

Museum Archivist

Newsletter of the Museum Archives Section

Society of American Archivists

Volume 14, Issue 2

September 2000

From the Chair&

Variations on a Familiar Theme

By now, I'm sure most of you are a little tired of hearing about this new publication on museum archives, but I personally guarantee that this is the last time I will be writing a column on this subject in this particular space.

First things first. This year, the Museum Archives Section will be hosting its 4th annual working group at the SAA Conference in Denver on Wednesday, August 30, from 1:00-3:00 p.m. In an effort to try something new, I am issuing an open invitation to the archival community--come one, come all--to drop in and share your anecdotes or otherwise interesting stories of your experiences in a museum archives setting. The meeting is intended to encourage scintillating conversations and opportunities to network with other current or former museum archivists. As always, I will be on the lookout for material to include in the museum archives publication as sidebars or illustrative examples. Please feel free to bring along particularly useful forms or policy statements, too.

I am hoping that this year's working group is as productive as last year's. Held at the Andy Warhol Museum during the 1999 SAA Conference in Pittsburgh, last year's working group was attended by approximately 30 museum archivists. After a brief introduction and project update, the participants were divided into three groups roughly organized by institution type, that is, one group each of archivists from history, science/natural history, and art museums. Members of the three groups were then assigned the task of discussing amongst themselves an important issue from the publication prospectus, with a spokesperson designated to take notes and summarize the respective group discussions to the meeting at large.

Some great topics came to the fore as a result: the function of archives in a still-evolving museum setting, the challenges of multi-tasking or doing it all in small institutions, identifying and dealing with permanently active files, the need to address the research function of archives, varying levels of descriptive practices, and restrictions that are unique to institution types (e.g., donor and pricing information in art museums). Also, we recognized that the publication must have basic definitions for terms such as museum archivist, object, and record, and should differentiate between institutional archives/special collections, internal/external research needs, and public/private

institutions. We even delved into subjects about which archivists may never agree, including the administrative placement of

archives within an institution. The editors and authors of the publication left the meeting primed for the long and arduous task of creation that still lay ahead.

Chapters from contributors began appearing on my desk by the beginning of April 2000. Some promised chapters are still outstanding (and my first chapter, alas, still needs some finishing touches), but I was not too insistent about deadlines for authors because of unexpected delays in getting a contract appropriate for this project from SAA. In particular, my fellow editors--Deborah Wythe and Sarah Demb--and I were interested in providing small honoraria to all contributing authors. Since signing the contract in early July, I expect the project to proceed according to schedule and anticipate submitting a final draft to SAA on October 31, 2001.

Now, for those of you who did a double take when you first started reading this, let me explain why I won't be writing on this subject in this column ever again. On August 1, my short career as a museum archivist will end because I will be assuming the position of Records Advisory Officer for the New York State Archives. I will continue working on the museum archives publication regardless (at least until some helpful soul out there volunteers to take over), because my commitment to this project and belief in its usefulness to the profession is as strong as ever. Also, at the annual meeting I will be relinquishing the chair of the section to Sarah Demb of the Peabody Museum of Archaeology and Ethnology. Thus, this is my last From the Chair column on this or any subject.

Please join me in extending a rousing welcome and wishing good luck to Sarah.

[Note: My thanks to Jill Vetter for her invaluable minutes from last year's working group.]

Ann Marie Przybyla

Cleveland Museum of Art

SECTION BUSINESS

Annual Meeting Information

SAA Annual Meeting:

August 28 September 3, 2000, Denver, CO

Museum Archives Working Group

Wednesday, August 30, from 1-3:00 p.m. See From the Chair column for additional information.

Museum Archives Section Meeting

Thursday, August 31, 8:00 10:00 a.m. See Guidelines on page 5 for action item.

Sessions of interest:

Session 40: Documenting Design: Variations on a Theme; Michael Nash, Hagley Museum and Library, is a speaker

Session 47: Thirty Years Perspective: Evolution in Managing Archival Electronic Records at the NARA

Session 48: Archives Week Programs: Models for Practice; section member Sharon Pullen is a speaker.

Session 51: Tribal Archives at the Millennium; chaired by Willow Powers.

From the Editor

This is a difficult column for me&its my last as editor. I have thoroughly enjoyed this job, and making the decision to step down was rough. I waffled on it several times. However, the MUSEUM ARCHIVIST has a long tradition of excellence in serving the Section members, and I feel that my personal and professional commitments for the next couple of years will not allow me to maintain the standards set by my predecessors.

So, I want to take this opportunity to thank some people. First, thanks go to Deb Wythe. Deb was editor when I began in the Section and in 1996 convinced me to become assistant editor. I dont know that I ever filled Debs shoes, but it gave me something to shoot for.

Thanks also go to the Section chairs with whom I worked: Maureen Melton, Deb Wythe, and Ann Marie Pryzbyla. I appreciate your support, your ideas, and the fact that I never had to nag too much to get the From the Chair column.

Thanks to Alan Bain and Bart Ryckbosch, who copied and mailed the newsletter and never nagged when I ran behind on deadline.

I also want to thank my employer, the Amon Carter Museum, for supporting my participation in professional organizations.

Thanks again to everyone who has submitted articles over the past 4 years. I rarely had to call to get enough articles to fill an issue. Actually, I have had to postpone articles from one issue to the next because I had so many!

And finally, thanks to all the readers.

P.S. At press, we didnt have a replacement. I highly recommend the job! If you are interested, give me a call or e-mail.

Paula Stewart

Amon Carter Museum

The Section On-line

The newsletter can be accessed at , 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 . The message in the body of the e-mail should read: subscribe SAAMUS-LIST [your e-mail address]. Post messages to .

Museum Archives Guidelines, Society of American Archivists, Museum Archives Section

This is the REVISED DRAFT that will be voted on at the Museum Archives Section Meeting, Thursday, August 31, 8:00 10:00 a.m. Comments must be made in advance. Please send comments to Polly Darnell, 802-985-3346, x 3379; e-mail <pdarnell@shelburnemuseum.org> by August 18.

1. Definitions and Scope

A museums archives preserves and administers records of permanent value (legal, fiscal, research) not in current use. Records may be in any form - electronic, paper, photograph, tape, etc. A museums archival records would include:

- a. Institutional records, in particular those which relate to administration at all levels. For example: board minutes, administrative documents, financial records, departmental files, architectural plans, and documentary photographs.
- b. Collection records, such as object files and records of exhibitions and installations. These may be housed in the archives or, if actively used, in the Registrars office.
- c. Acquired records, such as papers of individuals and organizations, which relate to subject areas (e.g., science, anthropology, natural history, art, history) of particular interest to the museum.

2. Mission Statement

The archives should have a mission statement, approved by the director of the institution and ratified by appropriate governing bodies, which defines the authority of the archivist within the organization, and the parameters of the archival program. The statement should explicitly recognize the archivists role in the institutions records management program. All general policy statements concerning the archives should be in writing and approved by the appropriate authority.

3. Status of the Archives

The archives should be an entity within the institutional administrative structure, supervised by an individual having custodial and related authority delegated by the director of the institution. When practical, the archives should be a separate department.

4. Professional Archivist

The museum should have a professionally trained archivist. If resources do not permit this level of commitment, expert advice should be sought in the development of the institutions archives and archival training provided to the staff member made responsible for them. The functions of the archivist are to acquire, arrange, describe, preserve, and make available the records of the institution and collections of related records acquired from outside the institution.

5. Institutional Records and Personal Papers

The institution should have a statement of policy which clarifies the difference between the official records of the museum and documents which might be considered the personal property of curators, directors, members of governing bodies, etc. This is to discourage such persons from taking, as their own property, records which are truly part of the institutions archives. Donation of personal records to the institutions archives is strongly encouraged in order to promote the preservation of significant records not created by the institution itself.

6. Acquisition Policy for Collected Records

The museum should define and make public the scope of the archives through an archives acquisition policy that defines the collecting of records other than those created within the institution itself. The acquisition policies of other institutions should be taken into account. The policy should describe the conditions and procedures for authorizing, accessioning, and deaccessioning documents and collections that are not official records of the museum.

7. Criteria for Retention of Museum Records

The archivist must be involved in the determination of how long and under what conditions particular records are to be kept. The criteria for permanent retention include:

- a. Evidence of the administrative structure and evolution of the institution.
- b. Legal and fiscal value.
- c. Research and informational value.

8. Current records

The advice of the archivist and the records manager should be sought to avoid the creation of unnecessary records, to promote effective record keeping, to protect permanently active records of archival value (such as collection records under the care of the Registrar), and to recommend disposal of those records which do not have permanent value.

9. Location and Conditions

- a. The archives should be located in a separate and secure area with adequate protection against fire, flood, vermin, theft, and other hazards.

- b. Temperature and humidity should be controlled at no greater than 70 degrees F and 50% relative humidity. Certain records may have special requirements.
- c. To prevent flood damage, archives should not be placed below ground level.
- d. If neither suitable accommodation nor adequate staff can be provided for the archives, the institution should consider:
 - i. Placing them in a nearby archival repository willing to administer them on a continuing bases.
 - ii. Forming or joining a consortium whereby several institutions cooperate to ensure that their archives receive adequate care.
 - iii. Contributing to cost in the above choices.

10. Arrangement, Description, and Preservation of the Records

- a. The archivist organizes records in keeping with the principles of provenance and the sanctity of original order whenever possible.
- b. The archivist produces written descriptive inventories, guides and other finding aids in accordance with accepted archival standards and makes them generally available.
- c. The archivist implements basic preservation measures such as the use of acid-free folders and boxes.

11. Access

Subject to reasonable restrictions on the grounds of fragility or confidentiality, records should be available to staff members, scholars, and other persons demonstrating a need to consult the material for research purposes. Access policies and restrictions should be in writing and applied equally to all researchers. Reference service should be provided to both on-site researchers and those at a distance.

Publication Prospectus

Working Title: MUSEUM ARCHIVES: AN INTRODUCTION (2nd edition)

Submitted by: Ann Marie Przybyla (General Editor), Sarah Demb, and Deborah Wythe

Date: March 1, 1999

1. Theme, purpose, and scope

We propose to produce a publication that will be an informational manual directed towards new or non-archivists who are concerned with implementing an archival program in a museum. The publication will address each of the basic archival functions and problematic formats. At the same time, it will be written in language and include issues that are unique to museum archivists. It will therefore introduce archival basics to

museum staff lacking archival training and alert experienced archivists new to the museum field to issues specific to museum archives.

2. Estimated format and length

We intend for this publication to be an update of Bill Deiss's *Museum Archives: An Introduction*, published by SAA in 1984 as part of the Basic Manual Series. As such, it will essentially be a guide for beginners. In contrast to the 1984 manual, however, it will be an edited work that will show the variety of experiences and situations confronting museum archivists.

The new museum archives manual will consist of four main divisions: Introduction, Archival Fundamentals, Special Formats, and Special Issues. The four sections will be further divided into chapters, each of which will conclude with a list of related readings. A series of appendices, known collectively as a Resource Guide, will comprise the last part of the manual.

Each chapter will have a central how-to section written in straightforward, informal but informative terms. When appropriate, these instructional sections will be complemented and augmented by commentaries, short case studies, and anecdotes written by working archivists from different types of museums (e.g., art, anthropology, science and technology). Each chapter will therefore contain two levels of discourse: common archival principles and individualized museum experience.

This publication should be no longer than 100-150 pages, assuming that it has the same dimensions as other basic manuals (8 ½ x 11).

3. Annotated outline or table of contents

See end of Prospectus.

4. Prospective value to the archival profession

We believe that this publication will be of interest to all archivists who are new to the profession because it will describe the fundamental archival functions. It will be especially valuable to museum archivists, because it (like its predecessor) will be the only archival publication specifically geared to museum archivists, a subset of the profession with distinctive needs and concerns.

5. Relationship between the proposed publication to the literature in the field

The proposed publication will be a new and improved version of the 1984 basic manual. It will bring together issues covered in generalized works such as Elizabeth Yakels *Starting an Archives*, as well as

select concepts from works on institutional and business archives. As stated above, it will also be the only publication intended especially for museum archivists.

6. Possibility of co-sponsorship with another organization

We have discussed the possibility of co-sponsorship with John Strand, Publications Editor of the American Association of Museums (AAM). He confirmed that the AAM does co-sponsor publications on a regular basis. In particular, he expressed a strong interest in this manual, although he would need more information--in the form of an approved prospectus before making a conclusive decision.

7. Possibility of outside financial support

AAM could furnish some financial support, ranging from an equal partnership in which it would provide 50% of publication costs to simply acting as a second distributor for the manual. We assume that the financial arrangements would be agreed upon between the respective publication boards of SAA and the AAM.

8. Graphics and illustrations the publication might use

We envision a colorful, visually dynamic publication. In particular, we would like to have different background colors and/or typescripts used to distinguish the commentaries and anecdotes of individual archivists from the basic instructional sections. Also, the manual will include photographs of materials found in museum archives (e.g., artifacts, art works, field photographs, scientific journals) to break up the text.

9. Any potential co-authors or contributors

Much of the basic informational sections will be written by the three members of this editorial committee. Other potential authors include Fred Calabretta, Maygene Daniels, Polly Darnell, Donna DiMichele, Laura Graedel, Kristine Haglund, Kathleen Williams, and other working archivists in SAAs Museum Archives Section.

10. Anticipated schedule for preparation

We plan to adhere as much as possible to SAAs schedule for completing publications, which states that we must submit at least two chapters within six months of signing a letter of agreement, a draft manuscript within twelve months of signing a contract, and a revised manuscript within six month of submitting the draft.

Slight delays may be necessary to allow for time to gather and revise submissions from the various authors contributing to the manual.

ANNOTATED OUTLINE

FOREWARD

Statement of support for archives from the museum profession at large, preferably written by a museum director, possibly Robert P. Bergman of The Cleveland Museum of Art and/or Rubie Watson of the Peabody Museum of Archaeology and Ethnology, Harvard University

I. INTRODUCTION

History of the Museum Archives Movement [Przybyla]

Historical survey based on primary documents as well as interviews with individuals who were directly involved (e.g., Alan Bain, Ann Abid)

The Belmont Conference, sponsored by the Smithsonian Institution

Formation of SAAs Museum Archives Task Force and its transition to a roundtable and then to a section

NHPRC grants awarded to establish museum archives, including the amount given and the institutions who received funding

Lists of related organizations and ongoing continuing education opportunities listed in Resource Guide at the end of the manual

Museum Organization and Recordkeeping [Wythe]

Institutional identity and culture of museums as places that primarily own and display objects

Relationship of archives to other museum departments, especially the registrar, conservation, and curatorial offices

Challenge of monitoring permanently active office files (i.e., those pertaining to the primary museum collection) and working with their custodians

Administrative placement of an archives

Records management as a function of the archival program

Types of records created by museums

Institutional records vs. special collections

Museums that are part of larger organizations (e.g., universities)

Getting Started

Necessary steps for instituting an archival program

Funding sources (e.g., NHPRC, IMLS, foundations)

Minimum qualifications of the archivist

Facility requirements (e.g., space, shelving, climate control)

Competition for space as potentially greater in a museum setting because of demands of the primary collection

Climate control and other preservation measures as potentially more easily attainable for museum archives, because museums are already equipped to care for a collection

Vendors of archival supplies

Lists of funding sources and vendors provided in Resource Guide

II. ARCHIVAL FUNDAMENTALS

Records Survey

Determining the museums universe of records

Defining the boundaries of the archives holdings

Identifying redundant records, esp. those pertaining to objects

Territoriality of museum curators and registrars because the records that they have are integral to the work that they do

Records relating to objects regarded as particularly valuable because of their associations (i.e., they often acquire the same intrinsic value as the objects)

Examples of survey forms provided in Resource Guide

Appraisal [Przybyla And Williams?]

Some conclusions from the two annual section working groups on appraisal, including:

Documenting incremental change (i.e., managing records from installations)

Importance and ubiquity of exhibition files

Problem of volume, especially relating to events and program files

Records that normally would be discarded but must be saved in museum archives, esp. any relating to museum objects

Special care usually given to grant files, because most museums are non-profit organizations

Records Management [Przybyla]

Relationship between archival and records management programs

Museum archivists as records managers by default

Records scheduling

Offsite storage for records of temporary value

Special disposal methods for sensitive or hazardous records

Sample schedules in Resource Guide

Accessioning

Asserting intellectual and physical control over materials entering the archives

Instituting collections of published materials to facilitate the initial weeding process

Difference between--and necessary separation of--accessioning records in the archives and the accessioning of objects, a function of the museum registrar

Examples of accessioning forms provided in Resource Guide

Arrangement

Fundamental principles of arrangement

Conflict between record keeping systems, esp. between object files in curatorial offices (usually arranged by object accession and/or catalogue numbers) and administrative files transferred to the archives (arranged by names, subjects, and/or dates)

Description [Wythe And Others]

Principles of archival description

Planning an effective descriptive system

Finding aids

Database design

MARC, EAD

Linking to a library's OPAC

A nod to the web

Relationship between the archives descriptive system and the museums collection management system

Integrating information about objects and donors into the archives descriptive system to meet the research needs of curators and registrars

Preservation [Demb]

Basic preservation tasks

Working with the museums conservation staff

Anticipating and mitigating the presence of arsenic, pesticides, formaldehyde, and other hazards in anthropology, natural history, and scientific museum records

Oral History [Calabretta]

Research Use

Restrictions on access to information about prices paid for and valuations of objects

Personal privacy issues relating to donors, lenders, and employees

Restrictions on information about archaeological sites and architectural plans

Ethical issues, esp. those pertaining to the exclusive use of archives by specific groups (i.e., those defined by race, religion, or ethnicity)

Outreach (exhibitions, web sites, and education programs)

Working with a design or installation department to plan exhibitions

Security

III. SPECIAL FORMATS

Audio-Visual

Artifacts

Including the care and handling of art objects

Field Records and Scientific Notebooks

Photographs

Developing a relationship with other departments, such as in-house photography collections and photographic studios

Issues pertaining to rights and reproductions

Architectural Drawings

Interest of other departments (design, installation, operations) in the museums historical architectural drawings

Architectural drawings as permanently active records

Electronic Records

Selective digitization of museum records

Digitization vs. microfilming

Storage media

Accessing information in electronic format

IV. SPECIAL ISSUES

NAGPRA [Demb]

Repatriation of Nazi-looted art [Przybyla]

APPENDICES: RESOURCE GUIDE

Bibliography

Examples of forms

Museum archives institutes and other continuing education opportunities

Sample policy and procedural statements

Sample records schedules

List of funding sources

List of vendors of archival supplies

NEWS, NOTES, & ANNOUNCEMENTS

NEH Consultation Grants

A new category of grants is available from the National Endowment for the Humanities to support the development of public humanities programs. Consultation Grants will be awarded in the early stages of a project, to allow collaboration with scholars and other advisers who can help to develop or deepen the project's humanities themes and content. Competition is open to museums, historic sites and historical societies, public television and radio stations, independent media producers, libraries, and other non-profit organizations.

The maximum award is \$10,000.

Preference will be given to first-time grant recipients. Special consideration will also be given to applicants from the following 14 states and Puerto Rico, which have been underserved by NEH awards: Alabama, Alaska, Florida, Idaho, Louisiana, Missouri, Montana, Nevada, North Dakota, Ohio, Oklahoma, Puerto Rico, Texas, Washington, and Wyoming.

Examples of situations in which a Consultation Grant might be helpful:

* A historic site wants to broaden its local focus by exploring larger themes in the history of the area or region. The staff needs to consult with historians and professionals from other historic houses and museums to help shape a new interpretation for the public.

* A museum is interested in improving the ways in which its collections are used to communicate ideas to the general public. The staff wants to bring in a team of scholars, museum curators and educators to help develop workable humanities themes and strategies for interpreting those themes for visitors.

Deadlines: September 11, 2000 and April 16, 2001.

For guidelines or more information, please contact: Division of Public Programs, 202-606-8267; email: <publicpgms@neh.gov>. Visit the NEH website: <<http://www.neh.gov>>.

REPORTS

Still Keeping It All Together: A Finding Aid to National Gallery of Canada Exhibition Records and Other Exhibition-Related Documentation(1)

The National Gallery of Canada has been organizing, showing, and touring exhibitions for over a hundred years. In the process the Gallery has created a large body of records and related documentation. These records are vital not only in documenting the Gallery's history, but in assisting to document the exhibition programs of many art museums and societies across Canada. Early exhibition programs of many of these institutions relied heavily upon the National Gallery's travelling exhibition program. In many of these institutions, early records have not survived and in some instances, the institutions themselves no longer exist. The National Gallery of Canada Library & Archives supports research not only within the National Gallery but also in the Canadian and international scholarly communities.(2) Given this mandate and the research interest in this material, it was important to catalogue our exhibition material and to communicate this information to researchers. This paper describes the creation of an on-line finding aid for exhibition records and other material related to National Gallery of Canada's more than 2000 exhibitions held between 1880 and the present.

The Project Beginnings

In 1993 the staff of the Library and Archives began to look for ways to improve the retrieval of records and other material related to the National Gallery of Canada's exhibitions. The project began modestly. At the outset, interns annotated a chronological list of the Gallery's exhibitions, recording locations of exhibition records that had been created by museum staff during the course of organizing each exhibition. We concentrated on the exhibition files because these records are heavily used by staff and researchers but are often the most difficult to locate. The project proved so useful that we began to consider ways of identifying and describing all exhibition records and related documentation for each of the Gallery's exhibitions.

Status Before 1993

The Gallery's long exhibition history has created a wealth of material, including published exhibition catalogues and unpublished checklists, documentation files (containing printed ephemera, such as invitations, press releases, and press reviews), exhibition files (containing correspondence, loan agreements, internal memoranda), photographs and slides of objects and installations, design drawings, videos, films, audio records, posters, and realia, such as banners and other promotional material produced for the event.

Numerous means have been developed over the years to provide access to this material: a key word index to pre-1968 exhibition files; box lists of departmental records for post-

1968 exhibition files; MARC records on the Library OPAC for exhibition catalogues and other related publications; a chronological list of the archival copy of exhibition catalogues, unpublished checklists, and related publications; an item-level finding aid to the poster and realia collections; and a chronological arrangement of slides, photographs, and documentation files that have no record or list of holdings.

Some of these methods of retrieval function remarkably well; others are minimally useful. For example, it takes only a few minutes to identify and locate realia produced for an exhibition, whereas gathering the entire exhibition files for the same exhibition could involve searching through hundreds of box lists. Given the research value and the demand for this material, it was clear that a cohesive system was needed to describe the holdings in a format that was intelligible both to staff and to researchers.

The Project

Funding received from the Gladys Krieble Delmas Foundation in 1995 enabled the Library to proceed with the exhibition project and to employ a full-time researcher. A summer student position in 1998 and a paid internship position, funded by the Canadian government through the Federal Public Sector Youth Internship Program, made it possible for us to bring the project up to the present. The objectives of the project were fivefold:

- (1) to help Library staff locate holdings related to exhibitions;
- (2) to bring these holdings to the attention of Gallery staff and researchers;
- (3) to highlight items of outstanding significance among the exhibition material in the Archives;
- (4) to provide researchers with a brief history of each of the Gallery exhibitions, including dates and venues for circulating exhibitions; and
- (5) to record holdings of previously uncatalogued material such as exhibition-related slides, photographs, and documentation files.

The project proceeded in three steps: the collation of our holdings of exhibition-related material, the development of a template for the catalogue record, and the research for and creation of a record in the Library and Archives' OPAC for each of the Gallery's exhibitions. The first task was accomplished with the help of several volunteers and interns who examined the contents of hundreds of boxes of departmental records, identified exhibition records, and recorded their physical extent, dates, and location. Inventories were prepared of the Library's holdings of exhibition documentation files, slides, photographs, posters, and design drawings. Interns compiled an inventory of exhibition-related negatives in the Photographic Services Department, thereby enabling the Library to complete its photographic holdings and to include these images in the catalogue records. Archival video and sound recordings were also examined, and items acquired, recorded, or produced for an exhibition were identified and described.

A template for the catalogue record was created after examining the finding aids created by other museums, consulting with colleagues, and experiencing a few trials and errors.(3) In the spring of 1996 we completed the template and coordinated the unique requirements of the catalogue records with the Library and Archives' standard practice and policies.(4)

The third step of the project was carried out by Archives Assistants, who created a record for each exhibition, composed notes when necessary, and provided the required subject and form genre headings. The Archives Assistants compiled the holdings for each exhibition from inventories and other finding aids, verified holdings when necessary, and standardized the information. Volunteers helped with this stage of the project by verifying the list of travelling exhibitions and by entering the records in the OPAC.

The Records

Figures 1 and 2 illustrate examples of the catalogue records and the use of MARC fields. Each record contains a call number in the 090 field, which was established by assigning a sequential number to each National Gallery of Canada exhibition. A standard main entry consisting of the "National Gallery of Canada" is entered in the 110 field with a corresponding entry of "Musée des beaux-arts du Canada" in the 710 field. The 110 and 710 field entries indicate that the National Gallery of Canada showed and/or circulated the exhibition.

The title of the exhibition, including variations of the title and parallel titles, is provided in the 245 and 246 fields, respectively. The 245 field also features the general material designation "exhibition records," which enables exhibition records to be differentiated from exhibition catalogues and related publications on the public display screen of the Library's OPAC.(5) The date range of the exhibition-related holdings is given in the 260 field.

A brief description of the physical extent of the holdings is entered in the 300 field, with a more detailed description provided in the 520 field under five general media headings: textual records, graphic material, moving images, sound recordings, and artifacts. Wherever records relating to a specific exhibition have not yet been located, a record is created for the exhibition, supplying the information that is known. In addition, the following standard note is added in the 520 field: "To date, no records relating to this exhibition have been located."

A variety of 5XX notes are used, when applicable, to indicate information deemed significant in relation to a specific exhibition. For example, the 5XX field may contain information regarding lenders to the exhibition, regarding the contents of the exhibition in terms of the number of works or media, and indicating whether the exhibition consisted entirely of works from the Gallery's permanent collection. The 506 field contains a note that makes users aware of the legislation governing access and restrictions to Gallery records. Information about the organizers of the exhibition is supplied in the 508 field. Each catalogue record features a 518 field in which are entered the dates the Gallery showed the exhibition and/or the dates and venues of exhibitions circulated by the Gallery.

The Library and Archives' practice of assigning bilingual topical subject headings has been followed in the 650 fields of the catalogue records. Bilingual subdivisions are also given to personal and corporate subject headings in fields 600 and 610, respectively. When an exhibition consists of works by three or fewer Canadian artists, we add a bilingual personal name subject heading for each artist in field 600. Field 655 contains Art and Architecture Thesaurus form genre headings. The institution address is traced in the 852 field of the exhibition record.

The Future

Now that records have been created for all past exhibitions, new records will be added to the finding aid soon after the exhibition has opened and material related to the exhibition makes its way to the Library and Archives. These early records will include basic information about the exhibition, the title of the show, opening date, the exhibition organizers, together with our first holdings, most likely the documentation file for the exhibition. As the Library and Archives receive new material the records will be updated.

In the last few years we have noticed an increased interest by researchers in the exhibition histories of artists, and we are often asked for a list of the Gallery's exhibitions that featured the work of a particular artist. As a result, we have been examining the possibility of expanding the project to include an index of the artists that were shown in each of our exhibitions.

Conclusion

The Library and Archives has benefited from the project in several ways. Most importantly, information about each of the Gallery's exhibitions is more easily accessible and records and other documentation related to exhibitions is now much easier to identify and locate. Additional access to these records will soon be provided to institutions and individuals with access to the Internet when the Library and Archives catalogue is made available on the Gallery's website . The increased visibility of the material has already led to its increased use. This in turn has enabled the Library and Archives to benefit from the knowledge and research of scholars who are providing additional information regarding the exhibitions, thereby allowing staff to improve the cataloguing records. In addition, researchers are alerted to possible restrictions in access to archival records early in their research through a note in the catalogue records that specifies the legislation that governs access to the Gallery's records.

As a result of the project the chronological list of the Gallery's exhibitions and the list of travelling exhibitions, which includes the dates and venues for exhibitions that were circulated by the Gallery, have been updated and will soon be available on the Gallery's website. Inventories of slides, photographs, documentation files, and design drawings related to Gallery exhibitions, and previously unrecorded, have been prepared. The project has also provided the Library and Archives with an opportunity to improve the authority work and cataloguing for publications related to exhibitions by putting in place cataloguing procedures that will allow easy processing of this material in the future. Efforts in collection development have been improved by identifying future acquisitions that would enhance the Library and Archives' holdings. In addition, a rather daunting

number of publications related to exhibitions have been located and will be added to the Library's existing collection. It has also helped to identify preservation needs and concerns.

The project has also received some attention outside the Gallery. The Coalition for the Computer Interchange of Museum Information (CIMI) included the project in their Integrated Information Management Case Study Project. CIMI's Project examined the management of information within the Gallery, the use of data standards, the reusability of data, and the potential for the use of distributed data for external projects. The Research Libraries Group Art and Architecture Group Steering Committee has also examined the project as part of their inquiry into the feasibility of creating a shared database of exhibition histories. The Steering Committee envisions that the database might contain the following searchable information: exhibition title, exhibition start and end dates, venues, related publication information, artists associated with an exhibition, objects included in an exhibition, and links to institutions. From its modest beginnings, the exhibition history project has evolved into a significant research tool.

FIGURE 1

B10993228 Created:11-12-95

LANG:eng COUNTRY:onc LOCATION:w SKIP:0 COP:1 BIB LVL:c SUP:-

FORM:p CAT DA:11-12-95

090 0 EX 0309

040 CaOONG|beng|cCaOONG

043 n-cn-on

008 981009m19391944

001 000000

110 2 National Gallery of Canada.

245 10 Exhibition of Canadian art, New York World's Fair, 1939 [exhibition records].

260 |c1939-1944.

300 14.5 cm of textual records

300 32 photographs

518 Shown at the New York World's Fair, New York, N.Y., Sept. 18-Oct. 31,1939; National Gallery of Canada, Jan. 3-Feb. 5, 1940; Winnipeg Art Gallery, Winnipeg, Man., May 1-27, 1940; Vancouver Art Gallery, Vancouver, B.C., June 11-30, 1940; Art Association of Montreal, Montréal, Québec, Oct. 31-Nov. 17, 1940.

500 See also EX 0316.

508 Works in this exhibition were selected by the Canadian Society of Graphic Art.

508 Exhibition arranged by the National Gallery of Canada in co-operation with the Canadian Society of Graphic Art.

506 National Gallery of Canada records are subject to the Access to Information Act and the Privacy Act. Researchers must make an appointment with the Archivist in order to consult these records. = Il est possible de consulter les dossiers du Musée des beaux-arts du Canada selon les dispositions de la Loi sur l'Accès à l'information et de la Loi sur la Protection des renseignements personnels. Les chercheurs intéressés doivent prendre rendez-vous avec l'archiviste du Musée.

520 TEXTUAL RECORDS: eight (8) exhibition file folders, two (2) folders contain annotated exhibition catalogues, one (1) folder contains the General Plan (map) of the Fair site; one (1) clippings file folder; one (1) archival copy of the exhibition catalogue entitled Exhibition of Canadian art, New York World's Fair, 1939. [NGC, 1939] 18 p.

520 GRAPHIC MATERIAL: thirty-two (32) b&w photographs comprised of fourteen (14) views of the Canadian Pavilion (interior and exterior views), and eighteen (18) installation views of the exhibition at the National Gallery of Canada, Ottawa, Ont.

610 20 Canadian Society of Graphic Art|vExhibitions.

610 26 Canadian Society of Graphic Art|vExpositions

610 20 National Gallery of Canada|vExhibitions|n0309.

610 26 Musée des beaux-arts du Canada|vExpositions|n0309.

650 0 Graphic arts|zCanada|y20th century|vExhibitions.

650 6 Arts graphiques|zCanada|y20e siècle|vExpositions.

655 7 Exhibition records.|2aat

655 7 Files.|2aat

655 7 Clippings files.|2aat

655 7 Exhibition catalogues.|2aat

655 7 Photographs.|2aat

710 2 Musée des beaux-arts du Canada.

710 2 Canadian Society of Graphic Art.

711 2 New York World's Fair,|d1939-1940.

852 National Gallery of Canada.|bResearch Library and Archives. Special Collections.|eOttawa, Canada. = Musée des beaux-arts du Canada. |bBibliothèque de recherche et archives. Collections spéciales.|eOttawa, Canada.

FIGURE 2

B11067202 Created:11-12-95

LANG:eng COUNTRY:onc LOCATION:w SKIP:0 COP:1 BIB LVL:c SUP:-

FORM:p CAT DA:24-09-96

090 0 EX 0703

040 CaOONG|beng|cCaOONG

043 n-cn-on

008 981009

001 000000

110 2 National Gallery of Canada.

245 10 Design to meet human needs [exhibition records].

518 Shown at the Mackenzie Gallery, Regina College, Regina, Sask., Apr., 1954; MacDonald Institute, Guelph, Ont., Jan.-Feb. 1955.

500 Exhibition comprised of photographic reproductions.

508 Exhibition organized by the Design Centre, Ottawa, Ont.

508 Exhibition circulated by the National Gallery of Canada.

520 RECORDS: To date, no records relating to this exhibition have been located.

610 20 National Gallery of Canada|xExhibitions|n0703.

610 26 Musée des beaux-arts du Canada|xExpositions|n0703.

650 0 Design, Industrial|y20th century|xExhibitions.

650 6 Design|y20e siècle|xExpositions.

710 20 Musée des beaux-arts du Canada.

710 20 National Industrial Design Council (Canada).

852 National Gallery of Canada.|bResearch Library and Archives. Special Collections.|eOttawa, Canada. = Musée des beaux-arts du Canada. |bBibliothèque de recherche et archives. Collections spéciales.|eOttawa, Canada.

Cyndie Campbell

National Gallery of Canada Library and Archives

(1). This article updates a paper that was presented at the 1998 annual conference of the Art Libraries Society of North America and an edited version of the paper entitled "Keeping It All Together: National Gallery of Canada Exhibition Records and Other Exhibition-Related Material", co-authored with Heather Webb and Jo Beglo, and published in *Art Documentation* 17, no. 2 (1998), pp.46-50.

(2). Canadian Centre for the Visual Arts, Library and archives collection development policy. (Ottawa: The Gallery, 1996), pp. 10-11. Further information regarding the mandate of the National Gallery of Canada Library & Archives can be found in National Gallery of Canada, Canadian Centre for Visual Arts Policy. (Ottawa: The Gallery, 1991) and National Gallery of Canada, National Gallery of Canada Research Policy. (Ottawa: The Gallery, 1993).

(3). Many thanks to Sherman Clarke, Bobst Library, New York University Libraries, and Judy Silverman, Canadian Centre for Architecture Library, who answered our many questions regarding cataloguing practice and who were very supportive of our efforts.

(4). This task was accomplished with the arrival of Nancy Sprules to head Special Projects in the Library and Archives. Nancy helped identify the appropriate MARC field for the information we wanted to include in the catalogue record, standardized that information, and ensured that the records conformed to the Library and Archives' cataloguing standards and practice.

(5). We have taken the liberty of creating general material designations when those listed in AACR2Rev do not cover the material we are cataloguing.

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: December 15, 2000

Send submissions to Paula Stewart

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