussed the best place to begin this inventory with Steve Nowak, who supervised the project. Together we thought that the Finance department would be the logical place to start, since it had recently developed a retention schedule for its records. After explaining the project to the Museum's Controller, I began examining records in storage before talking to the staff members in Finance. I had hoped to spare the Finance department's time by gathering the

preliminary information (such as date spans, volume and location) on each different record series, and filling in other information such as a description and frequency of use after staff interviews. This proved to be a mistake. Unfortunately, my unfamiliarity with financial records led to some initial confusion. Without a staff member to explain the records, I was unable to accurately identify records which were labeled or formatted differently but yet were the same record. Once staff members explained the active records and gave me descriptions of the different series, the task proved less frustrating. The tactic of beginning an inventory of a department's records with a staff member's explanation of active files before moving on to files in storage proved a very useful tool with later departments.

In developing an inventory of each department's records, I first identified a contact person such as the department head, an administrative assistant, or some other person versed in the department's operations and records. In the initial meeting, I explained the project's purpose, what information I would need, and the contents of the worksheet. This procedure eased apprehensions. I tried to emphasize that I was not just indiscriminately rooting through boxes or making judgments on their filing systems. However, each department did respond differently. One preferred that Mr. Nowak and I present the project to the staff at a departmental meeting; others were eager to answer questions immediately. The reactions of all staff members, once the project was explained, were very positive and encouraging.

After gathering information from each department I entered it into the database FoxBASE+/Mac. Although entering data from handwritten worksheets is time consuming, the accessibility and flexibility of the database has been invaluable. FoxBASE enabled me to refer to and index the information more easily. I created uniform reports corresponding to the worksheets which were then printed and assembled into a notebook for Kathleen Robinson to use in writing her report and recommendations. I was also able to create series lists for each department and integrate them into the notebook.

As anyone who is familiar with establishing an archives would know, the staff of the Museum has been saving records in any available space, suitable and unsuitable, since the founding of the institution. Needless to say, I became very familiar with some of the less glamorous spaces in the building. On my expeditions, I frequented places such as the basement, rooms which are affectionately known to the staff as the dungeon, and other small, dark, crowded spaces where staff members have stored their inactive records. In hunting through these spaces, I uncovered some treasures. For instance, the first Board of Trustees minute book, dating from 1901-1911, was found in a storage room in the Peristyle (the Museum's concert hall) in a box marked "ledger cards"; some early

## REPORTS

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Toledo Museum of Art, cont.

plans for the Museum's building, along with correspondence between the founders and the architect, were found in the basement. Among the latter were fabric samples for the wall coverings for the first expansion of the building in 1924, uncannily similar in color to fabric chosen for recent gallery renovations. These unexpected discoveries, and many others, have made the inventory process exciting.

Although a survey is only one step in the process of building an archives and records management program, much has been accomplished in the course of this survey. Now we have a clearer idea of the quantity and scope of records the Museum has retained over the years, and have developed a preliminary resource to help locate information and records, one which staff members have already begun to use. Inquiries for historical information from researchers outside the Museum have also begun to arrive. The usefulness of an archives program at The Toledo Museum of Art has been recognized, and support and enthusiasm continues to grow. The groundwork is now in place for the formation of an institutional archives.

Julie A. McMaster  
Toledo Museum of Art

Archives "In The Raw": A Brief Look at  
the Genesis of the Museum of Science and Industry's  
Archives

Images of the Chicago, Burlington, and Quincy Railroad's Pioneer Zephyr, America's first diesel-powered streamlined passenger train, as it streaks across the United States; views of the exquisite classical facades at the 1893 World's Columbian Exposition; prints depicting prisoners-of-war on the deck of an American aircraft carrier following the capture of the German submarine U-505 during World War II. These images, as well as many other fascinating archival items and collections, greeted me as I launched into the position of archivist at the Museum of Science and Industry (MSI) in Chicago. The task of organizing archival material of many formats, including film, video, photographic prints, lantern and color slides, design sketches, stereograph cards, rare books, trade catalogs, and administrative records, challenged me to take command.

As the first professionally-trained archivist at a museum founded in 1933, the challenge is a formidable one. The idea of establishing a museum archives was discussed in 1929, and an "archivist" may have been on staff during MSI's early years functioning as a secretary; however, a legitimate archivist position was not created until 1993. Frequent management turnover and the elimination of all three-dimensional artifact curators in the 1940s may have helped to retard the process of hiring an archivist.

I was intrigued that the archival material at MSI is housed in the same department as the three-dimensional artifacts. Such linkage of two and three-dimensional artifacts helps to create a more comprehensive picture of history than either format in isolation. In addition, exhibit designers can more easily incorporate archival material and three-dimensional objects into exhibit layouts when the two types of collections are housed near each other. The registrar (a position created in the early 1980s when the collections department was reestablished) supervises the department staff of an assistant registrar, archivist, and a collections assistant. While the sometimes differing perspectives of a registrar and an archivist could contribute to a conflict of interest in terms of how to handle archival material (the former being more item-level oriented and the latter being more collection-level oriented), the current registrar has some archival training and, thus, supports archival tenets and theory.

### ***"They didn't teach me this in the Archives Practicum!"***

For the first five months of my tenure, I could not concentrate on archival tasks. Rather, the departure of the former registrar and collections assistant required that I assist the assistant registrar in keeping the department afloat. I selected antique dolls and model trains for a display, painted accession numbers on timekeeping pieces, completed condition reports for a traveling exhibit of tin sculptures, and assisted with the disassembly of a 1910 airplane. This period of staff transition made for an experience I would not have imagined upon acceptance of the archivist position, but gave me the opportunity to see organization, description, and access of artifacts from an item-level point of view. I have found such perspective valuable in a museum environment where the registrars and I interact frequently.

During this period, I actively promoted the acquisition of Internet access at MSI. Having just come from the University of Michigan where e-mail and listservs are standard methods of communication, I was accustomed to Internet access. I felt that at the beginning of my archival career, especially at a place where there were no other archivists to turn to for advice, the Internet would be the ideal venue for obtaining valuable guidance. The museum librarian and I targeted all the key "players" in the museum, soliciting their opinions of Internet, or, if they were not familiar with Internet, suggesting how the electronic superhighway could benefit them. Although the proposal sat in limbo for many months, it is gratifying that the museum is moving ahead with the project, and that the librarian and I are on the consultation team.

### ***Getting Started: Assessing the Situation***

With the arrival of MSI's current registrar and new collections assistant, I was able to begin seriously concentrating on the museum's archival situation. Luckily for me, the former collections assistant had spent much of her four year tenure trying to gather into acid-free boxes the archival material that found its way down to the collections department. A room in the department had been set aside as the "archives," with the boxes stored on shelving units. Much of the archival material relating to MSI's major artifacts (e.g. German submarine U-505 and the Pioneer Zephyr diesel train) and to events associated with the museum (e.g. the 1893 World's Columbian Exposition, the 1933 Century of Progress World's Fair, and Chicago's 1948-1949 Railroad Fairs) was grouped appropriately, ready for processing. Most of the photographic materials, consisting primarily of negatives, prints, and slides, were sleeved in acid-free materials; however, they were housed within binders rather than in an acid-free environment. Archival materials such as industrial trade catalogs, miscellaneous exhibit material, museum publications, and some blueprints that the collections staff did not have time to deal with were shoved into a room that became known affectionately as the "Room from Hell."

A cursory sweep through the three-dimensional storage areas revealed lantern slides, stereograph cards, photographic prints, and nineteenth and early twentieth-century books sitting beside the three-dimensional objects. I also found audiotapes, early museum records in file cabinets, and multitudes of bankers boxes in various corners. In terms of the layout of the collections department, function areas were mixed, with the three-dimensional accession files in the archives room. I also took a tour of other areas in the museum in which archival material could be found: the old blacksmith's shop, the attic storage room above the finance office, the marketing department storage room, and the facilities department file room. Of all these areas, the blacksmith's shop was the worst, with 1930s and 1940s design drawings from some of the museum's "icon" exhibits, like the Coal Mine, heaped on the floor.

### ***Formulating Goals and Policies***

With input from the registrar, I created a set of goals for MSI's archival program. I worked hard to make these goals realistic yet challenging. The goals included: 1) developing a reorganization plan for the collections area that would distinguish the archival material from the three-dimensional objects and related records; 2) researching and writing an acquisition proposal for a computer cataloging system that would be suitable for both three-dimensional artifacts and archival material; 3) developing finding aids and descriptive inventories

for several of the major collections as well as for some exhibits; 4) laying the groundwork for a records retention plan within the museum; and 5) reviewing conservation and mounting techniques for archival materials and educating the museum community on handling methods.

Before delving much into processing, I decided to develop a skeletal structure for MSI's archival program through the creation or revision of basic policies. Of the policies that needed to be created or revised, it became apparent not long after my tenure began that the photographic materials use policy and fee schedule required priority attention. A fee schedule had been developed by the former collections assistant, but the fees were out of date, and no real policy had been built into the schedule. Periodically, questions would come up regarding original photography policy, copyright restrictions, proper citation, and reuse conditions. An intern and I created a photo policy, including a fee schedule and use agreement form that attempts to address the various photographic use concerns. The policy is patterned after that of the Chicago Historical Society, with the fees being an average of those charged by various major U.S. museums. The statement of use form is based on one developed by The St. Louis Art Museum. So far, the policy has addressed all use issues, and the process of dealing with photography orders has become more streamlined.

The second area for which the registrar and I strove to establish more clear-cut policy was the volunteer program. While the Museum does have a institution-wide program, the registrar and I felt the need for more control over the interview process for prospective volunteers and student interns. We also wanted to better define the duties and responsibilities involved in order to provide meaningful experiences for the volunteers and to increase the importance of the volunteers' function within the department. I created job descriptions for archives volunteers and student summer interns. I also developed an intern contract based on the one used at the Chicago Historical Society, outlining both the responsibilities of MSI staff to student interns, and the interns' responsibilities to the our department. These efforts have indeed improved the volunteer program, yielding better matches between our department and dependable volunteers who possess the appropriate knowledge, skills and/or experience.

Considering a plan for retention of exhibit materials was next on my agenda. A brief survey of exhibit files in the archives revealed that there existed no systematic retention of materials. Some exhibits were well documented while others were remembered only with a few memos and the like. Developing a systematic retention plan for materials relating to MSI's annual event "Christmas Around the World" seemed like a good place to start, since exhibit

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Museum of Science & Industry, cont.

managers of this event were complaining that important information was being lost from year to year. I surveyed the material currently in the files for this annual event, developed a list of types of materials that had been saved in the past, and took this to an exhibit meeting. Exhibit committee members added materials to the list that they thought should also be saved. Now, each year, as the annual event is being planned, exhibit team members will retain listed materials for the archives. This prototype retention plan should serve as a guide for other museum exhibits in the future.

### ***Current Processing and Plans for the Future***

The processing project I am tackling first is the photographic materials collection. This collection deserves prompt attention due to the need for frequent access as well as the fragile nature of the medium. The collection consists of a variety of formats including color slides, color and black and white prints, lantern slides, 4x5 acetate and polyester negatives, videos, and movie film (primarily 16mm and 35mm). The acetate negatives are severely deteriorated due to water damage and chemical breakdown and are being stored in acid-free envelopes awaiting the advice of a photographic conservator. The lantern slides (approximately 2,000) appear to be a very exciting collection, with the majority depicting either exhibit halls at the Deutsches Museum (the Munich industrial museum upon which Chicago's MSI is based) and early exhibits at MSI such as the Coal Mine. A number of other departments within the museum have older photographic materials, and, as these departments are reluctant to relinquish the materials, I have created inventory lists of each collection to facilitate our access to the images.

Plans for the future include: 1) creating finding aids for archival collections relating to MSI artifacts, exhibits, and events; 2) acquiring a computer cataloging system that is MARC-based and allows for storage of images (possibly Eloquent Systems' GENCAT); 3) setting up a database of research requests to facilitate searching and report functions; 4) formulating a plan with other MSI departments to hire a professional staff photographer to document exhibits; 5) determining a numbering system for the archival shelving units; and 6) possibly applying for a grant to establish a museum-wide records retention schedule.

My first year at MSI has been challenging and exciting. A chaotic situation may be many things, but it is never boring!

Laura H. Graedel  
Museum of Science and Industry

Eakins update

In the fall of 1994, the Pennsylvania Academy of the Fine Arts will present the second volume documenting its collection of materials relating to Thomas Eakins. *Eakins and the Photograph: Works by Thomas Eakins and His Circle* will document the photographic portion of Charles Bregler's Thomas Eakins Collection, a cache of manuscripts, works of art, and photographs acquired by the Pennsylvania Academy in 1985.

*Eakins and the Photograph* will be published by the Smithsonian Institution Press and will illustrate over 200 photographs by Eakins, with a specially printed portfolio section reproducing in color sixteen of his most beautiful images.

The volume will contain essays by Pennsylvania Academy archivist Cheryl Leibold, former curator Susan Danly, Elizabeth Johns, Anne McCauley and Mary Panzer. In addition, the catalog prepared by Leibold and Danly will list over 600 images by the artist or his circle, many of which are new to Eakins scholarship. This publication will provide an entirely new groundwork for the evaluation of Thomas Eakins' photography and his collaboration with students and friends. The manuscript was prepared with a grant from the National Endowment for the Humanities and a publication grant has been secured from the J. Paul Getty Grant Program.

In 1989, the Academy issued *Writing About Eakins: The Manuscripts in Charles Bregler's Thomas Eakins Collection*, by Kathleen A. Foster and Cheryl Leibold (University of Pennsylvania Press). A third publication on the Academy's collection of drawings and oil sketches by Eakins is in preparation. All of the Eakins material in the Pennsylvania Academy's collection is now available to researchers. For further information, contact the Academy at 215 972 7600.

Cheryl Leibold  
Pennsylvania Academy of the Fine Arts

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Museum Archives and Some  
International Archival Concepts

*Foreign Affairs College, Beijing, May 10, 1994*

A perennial issue in museum management is what to do with records of materials (an object, specimen, work of art, artifact, set of objects, collection or collections) when ownership changes. Should the records remain with the original museum, or should they be transferred to the new owner? Some concepts developed in the international archival field may provide a useful framework. They are offered here for further examination and discussion.

*Bilateral transactions.* All changes of ownership of materials are bilateral transactions, or a complex of bilateral transaction, and the terms of exchange in any transaction are worked out by the parties concerned, not by the general community of museum managers or archivists.

*Conceptual framework.* The broader community of museum managers and archivists can and should provide professional forethought and some general concepts, principles, and criteria that parties to negotiations, transactions, and disputes may refer to with confidence that their interest will be best served by doing so.

*Archival agreements.* Whenever there is a change of ownership of materials, there should also be negotiated and concluded an agreement on the devolution of the records pertaining to the subject material in addition to the other terms of exchange respecting the materials themselves that are formally negotiated and records in transfer documentation.

*Provenance and integrity of records.* Records created in and pertinent to the origin and management of materials should not be divided and distributed.

*Functional pertinence.* When functions, such as custody and management of materials, are transferred, the records should follow the function. Readers may quickly see the inherent conflict between provenance and integrity of records on the one hand and functional pertinence on the other. To resolve this dilemma, the following concept is suggested.

*Common heritage.* When materials are divided among two or more successor owners, and when the predecessor owner and the successor owner have substantial interest in the records of the material, they have a common right to the records. In the case of such common heritage, the originality of documents is less important than the rights and abilities to have copies of the original documents and to have equal access to the original documents in

order to verify the accuracy of copies. So long as the terms of agreement include provision of copies and the right of free access to the originals, it matters little (in principle) where the originals actually reside. An archival approach urges, however, that the originals reside with the agency that created or assembled the records in its function of managing the materials, and that a successor agency receive free copies and free access to the originals. How access is effected, who pays for copies, and by what mechanism copies are produced, and how speedily copies are provided are all matters for bilateral negotiation between the parties concerned and are not matters of general professional principle. However, it is suggested that they be remembered and included in the agreements that are urged under *Archival agreements* above.

It is suggested that these concepts be examined by archivists and by museum managers and that they be debated. If found, upon examination and debate to be serviceable and reliable, then they should be codified in generally published principles of museum and archives management for both international and domestic application. Archivists and museum managers alike should take pains to educate museum directors, archives directors, diplomats, and other leadership personnel who may engage in interinstitutional and international negotiations in the value and pertinence of these principles so that they may be the more readily included in bilateral agreements and multilateral conventions. Not to do so is to abandon the field to more transient political and economic interests that may do long-term damage to both archives and museums

William W. Moss

Smithsonian Archivist Emeritus

An Archivist's Adventures on the Internet -- OR  
Oh, what a tangled Web we weave . . .

Today, archivists are being challenged to face the problems and opportunities that advances in information technology represent. One of these is that electronic frontier called the Internet. Various terms have been used to describe it--webs, highways, networks, pipelines, oceans--and all are, in their own way, appropriate ways of talking about this vast resource. How will we participate? How do we participate? And what will we do when we *do* participate? How archivists answer these questions will have much to do with how our profession grows into the 21st century. What follows are some brief instructions on access to the Internet and an overview of some of the exciting developments available to archivists.

Internet, cont.

### What is it?

The simplest description of the Internet is that it is a network of interconnecting networks. That is to say, there are several connected networks which form the greater network called the Internet. Such services and networks as Delphi, Prodigy, World-Wide-Web, America OnLine, and CompuServe are such "sub-networks" and are all part of the Internet, but the degree of interconnectivity varies among them.

There are now several good books available that describe the multi-faceted environment of Internet resources. Two titles are Ed Krol's *The Whole Internet* and Levine and Young's *The Internet for Dummies*. Krol's book (*The Whole Internet*, published by O'Reilly & Associates, Inc. ISBN 1-56592-063-5) is now in its second edition and is still considered a viable source of information on the use and navigation of the Internet. It serves as the kind of reference book that you can dip into as you wish, finding new things each time. Krol provides clear information about resources and how they can be accessed electronically. The second edition contains updated material--an important feature, given the rapidity with which some resources located on the Internet change. John R. Levine and Margaret Levine Young's *The Internet for Dummies* (IDG Books, ISBN 1-56884-168-X) takes a different tack and instead offers a simplified approach to getting connected and logged on to the Internet. Whatever it may lack in depth and breadth is offset by "user-friendliness." It helps make the point that one should not be afraid to "explore" the Internet.

This is one of the more important points to be made: that to begin to appreciate the richness of the Internet environment, you should allow yourself time and opportunity to explore as much as possible. Numerous institutions, organizations, and individuals have spent a considerable amount of time trying to organize the myriad resources that comprise the Internet, but there still remain large areas of chaos without road signs and maps to aid in navigation. There are numerous areas of road repair and highway construction underway in the much-touted Information Super Highway so the traveller must sometimes persevere.

### E-mail services

In the past, many of us only knew of using e-mail to communicate with others within our institutions and organizations, using the local area networks (LANs) that system administrators had put together. Increasingly, these LANs are being configured to allow connection to larger, external networks. As this happens, we are able to send e-mail to people who are not directly connected to our LANs, those whose own LANs share connections to the

same larger, external network. The result is that we can

now have asynchronous communication with our colleagues for whom having a phone conversation might mean having to wait until the middle of the night in order to catch them awake in their time zone. Yet, because of the apparent spontaneity of the electronic media, there is an immediacy similar to that of the phone call.

The best way to think about the Internet and e-mail is that of a series of hierarchical layers of networks that are interconnected, from the LANs up to the "sub-networks" of Delphi, America OnLine, CompuServe and their interlinkings. Within each LAN, and then outward/upward through the inter-linked networks, the e-mail messages can thus be sent.

### Listservs

*What are they?* Listservs are a combination of e-mail, bulletin board, and town forum. The e-mail metaphor applies when we send a posting to the list, usually via our local e-mail program. As a bulletin board, our message is then available for all to read via our incoming e-mail. As a town forum, listservs are usually available to any one with Internet e-mail capability, making it an eminently democratic mode of communication. While there is a strong sense of open access, it is good to know that listservs come in two basic flavors: moderated and unmoderated.

The unmoderated list is a quintessential democratic entity, which a recent New Yorker cartoon's caption succinctly described this way: "On the Internet, nobody knows you're a dog," showing the household pet conversing with one its four-legged companions. The result of this apparent anonymity has been that students, especially, have taken to using the listserv simply because of the heady combination of many universities providing (and promoting the use of) low-cost or free access to the resources and students being able to send e-mail messages to members of the profession for advice and direction. And professionals are, in the main, responding enthusiastically as they see the potential that such open communication portends. And, as the dog said, no one knows immediately if you are a student, faculty, or working professional.

The down side of the unmoderated list is that they are sometimes like some mythical lawless Wild West town, governed only by the unbridled whims of the egos who inhabit it. Such situations can get quite abusive and the behavior is referred to as *flaming*. But the reassuring fact is that most people object to such behavior and will chastise those who indulge in it, so unmoderated lists are not as scary as they might sound. Unmoderated does not mean unsupervised. Both moderated and unmoderated lists have "list owners" who are responsible for seeing the "housekeeping" chores of keeping the list get done. So if



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you should have a problem getting on (or off) of a moderated or unmoderated list, there are usually ways to get help.

*Which List Serves Whom?* Listservs tend to be focused or defined by shared interests, be they issue or discipline specific. Some lists have considerably more traffic than others--something to remember if you are paying out-of-pocket for your on-line access.

Two lists of particular interest to archivists and museum professionals are devoted specifically to those two disciplines. They are ARCHIVES-L and MUSEUM-L. Both lists are what might be described best as "enlightenedly moderated" as both of the list-owners have been unobtrusive but in times of crisis have stepped into flame-wars, usually privately, and put out the flames.

Both lists have some overlap in membership, something that is not that unusual in our profession, especially for those archivists who work in museums. The ARCHIVES-L focuses specifically upon archives and records management (there is also a list dedicated exclusively to records management) and the MUSEUM-L includes the full range of museums, from fine arts to natural history to popular culture.

*Getting there is half the fun?* Joining a listserv is basically a matter of sending an e-mail message to the right place in the right manner. It is important, however, that this apparently simple act be understood because functionally there two parts to any listserv. One part is the *server*, which consists of the machine-side of things and the other part is the *list*, or the people-side of things. Put simply, requests concerned with list housekeeping such as requests to join/subscribe, cancel/unsubscribe, or setting the subscription to receive no mail (handy when taking one of those things called vacations or taking off a week to go to SAA! And no, Virginia, not all the subscribers of the ARCHIVES-L are SAA members, so you'd still get mail) are all sent to the server because these requests are handled automatically by the computer. The correct way to send a request to the server is thus:

It should be properly addressed. The current address for the ARCHIVES-L server is this:

*LISTSERV@MIAMIU.MUOHIO.EDU*

For the MUSEUM-L, the address is

*LISTSERV@UNMVMA.UNM.EDU*

Requests to the server should have NOTHING IN THE SUBJECT LINE! This is important because the machine runs a routine to look for an empty subject line. This also provides a quick and dirty way for screening your soon-to-be overwhelming e-mail. Deleting those messages with no subject lines is one way to get rid of all those "Please subscribe me. . ." messages that have been sent to the list rather than the server. Of course, there are some people who don't use subject lines, but if you\_re lucky they won't send you that important message via the list!

To subscribe, the send the following message:

*Subscribe Archives-L [Firstname secondname]*

*Subscribe Museum-L [Firstname secondname]*

To unsubscribe, simply substitute "unsubscribe." Likewise, substituting the name of the listserv is all that is needed to subscribe/unsubscribe to other lists. Other commands such as *set no-mail* can be done the same way as the commands above.

Messages to the members of a list take a different form. They are sent to a different address and should contain a subject in the subject line. For example, to send a message to the ARCHIVES-L group, use the following address:

*ARCHIVES@MIAMIU.MUOHIO.EDU*

For the MUSEUM-L, use this address:

*MUSEUM-L@UNMVMA.UNM.EDU*

When first joining a list, the list-owner will usually send a message back to you, acknowledging your successful subscription and providing some guidelines on some of the additional commands and guidelines for use of the listserv.

Gophers and pandas and lynx, Oh, my!  
A Brief Bestiary

*In the beginning was the Gopher, and it was good.* Gopher is a software application (developed by the University of Minnesota, home of the "Golden Gophers") that allows the user to "pop-up" in various places in the Internet (just like its namesake), and navigate through the Internet. It relies upon a layered hierarchical menu to organize the information. Because it is heavily text-biased, it is one of the easiest of the Internet critters with which to work and for which to create documents. The evidence of this lies in the rapidity with which archives have made finding aids available on the net in the past year.

Last April (1993), at the American Society of Information Scientists Mid-Year meeting in Nashville, Tennessee, one of the groups of presentations examined some of the uses of various kinds of information technology in archives and special collections. One of the presenters had just that week mounted a set of finding aids for her institution on the gopher that was being maintained by Johns-Hopkins University. Her finding aids were the third set to be

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mounted. In the following fifteen months, that number has increased to 24 institutions who have finding aids or collection guides available via the gopher.

The text bias makes the gopher an ideal resource for institutions that lack equipment that can readily display images. The gopher can be used to indicate the availability of image files, but is not designed for real time image display. Institutions with image files generally arrange for the files to be available via "file transfer protocol" (or "ftp" for short). The files can thus be viewed while off-line and according to the capabilities of the user's computer.

*The panda.* The linearity of the hierarchical nature of the gopher has been viewed as a shortcoming by some. Among the institutions that worked on developing a truer kind of "hypertext" (in this case, the capability to link documents, or even collections of documents, via individual words or phrases within a document) that would allow navigation throughout the Internet is the University of Iowa. The software they chose was called "panda." The panda software used by Iowa is part of Project Panda, Inc. It communicates with NNTP (UseNet) and SMTP (Internet mail).

One distinguishing feature is the display of text on the screen. Those words and phrases which are "hot" (links to other locations, documents or portions of a larger document) are displayed on the screen in bold to draw attention to them as somehow different. Moving the cursor through the text to one of these hot spots and hitting the enter or return key then transports the user to the appropriate, linked document.

Like gopher, panda is still very much a text-oriented environment and so can be used with older equipment. This is an important financial consideration if one is looking to simply connect to the Internet and use some of the resources and tools.

*NCSA Mosaic. Lights, Camera, Action! and how do we make the lynx?* The creation of an environment or software package that would allow the kind of hypertext hot spots of panda and the wide-ranging "pop-up" navigating of gopher can be found in the National Center for Supercomputing Applications' software called Mosaic. Mosaic behaves very differently than gopher and panda. It was initially designed as a means of distributing highly structured information containing sound and image files via that portion of the Internet called the World-Wide-Web. The Web allows this to happen in real time, rather than requiring the downloading of these ancillary files for viewing/playing offline on the local machine. One of the unique aspects of the World-Wide-Web is that these documents can be

viewed by a variety of software packages and different platforms. This is partly because of the use of HTTP (HyperText Transfer Protocol) that is analogous to the

use of the Z39.50 standard for library on-line public catalogs. There are several packages that allow the viewing of these structured documents, but Mosaic has by far proven to be one of the most widely-embraced.

The documents use a method of coding information about the display of the document called HyperText Markup Language, or HTML for short. The first platform that Mosaic was designed to run on was X-terminals and this was followed by a version developed for use on Macintosh computers. Recently, the Windows versions has become available.

Mosaic works by allowing the display of text material and the inclusion of images embedded within the text. To create these structured documents, any text processor that will generate an ASCII text file is used. Suffice it to say that the arcana of HTML coding of documents with sound and image files is best left to another day and another column. It is the end result that is of interest to us here.

In order to view these documents, the user must have the Mosaic software, which is available as freeware from the NCSA. It has been distributed around several other ftp sites as well, and documentation is included with the application. In addition to Mosaic, the user will also need software capable of viewing JPEG and GIF images and for playing back sound files. Such software is specific to the platform used and is frequently available as shareware and freeware.

Because of the massive amounts of data being transferred in real time, the type of connection to the Internet becomes important. This is part of the varying levels of interconnectivity to which I referred back at the beginning of this article. To run effectively, a connection must be capable of supporting either a PP (Point-to-Point Protocol) or a SLIP (Serial Line Interface Protocol) connection. At this time, none of the commercial providers listed above can supply this kind of connection. This means that one must be able to login to an institution that does furnish PP or SLIP connections. Using Mosaic over a phone line connection can be daunting, even with a high-speed modem. The minimum recommended modem speed for Mosaic is a 9600 baud modem. Simply put, there is no modem too fast for this.

So why use Mosaic? Increasingly, there are institutions making material that includes images and sound files from their collections available for browsing. Imagine being able to browse through a database of photographic images and pick

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out the collections that you might want to use for your research. There are institutions starting to create just such databases. Because of the nature of the World-Wide-Web, each time a new resource is created, it gets announced publicly for all to see. This is done on a daily basis, and, much as gopher space exploded beyond the confines of Minnesota, the Web and its Mosaic-viewable documents is experiencing a similar phenomenal growth.

But what if your system can only support the ubiquitous VT-100 terminal emulation? Depending upon your system administration, it is still possible to actually use and view Mosaic documents, though in a text-dominant mode. The University of Kansas developed a software package called "lynx" that allows one to follow the links that exist in the Mosaic documents. It displays the text and the links, much the way that panda does, but where there is an embedded image available, the user sees a message in that portion of the screen indicating that an image goes there. If the user attempts to select the image, they are reminded that they cannot view images and are asked if they wish to download the image for viewing later locally. Because text-only is being transmitted, the connection is less critical. This makes the material on the World-Wide-Web available to a much greater population.

### ***So what's next?***

With such rampant growth and hype surrounding the Internet, it is difficult to prognosticate. It is clear that there are a growing number of institutions creating online presences in an attempt to utilize the Internet to its fullest. One can hope that the hardware and support needed to use these resources will become simpler to use, less expensive for smaller institutions, and more ubiquitous. What we all should try to avoid is the creating technology haves and have-nots. By designing systems and products for use by the least-technologically advanced institutions, we can guarantee that all will be able to participate in the use of this wonderful resource.

It is important to keep a spirit of adventure when it comes to exploring and using the Internet. There are things out there that any institution can use and contribute to. Can we meet the challenge and use the Internet responsibly?

Dennis Moser  
University of Michigan

**Don't forget!**

**Section meeting**

**Friday**

**Sept. 9th**

**1:30 - 3:30**

**at**

**SAA**

**in**

**Indianapolis.**

**See you there!**