

MUSEUM ARCHIVIST

Newsletter of the Museum Archives Section

Society of American Archivists

Volume 14, Issue 1

February 2000

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1999 was a memorable year for obvious reasons. For me, however, it meant more than the end of a century and a millennium. In September, I celebrated my third anniversary as archivist for The Cleveland Museum of Art. As friends who are used to getting change-of-address cards from me every other year--or less--will attest, this is the longest I have stayed in any job since 1984 (at which time I worked as a bookkeeper in Buffalo--but that's another story).

There are advantages to staying in one place for awhile. I have a pension. I can start saving for a mortgage. I know where to get the best Greek and Vietnamese food in the greater Cleveland area. And I have grown professionally to an extent made possible only by letting the moss grow on my packing boxes.

Here is what I've learned during three years of continuous employment as a museum archivist:

Perseverance and stamina.

Flexibility.

EAD (and that it requires a lot of the aforementioned qualities).

In an art museum, the art collection comes first; the archives does not.

The limits of technology.

How to fit in.

The importance of following through.

To curb my inherent tendency to micro-manage (I'm not always successful, but I do try).

Archivists get no respect (or, that the rest of the world doesn't have a clue).

It takes at least two years and three months in a position to stop feeling "new."

How to bide my time until the right moment.

The difference between Monet and Manet.

The wisdom of documenting everything.

Volunteers are a mixed blessing.

Electronic records are a curse.

How to answer reference questions when I don't know the collection yet.

An oral history program involves much, much more than conducting interviews.

The need to educate staff (and administrators) on the role of the archives is never ending.

How to appear calm and serene when I'm really boiling inside.

How to look intelligent, reassuring, and professionally knowledgeable when I don't know what the heck I'm talking about.

There's the ideal, and then there's the more complicated--and frequently uglier--reality.

Good ideas can come from unexpected sources.

Some ideas work better in theory than in practice.

Nothing is ever easy.

Processing projects rarely come to a definitive end.

MAC (Midwest Archives Conference) puts together awesome, semi-annual meetings.

Archivists enjoy sharing.

Gratitude from researchers is a beautiful thing.

Following standard archival practice can sometimes be very expensive.

There are certain subjects about which archivists will never agree.

How to make space as elastic as possible.

A new vertical file can do wonders for one's self esteem.

Most archivists are also records managers in disguise.

There is an archival-quality container for practically everything.

How to juggle (or, how to keep many balls in the air while avoiding flying knives).

Dumb listserv discussions usually start at the end of the week.

How not to get bogged down in minutiae (o.k., this one needs work).

Non-archivists generally regard records--including their own--as junk until they need something from them.

Some things really deserve to be thrown away.

I will never run out of work.

Nightmares about being buried alive are somehow related to my job.

Finally, although I say, repeatedly, "It's so wonderful having a job that allows me to keep learning," I would someday like to know it all.

As usual, if you wish to comment on anything I've written--for example, to tell me everything that I still don't know--please feel free to get in touch with me. In the meantime, here's to an archivally productive year!

Ann Marie Przybyla

Cleveland Museum of Art

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

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

Next deadline: June 15, 2000

Send submissions to Paula Stewart

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SECTION BUSINESS

Museum Archives Section Annual Meeting

Thursday, August 26, 1999

8:00 a.m. – 10:00 a.m.

Pittsburgh, Pennsylvania

Section Officers Present:

Chair: Ann Marie Przybyla

Newsletter Editor: Paula Stewart

Recording Secretary: Laura Graedel

1. WELCOME, INTRODUCTIONS, BRIEF REPORTS FROM THE FLOOR

Section Chair Ann Marie Przybyla (Cleveland Museum of Art) called the meeting to order at 8:00 a.m.

2. REPORT ON NATIONAL FORUM ON ARCHIVAL CONTINUING EDUCATION

Maureen Melton (Museum of Fine Arts, Boston) reported on this project, which has been jointly developed by the Council of State Historical Records Coordinators (COSHRC) and the American Association for State and Local History (AASLH). Maureen is a member of the Program Committee, representing the New England Archivists. The main goal of the project is to further better coordination of archival education. The Forum will be held April 27-29, 2000, in Decatur, Georgia, with over 100 invited participants representing national and regional organizations and state-level bodies that provide continuing education to those caring for historical records or whose constituents are potential consumers of such services, as well as agencies that provide funding for continuing education. Maureen distributed a survey of individual continuing education needs, explaining that the data from this survey will be used to prepare for the Forum.

The surveys will be distributed to a wide audience via meetings, newsletters, and the NFACE Web site, . Maureen encouraged Section members to fill them out.

3. GREETINGS FROM THE 2000 SAA PROGRAM COMMITTEE

Sarah Dashiell Rouse (Library of Congress), representative from the 2000 Program Committee (the 2000 SAA meeting will be held in Denver, CO), outlined the types of proposals the committee is looking for and informed the Section of the October 8, 1999 deadline for submissions. She explained that there is to be no formal theme, but that, in general, the sessions should be “future-oriented” in their approach. The sessions can deal with both traditional as well as “new” archival issues; proposals addressing such issues as diversity in the workplace are strongly encouraged. Ninety-minute sessions are the most popular. On behalf of the Committee, Sarah requested that proposals not require more than three speakers and a chair.

4. SESSION IDEAS FOR SAA 2000

Ann Marie Przybyla outlined the procedure for turning in session proposals: fill out a proposal form, meet with the speakers and the chair, detail any needs (e.g., audio/visual), give/send proposal forms to Ann Marie (she is the “funnel”).

Ann Marie’s deadline is October 5, 1999, so that she has enough time to forward the proposals to the SAA Program Committee by its deadline of October 8, 1999 postmark. Ann Marie stated that she would really like to continue a museum archives “presence” at SAA conferences.

Suggestions from the floor:

Bernadette Callery (Carnegie Museum of Natural History) suggested: 1. how to handle the varying mandates (public vs. private) to which museum archivists are often held accountable and 2. the variety of “hats” that a museum archivist wears based on the context of a museum environment (e.g., registrar, curator).

Sarah Dashiell Rouse suggested a session topic dealing with the types of restrictions particular to museum archival materials.

Ann Marie Przybyla related what she described as a “ghoulish idea” based on an experience she was currently facing at her institution. A memorial mass was recently held for the museum’s director who had passed away quite suddenly. How does the museum archivist, without seeming rude, attempt to secure the former director’s papers? He or she must try to ensure that the grieving widow or widower does not take what really belongs to the museum.

A related idea Ann Marie suggested was a session addressing useful strategies to help archivists cope with the disruption in the workplace that an unexpected event causes. Laurie Baty (NHPRC) questioned whether this idea could be broadened to include catastrophes and/or significant events (e.g., large moves, natural disasters, grand-scale layoffs, deaths). Ann Marie said that perhaps it could.

Members of the floor responded to the proposed session ideas. Bernadette Callery's idea of a discussion of public and private mandates was encouraged by Michelle Whelk (California Academy of Sciences). Maygene Daniels (National Gallery of Art) suggested that this idea offered the opportunity to make a parallel with other not-for-profit institutions (universities, hospitals) who also are accountable to various mandates. Deb Wythe (Brooklyn Museum of Art) said that the idea could even be extended to business archives, since companies sometimes must answer to multiple constituents.

5. MUSEUM ARCHIVES GUIDELINES

[A handout outlining the proposal for adoption of the Guidelines for Museum Archives as SAA standard was issued to attendees upon entrance to the Section meeting.]

Ann Marie Przybyla began the discussion by saying that the final version of the Guidelines is supposed to be approved next year. Deb Wythe stated that if Section members want to review the Guidelines, they can do so by securing the September 1998 issue of the Museum Archivist newsletter. These Guidelines also are posted on the CHIN Web site. Ann Marie noted that it

must be stressed to the SAA Standards Committee that these Guidelines are intended specifically for museum archives.

Maygene Daniels expressed concern that she and others had missed the Section meeting last year and, thus, had not been able to contribute to the revisions discussion. Ann Marie expressed her own concern that if the Section withholds submission to the SAA Standards Committee until after next year's SAA meeting because the Section did not approve the Guidelines at this year's Section meeting, it would add an entire year to the process, which the Section might consider too long a wait.

Maygene Daniels asked what the role of the Standards Committee is? Deb Wythe offered the following: that the Guidelines are considered a "standard" by SAA and, therefore, the Museum Archives Section must submit them to the SAA Standards Committee for comment, after which the Section can vote on them as a "final document."

Fynnette Eaton (Smithsonian Institution Archives), liaison from the Standards Committee, said the Standards Committee was formerly known as the Standards Board. The Committee is trying to figure out its role: it currently thinks that its role is to review "process" rather than "content." Fynnette then quickly inserted a "plug" for the Standards Committee: that the Committee wants a contact person from the Museum Archives Section.

For the benefit of the entire Section, Deb Wythe outlined the history of the Guidelines development and revision process. In 1979, a Museum Archives Task Force had originally drafted a set of Guidelines for Museum Archives. For a number of years, the museum Section had also been talking about some sort of museum archives "brochure" in addition to the Guidelines (similar to the business archives brochure). Finally, the Section decided to focus on the Guidelines as a basic document containing a clear, concise explanation of museum archives that could be handed to resource allocators. In 1998,

Polly Darnell (Shelburne Museum Incorporated), Sarah Demb (Peabody Museum, Harvard University), Mary Elizabeth Ruwell (Pikes Peak Auto Hill Climb Museum), Paula Stewart (Amon Carter Museum), and Deb Wythe took the 1979 Guidelines and drafted revised Guidelines. These revised Guidelines were published in the September 1998 issue of the Museum Archivist newsletter and discussed at the 1998 Section meeting.

Maureen Melton commented that there was spirited discussion at the 1998 Section meeting; however, the revisions have not been revisited by the Section as a whole since then. Michelle Whelk asked in which newsletter or newsletters the Guidelines and discussion comments were published as well as how to get these past newsletters.

Judy Turner (Milwaukee Public Museum) then asked if the museum Section has bylaws. Deb Wythe responded yes. Judy Turner then asked whether the bylaws talk at all about guidelines. Deb informed the group that the bylaws indeed do not talk specifically about guidelines. She went on to say that the bylaws do call for a vote at the annual meeting on any business.

Laurie Baty asked if the newsletter containing the draft revised 1979 Guidelines was flagged in any way on the front cover of the September 1998 newsletter to alert all Section members that they should review and comment on them. She argued that if such a flag had been present, the response to the draft Guidelines and the proposed alterations discussed at the 1998 meeting would have been much greater.

Someone inquired if the Section has a listserv and, if so, could the revised Guidelines and proposed alterations discussed at the 1998 meeting be posted there for comment? Sarah Demb, the museum archives listserv administrator, said that the technical problems related to the listserv from last summer have been solved, so that this would technically be possible. Sarah then told the Section exactly how to subscribe to the listserv.

Polly Darnell and Ann Marie will be waiting for any further comments regarding the Guidelines from the Section between this and next Section meeting. Deb Wythe then stated that she wanted to check with Polly, who was absent from the Section meeting, regarding the approval process and its timing.

Maygene Daniels then brought up the point that she would like the Section to explore a relationship with the American Association of Museums (AAM) regarding the Guidelines. Has any such exploration been done up to this point? It was mentioned that AAM does put together an information packet at their annual meetings. Someone suggested that the SAA Museum Archives Section could ask to have its Guidelines put into these packets. Kathleen Williams (Smithsonian Institution Archives) then asked whether it is part of the AAM accreditation process that museums must have guidelines regarding their archives? If so, this would make the case for partnership between AAM and SAA's Museum Archives Section a stronger one.

Bernadette Callery asked if the Section could have a formalized relationship with AAM (i.e., some sort of representation at the annual meetings). Laurie Baty responded to this by saying that the thought on this matter historically has been that the SAA Museum

Archives Section is a better home for museum archives representation than a corresponding Section in AAM. Kathleen Williams said she was more concerned that SAA as a whole might develop a formal relationship with AAM. Laurie Baty commented that the Research Libraries Group (RLG) had approached AAM to see if AAM would be interested in a collaborative leadership project because AAM represents the “culture bearers.” In response, AAM said that SAA should also be involved. Therefore, there will now be a 3-party initiative, and RLG is approaching the Institute of Museum Services (IMS) for funding the effort. Laurie Baty said that the SAA Council should be aware of this desire on the part of AAM that SAA and AAM should have a more formal alliance. In response to this, Fynnette Eaton reported that the Council meeting held on August 25, 1999 included a discussion on political roles: with whom should SAA be strategically aligned? She said this RLG initiative fits in quite well.

Ann Marie made one final comment regarding the Guidelines specifically and where the revisions and approval process stood at that point in time. She will check with Polly Darnell regarding the Standards Committee and ask whether the Guidelines are considered by the Committee at this point to be final and merely awaiting approval by the Section or whether they are considered still in the draft phase and, thus, the Section can still consider input from Section members. This obviously will be critical in determining the next step in the process.

6. DIRECTORY OF MUSEUM ARCHIVES

Judy Turner, the directory’s coordinator, reported that she had posted a request for contributions to the directory both on the Museum Archives listserv and in the Museum Archivist newsletter. In total, she received 35 responses, with some of these being from archivists who did not represent museum archives or even a closely related environment. However, Judy felt that without the assistance of guidelines as to whom could/should be included, she could not deny inclusion to anyone.

In response to the low turnout of contributions, Ann Marie questioned whether the Section should be more aggressive through, for example, a mass mailing request.

Regarding the directory’s format, Judy said she would like to make an online database directory. Such a method would require much less data entry: she could just edit what people e-mail in. Judy said that the major museums have all been in touch with her. She thinks it would be easier for people to respond electronically than to one more paper survey, except for those who are not online. Michelle Whelk suggested some sort of “flag” in the next newsletter especially alerting Section members to take note to read the request for directory submissions.

Judy reminded the group that this is intended to be a directory of museum archives not archivists. This should make the number of entries more manageable. Maureen Melton countered that actually it would broaden the number, as every museum has some sort of archives, whether or not it has an archivist. Laura Graedel (Museum of Science and Industry, Chicago) brought up the issue that some of the professionals in charge of museum archives (e.g., registrars, curators, librarians) are not a part of the Section. Does the Section want these professionals aware of the existence of the directory, and if so,

how would they be made aware of its existence? Furthermore, Sally Brazil (The Frick Collection) commented that sometimes these professionals are so busy with all their other duties they do not want any visitors, so perhaps they do not want to be included.

On the subject of how to reach Section members and get their submissions in the directory, Deb Wythe suggested that perhaps the Section members should divide up the names in the existing directory and systematically call all the names to locate as many Section members as possible. Deb noted that this might be the only recourse, as it appears all Section members cannot be counted on to respond to requests for submissions, even though the requests are posted in various locales, both on and off line.

7. MUSEUM ARCHIVES MANUAL

Working Title: Museum Archives: An Introduction (2nd edition)

Ann Marie Przybyla opened this discussion by stating that a copy of the prospectus for the manual was discussed at the Section's "working group" the previous day (Wednesday, August 25, 1999), which was held at the Andy Warhol Museum. This prospectus was drafted by Deb Wythe, Sarah Demb, and Ann Marie Przybyla in February 1999, submitted to SAA on March 1, 1999, and returned approved on March 31, 1999. The purpose of the "working group" had been to "flesh out" the prospectus, not to overhaul it, since it had already been approved.

Next, Ann Marie summarized SAA's two concerns regarding the prospectus: 1. Since the Museum Archives Section intends the manual to be an edited work, reviewers are concerned that the literary "voice" will not be consistent throughout the work, and 2. some of the topics addressed in the prospectus have been thoroughly covered in other archival literature.

In response to the first concern, Ann Marie said that the prospectus drafters thought that if the manual were not an edited work, but rather the work of just one person, it would not reflect the variety of museum archivists' concerns and environments. It would be nearly impossible to find one author who writes well and could also represent the plurality of experience adequately.

In response to the second concern, Ann Marie recognized that some of the topics addressed have been covered by other archival literature; however, the prospectus drafters thought the topics should not be left out entirely since they are part of the museum archivist's experience. Rather, the topics can simply be addressed more briefly than those particular to museum archives.

Ann Marie explained that the manual will be a basic manual (part of a series), covering basic museum archival functions. The prospectus drafters envision two "levels of discourse" for each topic covered in the manual. The first level would be in the form of simple statements: descriptive, with informative definitions. The second would be in the form of colorful side-bars, containing graphics as well as observations and anecdotes from museum archivists' experiences. This second level would complement and enhance

the more basic descriptive text. Members attending the working group meeting were enthusiastic about this format.

Ann Marie will arrange to meet with Teresa Brinati of SAA's Publications Board and David Haury (SAA's Publications Editor) following the Section meeting to discuss contracts, etc. associated with the Manual's publication.

Laurie Baty briefly interjected that the manual will not be part of the SAA's "basic series," since this is no longer published, but part of a "special topics" series.

Ann Marie and Deb will be responsible for writing the first two chapters as well as any prefaces. This is the "next big hurdle." Ann Marie will keep the Section advised as to the manual's progress. Ann Marie requested Section members to write down and send any experiences they have had which might be relevant to the Manual as well as recommended authors. Michelle Whelk made a point to thank Ann Marie, Deb, and Sarah for all their hard work on the project thus far.

8. ELECTION OF OFFICERS

Ann Marie Przybyla, the Section's current Chair, asked if there were any nominations for Vice-Chair/Chair-Elect. This is the only elected position. Deb Wythe nominated Sarah Demb. Maureen Melton seconded the nomination, which the Section then approved.

9. MUSEUM ARCHIVIST NEWSLETTER

Newsletter editor Paula Stewart told the group that December 15, 1999 is the deadline for submissions for the next issue of the newsletter. She thanked those who contributed to the previous issue, including new assistant editors Kristina Klepacz and Sharon Pullen. Any new member who has not yet received a newsletter may contact Paula to get the previous issue.

A question about accessing the newsletter on the Canadian Heritage Information Network (CHIN) led to a discussion on whether the entire run of newsletters could be posted there. Deb will look into this possibility. Ann Marie thanked Paula and her staff and Bart Ryckbosch (Art Institute of Chicago) for mailing out the newsletters.

10. MESSAGE FROM THE DIVERSITY TASK FORCE

As representative of SAA's Diversity Task Force, Fynnette Eaton stressed to the group that Section members should always try to forward diversity in all Section initiatives.

11. SECTION MEMBER INTRODUCTIONS

Ann Marie asked attendees to introduce themselves and report on developments and/or projects happening at their institutions. The Section meeting was adjourned following these introductions and reports.

Laura H. Graedel

Museum of Science & Industry, Chicago

From the Editor

As you may recall, I was knee-deep in moving activities last issue. Well, I'm now knee-deep in post-move activities, including catching up with everything that was postponed while we moved and beginning to think about the move back to our new space in Fall 2001.

I hope you've read the minutes from the annual meeting. (Thanks, Laura, for an excellent job recording the minutes!) As usual, the meeting was very lively.

One point that came up this year was whether newsletter items requiring action by Section members should be flagged on the front page. After some discussion, Section leaders decided not to flag action items, because, if we did, we would have a front page full of nothing but flags! However, I have expanded the detail in the index appearing on the front page, and I will continue to highlight articles in my column.

Ultimately, the responsibility for staying informed and responding to items belongs to Section members. Section leaders will continue to make sure that their reports and requests for action are published in a timely manner for your consideration. These items usually appear in the Section Business section of the newsletter.

On to this issue...on page 10 is a request for information from Sally Brazil, who is working on the chapter on References in the forthcoming museum archives manual. If you have information, anecdotes, or observations to share in the manual, please contact Sally or Ann Marie.

It's been a while since we've published a book review, but Bernadette G. Callery, Carnegie Museum of Natural History, generously responded to a request for a review of *Museums and the Future of Collecting*. Her review begins on page 18.

The newsletter is a terrific way to update colleagues on your activities. I hope you'll write something for the next issue (deadline June 15). Items don't need to be lengthy, just informative.

Paula Stewart

Amon Carter Museum

The Section On-line

The newsletter can be accessed at [http://www.amoncartermuseum.org](#), where it is in "Feature Articles" for 15 days after it is loaded and moves to "Newsletter" under "Resources" after that.

Join the Museum Archives Listserv by sending a message to saamus-list@amoncartermuseum.org. The message in the body of the e-mail should read: subscribe SAAMUS-LIST [your e-mail address]. Post messages to saamus-list@amoncartermuseum.org.

Request for Assistance

Sally Brazil will be compiling the "References" Chapter of the forthcoming Museum Archives Manual. Although she will be doing a thorough canvassing of the literature to date, there are probably significant publications or unpublished references concerning individual museum archives, current and best practices, subject areas with particular relevance to museum archivists and sources for supplies and technical expertise. Contributions in these areas would be welcome additions to the chapter. She would appreciate receiving copies of any work done to date by section members or individual citations that you feel should be included. Deadline: sooner is better, but she'll be looking for information up until the spring at least. Contact Sally at The Frick Collection and Frick Art Reference Library, 10 East 71st Street, NYC, NY 10021; 212-547-0648; fax 212-879-2091; e-mail <brazil@frick.org>.

NEWS, NOTES, & ANNOUNCEMENTS

Wildlife Conservation Society

In June 1999, the New York State Program for the Conservation & Preservation of Library Materials awarded a grant of \$18,494 to the Wildlife Conservation Society for the preservation microfilming of the incoming correspondence and personal papers of William Hornaday, first director of the Bronx Zoo and militant defender of wildlife. This grant continues a project initiated in 1997 when the New York State Program funded preservation microfilming of Hornaday's outgoing correspondence and scrapbooks on wildlife conservation. The first project was described in *Museum Archivist* 12(2) September 1998. OCLC records #42459276 and #42690402 note the availability on interlibrary loan of the 60 rolls of microfilm produced during the first project. For more information, contact Steve Johnson, Wildlife Conservation Society, SRC Library, 2300 Southern Blvd., Bronx, NY 10460; 718-220-6874; fax 718-220-7114; . Information on the New York State Program for the Conservation & Preservation of Library Materials may be obtained from Barbara Lilley, New York State Department of Education, Cultural Education Center, Empire State Plaza, Albany, NY 12230, or , or the Library Development section of the New York State Department of Education Web site, <nysl.nysed.gov/libdev/cp/>.

Steve Johnson

Wildlife Conservation Society

Movius Papers Open for Research

The Hallam L. Movius, Jr. Papers Processing Project at the Peabody Museum of Archaeology and Ethnology, Harvard University, was completed in August 1999. Project Archivist Anthony Reed and two assistants, Johanna Carll and Paul Mussell, rehoused, arranged, and described approximately 187 linear feet, or over 3,193 folders, of field notes, writings, correspondence, maps, and photographs. The papers of the renowned archaeologist are now open for research. The Project was funded by \$15,000 in grant monies from the Wenner-Gren

Foundation for Anthropological Research, the American School of Prehistoric Research, and the Peabody Museum. For additional information, contact Sarah R. Demb, Museum Archivist, Peabody Museum of Archaeology & Ethnology, Harvard University at 617-496-2994 or <sdemb@fas.harvard.edu>.

Sarah R. Demb

Peabody Museum of Archaeology & Ethnology, Harvard University

Carnegie Mellon Awarded IMLS Grant

Thanks to a grant from the federal Institute of Museum and Library Services (IMLS), Carnegie Mellon University Libraries, the Carnegie Museum of Natural History, and the School of Computer Science at Carnegie Mellon propose to develop, document, and disseminate prototypes for a new form of collaboration between libraries, museums, and other collection holders. This partnership will mitigate the problems caused by physical space constraints and result in a more effective educational outreach to the public in the form of "Smart Web Exhibits" (SWE) designed to deliver information online, on target, and on time to a diverse user community.

Limited physical space has historically constrained the presentation of collections. In response, museums, libraries, and other collection holders are forced to limit the size and growth of their collections or to store items off-site. Meanwhile, developments in computer technology present new challenges and opportunities for educators and collection holders. The World Wide Web, for example, has become an important source for information seekers, while traditional information providers remain hesitant to publish or index their materials on the Web. The upshot is that education suffers because quality information is not organized, integrated, and delivered through channels habitually followed by today's users.

Two SWE will be developed from signature collections in Carnegie Mellon University Archives and the Carnegie Museum of Natural History. The library SWE will enable users to search photographs, correspondence, lecture notes, and published and unpublished papers of two early innovators in computer science: Herbert Simon and Alan Newell. The museum SWE will focus on text and images documenting the discovery of dinosaurs currently housed in the Carnegie Museum of Natural History.

The SWE will achieve three goals. First, Web-accessible, high-quality, high-value content will be delivered and preserved over time. Second, the project will generate the organizational model and authoring, indexing and usage analysis tools that add value to content and can be re-used with other multimedia collections. Third, research will be conducted and disseminated in human factors, electronic commerce, digital imaging, and the collaboration of museums and libraries in the service of education. The superior content and methods for locating and navigating information provided by SWE will address the legitimate concerns educators have about the Web. The SWE will offer access to materials never before presented as an integrated collection, while at the same time advancing the standards in image quality, content descriptions, and system management plans for preserving and maintaining digital files.

Project activities include selecting, organizing and digitizing the content; developing the user interfaces; conducting a reflectometry study to produce accurate renderings of the artifacts; designing the underlying database and infrastructure; creating new video tutorials; developing the tool set; assembling prototypes; conducting usability testing; and documenting and disseminating what was done and learned in the project. The SWE project will produce detailed reports and tools that will enable other museums and libraries to assess the technology and build their own SWE more cost effectively while maintaining local control of the content and presentation of their digital collections.

The library and museum SWE will be published on the Web and maintained after the completion of the initial project. They will provide innovative and coherent models for organizing, presenting and navigating multimedia collections on the Web. The SWE design will use the Web to achieve digital preservation goals, expand the audience for collections, and dovetail the information delivered to the user's level of interest and available time.

The two-year project, funded for \$343,023, was one of 50 selected from 187 proposals nation-wide. For more information, contact Cindy S. Carroll, Administrative Services, Carnegie Mellon University Libraries, 412-268-7260, .

From a press release

Regional Centers Receive IMLS Support for Joint Web Site

The Association of Regional Conservation Centers (ARCC) announces that its members will work together to create a joint Web site, through a grant from the Institute of Museum and Library Services (IMLS).

The site will bring together a core group of technical leaflets on collections care, representing the range of conservation disciplines covered by the centers. As a first step, the project will create a searchable online bibliography of all publications of the centers. The group will make a selection of technical leaflets and mount them in full text on the joint Web site. Making this literature available through the Internet will make the information accessible to institutions across the country and will make it possible to update regularly this information.

ARCC includes thirteen non-profit regional conservation centers. It recently merged with the Regional Alliance for Preservation (RAP) which includes two additional preservation field service programs.

The members of RAP/ARCC are: Balboa Art Conservation Center; Conservation Center for Art and Historic Artifacts, San Diego; Peebles Island Resource Center, NYS Parks, Waterford, NY; Gerald R. Ford Conservation Center, Omaha; Harpers Ferry Center NPS, West Virginia; Northeast Document Conservation Center, Andover, MA; Rocky Mountain Conservation Center, Denver; Intermuseum Conservation Association, Oberlin, OH; Straus Center for Conservation, Cambridge, MA; Textile Conservation Center, Lowell, MA; Textile Conservation Workshop, South Salem, NY; Upper Midwest Conservation Association, Minneapolis; Williamstown Art Conservation Center,

Williamstown, MA; Amigos Library Services, Dallas; and SOLINET Preservation Services, Atlanta.

RAP Chairman, Tom Claerson, commented, "Many of the regional centers have field service programs, and all of them provide valuable educational programs to collections-holding institutions." For information about RAP/ARCC, contact Tom Claerson by telephone at 800-843-8482, or by e-mail at <claerson@amigos.org>.

From a press release

EDUCATIONAL OPPORTUNITIES

Deacidification is Subject of 15th Annual NARA Preservation Conference

The 15th Annual National Archives and Records Administration Preservation Conference, "Deacidification Reconsidered," will be held at the National Archives Building in Washington, DC on March 28, 2000. This year's conference will bring together conservation scientists, preservation professionals, and conservators to discuss technical issues related to deacidification. A number of deacidification methods exist to preserve library and archival paper records. Selecting deacidification as a treatment option involves understanding the distinction between various methods and what they accomplish, and a careful assessment of the materials to be treated. Concerns that often guide the decision include: the nature and condition of the paper substrate; the media and other non-paper materials that may be part of the items; the dimensions, format, and quantity of items requiring treatment; the intrinsic value of the material; the efficacy of the proposed method; and evaluation of one's resources. Technical issues relating to these concerns will be the focus of the program.

Registration is \$75.00, and preregistration is required. Please send check payable to: National Archives Trust Fund and/or obtain registration information from Eleanor Torain, Conference Coordinator (NWT), 8601 Adelphi Road, Room 2807, College Park, MD 20740-6001; 301-713-6718; fax 301-713-6653; e-mail . More information, including a list of speakers and a link to an Adobe PDF version of the registration form, can be found at <nara.gov/arch/techinfo/preserva/conferen/2000.html>.

CCAHA Announces Conference: "Architectural Records: Preserving and Managing the Documentation of Our Built Environment"

The Conservation Center for Art and Historic Artifacts and the National Park Service Museum Management Program are cosponsoring a three-day conference on the management of architectural records, from Wednesday, May 3 through Friday, May 5, 2000, at The Athenaeum of Philadelphia. Additional sponsors are The Athenaeum of Philadelphia, Independence National Historical Park, and the Architectural Archives of the University of Pennsylvania. Funding has been provided by the National Park Service Cultural Resources Training Initiative, the Institute of Museum and Library Services, The Pew Charitable Trusts, The Independence Foundation, The Barra Foundation, and Nielsen & Bainbridge.

The goal of this conference is to improve practices for preserving, managing, and providing access to documentation of our built heritage. Twenty speakers will address the challenges involved in managing architectural records collections, on both theoretical and practical levels, through keynote addresses, lectures, case studies, demonstrations, and tours. Participants will learn about the significance of architectural records; the array of materials and methods used to create them, from the earliest processes to those in use today; collecting policies; appraisal; intellectual control; preventive and remedial preservation measures; access methods; fundraising; legal issues, including copyright in the online environment; and efforts to ensure that the electronic record of the architecture of the late 20th century and beyond will endure in usable form for future study.

This conference is intended for archivists, librarians, curators, historic preservation officers, records managers, historians, and architects who are involved in collecting, preserving, and providing access to architectural, landscape, and historic preservation records in archives, libraries, museums, historic sites, historical societies, and architectural firms.

Awards of up to \$500 will be made to defray travel, lodging, and registration costs for up to 20 individuals. To be eligible, individuals must work with architectural records that are available to the public in non-profit institutions with annual budgets of \$250,000 or less.

Complete conference information, including registration fees, deadlines, and stipend application procedures, will be available soon. Watch for announcements in the mail and on CCAHA's Web site at <ccaha.org>. You also may contact the Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103; 215-545-0613; fax 215-735-9313; e-mail <CCAHA@ccaha.org>.

From a press release

REPORTS

The Rhode Island School of Design Archives

Introduction

In February 1997, the Rhode Island School of Design was awarded a grant from the National Historic Publication and Records Commission to establish a formal archives and records management program for both the School and Museum of Art. The two-year grant project, funded by both RISD and the NHPRC, began July 1, 1997 and concluded June 30, 1999. The RISD Archives continues to exist as a fully funded department of the RISD Library with two full-time staff members, Andrew Martinez, Archivist, and Douglas Doe, Assistant Archivist.

The main objectives of the two-year project were: 1) to survey RISD's active and inactive records; 2) to transfer inactive records to the Archives; 3) to organize and describe these records according to professional archival standards; 4) to create an electronic database for managing the collections; 5) to implement a records management program for the institution; and 6) to establish policies and procedures for the Archives.

During the course of the grant project, the Archives staff met on a monthly basis with an advisory committee made up of RISD faculty, staff (including the Museum Registrar), and one trustee, and sought professional advice from consultants in three distinct areas: David Maslyn, Archivist, University of Rhode Island (College and University Records); Gwenn Stearn, Rhode Island State Archivist (Records Management); and John W. Smith, Archivist, The Andy Warhol Museum (Museum Archives).

Prior to the grant project--a project initiated by the Director of Library Services Carol S. Terry--assorted materials (administrative files, photographs, publications, scrapbooks, and posters) documenting mostly the history of the School were housed in the Library's closed stacks and administered by the Library staff. A part-time volunteer had been organizing the collections, mainly by subject, to provide "easy access" for research and reference use. Historic Museum records were kept with the Museum Registrar, in curatorial offices, or stored in Museum closets (note: some historic Museum records had been previously microfilmed--17 rolls--by the Archives of American Art in 1985). The Museum had also begun, and continues, the process of automating its collection records for internal use.

Project Summary

A new, secure Archives space, physically separate from the both the Library and Museum, encompassing 1215 square feet, was completed during the first six months of the project. The space houses the Archives staff, a study area for researchers--also used for processing collections--and used industrial shelving, providing 1800 linear feet of shelf space for storing the collections.

Over the course of the project's two years, the Archivist met with representatives from over 90 School and Museum departments to survey and inventory the institutional records--in all formats--created, maintained, and stored in their offices. The information gathered in these surveys was used to determine which records are unique to certain offices and which are duplicate records, which records are of long-term or permanent legal, historical, or administrative value, and which records are of temporary value and need not be transferred to the Archives. During the record surveys, the Archivist also recommended "best practices" for organizing and storing records.

As an end product of the records surveys, a records management manual was created for all RISD departments. The manual describes the Archives and Records Management Program and includes retention schedules for records common to all School and Museum offices as well as guidelines for transferring inactive files to the Archives. The manual, along with more-detailed records schedules geared towards specific record types and functions (i.e., student records, financial records, Museum records) will be distributed in the coming months and the Archives staff will continue to help departments manage their records. The survey process also revealed that each of the School's academic departments maintain "departmental archives" containing examples of past student work used for teaching and accreditation purposes.

Records surveys resulted in the transfer of 657 linear feet of inactive records (106 formal accessions) during the two-year project. Among the records transferred were: Presidents'

and Trustees' records; files from the Treasurer and Business Office; Academic Affairs records including Provost and committee records; the "departmental archives" of the Photography program; personal papers from several members of the faculty and alumni; historic student registration cards from the School Registrar; Museum Directors' files (c.1930s-1980s), including exhibition records; Museum photographs, negatives, and publications documenting over 50 years of exhibitions and events; and curatorial records from the Prints, Drawings, and Photographs department.

Excursions to remote storage areas (attics, basements, and closets) around the campus (44 buildings) resulted in significant findings of historical records that were not accounted for in previous inventories of RISD's records conducted by the Library staff. Files from the office of Royal Bailey Farnum, Director of Education (1929-1946), were discovered among student transcripts in a basement. In addition to Farnum's administrative papers, these files contained correspondence from RISD students and alumni serving in the first and second World Wars; files documenting the early days of the Textile and Jewelry departments (1910s-1920s); records regarding the planning and construction of three of RISD's earliest buildings; and minutes and presentations from faculty meetings discussing plans for RISD's post-World War II curriculum.

References to vital RISD records in Farnum's correspondence prompted the search for and discovery of the School's earliest records, found in a locked vault in what was formally a hotel built in 1823 that was converted to the School's main headquarters in 1936. Dating back to 1877 and the founding of the institution, these records included Board of Trustees minutes beginning in 1877; Trustees Executive Committee records dating back to 1886; records from the Board of Managers regarding the day to day business of the School (1880s-1920); correspondence with faculty regarding teaching appointments (1888-1916); reports to the Trustees from Director Farnum (1930-1943); and Museum correspondence and Committee reports starting in 1888. These records provide valuable information on the origins of the School and Museum and the early development of RISD's curriculum. In all, 30 linear feet of records were transferred from the vault to the Archives. The vault also contained decorative arts objects that were sent to the Museum.

During the course of the project, the Archives staff, working with its advisory committee and RISD's legal counsel, created a mission statement and general collection policy, research policies, and rules for using the collections, donation, and loan contracts, a policy for collecting biographical material related to RISD faculty, and the records management manual. The Archives staff also articulated its ongoing documentation goals and strategies in an Institutional Documentation Plan.

Using FileMaker Pro software, the Archives staff created databases for carrying out some of its routine functions and for cataloging the collections. The Archives now maintains separate databases for recording new accessions and tracking reference requests. For the collections database, Assistant Archivist Doug Doe has been creating MARC format catalog records for the collections he has processed. These collection records are being added to the Library's online catalog by the Library's Technical Services department and made available to researchers via the World Wide Web.

The Archives staff answered 211 reference requests during the two-year period, hosted 93 onsite researchers (RISD faculty, staff, students, as well as external researchers), and supported course work using the collections. Materials from the Archives collections were on display in 5 different library exhibits during the two-year grant project. Presentations on the Archives project were delivered to various groups and committees, including the Board of Trustees. The Archives staff contributed articles to RISD's monthly employee newsletter, providing updates on the project and highlights of RISD's history. The School also used images from the Archives photograph collections for calendar and postcard projects.

Additional Comments

The RISD Archives has been presented with the challenging task of creating and maintaining the sole archives for both a fully accredited academic institution (14 graduate and 18 undergraduate programs with over 2,000 students) and a fully accredited art museum (7 curatorial departments with over 65,000 objects). The difference between the School and Museum records--their functions as well as their research uses--has been clearly evident since the beginning of the grant project, and the Archives has had to meet the records needs of both the school and museum staff.

The Rhode Island School of Design was founded in 1877 for the purpose of training artists and designers (School) and for advancing public art education through the collection and exhibition of works of art and by lectures and other means of instruction (Museum). The School and Museum have had a shared history, and in the early years there was no clear distinction between the two units as they co-mingled in the same rented quarters and shared the same head-masters/directors, staff, and even donors. Yet by 1906 it was clear that the Museum was becoming a distinct entity, with its own buildings, budget, endowment funds, a Trustees committee, and a burgeoning permanent collection. The Board of Trustees revamped the role of the Director of RISD in 1929, creating two separate, and equal positions: an Educational Director, to oversee the School, and a Museum Director, who both reported to the President of the Board. In 1946, the position of Educational Director was upgraded to President, overseeing the entire Rhode Island School of Design, including the Museum and its Director. This arrangement remains in place today, and there is a discernible separation--both physical and psychological--between the School and Museum within the institution.

Since the Archives is a department of the Library, it resides within the academic side of RISD's organizational structure, under the Provost. It is safe to say that there is a natural tendency for individuals and departments to be wary of a brand-new program, with its unfamiliar set of professional standards and practices, and several School and Museum offices were at first hesitant about sending their records to the Archives. Although many Museum staff members have used and are familiar with archives, there was nevertheless some concern when they encountered the unprecedented arrangement, at RISD, of sending unique Museum records beyond the confines of the Museum walls, to a department that fell outside of the Museum's administrative domain. The Museum staff, as part of their training and experience, truly understands and values the importance of historical records. They also realize that the organization, preservation, and access to

Museum records could be improved, especially in light of the ongoing space shortages facing the Museum. Yet there was understandably some uneasiness over relinquishing physical control of these records to the Archives.

The past two years have been an opportunity for the Museum and Archives staff to work together to identify vital Museum records and to create best practices for maintaining and providing access to these records, whether they reside in the Archives or with Museum departments. There may also come a time when the Archives will want to transfer significant examples of student art work to the Museum in order to provide more appropriate care and access to these materials. The Museum staff continues to use historic records in their work, and the Archives has been able to provide access to materials that were previously unknown or unavailable. Items from the Archives are now being included in Museum exhibitions, and the Registrar and curatorial departments also are sending some of the reference requests and researchers they previously handled to the Archives. A great deal of work remains to be done with the processing and describing of Museum records in the Archives and the creation of research policies geared specifically to Museum records. All in all, the RISD Archives program is off to a successful start. I want to thank those colleagues who provided invaluable advice and support during the last two years. I would be happy to hear from individuals with questions regarding the RISD Archives. Contact me at .

Andrew Martinez

Rhode Island School of Design

JUST RECEIVED

New Ordering Information for Revised NEDCC Preservation Manual

The Northeast Document Conservation Center announces the publication of the third edition of *Preservation of Library & Archival Materials: A Manual* in hardcover. This revised and expanded edition, which reflects the impact of rapid technical changes on preservation, has been available electronically on the NEDCC Web site since March 1999, but this is the first time it has appeared in printed form.

To purchase a copy of the bound third edition, send a check or purchase order with an order form (available online at [http://www.nedcc.org](#)) to: NEDCC, c/o FPMSI, 220 Neck Road, Haverhill, MA 01835. The cost of this publication is \$50 including shipping within the Continental U.S. Credit card payments are not accepted. For international orders, including Canada, please e-mail (info@nedcc.org) or fax (978-521-2802) a request for shipping charges before sending payment or purchase order. Shipping charges for your location based upon the quantity being requested will be provided. An order will be processed only after receipt of Order Form and authorization for shipment based on the final cost (U.S. dollars: \$50 order cost plus shipping charges quoted).

Museum and Library Archives Institute Announced

The third annual Museum and Library Archives Institute sponsored by Monson Free Library and Reading Room Association, Massachusetts Board of Library Commissioners, the New England Archivists, and New England Museum Association, will be held at the Monson & Wilbraham Academy, Wilbraham, Massachusetts on June 23-24, 2000.

This Institute consists of two parallel programs: the Introductory and the Special Topic. The Introductory Program is designed for those who have responsibility for museum and library records and special collections but have limited experience in archival methods and procedures. This year's curriculum includes such topics as collecting, accessioning, appraising, arrangement and description, reference and access, and preservation planning.

Participants may choose the Special Topic Program. This track provides an opportunity to go beyond the introductory level and focus on a particular archival topic in a comprehensive, in-depth manner. The 2000 topic is archives in the Millennium. Topics include using archives in programs, exhibits, marketing, publishing, and fundraising. Creative Web sites, scanning images, and copyright consideration also will be examined.

The Institute will be hosted by the Wilbraham & Monson Academy, a co-educational boarding and day school for students from the sixth grade through the post graduate year. The 195 year-old school is located in Wilbraham, Massachusetts, a scenic town in the heart of the Pioneer Valley within a ten-mile radius of Springfield, Massachusetts.

For information contact Theresa Rini Percy, Director, Monson Free Library, 2 High Street, Monson, Massachusetts; 413-267-3866; fax: 413-267-5496;
<TPercy@cwmars.org>.

From a press release

BOOK REVIEWS

Lumber Rooms or Palaces of Culture: The Collecting Problem in Modern Museums

Museum archivists, responsible for the capture, maintenance and interpretation of the records of the collections and other cultural business of their institutions, will find much that resonates in *Museums and the Future of Collecting*.^{(1)⁽²⁾} This collection of essays discusses concepts common to both museum collecting and museum archives, particularly the need for overt collecting policies to direct new collecting and the appraisal of existing collections, and an examination of the relationship of the museum's mission and chosen audience to its collecting decisions. Both museums and their archives need to revisit their "glorious past" of largely unconsidered growth and consider how to communicate the rationale of current collecting to their supporting public and other sponsors.

Based on ideas generated during a conference organized by the Department of Museum Studies at the University of Leicester entitled "Carry on collecting?," the essays are divided into three groups, discussing in turn the context in which museum collecting takes place, the omissions and dilemmas in choosing what to collect and how to present it, and possible strategies for collecting in the future. Working with the records created by

object-based collections, museum archivists must confront the corollary to the museum's collecting problem, i.e., determining which records should be kept, and moreover, determining if those that are kept are adequate for their documentary purposes. Mere accumulation, of either collections or their records, is not enough. Archivists will profit from reading collection management literature such as this as it suggests methods of testing the lasting value of the records which describe collections and institutional functions - and for taking the responsibility for changing those records to better meet those expectations.(3)

But what is it about objects that is so compelling? Knell's introduction suggests that museums create collections because "objects retain a multidimensional aspect in a way that no other recording medium does. It is this that gives collections their importance and utility, and also this which makes the definition of a collecting strategy so difficult (p. 12)." Museums, as defined by their collections, are themselves cultural documentation, and are as much an artifact of their collectors as the collected civilizations displayed within them. The objects collected have significance as indicators of what was considered important to the collectors. Kell's study of the eighteenth-century collecting at the Ashmolean Museum illustrates this with a study of the donors and their gifts to the museum. Her analysis indicates that one major group of donors were members of the scholarly community, often affiliated with Oxford, who tended to contribute material from their own research collections, often large numbers of natural history specimens. The other major group of donors were from the business community, with no particular affiliation to the university, who tended to contribute single objects or small groups of items, largely on the basis of an object's curiosity and rarity and for the prestige that such a gift would bring the donor. Although the primary business of the museum was seen to be research, the attitude toward donors was not exclusionary and encouraged collecting in support of the common curiosity. Her work reminds archivists to evaluate records within the context of the environment in which they were created.

Duclos' discussion on the cartographies of collecting uses the metaphor of cultural geography to illuminate the bias of museum collecting. As cartographers use conventional symbols to describe unknown landscapes, museums select objects from unknown cultures as a technique for repackaging the unknown as the known, presenting the objects as landmarks for the viewer to use in navigating these newfound lands. Taxonomic classification and other schemes of categorization of objects were used to both order and control the unknown by fixing the actual objects in museum collections.

Students of organizational communication systems will also recognize the hazards of this opportunity to re-make those unknown environments in this process, by replacing the indigenous understanding and uses of objects with those determined by the external collector. Lawson's "From curio to cultural document" examines the retention of minimally documented ethnographic collections and demonstrates how historical research can be used to salvage meaning about the objects by reconstructing the circumstances under which the collections were originally made.

In the section dealing with the selective bias of collecting, Kavanagh's "Collecting from the era of memory, myth and delusion" sees the major change in museum collecting as

being one of the selection of evidence. "The antiquarian based collecting...has edited out the testimony of the people behind the objects, whereas the fieldwork approach has prioritized detailed remembrance (p.82)." Objects cannot speak for themselves, but are dependent on people speaking for them and capturing integrated information including visual and aural records. Particularly in the case of paleontological specimens, the voice of the object is muffled through the layers of collectors, dealers, and curators. Martin's "All legal and ethical? Museums and the international market in fossils?" raises very important questions on the process of collecting fossils in other countries such as China and Brazil where international laws are inconsistent with practice and probably unenforceable. Should fossils be considered "cultural property" and therefore restricted under the terms of such international agreements as the UNESCO and UNIDROIT Conventions? Kavanagh argues that fossils acquire scientific value only when collected and studied. They are not the cultural heritage of any group of people, but belong to the international scientific community, which holds them and their associated information in public trust for everyone.

Articles in the section on the future of collecting will also ring true to archivists, as in Young's "Collecting: reclaiming the art, systematising the technique" in which she stresses that curators should take the responsibility for promoting and explicating their particular skills of selection. "Firstly, we should reclaim the art and skill of connoisseurship from the elitist connections it has held since the nineteenth century - it should be claimed as the unique and special skill of curators. Secondly, we need to make our collecting decisions more systematic and more explicit (p. 141)." Curators -- and archivists -- will survive by being proactive, as she notes "while professional status may be dependent to some extent on the possession of exclusive knowledge, it is not strategic these days to hide it; on the contrary, amidst the threats of downsizing and restructuring, a high profile is a professional necessity (p. 143)." Among the strategies she discusses for taking responsibility for collecting, several use techniques similar to those proposed for documentation strategy. Her proposal for systematizing collecting by assessing the significance of acquisitions begins with the establishment of criteria relevant for each museum's purposes and the practice of writing a statement of the cultural significance of each acquisition. While individual curators certainly apply these criteria on a per acquisition basis, it is seldom done within an overt institutional context and can result in these islands of expertise being derided as idiosyncratic. For guidelines on establishing cultural significance, she recommends the Australian Burra Charter, which is a statement of principles and processes used to determine the conservation of heritage places. Having such a standardized statement would justify the time, attention and money used for collecting and could be used to compare the significance of other collections held by other organizations as a basis for cooperation.

Material culture, with its emphasis on the collection of objects, is seen as a means for understanding non-material culture in Sola's "Redefining collecting," which suggests that "the meaning of museums is not to study the past, but how we relate to it (p. 190)." Challenging the notion that collecting is restricted to the growth of collections, Sola sees the real value of museum collections as serving as a gold standard for authenticity, particularly in this age of virtual museums and electronic surrogates. Museums can

preserve the values for which they were created by either "hoarding physical remnants of the past or by ensuring that credible messages are created (p. 193)," which is similar to Luciana Duranti's arguments for the need to determine the authenticity and reliability of electronic documents.(4)

This collection is valuable for museum archivists not only for the content of the articles, but also for the footnotes that point to a rich research literature in anthropology, social science and museology that has direct applicability to understanding museum record keeping systems. While readers familiar with other publications of this most prolific of Museum Studies departments will not be disappointed in this latest collection,(5) the focus is on collecting traditions and solutions in Great Britain, Europe and Canada. For a companion piece that focuses on America's museums, particularly as they transform themselves into organizations responsible for the public education in art, history and science, see the 1999 issue of *Daedalus*, entitled "America's museums."(6)

Bernadette G. Callery

Carnegie Museum of Natural History

(1)

(2) Simon J. Knell, ed. *Museums and the Future of Collecting* (Aldershot, Hampshire: Ashgate Publishing, 1999).

(3) Other works that may also provide background on the value and uses of collections include J.R. Nudds and C. W. Pettitt, eds., *The Value and Valuation of Natural Science Collections* (London: Geological Society, 1997); Susan Pearce, *Museums Objects and Collections: A Cultural Study* (Leicester: Leicester University Press, 1992); Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992).

(4) Luciana Duranti, "Reliability and authenticity: the concepts and their implications," *Archivaria* 39 (Spring 1995): 5-10.

(5) Note, however, that this title is not actually part of the *Leicester Museum Studies* series under the general editorship of Susan M. Pearce.

(6) "America's museums," *Daedalus* 128(3), Summer 1999.