

Museum Archivist

Newsletter of the Museum Archives Section
Society of American Archivists

Volume 15, Issue 1

February 2001

FROM THE CHAIR

Irons in the Fire

I am pleased to see that not only does this issue of the newsletter contain the minutes from our Section and Working Group meetings this past August in Denver, but also updates on the *Museum Archives Manual* and a session announcement for SAA's annual meeting in Washington, D.C. in August 2001 (apart from our session, I will be found at the many Ethiopian restaurants in the Adams-Morgan neighborhood!) As well, our draft Museum Archives Guidelines is here for comment before submission to the SAA Standards Committee.

Ann Marie Przbyla's capable hands have passed along the Chair duties to me, and I will endeavor to uphold the fine standard she held us up to during her tenure. Although she is no longer a museum archivist *per se*, Ann Marie continues her outstanding work as editor of the second edition of the *Museum Archives Manual*, which we hope to see in press in 2002. Our final draft is due in October 2001 and as the minutes of our 5th annual Working Group meeting show, we have finalized the chapter authors and are busy collecting "side-bar" information from our colleagues.
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MUSEUM ARCHIVIST is issued twice a year by the Museum Archives Section



of the Society of American Archivists. News items, letters to the editor, and

comments from the archives community are welcome. An online version of this newsletter is also available (see page 3 for details.)

Deadlines for submissions are the 15th of June and the 15th of December. Please send all submissions to the newsletter editor at Smorris@dm-art.org.

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The editor wishes to thank the following individuals who contributed to this issue of *Museum Archivist*: Sarah Demb, Ann Marie Przybyla, Andrew Martinez, Deborah Wythe, Michelle Elligott, Bart Ryckbosch, Paula Stewart, and Lorraine Stuart.

FROM THE CHAIR (continued)

As per the section meeting minutes, we have circulated the draft Museum Archives Guidelines to other professional organizations for comments, and the version in this issue contains those updates. Once we've heard from you, we can then submit the Guidelines to the SAA Standards Committee for approval. With luck, we may have a published version suitable for dissemination by next August! Andy Martinez is now the Chair of the Guidelines Committee.

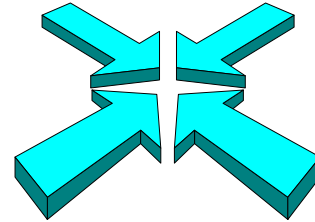
Our work on the Museum Archives Directory has slowed while a committee transition has taken place, but Alan Bain and Leah Prescott have offered to carry on, and work will resume in Spring 2001.

Finally, I am delighted to announce that our Section proposal for the Washington meeting has been accepted. Co-sponsored by the Architectural Records Roundtable and the Visual Materials Section, "Architectural Documentation Beyond the Blueprint" will highlight the variety of record types that may be used by researchers interested in the built environment, advocate "out of the box" thinking for architectural research, and consider issues of developing effective access points to draw architectural researchers to other resources beyond architectural drawings. I look forward to seeing many section members at the session.

We do not yet have a theme for our 6th annual working group meeting, but expect an announcement later this winter/spring. Please join me in extending a warm welcome to all

our new members and don't hesitate to send us questions, comments and columns via the section listserv!

*Sarah Demb, Museum Archivist
Peabody Museum of Archaeology & Ethnology,
Harvard University*



GETTING CONNECTED...

Access to the Museum Archives Section

Museum Archivist Online

The newsletter is available online at chin.gc.ca/Resources/Forum/e_forum.html under "Feature Articles," for 15 days. After 15 days, it moves to "Newsletter" under the heading "Resources."

The Museum Archives Listserv

An individual can join the email distribution list by sending a message to: majordomo@fas.harvard.edu. Leave the subject line blank, and in the body of the email, type:
subscribe SAAMUS-LIST [your email address]

Messages may be posted to:
saamus-list@fas.harvard.edu.

ANNUAL MEETING MINUTES MUSEUM ARCHIVES SECTION

SAA Annual Conference
August 31, 2000, 8am-10am
Adams Mark Hotel, Denver, CO

After introductions and a review of the agenda, Sarah Demb, incoming Chair of the Section, began the meeting.

Museum Archives Directory

Ann Marie Przybyla reported on the status of the directory of museum archives, explaining that Judy Turner of the Milwaukee Public Museum felt that her institution could no longer host the directory on its web page. After section members agreed that work on the directory should continue, Alan Bain volunteered to take on the project and mount it on the Smithsonian website, with a link to the SAA web page. He inquired about the current status of the directory and asked that all work to date be sent to him in an electronic version, if possible.

Museum Archives Guidelines

Polly Darnell reported that she had earlier attended a meeting of SAA's Standards Committee, which reviewed the current draft of the guidelines for museum archives. Among other suggestions, the Committee had recommended that the guidelines be submitted to affiliate groups for comments. A spirited discussion followed, during which Polly asked Kris Kiesling of the Standards Committee, who was present at the section meeting, whether we were on the right track. Kris responded "yes," but the guidelines needed more specificity to "give it teeth." Alan Bain stated that the draft should first

and foremost be presented to the American Association of Museums (AAM), which should be encouraged to consider adherence to the finished guidelines a prerequisite for accreditation amongst its member institutions. After further discussion, it was agreed that several section members would be responsible for presenting the draft to a minimum of eight museum and historical organizations.

Maureen Melton asked whether it was necessary to circulate the draft again to section members for review. Polly responded by asking section members whether they would allow the guidelines committee to make the revisions and send the finalized draft directly to the Standards Committee. The Guidelines Committee consists of Deborah Wythe, Mary Elizabeth Ruwell, Paula Stewart, Polly Darnell, Sammie Morris, Andy Martinez, and Sarah Demb. With general consent from the section, Polly agreed that the committee would have the final version complete in time for publication in the February newsletter.

Polly announced that Andy Martinez would be assuming primary responsibility for the project, and that further comments could be directed to him at amartine@risd.edu.

Polly then asked whether the final product would be published by SAA. Kris Kiesling responded that SAA would probably automatically produce the guidelines either electronically or in *Archival Outlook*, as it had the standards for college and university archives. Kathleen Williams observed that it was therefore important to receive SAA's
(Continued on next page)

endorsement. If the section wanted to produce a glossy brochure for distribution, however, it would have to apply to Council for funding. In response to a question concerning the section's level of control over the brochure's design, Kris Kiesling noted that we would be required to work on the design in conjunction with the Council liaison, as well as with Teresa Brinati in Publications.

SAA Standards Committee Liaison

Kris Kiesling asked if she could "make a pitch" on behalf of the Standards Committee. She explained that SAA was interested in achieving broad-based participation in response to issues proposed by such standards-setting organizations as NISO and ISO. To achieve that goal, members of the SAA Standards Committee were asking sections and other SAA groups to designate a liaison to the committee who would periodically be asked to review and comment on standards drafts. Anyone interested in the responsibility should submit his or her name to Sarah Demb, who would then notify the Standards Committee. Bernadette Callery from the Carnegie Museum of Natural History subsequently volunteered to serve as the section's liaison.

Museum Archives Publication

Ann Marie Przybyla reported on the status of the upcoming publication on museum archives, noting that, after some unexpected delays, she had signed a contract with SAA to be general editor of a work that would be comprised of contributions from herself and other museum archivists. She further related that a working group had convened the previous day to discuss appropriate material to include in the publication's sidebars. At a

meeting following the working group, attendees had volunteered to assume responsibility for writing almost all of the proposed chapters. Contributors to the manual now include Susie Anderson, Sally Brazil, Polly Darnell, Sarah Demb, Fynnette Eaton, Marisa Keller, Susan Koutsky, Paula Stewart, Kathleen Williams, and Deborah Wythe. [Additionally, after the section meeting, Fred Calabretta agreed to write the chapter on oral history]. According to an agreement they were expected to sign with SAA, all contributors will receive a small honorarium and complimentary copies of the book upon publication.

Museum Archives Newsletter

Paula Stewart announced that she would be relinquishing her position as editor of the museum archives newsletter because of pressing responsibilities resulting from construction at her institution, the Amon Carter Museum. Paula thanked Bart Ryckbosch for his role in copying and distributing the newsletter and introduced Sammie Morris as the new editor. All contributions to the newsletter can be forwarded to Sammie Morris at: Smorris@dm-art.org.

SAA Conference Program 2001

Polly Darnell announced that the theme of next year's SAA Conference was "Globalization." This led to a general discussion on possible topics for a session proposal, or proposals from the section. Polly noted that the NEDCC was involved in an international consulting exchange program with Cuba and former Eastern Bloc countries. Maygene Daniels proposed that a session could focus on examples of museum
(Continued on next page)

archives in other countries. Michelle Elligott responded that MOMA had contact with museums in Eastern Europe, Latin America, and Asia, none of which had what we would call archives but exhibited an interest in records and how to find them. Alan Bain noted that, although interesting, it would be difficult to develop a session from these observations.

Maygene then noted that interest in Holocaust-related records was bringing an awareness of the importance of museum archives and international cooperation to the forefront. Susie Anderson asked whether it would be relevant to have a session featuring scholars who were researching records relating to repatriation. Several section members questioned the current status of research into Nazi-looted art, and Deborah Wythe noted that inquiries in that area were generally winding down.

Other ideas for sessions not focusing on globalization were then discussed, including access to provenance information and cooperative access programs. Deborah Wythe observed that one of the more problematic issues confronting museum archives was the management of non-institutional records created for one purpose but having secondary historical significance. She cited the papers of architects and architectural historians as an example and also noted that museum archives were frequently custodians of collectors' records. Bart Ryckbosch added that the Art Institute of Chicago had several collections from art appraisers. Deborah Wythe agreed to follow up on this idea as a potential session.*

Maygene Daniels asked whether the 2001 conference, to be held in Washington, D.C., would be an appropriate opportunity to acknowledge the history of the museum archives movement, initially sponsored and supported by the Smithsonian Institution. Maureen Melton responded that perhaps an event, rather than a session, could be planned. A tour of the Smithsonian Institution Archives, essentially the "mother ship" for museum archivists, was mentioned as one possibility.

The meeting was adjourned at approximately 9:30 a.m.

Ann Marie Przybyla
New York State Archives



**Editor's Note: The Section's Proposal, "Architectural Documentation Beyond the Blueprint," has subsequently been accepted by SAA.*



MUSEUM ARCHIVES GUIDELINES: AN UPDATE

At the Museum Archives Section Meeting in Denver (August 31, 2000), Polly Darnell presented a revised draft of the Museum Archives Guidelines. Kris Kiesling from the SAA Standards Committee accepted our invitation to attend the meeting and shared her thoughts on the version of the guidelines. Kris suggested that we should solicit feedback on the draft from representatives of our intended audience, i.e. museum professionals and organizations outside of the Museum Archives Section. Several Section members volunteered to present the guidelines to archival, historical, and museum associations for comment. The group also decided that the guidelines would benefit from the addition of a brief introduction.

A newly revised draft of the Museum Archives Guidelines, reflecting input and comments from individual Section members as well as representatives of the American Association of Museums, the American Association of State and Local History, the Association of Art Museum Directors, the Museum Association of New York, the New England Archivists, the New York State Council on the Arts, the Society for the Preservation of Natural History Collections, and the Texas Association of Museums, has been printed on the following page. The Guidelines Committee welcomes final comments on the revised draft until March 15, 2001. We will then submit the guidelines to the SAA Standards Committee for approval. Upon approval from the Standards Committee, the guidelines will be sent to the Publications Committee for printing and distribution.

I would like to thank those Museum Archives Section members who have sent me suggestions for fine-tuning the guidelines and especially those members who brought the guidelines before the various museum and historical organizations. I would also like to thank fellow Guidelines Committee members Sarah Demb, Deborah Wythe, Sammie Morris, Mary Elizabeth Ruwell, and Paula Stewart for their assistance and to recognize Polly Darnell for her work as the previous Committee Chair.

Andrew Martinez

**MUSEUM ARCHIVES
GUIDELINES**
Society of American Archivists
Museum Archives Section

Introduction

Institutional records document the history and development of a museum, its collections, exhibitions, and programs as well as the contributions of individuals and groups associated with the museum. These records are unique and irreplaceable assets of the organization. It is recommended that a museum maintain an active, professional archives program to systematically collect, organize, preserve, and provide access to its institutional records of enduring value and to recommend policies and procedures for the creation, maintenance, and ultimate retention or disposition of current museum records in all formats. By supporting an archives program a museum not only promotes its own history but also ensures that its vital records are preserved and that information resources are readily available to support the work of its staff and meet the research needs of scholars and the general public.

1. Definitions and Scope

A museum's archives identifies, preserves and administers records of long-term and permanent administrative, legal, fiscal, and research value not in current use. Records may be in any form – including, but not limited to paper, electronic, photograph, and magnetic tape. A museum's archival records would include:

- a. Institutional records, in particular those which relate to administration

at all levels. For example: correspondence, memoranda, board minutes, financial records, reports, grant records, departmental files, architectural plans, documentary photographs and negatives, film, audio and videotapes, and publications created by the institution.

- b. Collection records, such as object or specimen files and records of exhibitions and installations. These may be housed in the archives or, if actively used, in the curatorial, registration, or collections management offices.
- c. Acquired records, such as papers of individuals and organizations, which promote the museum's mission through their relation to subject areas of particular interest to the institution (e.g., science, anthropology, natural history, art, history) and which add value to the museum's collections and exhibition programs.

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 archivist's role in the institution's 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 institution's archives and archival training provided to the staff member made responsible for them. The functions of the archivist are to appraise, 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, and other relevant positions. This is to discourage such persons from taking, as their own property, records that belong to the institution and may be an integral part of the institution's archives. Donation of personal records to the institution's 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 an archives acquisition policy, which

delineates the collecting of records other than those created within the institution itself. The collecting activities and acquisition policies of other institutions should be taken into account to avoid unnecessary competition. The policy should describe the conditions and procedures for 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 structure, development, mission and functions of the institution over time.
- b. Documentation of the actions, decisions, policies, and fiscal and legal rights and responsibilities of the institution.
- c. Research and informational value.

8. Current Records

The advice of the archivist should be sought on policies and guidelines pertaining to the creation, maintenance, disposition, and preservation of institutional records (including electronic records and systems) with the aim of avoiding the unnecessary creation of duplicate records and the needless retention of nonpermanent records. The archivist should be consulted for recommendations on the protection of permanently active records of archival value in non-custodial situations (such as collection or accession records under the care of the registrar, collections manager, or curator and computer network backups under the control

of the information technology staff). The Archivist should also approve the appropriate disposition of 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 its records in a nearby archival repository willing to administer them on a continuing basis.
 - 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 professional 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.

Andrew Martinez
Rhode Island School of Design



Revisions and Comments on the Current Guidelines Draft Should Be Directed To:

Andrew Martinez
Rhode Island School of Design Archives
2 College Street
Providence, RI 02903
Email: amartine@risd.edu

DEADLINE: MARCH 15, 2001

MUSEUM ARCHIVES MANUAL

Working Group Minutes

This year's Section working group at SAA in Denver focused on brainstorming and exchanging ideas for the new Museum Archives manual. The following report intends to give a sense of the issues covered—the purpose was to allow writers to identify people who might have good ideas and stories that will feed into their chapters and we proceeded in a stream of consciousness fashion, with a formal agenda. As always, Section members contributed energetically to a lively discussion.

The manual, now approved by the SAA Publications Committee, will be a cooperative project managed by general editor Ann Marie Przybyla. The final writing assignments, hammered out during the working group meeting, include a history of the museum archives movement (Ann Marie Przybyla); museum organization & recordkeeping (Deborah Wythe); getting started (Sue Koutsky); records surveys (Wythe); appraisal (Kathleen Williams); records management (Paula Stewart); accessioning (Sarah Demb); arrangement (Polly Darnell); description (Williams & Wythe); preservation (Demb); oral history (Fred Calabretta); research use (Susan Anderson & Marisa Keller); security (Paula Stewart); audiovisual (Williams); photographs (Keller); electronic records (Fynette Eaton); NAGPRA (Demb); repatriation of Nazi-looted art (Przybyla); and resource guide (Sally Brazil). Two special format topics are still to be assigned: artifacts, and field records and scientific notebooks.

Please note that all the writers will be looking for “sidebar” material to give personal experiences; information about how topics vary in different types of museums; and photos, photos, photos. Please contact any of the authors to offer your help, or respond when they call you (and they will!).

The group discussion ranged widely as participants shared information, concerns, and suggestions. Among the topics were: the Belmont conference photos at the Smithsonian Archives; the often confusing placement of records in institutions with both libraries and archives; the importance of museum publications; art collections within science museums and other “limbo collections”; architectural models; intermingling of personal and institutional records; undoing previous attempts at arrangement that resulted in records ‘mining,’ created series, and compendia; science museum curatorship (research as opposed to exhibitions).

The relationships between archivists and other museum staff members were discussed at length, with some of the conclusions as follows. Archivists love registrars. We serve as consultants for proper preservation. We need to take a proactive role in seeking records (especially electronic records). We need to build trust and have patience. We may need to deal with all works on paper, not just documents, and we must think about ways to maintain links and context between object collections, related documents, and works on paper. A well-defined collection policy may save us from having to accept the odd memorabilia that curators and directors sometimes obtain. We may have to deal with

a distinction between photographs as works of art and photographs as documentation. In a small museum, the archivist may have multiple roles and it is important to create and maintain a separate, specific archivist job description. The paper and online systems of an institution may (and probably should) be somewhat parallel; cultivate a close relationship with your information technology people and keep track of changes so that critical information doesn't go offline.

The session ended with deadlines: the final draft is due to the editor in June 2001 (the SAA publication deadline is October 2001). Ann Marie's new email address is aprzybyl@mail.nysed.gov.

Deborah Wythe
Brooklyn Museum of Art



SESSION PROPOSAL
SAA Annual Meeting 2001

“Architectural Documentation Beyond the Blueprint”

The speakers will discuss three different record formats, each of which provides a distinct approach to architectural documentation. The presentations will all be richly illustrated with slides. Architectural historian William Henry Goodyear (1846-1923) created a large collection of building techniques. Laura Peimer (Brooklyn Museum of Art) will discuss the uses of Goodyear's visual record to support research purposes as diverse as the study of how this type of evidence influenced architects of Goodyear's own era and the use of photographic evidence in historic preservation.

Sally Brazil (Frick Collection) will consider the relationship between The Frick Collection and architect John Russell Pope and his partners, as documented in the Frick's institutional archives. These institutional design and construction records are essential to a complete interpretation and understanding of the architects' work.

Sherri Birk (AIA) will discuss the value of postcards in documenting transformation in the cultural landscape, including street scenes, public spaces, natural disasters, and world's fairs.

Sarah Demb
Peabody Museum of Archaeology & Ethnology, Harvard University

FROM THE EDITOR

This issue contains my first editorial column for *Museum Archivist*, released at the beginning of a very ambitious new year both for myself and for our section. I was a little intimidated at first about taking on this newsletter, as it has been so ably managed in the past by my predecessor Paula Stewart. Paula edited the *Museum Archivist* for four years, and her dedication and hard work are evident in every issue she compiled. Thank you, Paula, for your wonderful years of service and for all the helpful advice you've given me.

As those of you who are acquainted with me know, I'm now entering my second year as Archivist at the Dallas Museum of Art. I've spent the last few weeks looking back on all that has happened in the first year for our department—the creation of the archives, the identification of our museum's historical records, the consolidation and re-housing of those records, and the outfitting of a new archives storage space. This year, the archives staff will work diligently to create finding aids for our priority record groups, such as our oft-requested exhibition records. Looking back, I am pleased to be part of an evolving profession, one in which we can make a real difference by providing museums access to vital information.

This is an exciting time to be a museum archivist, as more and more museums are realizing the importance of having someone to manage their historical records. With the upcoming publication and dissemination of our Museum Archives Guidelines and an updated version of the Museum Archives manual, our section is leading the way in educating museum administrators on the importance of museum archives. As museums celebrate historical milestones (such as centennial celebrations) more and more of us will be called upon to help these institutions organize their records and recall their histories.

I would like to extend a sincere thanks to everyone who has contributed to the hard work of our section this past year. Here's to a promising new year, one that will hopefully prove to be an even better one for museums everywhere.

Sammie Morris
Dallas Museum of Art





NEWS, NOTES, & ANNOUNCEMENTS

New Archives Listserv

The Western Archivists Listserv, or West_Arch, is a new listserv established for the following archival organizations of the Western United States: the Society of California Archivists, Conference of Inter-Mountain Archivists, Northwest Archivists, Rocky Mountain Archivists, and the Society of Southwest Archivists.

MARAC Finding Aids Awards

Submissions are now being accepted for the 2001 MARAC Finding Aids Awards to recognize outstanding achievement in the preparation of finding aids, paper or electronic, by institutions within the MARAC region (NY, NJ, PA, MD, DE, DC, VA, WV). Nominated finding aids must have been available to the public in the calendar year 2000. Monetary awards will be presented at the spring meeting in May 2001. To enter, send two copies of a printed finding aid (or the URL where the finding aid is available) by March 12, 2001 to:

Lynn Catanese
Hagley Museum and Library
P.O. Box 3630
Wilmington, DE 19807
Catanese@udel.edu

For more information on the awards selection process, go to the MARAC website:
<http://www.lib.umd.edu/MARAC/maracawd.htm#Finding>

UNESCO and IFLA Publish CD-ROM on Preservation of Documentary Heritage

The CD-ROM is free and can be ordered at the UNESCO web-site:

<http://webworld.unesco.org/safeguarding/en/>

New Museum Archives Section of UNESCO's Archives Portal

UNESCO invites archivists to use, update, and promote this new resource available at:

http://www.unesco.org/webworld/portal_archives/Archives/Museums/.

Shared Access to Exhibition Histories

The Shared Histories of Exhibitions Database Task Force (SHED), a sub-committee of the RLG Art and Architecture Group, would like to hear from institutions that have records describing past exhibitions. If your institution has been or is currently engaged in such a project, please contact Cyndie Campbell at: ccampbel@gallery.ca.

OCLC to Sponsor Digital Reference Study

The Information Institutes of Florida State and Syracuse Universities announce their intent to conduct a study to assess quality in digital reference service, starting March 1, 2001, pending receipt of adequate funding from interested libraries. OCLC is the lead sponsoring organization for the study. The purpose of the study is to develop methods to assess the quality of digital reference services, test and refine measures and quality standards to describe digital reference services, and to produce a guidebook that describes how to collect and report data for these measures and standards. This announcement also solicits funding support from libraries and other related organizations to support the study. The complete proposal, along with additional information, is available at: <http://quartz.syr.edu/quality/>.

RLG Grant to Develop International Archival Descriptive Standard

The Gladys Kriebel Delmas Foundation has given support to RLG to convene a working meeting of experts on archival descriptive standards to continue work on a project started two years ago at Yale University. The purpose of the meeting is to create a draft document type definition for archival contextual information—the important information about the creators of archival records, personal papers, and other unique resources. Related efforts to carry out this work are underway in several countries around the world and within the International Council on Archives. Participants from the United States, Canada, Australia, the UK, Sweden, Italy, and Norway will meet in Toronto in March to analyze a wide range of contextual records, identify common elements used in description, and draft a model for testing by as wide a constituency as possible. For further information about this effort, contact:

Richard Szary
Director, Manuscripts and Archives
Yale University Library
P.O. Box 208240
120 High Street
New Haven, CT 06520
Phone: 203-432-9657
Email: richard.szary@yale.edu

Update on ANSI and ISO Standards on the Permanence of Imaging Materials

Doug Nishimura, from the Image Permanence Institute in Rochester, recently wrote an update for the Conservation DistList on the work of the American National Standards Institute IT9 committee, stating that ANSI standards have been replaced by ISO standards. The committees are working towards new standards for the stability of various digital hardcopy media.

For the full story, go to the Conservation Online website (CoOL) at:

<http://palimpsest.stanford.edu/byform/mailling-lists/cdl/2000/0986.html>

Source: *Conservation Online website (CoOL)* <http://palimpsest.stanford.edu>

NARA Receives Budget Increase

Congress approved legislation for 2001 that gives NARA all the budget increases requested by President Clinton. The new funds will enable NARA to complete the renovation of the original National Archives building, improve records management in the Federal Government, meet special challenges posed by electronic records, expand public access to records, and preserve growing quantities of records.

NINCH “Guide to Good Practice” Project Seeks Nominations

The NINCH is producing a Guide to Good Practice in Digital Representation and Management of Cultural Heritage Materials. HATII of Glasgow University will conduct a survey of current practices in the cultural heritage sector and write the guide in cooperation with the NINCH. To nominate an exemplary production site or project, go to the following site:
<http://www.ninch.org/PROJECTS/practice/criteria-1.html>.

New Preservation and Conservation Website

The Regional Alliance for Preservation (RAP) announces a new centralized source for information and education on collections conservation and preservation. Museums, libraries, archives, and other repositories of cultural heritage are invited to visit the site at <http://www.rap-arcc.org> for comprehensive access to the publications and services of the nation’s nonprofit regional conservation centers and preservation field services. Users can search the site for information about their specific conservation and preservation needs: disaster response, pest management, environmental control, and staff training are only a few of the topics. Site users can locate educational leaflets on conservation treatment of ethnographic objects, paintings, books, furniture, textiles, and photographs. The site includes an extensive annotated bibliography, a starter kit for collections managers, contact points for all RAP participants, listings of preservation and conservation centers and their specialties, and links to other key Web resources.

Jamie Doyle, NEDCC



In Remembrance...

Arthur Breton, retired archivist at the Archives of American Art and the first chair of SAA’s Museum Archives Roundtable (later section), died on October 18, 2000. Arthur lived in Baltimore, and funeral services for him were held there on October 24th at the Holy Cross Catholic Church. He was buried at the Crownsville Veterans Cemetery. Arthur will be remembered for the



active role he played in archival organizations and his ongoing interest in archival education. He will be dearly missed by his colleagues and friends.

Resources

A new publication from NEDCC, *Handbook for Digital Projects: A Management Tool for Preservation and Access*, will be made available this summer. The text includes up-to-date information on complex digital preservation issues that were addressed at conferences held in conjunction with the School for Scanning. An easy-to-use primer, the book is a compilation of expert experiences and advice and is focused on meeting the needs of libraries, museums, and archives. Topics covered include rationale for digitization, project management, and technical issues. Also included are guidelines from case studies, a technical primer, and sections on vendor relations, copyright, and digital longevity. The cost of the text is \$38, and ordering information is available at <http://www.nedcc.org>. An online version of this text is also currently being made available on the NEDCC website: <http://www.nedcc.org>.

ESpectra, the online news portal from the Museum Computer Network, is updated monthly and includes information such as events, conference announcements, and job postings, as well as short features. The webzine is available at: <http://www.mcn.edu/espectra>.

The Museum Resources section of **Global Museum** now contains 320 essential direct links and files, including marketing, disaster planning, archives, conservation, anthropology, and artifact analysis. The direct URL is: http://www4.wave.co.nz/~jollyroger/museum_resources.html.

Select New Publications in SAA's Professional Resources Catalog

(<http://www.archivists.org/catalog/catalog/latest.html>)

American Archival Studies: Readings in Theory and Practice, edited by Randall C. Jimerson

International Biographical Directory of National Archivists, Documentalists and Librarians, Second Edition, edited by Jeffery M. Wilhite, Todd J. Kosmerick, and Laurie Scrivener

Management Basics for Information Professionals, G. Edward Evans, Patricia Layzell Ward and Bendik Rugaas

New Directions in Archival Research, edited by Margaret Procter and C.P. Lewis

Organizing Audiovisual and Electronic Resources for Access: A Cataloging Guide, Ingrid Hsieh-Yee

Preserving Digital Information: A How-To-Do-It Manual, Gregory S. Hunter



EDUCATIONAL OPPORTUNITIES

Records and Information Management Specialist Certificate Distance Learning Classes

Available online through Chippewa Valley Technical College, Eau Claire, WI

Technical Specialist Certificate is composed of five 3-credit courses through distance learning.

The following classes are offered in order:

Records and Image Management (\$188)

Records and Image Systems (\$193.50)

Records Classification Systems (\$193.50)

Records and Imaging Applications (\$193.50)

RIM Advanced Applications (\$193.50)

Class costs do not include textbook cost of \$60. To register with a credit card, call: 715-833-6487.

For more information, contact instructor Mary Welch by email: mwelch@chippewa.tec.wi.us or phone: 715-833-6376. Website: <http://www.chippewa.tec.wi.us/vcampus/Internet/RIM/rim.html>

Modern Archives Institute

Dates: January 29-February 9, 2001

Location: National Archives, Washington D.C.

Cost: \$615 (includes publications and materials)

Contact the Modern Archives Institute, Staff Development Services, by phone: 301-713-7390, ext. 260, or email: mary.rephlo@arch2.nara.gov

Disaster Planning for Public Libraries

Date: February 7, 2001

Location: North Carolina Museum of Art, Raleigh, NC

Costs: \$25, NCPC member, \$35, non-member

For payment information, contact NCPC Treasurer Roger Loyd by phone: 919-660-3452 or email: roger.loyd@duke.edu

Visual Resources Association Annual Conference

Dates: February 27-March 3, 2001

Cost: \$100 for VRA members, \$120 for nonmembers

Location: The Congress Plaza Hotel, Chicago, Illinois

Room Rates: \$129 single, \$149 double

For more information, contact Susan Jane Williams at: susan.j.williams@yale.edu

Website: <http://www.oberlin.edu/~art/vra/con1.html>

The Archival Warrior: A Transformational Approach to Gaining Support for Archives

Date: February 28, 2001, 9am-5pm, at The University of Texas in Austin

Registration form available online at: <http://lib-04.lib.uh.edu/ssa/warrior.htm>

Deadline for registration is February 15, 2001. Workshop cost is \$75

For further information, contact Casey Greene by phone, 409-763-8854, ext. 117

SOLINET WORKSHOPS

1. Preservation Management

February 15, 2001 at SOLINET, Atlanta, GA

Cost: \$95 Full members, \$105 Associate users, \$135 Affiliate (non-members)

2. Preservation of Photographic Materials

March 16, 2001 at Tennessee State Library and Archives, Nashville, TN

Cost: \$95 Full members, \$105 Associate users, \$135 Affiliate (non-members)

3. Fire Safety: For Museums, Libraries, and Archives

March 29, 2001 at the University of Southern Mississippi, Hattiesburg, MS

Cost: \$95 Full members, \$105 Associate users, \$135 Affiliate (non-members)

For more information, or to register for SOLINET workshops, contact:

Erica Waller by phone: 800-999-8558 or email: erica_waller@solinet.net

Or register online at: <http://www.solinet.net>

Digitization for Cultural Heritage Professionals Course

Humanities Advanced Technology and Information Institute (HATII)

Dates: March 4-9, 2001; Course fee is \$800

Location: Fondren Library, Rice University, Houston, Texas

Consists of 10 lectures, 5 workshops, 5 lab practicals, and visits to special collections

For details and registration information, go to: <http://www.rice.edu/Fondren/DCHP01/>

Or contact Lisa Spiro by phone at 713-348-4022, or email: lspiro@rice.edu

Encoded Archival Description

Date: March 12-13, 2001

Location: University of Arizona Library, Tucson, AZ

Registration Deadline: February 12, 2001

Fee: \$303 for SAA members, \$380 for nonmembers

To register, go to: http://www.archivists.org/prof-education/seasonal_schedule.html

Archival Cataloging as a Component of Description

Dates: March 14-15, 2001

Location: East Carolina University, Joyner Library, Greenville, NC

Registration Deadline: February 14, 2001

Fee: \$281 for SAA members, \$359 for nonmembers

To register, go to: http://www.archivists.org/prof-education/seasonal_schedule.html

Museums and the Web Conference 2001

Dates: March 14-17, 2001

Location: Sheraton Seattle Hotel and Towers, Seattle, WA

Costs: \$495 if registered between January 28 and March 9, 2001; \$545 onsite registration

For the full program, see <http://www.archimuse.com/mw2001/>

Register online at <http://www.archimuse.com/mw2001/register/index.html>

Encoded Archival Description Workshop

Dates: March 22-23, 2001

Location: Valley Library, Oregon State University, Corvallis, OR

Registration Deadline: February 22, 2001

Fee: \$303 for SAA members, \$380 for nonmembers

To register, go to: http://www.archivists.org/prof-education/seasonal_schedule.html

2001, A Case Oddity: Preserving the Physical Evidence of Artifacts and Records

NARA Preservation Conference, National Archives at College Park

Date: March 27, 2001; Cost: \$75 (includes lunch)

For more information, call or email Eleanor Torain: 301-713-6718 or preserve@nara.gov

“Processing Literary Manuscripts” Workshop

Date: March 31, 2001

Location: Beinecke Rare Book and Manuscript Library, Yale University

Cost: Free. Participants are responsible for their own transportation and lodging.

To register and receive a brochure, send your mailing address to diana.smith@yale.edu and in the subject line type: “Workshop request.”

Class size limited to 20.

Electronic Imaging from A-Z

Greater Washington, DC ARMA Chapter Annual Conference

Date: April 2, 2001

Presenter, Don M. Avedon

Location: Almas Temple, Washington, D.C.

Cost: \$95 for ARMA members, \$120 for nonmembers, \$25 for students

To register, go to: <http://armamar.org/gwdc/GWDC%20Seminar.htm>

Contact: Juan Lacey, Phone: 202-728-6009, Email: wjuanlacey@altavista.com

Archival Cataloging as a Component of Description

Dates: April 16-17, 2001

Location: National Museum of American History, Washington, D.C.

Registration Deadline: March 16, 2001

Fee: \$281 for SAA members, \$359 for nonmembers

To register, go to: http://www.archivists.org/prof-education/seasonal_schedule.html

Copyright: The Archivist and the Law

Date: April 23, 2001

Location: Lovejoy Library of Southern Illinois University, Edwardsville, Illinois

Registration Deadline: March 23, 2001

Fee: \$177 SAA members, \$225 nonmembers

To register, go to: http://www.archivists.org/prof-education/seasonal_schedule.html

Archival Cataloging as a Component of Description

Dates: May 1-2, 2001

Location: Midland Hotel, Chicago, Illinois

Registration Deadline: April 1, 2001

Fee: \$281 for SAA members, \$359 for nonmembers

To register, go to: http://www.archivists.org/prof-education/seasonal_schedule.html

Archives and/in the Arts

New England Archivists Spring Meeting

Dates: May 4-5, 2001

Location: Dartmouth College, Hanover, NH

Special Session on Museum Archives Presented by Rick Biddle

For more information, go to: <http://www.lib.umb.edu/newengarch/>

Security in Archives & Manuscript Repositories

Date: May 24, 2001

Location: Doubletree Hotel Riverside, Boise, Idaho

Registration Deadline: April 24, 2001

Fee: \$177 SAA members, \$225 nonmembers

To register, go to: http://www.archivists.org/prof-education/seasonal_schedule.html

Society of Southwest Archivists Annual Meeting

Dates: May 24-26, 2001

Location: Radisson Hotel, Fort Worth, Texas

Contact: Carol Roark, Phone: 214-670-1444, Email: croark@lib.ci.dallas.tx.us

Website: <http://lib-04.lib.uh.edu/ssa/ssa.htm>

Modern Archives Institute, National Archives

Date: June 4-15, 2001

Contact:

Modern Archives Institute, Staff Development Services
National Archives and Records Administration
Room 1200, 8601 Adelphi Road
College Park, MD 20740-6001
Phone: 301-713-7390
Fax: 301-713-7342

**The Museum and Library Archives Institute
Introductory Program or Special Topic Program in Photography**

Dates: June 22-23, 2001

Location: Wilbraham & Monson Academy, Wilbraham, Massachusetts

For costs and registration information, please contact Theresa Rini Percy by phone: 413-267-3866
or email: tpercy@cwmar.org

Society of American Archivists, 2001 Annual Meeting

Dates: August 27- September 2

Location: Hilton and Towers Hotel, Washington D.C.

Hotel rates: \$125 single / \$165 double

For reservations and availability, call: 800-HIL-TONS

<http://washington.dc.hotelguide.net/data/h100192.htm>

For more information, contact SAA by phone: 312-922-0140 or email: Info@archivists.org

Website: <http://www.archivists.org>

Academy of Certified Archivists Examination

Date: August 29, 2001 in 5 locations:

Washington, D.C. (SAA meeting site); Chicago; Phoenix; Boston; Dallas

Or Pick Your Own Site (requires 5 applicants, deadline May 1st, 2001)

Deadline for applications: May 15, 2001; Deadline for re-certification petitions: July 1, 2001

For more information, contact the Academy of Certified Archivists by phone: 518-463-8644

Or email: Aca@caphill.com. More information is available on the ACA website:

<http://www.certifiedarchivists.org>

Preservation Options in a Digital World: To Film or To Scan

Dates: March 27-29, 2001

Location: Minnesota Historical Society, St. Paul, Minnesota

Cost: \$275 (make checks payable to NEDCC)

Deadline: Application forms must be received by February 23, 2001

For more information, contact Sona Naroian at 978-470-1010 x 214, or <sona@nedcc.org>



REPORTS

Mellon Museum Archives Initiative at the Brooklyn Museum of Art

The Brooklyn Museum of Art recently received generous funding from the Andrew W. Mellon Foundation for a four-year effort to improve scholarly access to archival resources. During the project, several collections will be arranged, described, and preserved; EAD-encoded finding aids will be created and mounted on the Web, and selected materials will be digitized and made accessible on the Museum's website. The project will also assist the BMA Libraries and Archives in implementing new technologies, including mounting an online public access catalog, starting a digitization program, developing a content-rich website, and evaluating ways in which to enhance the content and utility of the Museum's collections management system (TMS). Mellon Project Archivist Laura Peimer will work with project and Museum staff and consultants to accomplish these goals.

The collections that will be highlighted include several groups of institutional records, as well as unique materials from the Library Collections. Among them are the Culin Archival Collection, Records of Herbert J. Spinden and the Department of the Arts of Africa, the Pacific and the Americas, the William Henry Goodyear Collection, Records of the Department of Fine Arts/Painting & Sculpture, Records of the Department of Egyptian, Classical and Ancient Middle Eastern Art, and documentary photographs and rare publications in the Libraries and Archives.

The Culin Archival Collection (1871-1929) documents the work of the Museum's first Curator of Ethnology. These records, which were arranged and described through an NEH grant in 1993-95, will be brought up to date with an EAD-encoded finding aid. In addition, records documenting Culin's pioneering 1923 exhibition, *Primitive Negro Art*, will be brought together digitally from scattered sources in the Archives, Library, and curatorial files. The resulting virtual exhibition file will allow researchers to study related materials in one central, digital location.

The William Henry Goodyear Collection, Museum records and research files documenting the career of the Museum's first curator of Fine Arts (1891-1923), will be fully preserved, arranged and described. Goodyear's photographs of European Cathedrals and the Paris Exposition are slated for digitization. The curatorial records of his successors in the Department of Painting & Sculpture (1924-1990), already processed, will be described and an EAD-encoded finding aid created. The Spinden records and related curatorial department files (1929-1981) will receive the

same treatment to bring them to a broader scholarly audience. The Egyptological records (1899-1984) included in the project will be fully processed, arranged and described. In addition, a sub-collection of personal papers from Egyptologist Charles Edwin Wilbour contains materials that may benefit from digitization.

Documentary photographs in the Museum's Library collections will be evaluated for digitization. Among the materials slated for this technique are a rare set of 40 photographs of archaeological sites in Mexico and Central America by Alfred Maudslay (1883-1890) and an album of Bolivian archaeological site photographs by Sintich (1903).

Finally, the many rare pamphlets, periodicals, brochures, and exhibition checklists found throughout the archival collections will receive full bibliographic cataloging in RLIN and the BMA online catalog, therefore improving accessibility. Links will be created between publications in the Library and related archival materials.

The Andrew W. Mellon Foundation's Museum Archives Initiative, in addition to supporting the Brooklyn Museum of Art project, also includes projects at the Philadelphia Museum of Art, the Art Institute of Chicago, and the Museum of Fine Arts, Boston.

Deborah Wythe
Brooklyn Museum of Art

MoMA Acquires the Papers of Influential Art Dealer Richard Bellamy

The Museum of Modern Art Archives is pleased to announce the acquisition of the Richard Bellamy Papers. Originally founded as the institutional archives, the Museum Archives has in recent years expanded its mission to include administering manuscript collections created by individuals or organizations outside of the MoMA family. The Museum Archives core collection of manuscript materials was created by a transfer of such collections from the Museum's Library. The Bellamy Papers now mark the first addition of a manuscript collection to enter the Archives under this new organization.

Richard Bellamy (1927 - 1998) was an influential and beloved art world personality in New York from the late 1950s through the 1990s. In 1955, Bellamy was named director of the co-operative Hansa Gallery; Ivan Karp soon joined him as co-director. At the Hansa Gallery for four years, Bellamy masterminded exhibitions including works by: John Chamberlain, Allan Kaprow, Alfred Leslie, Marisol, Lucas Samaras, George Segal, Richard Stankiewicz and Myron Stout.

In October 1960, Bellamy inaugurated the Green Gallery, with backing from the collector Robert C. Scull. The Green Gallery existed at a critical moment in American art, when Abstract Expressionism was spawning the next generation of artistic movements, including Color Field

painting, Pop art, and Minimalism. At the Green Gallery, Bellamy was responsible for showcasing work by emerging artists, giving many of them their first public exposure. Artists he represented during this period included Jo Baer, Ronald Bladen, Lee Bontecou, Jim Dine, Mark di Suvero, Dan Flavin, Donald Judd, Yayoi Kusama, Robert Morris, Claes Oldenburg, James Rosenquist, Lucas Samaras, and Tom Wesselmann. In a rather selfless manner, Bellamy encouraged his artists to affiliate themselves with more established galleries, such as Leo Castelli and Sidney Janis, in order to advance their careers. Due to the loss of key artists and modest sales, Scull withdrew his support of Green Gallery in 1965 and the gallery was closed.

Between 1965 and 1974, Bellamy worked out of a rented office in the gallery of Noah Goldowsky on Madison Avenue, and from 1974 to 1980, he had a private gallery. In 1980, he was one of the first to open a gallery in the TriBeCa neighborhood of Manhattan. Named Oil & Steel, the gallery held a series of exhibitions displaying work by Jo Baer, Mark di Suvero, Michael Heizer, Alfred Leslie, Jan Müller, David Rabinowitch and others. In 1985, Bellamy relocated the Oil & Steel Gallery to Long Island City, along the East River waterfront. The gallery was adjacent to di Suvero's large studio.

In the last years of his life, Bellamy focused almost exclusively on di Suvero's career, involved with the artist's many commissions and exhibitions.

The Richard Bellamy Papers consist of:

- 6.5 linear feet of correspondence (1963-98) with collectors, institutions, galleries and artists, including consignment agreements, price lists, appraisals, press clippings and articles.
- 10 linear feet of gallery records (1960-98) including financial records, insurance, ledgers, datebooks, interviews with Bellamy, and gallery ephemera.
- 39 linear feet of artists' files including correspondence, lists of works, biographical and exhibition material, sales records and visual documentation of works.

The Bellamy Papers were acquired from the dealer's son, Miles Bellamy. They will augment and complement the holdings of the Museum Archives. Many of the artists represented by Bellamy are well represented in The Museum of Modern Art Collection. In addition, Bellamy's relationship with P.S. 1, the alternative contemporary art venue in Long Island City, and Queens underscore the Museum's new enterprises. In 1999, MoMA officially merged with P.S. 1. Due to the upcoming major building campaign for the new Museum, which will consume the mid-town site for four years and require the closing of the location, the Museum will operate out of a former Swingline stapler factory in Queens. The Museum will soon be establishing its new, temporary identity. MoMAQNS, that is, "The Museum of Modern Art, Now in Queens," will be the temporary location for the Museum Archives and the Bellamy Papers as of summer 2002.

Michelle Elligott
The Museum of Modern Art

CAREER OPPORTUNITIES



Project Archives Assistant, Museum of Fine Arts, Houston

The MFA, Houston is seeking a Project Archives Assistant to process museum exhibition records. The project entails weeding, arranging, describing, and rehousing exhibition records from the Curatorial and Registration departments. This is a temporary position.

Requirements: Graduate or student of Masters program with an Archival Studies component. Completion of basic archives course & six months experience arranging and describing archival collections. Must be able to lift 25-pound boxes & climb ladders. Knowledge of MARC AMC, APM and AACR2 strongly preferred. Experience with LCSH, EAD, and Access preferred. Background in art history and experience using RLIN beneficial.

Application: submit a letter of application, resume, an official college transcript, a sample of writing or work (such as a finding aid), and two references to:

Lorraine A. Stuart
Archives
Museum of Fine Arts, Houston
P.O. Box 6826
Houston, TX 77265-6826

Work schedule: Flexible schedule between 9am-5pm, M-F.

Compensation: Position funded for 350 hours @ 10.75/hour, plus benefits.

Deadline for application: Open until filled.

Project Archivist, The Whitney Museum of American Art

The Whitney seeks applicants for a Project Archivist who will establish an institutional archives program. The archivist will arrange and describe a collection that documents the founding of the Whitney Museum of American Art and prepare written finding aids to the collections with eventual conversion to electronic formats. This project is funded for two years with a possible extension to three years.

Qualifications: ALA accredited MLS or MLIS, or MA in history with a concentration in archives; 2-3 years experience in an institutional archive; working knowledge of current standards in archival management and preservation; experience with RLIN, library online systems, EAD and MARC; A degree in art history or American studies is preferred.

Please send resume with cover letter and salary requirements, including the names and contact information of three references to:

Whitney Museum of American Art
Attn: Human Resources
945 Madison Avenue
New York, NY 10021

Or fax information to 212-570-7750.

Information may also be sent as an email to Carol Rusk at carol_rusk@whitney.org.

Assistant Archivist, Autry Museum of Western Heritage, Los Angeles, CA

Seeking person to research and catalog primary source materials on the American West. Position will include training to use online databases.

Qualifications: MLS or MA in American history or a related field. Archives training & library or archives experience required. Knowledge of EAD, MARC and AACR2 preferred.

Anticipated starting salary in the mid 30's.

Please send letter of application & resume to:

Attn: Human Resources
Autry Museum of Western Heritage
4700 Western Heritage Way
Los Angeles, CA 90027-1462

Contact the Research Center at rroom@autry-museum.org for further information.

Application deadline is March 5, 2001.

**Archivist/Curator, Heritage Museum/Lincoln County Libraries/Libby School Libraries,
Libby, MT**

Two-year project seeks archivist to coordinate volunteer processing efforts.

Requirements: MLS or advanced degree in American history or related field; at least one year of professional archival experience, working knowledge MARC, LCSH, and Windows. Create finding aids and provide access to the collection incorporating Web technology. Establish workflow and support for ongoing procedures. Familiarity with accepted conservation methods for manuscripts, photographs, and artifacts.

Essential Requirement: Ability to skillfully train and supervise volunteers, effectively organizing the project.

Salary: \$34,000 plus opportunity for professional development.

Send cover letter, resume, and three letters of reference to:

Jeff Gruber
908 Mineral Avenue
Libby, MT 59923

Applications received by February 18, 2001, will be given first consideration.

Position will remain open until filled.

**Archivist B
Pennsylvania University Museum**

Develop and promote archives; enhance use and preservation of collections; administer archives & supervise staff; perform long-range planning, policy development, grant-writing, budget administration, accessioning new materials; supervise processing of collections & computer cataloguing.

Qualifications: Master's in Anthropology, History, Museology, or MLS degree with concentration in archives required; archival certification preferred; minimum 1-3 years experience as a professional administrative archivist; experience in grant-writing and grant administration; demonstrated knowledge of archival procedures & computer and information technologies.

Minimum salary is \$36,350.

To submit your resume go to: www.hr.upenn.edu/jobs/howtoapply.htm

**Processing Archivist, Peabody Essex Museum
Phillips Library, Salem, MA**

Duties: Analyze a variety of manuscript collections to determine their intellectual content, organization, and description needs. Create finding aids and other reference tools. Perform original collection and item level descriptive and subject cataloging, using USMARC, LCSH, & APPM. Perform accessioning and basic preservation of manuscript collections. Participate in ongoing conversion of library's card catalog. Prepare electronic finding aids. This is a full-time, two-year position with competitive salary and benefits.

Qualifications: MLS from ALA-accredited program, with formal training in archives; two years professional experience required; second Master's in American history preferred; experience processing and cataloging historical manuscripts and archival collections; familiarity with MARC and OCLC cataloging.

Position is open until filled.

Submit letter of application, resume, and the names, addresses, and phone numbers of 3 professional references to:

Human Resources
Peabody Essex Museum
East India Square
Salem, MA 0970
Fax: (978) 741-8793

For more information, contact MaryAnn Campbell at: marancam@aol.com.

**Senior Archivist, The National Park Service
Museum Management Program**

The National Park Service in Washington, DC, plans to hire an Archivist (GS 12/13). See the following site for more information: <http://www.usajobs.opm.gov/wfjic/jobs/IQ4994.htm> and for vacancy announcement. Open through February 23, 2001.

