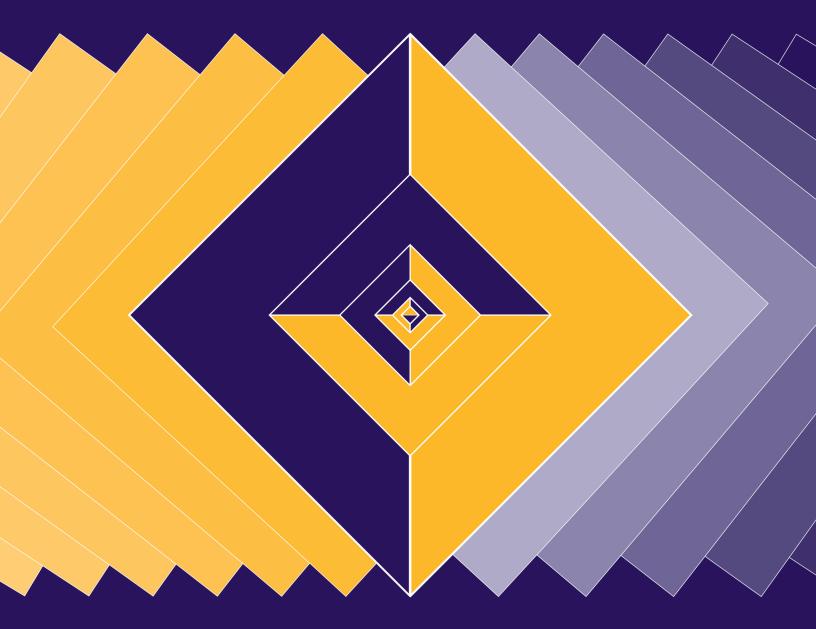


Kit 333

Art & Artifact Management December 2012





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Art & Artifact Management

December 2012

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December 2012

SURVEY RESULTS

Executive Summary
Survey Questions and Responses
REPRESENTATIVE DOCUMENTS
Collection Development Policies
Georgia Institute of Technology Georgia Tech Archives and Records Management Collection Development Policy 66 Library of Congress
Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts)
Michigan State University Collection Development Policy Statement: Fine Arts Library Art Collection
Collection Development Policy. Images and Archives Section
Billy Ireland Cartoon Library & Museum Collection Development Policy
Development Policy
University of Virginia Small Special Collections Library Collection Development Policy
Arrangement Guidelines
Iowa State University Artifact Cataloging Worksheet

Library of Congress	
Common and Useful Information Elements for Cataloging Pictorial Mate	erials 97
Arrangement Schemes for Photographs	100
Ohio State University	
PastPerfect IV: Instructions & Guidelines	103
Washington University in St. Louis	
Modern Graphic History Library Processing Manual	111
Art Collection Descriptions	
University of California, Irvine	
Guide to the Project Ngoc Records MS.SEA.016	120
Guide to the Project Ngoc Records MS.SEA.016. Artwork	121
Contemplation	122
Library of Congress	
Graham Collection of Psychedelic Posters	123
Grateful Dead, Junior Wells Chicago Blues Band, and the Doors	124
Ohio State University	
Artwork in the Richard E. Byrd Papers	
Artwork in the Richard E. Byrd Papers: Man in Snow Tunnel by David Pa	nige126
McMaster University	
James Williams fonds description	
James Williams fonds finding aid	128
Ohio State University	
The Steven Enich Serbian Orthodox Culture Slide Collection	
St. Sava Cathedral—Main Entrance	131
Oklahoma State University	
Guide to the Doel Reed Aquatints Records	132
Washington University in St. Louis	426
Finding Aid for the Charles Craver Personal Papers	136
Yale University The Harold Rome Papers. Overview	120
The Harold Rome Papers. Collection Contents. VI. Art Works	
The haroid kome Papers. Conection Contents. VI. Art Works	140
Artifact Collection Descriptions	
University of British Columbia	
The Chung Collection	
The Chung Collection. Canadian Pacific Railway Company	
The Chung Collection. C.P.R. Artifacts	
The Chung Collection. Ashtray	145

University of California, Irvine Orange County Californio families photographs146
Cabinet Photograph of Male Adult147
University of California, Los Angeles
Finding Aid for the Lloyd E. Cotsen Cuneiform Tablets Collection149
Finding Aid for the Lloyd E. Cotsen Cuneiform Tablets Collection. Container List150
Item: 1 Cotsen ID: 31718.1 School text [cuneiform tablet]
Columbia University
Dramatic Museum Realia152
Puppets: Burma > Gallery153
Burmese Marionette154
Library of Congress
Bain News Service Photograph Collection155
Rose Sanderson [i.e., Sanderman157
McMaster University
Ballooning Collection description158
Ballooning Collection finding aid159
Northwestern University
Guide to the Ira Silverman Railroad Menu Collection162
Guide to the Ira Silverman Railroad Menu Collection. Amtrak. Menus164
Ohio State University
Artifacts in the Richard E. Byrd Papers165
Expeditionary Artifacts in the Richard E. Byrd Papers. Parka and Mukluk Boots166
Ohio State University
Toni Mendez Collection Guide167
Toni Mendez Collection Guide. Scope and Content168
Subseries 2.2: Ray Bailey - Tom Corbett Space Cadet, 1951-1954169
Guide to the Toni Mendez Collection, Series 2: Merchandise, Box TM.RB.M1170
Tom Corbett Space Cadet Sweater171
SELECTED RESOURCES
Books, Articles, and Reports175
Additional Resources176
Other Examples of Finding Aids from Survey Respondents



SURVEY RESULTS

EXECUTIVE SUMMARY

Introduction

In June of 2005, OCLC conducted an international survey on people's perceptions of libraries. When asked the question, "What is the first thing you think of when you think of a library?" roughly 70% of the 3,300 respondents answered "books." However, those who work in libraries, especially research libraries, know that they contain a wide variety of types of materials, including large numbers of works of art and artifacts. Increasingly, the convergence of the missions of cultural heritage institutions such as museums, libraries, and archives, and the overlap in the materials they collect, is being widely discussed and debated by professionals in the field.

In 2006, the Rare Books and Manuscripts Section of the Association of College and Research Libraries chose "Libraries, Archives, and Museums in the Twenty-First Century: Intersecting Missions, Converging Futures?" as its preconference theme. One participant stated: "[A]s the conference progressed it became abundantly clear that collection-based definitions of libraries, archives, and museums are not valid, have never been valid, and never will be valid. Everyone collects everything. Yet each has a unique method of classifying and working with each thing."²

In his essay based on a presentation at that conference, Bruce Whiteman writes, "...each of the three types of institutions normally owns many, if not thousands, of the objects-in-trade that are more characteristically associated with the others. What major library does not include paintings, drawings, prints, and archival collections?" At that same conference, Robert Martin, the Director of the Institute of Museum and Library Services, argued that all of these

materials, are, in fact, documents, and that the boundaries between them—whether in the way they are collected, managed, or made available—are boundaries we have drawn and that we can also change.⁴ The digital environment, in particular, provides opportunities for a convergence in the way we process and present our collections to our audience.

Within this context, the library community has also emphasized the importance of exposing our "hidden collections." The significance of special collections as a major source of the richness of research library collections has great visibility in the recent dialog about the future of research libraries. Recognizing that there are many collections of significant research, cultural, and monetary value that are currently undiscoverable to researchers, efforts such as the CLIR hidden collections grant program and individual library prioritization have focused on this problem. The imperative to provide access to all special collections, including art and artifact materials, in our institutions raises questions about the current state of description and access.

In this survey, the designers were interested in exploring these issues, focusing on three major areas of interest. First, the survey was intended to explore the scale and scope of art and artifact materials held by ARL member libraries. A second goal was to determine which tools and techniques they currently use to manage these collections, including those used by library staff only and those used to make information about these collections available to the public. Finally, the survey attempted to determine if there is evidence of a convergence of library, archive, and museum practices in the management of these collections. Outcomes from the survey will inform strategy

for the continuing stewardship of art and artifact collections in our care.

The survey focused on the systems and techniques used to manage physical art and artifact materials in order to insure intellectual control over them. For the purposes of this survey, art and artifact materials were considered separately in order to determine if there are differences between the management of these types of materials. Art objects include paintings, works on paper, prints, art photographs, sculpture, decorative arts, or graphic design. Artifacts were defined as including historic photographs, historic objects, material culture, merchandise, archeological objects, natural history specimens, costumes, and architectural drawings, designs, and models. Of course, there are objects that might fall into either category, so respondents were asked to make a determination based on the nature and purpose of their specific collections. Recognizing that many institutions have multiple individually managed special collections, respondents were invited to submit a response for each one.

Sixty-eight libraries at 53 of the 126 ARL member libraries submitted a survey between April 16 and May 7 for a response rate of 42%. Data from these respondents confirms that ARL member institutions collect large numbers of art objects and artifacts, sometimes intentionally, but often incidentally. Practices for managing and providing access to these materials vary widely both within individual special collections and institutions and across the entire community, with no universally accepted standard, tool, or techniques.

Scale and Scope of Art and Artifact Collections

Fifty-nine of the 68 responding libraries (87%) reported holding art objects and 62 (91%) reported holding artifacts. The variety of the types of art and artifacts is broad: prints are included in 92% of the libraries' collections; paintings in 87%, works on paper in 83%, and sculpture and art photographs in 65% each. The most commonly mentioned type of art object for the category "other" was artists' books. When it comes to artifacts, respondents report similarly high numbers and variety: 97% of respondents' collections contain historic photographs, 84% historical objects, and 75%

contain material culture and architectural drawings, designs, and models. All the types of artifacts listed in the survey received positive responses; the smallest number was natural history specimens with 12 respondents (19%). The items cited under "other" indicate that almost anything can be found in a special collection somewhere, from the typical (ephemera, toys, souvenirs, medals) to the truly unusual and unexpected (locks of hair, condoms, death masks).

The quantity is also impressive. Although 40% of responding libraries said they have fewer than 500 works of art, over a third (22 respondents, or 37%) reported owning more than 5,000, with nine of those (15%) owning more than 25,000. Not surprisingly, artifacts were even more numerous, with only eight libraries (13%) reporting fewer than 500 artifacts in their collections, while over half (33, or 52%) have more than 5,000. The holdings of more than a third of those exceed 25,000 artifacts and, based on the comments received, several actually number in the millions. This data might suggest that most respondents collect art and artifacts intentionally, although four respondents commented that artworks were acquired haphazardly or incidentally as part of larger collections and one said the same for artifacts.

Tools for Managing Art and Artifacts

The authors considered several hypotheses about the tools that libraries might use to manage their holdings of art and artifacts. As libraries use their library catalogs to describe books, journals, and other resources at the item level, one speculation was that libraries might be using their integrated library systems (ILS) to describe art works, since these are typically described at the item level. On the other hand, the authors' experience suggested that artifacts often come to libraries in the context of archival collections; the hypothesis being that these materials would be treated as such, and probably described in finding aids. The authors also speculated that many institutions would use more than one tool.

The survey gave the following options for tools believed to be commonly used: MARC records in an Integrated Library System (library catalog); Museum collections management system such as PastPerfect; Archival management system such as Archivists' Toolkit; Finding aids including EAD; Database developed and maintained by the library; or Spreadsheets such as Excel. Respondents were also given the option to name other tools. While other tools were mentioned, the options provided on the survey were the most widely used, particularly the ILS and finding aids.

Many institutions reported digital asset management tools in the "other (please specify)" category. CONTENTdm was the most frequently mentioned, along with some other image or digital resource management tools. This is interesting as the survey was intended to focus on the management of physical objects. Future work could delve more deeply into the connections between intellectual control of physical objects and their digital surrogates. Certainly there are important issues around description and access when physical objects are digitized. For the purposes of this study, the focus remained on comments and responses related to management of physical collections.

Tools for Managing Art Collections

Finding aids were the most frequently used tool for managing art collections (43 of 60 respondents holding art collections, or 72%). MARC records in a library's catalog were used by 35 of the institutions (58%). Also frequently used were library-developed databases (26 respondents, or 43%) and spreadsheets (25, or 42%). This indicates libraries are using the available and familiar tools.

Systems designed for the purpose of managing collections were not widely used. Twenty respondents (33%) use archival management systems like Archivists' Toolkit. Even fewer reported using a museum collection management system in order to catalog art (11 responses, or 18%). Nine of these use Past Perfect; two use TMS (Gallery Systems Inc.)

Several respondents specifically pointed out that the tools they use are no different from those they employ for their other materials. For example, "We are not using any special tool for art objects; we use the same tools as we use for archives, manuscripts, and books within Special Collections." This response indicates another finding; that many institutions are using more than one tool. Only 12 of the 60 institutions (20%)

holding art works use only one tool; of these, four are using a museum collection management system and four a local database. Nine of the institutions (15%) are using five different tools. On average, institutions are using three different tools to manage art objects.

Within these tools, institutions are clearly describing art at both collection and item level. Collection records describe materials as a group. In comparison, item records describe one object. For example, 32 institutions (53% of the 60 respondents holding art objects) are using their ILS to describe art objects; all of them do so at the collection level, while 23 institutions also have item-level records in their library catalogs. Of the 55 total responses to the question about collection or item level descriptions, 94% of respondents create collection-level records and 93% create item-level records. Therefore, institutions are consistently providing both levels of description.

In the questions that explore why several tools might be used, the key issues fell into two categories: characteristics of the objects and the resources available. Over 70% make the determination of the tool to use based on the nature of collection; about half base the tool on the material type. For 57% of respondents, the staff and resources are a key aspect of this decision. Respondents commented, "Various tools have been available to us over time. Choices have been made regarding the best tool for the job at any given time" and "We have not had a systematic approach to this in the past."

When considering variety of tools and levels of description, it is not surprising that a wide range of public access options are used. Significantly, 23% of respondents do not display any information about art collections to the public, and in 12% of cases the user must be on site to access a database. When information is available online, over 50% of respondents indicated they offer access through documents on websites and in library catalogs. For about 40% of respondents, a web-accessible public search of another type of tool is available.

Tools for Managing Artifact Collections

The overall distribution of tools used to manage artifacts was very similar to those used for art objects. Finding aids and MARC records remained the top two

choices; 48 use finding aids (76%) and 35 use MARC records (56%). Archival management tools were used at slightly higher rates for artifacts, with 40% of respondents, compared to 33% usage for art objects.

Like works of art, institutions are likely to be creating both collection and item level descriptions within these tools. Overall, 90% of the 60 respondents provide collection-level description, and 93% provide item-level description. Although there is a slightly higher prevalence of item-level description of artifacts than was the case with art, libraries are also describing artifacts at both collection and item levels.

Institutions are using many different tools to manage artifacts. Ten of the 60 respondents (16%) use only one tool. Of these, three institutions each use finding aids or a local database. One respondent uses seven tools; 11 institutions (18%) use five or more tools. The average number of tools used to manage artifacts per institution is three, the same as with artworks.

Nature of the collection, staffing and resources available for description, and material type were each cited by over 60% of respondents as factors in determining which to use in a particular case. Several comments pointed to limitations of systems as an underlying factor. One respondent said, "Some artifacts have large amounts of detailed information ... for which there is no room to efficiently input or display. Also need a system that allows managing and easy link to related ... materials."

Similarly, information about artifact collections is made available to the public in a variety of ways. Thirty-eight respondents (60%) indicated that the library catalog is the primary mechanism for the public to find records for artifacts; 33 (52%) distribute documents through a website. The same percentage of institutions offers a web-accessible database of some kind; the databases include archival management systems, museum collection management systems, and library-developed databases. Thirteen institutions (21%) indicated that no information is available to the public.

Factors in Choice of Tools

Looking at the aggregated data, the overall patterns for management of art and artifact collections were quite similar. These findings suggest that ARL members are likely to use several tools to manage art and artifact collections, and that the ILS and finding aids are the most prevalent tools for both types of materials. Respondents also seem likely to describe materials at collection and item levels in all types of tools.

Looking at some subsets of the survey responses, some other notable patterns emerged. An identical number and percentage of institutions use a museum collection management system for artwork and for artifacts: 11 institutions or 18%. Nine use it for both types of material.

Another factor is the type of collection the institution considered their primary collection. Twenty-six respondents considered books/published material to be the primary collection; 28 indicated archives; 13 manuscripts. Looking at the art and artifact management tools broken down by primary collection did reveal some differences; although MARC records and finding aids were the most used tool, the distribution took on different characteristics.

Collections that considered books to be their primary collection used MARC records for art collections at a high rate, but used finding aids for artifact collections. Archival institutions were highly likely to use finding aids for both art and artifacts. Manuscript institutions used MARC records at about the same rate as book institutions and finding aids at about the same level as archival institutions. These findings are not surprising and are likely due to the descriptive and collecting practices of these types of collections, but it is interesting to see that there is a logical correlation with primary collection types.

	Books	Archives	MSS
MARC Records: Art	65%	42%	69%
Finding Aids: Art	61%	83%	92%
MARC Records: Artifacts	57%	44%	58%
Finding Aids: Artifacts	70%	85%	83%

Another factor correlated with tool selection is collection size. While in all cases finding aids or MARC records are the most used tool for descriptions, there are some differences based on collection size.

Collections with fewer than 500 objects are far more likely to use finding aids than any other tool

for both art and artifact collections, with about 60% selecting this tool and 30% selecting spreadsheets, the next highest. They are much less likely to use MARC records than the other categories, with only 33% use rate for art objects and 25% for artifact materials.

Collections of 500–1000 objects are far more likely to use databases developed and maintained by the library, with over 60% of collections this size using this tool.

Collections of 1,000–5,000 or 5,000–25,000 are most likely to use finding aids for either art or artifact collections, with over 80% with this size of collection indicating they use this tool. This compares to 77% use rate by larger collections and approximately 65% use rate by smaller collections. They are also most likely to use MARC records, with 79% of art collections this size represented in MARC records and 73% of artifact collections. For larger collections, the use rate dropped slightly to 67% and 59% respectively.

Collections of over 25,000 objects showed differences in treatment by types. For art objects, very large collections are even more likely to use a local database, with a 78% use rate. However, for artifact collections, institutions with very large collections have a significantly lower use rate of 41% for local databases. Instead, 77% of collections this size were managed with finding aids.

Museum Standards and Practices

Given that works of art and artifacts are traditionally the purview of museums, the survey designers wanted to determine if libraries had adopted museum collection management practices when cataloging them. Although we have seen that management practices vary widely, there seem to be minimal signs of libraries and archives consistently embracing standard museum practices in terms of how they manage art and artifacts.

In museum collection management, it is standard practice for each item (artwork or artifact) to be cataloged separately and to have a unique number, usually an accession number. Slightly more than half of the respondents to this survey said that they routinely separate art objects (59%) and artifacts (56%) from collections of books or archival materials for purposes of arrangement and description. However, only

25% always give art objects a unique number while only 21% do so for artifacts. The most popular type of numbering system for both art and artifacts is an archival identifier, such as a series, box, or folder number (61% for art and 66% for artifacts). Given that 46% of respondents indicated archives as their primary holdings and all respondents reported having some archival holdings, it makes sense that this approach is the most widely used. Accession numbers were the second most popular in both categories—more libraries use them for artifacts (64%) than for art (59%). Local numbering systems were also quite prevalent, with 54% employing them for managing art and 60% for artifacts.

Also notable is the number of special collections using more than one numbering system. Of the 33 institution using museum accession numbering for art, only five do so exclusively. Similarly, only four of 37 institutions using museum accession numbering for artifacts use only that numbering approach. Archival identifiers and local numbering were most commonly cited as the additional numbering practices in use. This finding is one of many that suggest that libraries are not managing all their art and artifact collections consistently.

Only 9% of the respondents report they use *Cataloging Cultural Objects*, a data content standard developed for the museum and visual resources community, for art objects and only 7% use it for artifacts. Similarly, only 11% use the Getty Union List of Names, also developed by and for the museum community, for art and only 9% for artifacts. The Getty Art & Architecture Thesaurus enjoys more widespread use: 35% of respondents use it to describe artifacts and 33% for art.

Instead, the institutions responding to this survey are looking to familiar standards for description of art and artifact collections. *Describing Archives: A Content Standard* (DACS) is the most widely used; 47% report applying it to art and 60% to artifacts. *Anglo-American Cataloging Rules*, 2nd edition (AACR2) is used as the descriptive standard by 46% of respondents for art and 50% for artifacts.

The museum community has less mature metadata standards, particularly for encoding, than the library community. Not surprisingly, survey responses

indicate that only a very few ARL special collections have adopted the museum community's metadata standards, VRA Core (9% for art; 4% for artifacts) and Categories for the Description of Works of Art (4% for both art and artifacts), for either category of object. Metadata standards are used nevertheless, particularly for artifacts; 82% of respondents indicated they use EAD, 62% use MARC, and 53% use Dublin Core. These standards are also widely used for art collections (67% EAD, 51% MARC, and 38% Dublin Core). Metadata standards are an area where libraries, archives, and museums have many opportunities to collaborate more closely in the future.

Challenges and Successes

The survey invited respondents to list up to three challenges and three successes in managing art or artifact collections. Several themes emerged, particularly for challenges. These themes are areas for further research and collaboration in our community.

The extent to which storage and other space concerns were expressed is remarkable. The survey designers specifically excluded questions about physical arrangement and storage in order to focus on intellectual access. However, of the 63 responses to this question, 49 (77%) noted proper and adequate space for storage, use, or processing as a challenge; moreover, 34 listed this as their first challenge. The second most mentioned challenge was preservation/conservation, with 34 institutions (53%) listing this. The comments in the survey suggest the potential broad scope of this problem, going beyond available square footage, to concerns like the challenge of storage in a space that was designed for books and archival materials to lack of exhibit capacity to conservators who are trained primarily for paper and books. A critical finding of this survey was the extremely high frequency at which ARL institutions noted the physical circumstances of their art and artifact collections as a challenge; the authors hope that additional work will be done to assess space and preservation/conservation needs.

Other themes that emerged in the challenges section were categorized as lack of resources (21 respondents), intellectual control (20), access (17), and training/expertise (13).

To group together aspects of resources and training/expertise, institutions expressed concerns about either the number of staff available to do the work or the knowledge of those staff to deal with art and artifact collections if their expertise was in other areas of librarianship or preservation, for example. The survey gathered data on staffing levels for the special collections responding and found a wide range. At the minimum, one institution reported a single individual at 0.4 full time equivalence (FTE); at the maximum, another institution employs 95 individuals at 87 FTE. The mean was 12.6 individuals at 10.4 FTE. Comments on staff suggest many institutions use student assistants and temporary employees for management of art and artifact collections. Many also indicated inadequate staffing to meet the processing description needs of these types of objects. Other resources, such as supplies, space, funding, and recognition were identified as important as well.

Of particular interest to this study were the challenges reported around intellectual control and access. In the category of intellectual control, many respondents mentioned that the lack of descriptive and metadata standards for art and artifacts makes it difficult to execute the work. A few noted that even if such standards came into common use, legacy data not based on standards would be a challenge. Several institutions noted problems with access, in that existing systems may make inadequate use of existing description or that potential users have no access to these systems. In some cases, access is also hindered by condition of the objects, lack of appropriate research space, or other concerns.

Respondents reported many successful strategies that are the counterpoints to the challenges that were raised. Digitization, proper housing, and successes of providing description in a variety of settings were all significant accomplishments. Both item and collection level description were mentioned as successes, but a more generalized conclusion could be that providing any intellectual access is better than none. Many respondents had success with providing thumbnail images with the metadata describing the physical objects, which made it easier for both staff and researchers to access and use the materials. Appropriate housing and clear labeling were also reported as a

good strategy to improve the management of threedimensional objects. Another success to highlight is integrating processing of these types of materials into routine workflows.

The challenges and successes all suggest a major underlying issue. Many of the institutions responding to this survey have a primary focus on other material types, particularly books and published materials and archival collections. Through the challenges and successes, institutions expressed an understanding that these materials may require different management tools and techniques and are seeking appropriate ways to integrate them into daily practice. When asked how satisfied respondents were with their management of art and artifact collections, only one answered 5 "very satisfied." Nineteen (34%) were somewhat satisfied (4 rating), while the largest number (22, or 39%) were neutral. Seven (13%) respondents were somewhat dissatisfied (2 rating) and an equal number were very dissatisfied (1 rating).

Conclusions

The scope and scale of art and artifact materials held by the institutions responding to this survey is stunning. The variety and research potential of these objects provide a glimpse into the rich collections that may be hidden due to lack of intellectual control. The survey data points to a lack of consistent practice within institutions. Just as individual institutions have made different decisions for art and artifact collections over time and in different circumstances, so does the library community lack a best practice for the management of these collections.

One of the problems identified is that many special collections do not collect art and artifacts intentionally, so they are not given the same priority as printed and archival materials. This is reflected in comments such as:

"Ours has been a slap-dash approach and trying to keep our head above water. Managing art objects is/has been secondary after traditional book/serial processing."

"We attempt NOT to collect 3-D artifacts, and yet, we keep getting them. They are useful in exhib-

its and do often provide important historical or cultural information, but they come with many problems for a collection whose focus is on 2-D documents!"

"Because they are not integral to our mission (except occasionally in the University Archives) we have not made their care a priority in any way."

Many comments indicated that libraries are struggling to manage this type of material, and seem to be doing so as lower priority efforts, without a sense that other institutions shared the same problems.

The survey found that libraries are using a variety of tools, but looking primarily to library catalogs and finding aids to provide intellectual access to art and artifact materials. However, these tools are not meeting their needs. Only about a third of respondents indicated satisfaction with their strategy for managing art and artifacts. The survey also documented a widespread practice of using multiple tools at a single institution. Moreover, at least one-fifth of art works and artifact objects are not discoverable through publicly available discovery systems, and when information is available it has inadequate levels of description for discovery and access or is only available to on-site researchers. Given the extent of art and artifact materials the survey responses indicate ARL members hold collectively, a strategy for providing better intellectual control and public access should be given attention.

While our community has great expertise in metadata and standards, we could collaborate with other communities of practice, particularly museums, to better understand the needs of these materials. In "Metadata for All: Descriptive Standards and Metadata Sharing across Libraries, Archives and Museums," Elings and Waibel point out that in common practice, "Materials often receive their descriptions not on the basis of material type, but on the basis of the availability of local systems to house the description and the expertise to generate it." So special collections that are primarily archives tend to manage cultural materials (art and artifacts) using EAD and DACS, while those that are primarily libraries use MARC and AACR2/RDA. Elings and Waibel suggest reconceptualizing standards as material-specific, rather than community-specific. "For example, rather than conceiving of the suite of standards ... as the 'museum way' of describing objects, this combination of standards emerges as the appropriate form of description for cultural materials, regardless of whether they happen to be housed in a library, archive, or museum...The successful integration of digital images of material culture from library, archive, and museum collections hinges on the emergence of a more homogenous practice describing like-materials in different institutions."

Achieving a standards matrix and establishing best practices for art and artifact collections would enable all types of cultural heritage institutions to become better stewards of these resources and increase the potential for sharing information. Libraries should collaborate further with archives and museums to create rich and shareable metadata based on standards; adopting a systematic approach to the management and description of art and artifact collections will advance the mission of all cultural heritage institutions and expose hidden collections.

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- Rebecca A. Buck and Jean Allman Gilmore, editors. *The New Museum Registration Methods*. Washington DC: American Association of Museums, 1998, p. 43–44.
- 8. Mary W. Elings and Günter Waibel, "Metadata for All: Descriptive Standards for Metadata Sharing across Libraries, Archives and Museums," *First Monday* 12, no. 3 (5 March 2007): 8.

SURVEY QUESTIONS AND RESPONSES

The SPEC Survey on Art & Artifact Management was designed by **Morag Boyd**, Head, Special Collections Cataloging, and **Jenny Robb**, curator, Billy Ireland Cartoon Library and Museum, at the Ohio State University. These results are based on data submitted by 68 libraries at 53 of the 126 ARL member libraries (42%) by the deadline of May 7, 2012. The survey's introductory text and questions are reproduced below, followed by the response data and selected comments from the respondents.

Research libraries and their parent institutions are increasingly highlighting special collections as the unique holdings that differentiate libraries from one another. Often these collections of distinction contain art works, historical artifacts, and other objects that are neither published works nor archival collections. Without clear protocols for management of these collections, libraries have adopted a range of practices to ensure intellectual and physical control of these materials.

The purpose of this survey is to examine the extent to which art and artifact collections are held in ARL member libraries and the tools and techniques libraries have adopted to arrange and describe these objects. The survey findings will assist libraries in shaping their strategy for managing art and artifact collections, increasing their ability to care for these unique materials, and fulfilling their stewardship responsibilities. By exposing the extent and type of these collections and examining the management of these collections, with a goal of advancing the development of better shared practices, the survey would help libraries provide more and better access to art and artifact materials, including re-purposing metadata for digitization. The data may also help focus collection development related to these collections, including opportunities for collaboration with other cultural heritage institutions.

Some libraries have multiple, distinct collections that may handle art and artifacts differently. So that we may get as complete an understanding of current policy and practice as possible, we will accept separate responses from as many distinct units or collections from an institution as wish to complete this survey. For example, an institution may have several separately managed or administered units with art or artifact materials that may wish to answer independently, but it is not necessary to provide a response for each collection within those units.

The main portion of this survey is divided into two sections: one focused on art and one on artifacts. In the first section, please include art objects such as paintings, works on paper, prints, art photographs, sculpture, decorative arts, or graphic design. In the second section, please include artifacts such as historic photographs, historic objects, material culture, merchandise, archeological objects, natural history specimens, architectural drawings, designs, models, or costumes. Some objects in your collection could be considered both a work of art and an artifact, so we ask that you use your judgment to decide which is the most appropriate section based on your specific collection and your reasons for collecting the materials.

REPORTING LIBRARY

- 1. Please enter the name of the library, unit, or collection on which you are reporting. N=61
- 2. In the first column below please indicate which categories of material are held in this library/unit/collection. Check all that apply.

In the second column please indicate which category describes the largest number of items in this library/unit/collection (Primary Collection). Pick only one category in this column. N=68

	Holdings	Primary Collection
Books/published material	63	26
Manuscripts	63	13
Artifacts	62	2
Archives	61	28
Art	59	4
Other type of collection	30	4

Please specify the other type of collection. N=26

Holdings

A/V materials, some sculpture, photographs, etc.

Artists' books.

Artists' books collection.

Audio-visual collection materials.

Audio-visual materials.

Audio-visual materials: audio tapes, cassettes, films, videos, CDs and DVDs.

Audio/video.

Audiovisual materials.

Digital materials.

Each Presidential Library and Museum (currently 13) holds original textual records, electronic (born-digital) records, audiovisual materials, and artifact materials related to the President's administration, career and life for President Hoover forward. Additionally, within the Center for Legislative Archives, there are electronic records, film, and still pictures of Congress.

Electronic/digitized resources.

Films.

Films, sound recordings.

Large collections of audio and video recordings.

Manuscripts, rare books, university archives, visual materials, architectural collections.

Maps, Digital, Photographs (non art).

Media materials.

Media, i.e., images, video, audio. Digitized Collections. Institutional Repository.

Oral histories and photograph collections.

Photographs, music recordings (records and other discs), video and motion picture film, DVDs, CDs.

Recordings, video recordings, electronic formats, microforms.

Sound and video recordings.

Time-based media (audio, video) in multiple formats. Ephemera.

Wood engravings (the actual carved blocks from which the art was printed).

Primary Collection

Audio-visual material (film, video, and audio); photographic formats; born digital records.

Combined collections of typescripts, letters, correspondence and designs.

Media including digital data, video, CD, DVD, cassette tapes.

Public health posters, portraits, slides (glass, 35mm, lantern).

Additional Comments

The primary collection is different for the four areas in this unit. For University Archives, archives are the primary collection; for the Music Library, books/published material; for Poetry Collection, manuscripts; for Rare Books, books/published material. University Archives also contains manuscript material; Poetry also contains archives and books/published material; Music Library also contains manuscripts and archives. Art and artifacts are contained in all areas except Rare Books, but they are not the primary collections.

True mix among books and archives/manuscripts.

If this library/unit/collection holds art objects, click Yes below to continue to the section on art object collections. If it does not, click No to jump to the section on artifact collections. N=68

If your objects could be considered both art and artifact (i.e., photographs), please include them in the section that is most relevant to your specific collection and your reasons for collecting them.

Yes, holds art objects 60 88% No, does not hold art objects 8 12%

TYPES OF ART OBJECTS COLLECTED

3. Which of the following types of original art objects are represented in your collections? Check all categories that apply. N=60

Prints	55	92%
Paintings	52	87%
Works on paper	50	83%
Sculpture	39	65%
Art photographs	39	65%
Graphic design	31	52%
Decorative arts	28	47%
Other type of art object	15	25%

Please describe the other type of art object.

Additionally, within the Center for Legislative Archives, political cartoons

Architectural drawings, artists' books

Artists' books (4 responses)

Digital works

Ephemera

Fore-edge paintings, fine press books, artists' books include pop up and sculpture

Photographs

Pieces of destroyed murals; Mexican folk, Pacific ethnographic and pre-Hispanic art; materials documenting the art-making process, e.g., moulds for casting sculpture, printing blocks and plates

Probably a little of everything you could imagine, "hidden" in manuscript collections, especially.

Public art

Set models, stage properties

Silver (bowls, cutlery) medals, embossed plaque

4. To help us understand the scale of your collection, please indicate the approximate size of your art holdings. N=60

Fewer than 500	24	40%
500-1000	5	8%
1,000-5,000	8	13%
5,000-25,0000	13	22%
More than 25.000	9	15%

5. Please enter any additional comments about the scale of your art objects collection. N=19

Approximately 94,000 fine prints by over 2,000 modern American photographers along with the archives of 200+ photographers, dealers, organizations, and curators/scholars that contain photographic material: negatives, contact sheets, work prints (as opposed to fine prints).

Arts objects are acquired as an incidental part of desired collections; they are not sought on their own merits.

As an exceptionally large collection of artist's papers, saved by a man conscious of their historical and archival value, the Jean Charlot Collection holds: (1) materials documenting Charlot's life and work (e.g. his sketch books; a few oil paintings; master collection of prints with many proofs and progressives; drawings; cartoons for paintings including many fresco murals; original art for photo-mechanically produced publications including newspaper cartoons and book illustrations; examples of sculpture and ceramics); (2) collections of prints made by the artist for his own study, research and use in publication (e.g. Daumier, Posada, prints from Épinal, and European optical views); (3) art works in various media including art photographs, by over 100 artists, given to Charlot by his friends and those about whom he wrote; and (4) artworks and memorabilia inherited from his French and Mexican ancestors.

Even if artists' books are not considered art objects for this survey (because they are not technically unique), we still have about 5000 objects due to the extent of our print and photograph holdings.

It is a small component of our holdings and usually associated with a larger archival collection.

Majority of items in this category are in our photograph collections.

More than 400,000 works of art.

Often this material came in as part of a manuscript collection.

Our dean has an interest in growing our art collection, so I expect that it will grow larger. We have just begun processing a very large collection of botanical illustrations and that is not included in the numbers above because it's still not part of our processed holdings.

The library is the steward of the university's Art Properties collection which includes art works and heritage objects from all cultures, time periods, materials, and formats. In addition, each special collection includes art objects within their holdings; these are not represented in Art Properties inventories.

The majority of our art objects are part of archival collections. We do not have item level description for the bulk of these items. We believe we have over 500.000 items.

The majority of these holdings consist of the holdings of our graphic arts collection.

This collection has come to us with the closing of the Panama Canal Museum of Seminole, Florida. It includes over 500 number of Panamanian molas (pieces of indigenous textile art), and under 200 paintings or prints. There is also a large number of decorative objects such as commemorative plates. There are a large number of early 20th century photographs that are probably more appropriately considered archival materials (or artifacts) than art objects.

Vast majority are slides.

We are considering items like cartoons as art, therefore we have many items.

We collect material that ranges from fine art to the book as object.

We only collect art haphazardly as part of larger collections.

While notable photographs, such as vintage prints of Dorothea Lang's "Migrant Mother", may be collected or considered art, all documentary photographs in our collections are grouped with the historical photographs as artifacts.

Works on paper include approximately 125,000 original cartoon drawings and 10,000 illustration and documentary drawings. Prints include 100,000 posters; 100,000 artist prints; and 250,000 documentary (historical) prints. For this survey, all photographs will be covered as "artifacts," because all photos are handled in the same way.

6. Do you routinely separate art objects from collections of books or archival materials for purposes of arrangement and description? N=59

Yes 35 59% **No** 24 41%

COLLECTION MANAGEMENT TOOLS FOR ART OBJECTS

7. What tools are used to arrange and describe your art objects? Check all that apply (including legacy tools if the records have not been migrated to another tool). N=60

Finding aids including EAD	43	72%
MARC records in an Integrated Library System (library catalog)	35	58%
Database developed and maintained by the library	26	43%
Spreadsheets such as Excel	25	42%

Archival management system such as Archivists' Toolkit	20	33%
Museum collections management system such as PastPerfect	11	18%
Other tool	20	33%

8. Please list the specific software for each tool used to arrange and describe your art objects. N=48

Integrated Library System N=34

Aleph (5 responses)

Innovative Interfaces Inc. (4 responses)

Millennium (4 responses)

NEOS Catalogue

OSUL and KnowledgeBank

SirsiDynix Symphony (5 responses)

Voyager (ExLibris) (14 responses)

Museum collections management system N=11

Moving into PastPerfect

PastPerfect (8 responses)

TMS (Gallery Systems Inc.) (2 responses)

Archival management system N=20

Archivists' Toolkit (10 responses)

Archon (3 responses)

DB/TEXtworks

FileMaker Pro (configured for our needs in-house)

Luna Insight

MINISIS

NARA's public catalog ARC (Archival Research Catalog)

oXygen and RMOA EAD templates

Yale customized version of Xmetal

Other Tool N=20

PDF files posted on department web page to create access via	Adobe
search engines.	
Access database	Access, Excel
Access database and Word inventory	Access and Word
Access databases, card catalogs, paper inventories and lists	Day CQ web content management system, OMEKA
Digital Asset Management system	CONTENTdm
CONTENTdm	Microsoft Access, MySQL, CONTENTdm
CONTENTdm	CONTENTdm
CONTENTdm, METS database	CONTENTdm, METS database
Described only in context of larger collection.	XTF for finding aids
Library website	Library website
Manuscript and published catalogues and lists	Microsoft Word and Excel, Apple iPhoto
MARC records in stand-alone databases	Minaret software (MARC-format records in standalone databases)
Media Manager, homegrown database by the College of Arts and Sciences	Media Manager
MS Access database	MS Access database
MS Access database, SCREAD (in-house developed processing and EAD tool), legacy finding aids	MS Access, SCREAD (local processing and EAD tool)
Non-MARC online system, Digital repository	WordPress, Fedora
oXygen XML Editor, Luna Insight Software	oXygen XML Editor, Luna Insight Software
Some listings exist, including a valuation / appraisal document in typescript form.	
Some of our holdings are described solely in finding aids and inventories in non-standard formats.	
Web pages with images of the artists' books	LibGuides

9. For each tool used to arrange and describe your art objects, please indicate whether you create collection-level or item-level records. Check all that apply. N=55

	Collection-level	Item-level	N
Finding aid including EAD	32	23	39
MARC records in an Integrated Library System	35	15	38
Spreadsheets such as Excel	7	27	28
Database developed and maintained by your library	6	19	22
Archival management system such as Archivists' Toolkit	13	7	14
Museum collections management system such as PastPerfect	6	8	10
Other tool	4	12	13
Number of Responses	47	51	55

Please enter any additional comments about your collections management tools for art objects. N=16

Description level depends on the accession.

Fedora repository.

For art materials that have been in the collections prior to ca. 2000 we track and manage these items using a simple Access database and Excel spreadsheet. For art materials accessioned after ca. 2000, these items tend to be processed along with archival collections and receive collection-level records (MARC, EAD).

Item level descriptions take place in the context of the collection description as part of the finding aid.

Level of description often depends on whether or not the items are associated with a larger archival collection.

Many of the art objects come in individually, not as part of a larger collection.

MARC records may be created either on a collection level for an archival collection that contains art objects, or occasionally for a single item acquired outside of an archival collection. For the latter we use the term "vertical files" to describe such items.

Non-EAD finding aids at collection or item level.

Scattered typescript listings exist for a small number of collections. A small number of art objects are described as part of collection finding aids.

The databases and spreadsheets are typically inventories of a collection, e.g., a checklist by artist name or a container list by type and size of material.

Tools no different from those used for archival materials.

We are just beginning to implement the Archivists' Toolkit for description and are considering using it to centralize itemlevel metadata about art objects.

We are not using any special tool for art objects; we use the same tools as we use for archives, manuscript and books within Special Collections.

We don't think of the art items separately as they are in so many of our collections, being an arts library.

We manage most art objects with PastPerfect, but we also have a supplementary image database developed and maintained by our library.

While we normally describe down to the folder level in EAD finding aids, art objects are often treated as individual "folders".

11. If you use more than one tool, how do you determine which one to use for an item or collection? Check all that apply. N=49

Nature of the collection (e.g., objects that are part of a manuscript collection may		
be treated differently than objects in an art collection)	35	71%
Staffing/resources available for description	28	57%
Material type (e.g., photographs may be treated differently than sculptures)	24	49%
Size of collection	23	47%
Anticipated use	14	29%
Method of acquisition (e.g., purchase, donation, transfer)	5	10%
Other method	5	10%

Please specify the other method.

Artists' books appear in the online catalog and on the web page.

As noted above, we use the simple spreadsheets to track orphans/items disassociated from their larger collections.

Inherent value or uniqueness. Also, condition and preservation costs.

Value (monetary) for audit issues.

We are in a period of transition, but are moving towards using AT for all materials. All collections get EAD and MARC records.

Please enter any additional comments about choice of tools. N=9

All collections received have accession records in the AT and receive a collection-level MARC records; more granular description occurs in finding aids.

Almost always a matter of expediency and availability/knowledge of personnel (usually temporary and short-term).

Art and artifact materials are treated in a similar way. We rely on MARC records for description in order to integrate information about visual material collections with the Library's other holdings, although a Prints & Photographs Online Catalog also combines MARC records in standalone databases with MARC records from the library's ILS. For a particular collection or acquisition, we plan for processing and cataloging by assessing the "Use, Value, and Viability." We have at least a summary description for each collection, increasingly supplemented by a container list that outlines broad contents or provides an index. Material that is inherently fragile or difficult to handle safely is likely to receive item-level listing or at least item-level tracking through a unique identification number, e.g., original drawings and photographic negatives.

The collection is insufficiently documented. Over the years a little of everything has been used to keep track of it. The most important tools are still the artist's own manuscript inventories, old published lists and a catalogue raisonné of prints. Volunteers and students have created non-EAD inventories and finding aids for a few very small parts of the

collection using Excel and Word. CORC records were added some years ago to the online public catalog for selected individual photographs but are clearly inadequate, ditto the material on the Collections' website. We have not "chosen" a preferred tool, but hope we will be able to use museums collections management software for the next step as we have tried other methods (we just tried Doblin core) and they fall short. The library has just begun to use Archivists' Toolkit which should help with the Charlot Collection's 400+ feet of manuscripts and archives, and perhaps for as yet uncounted documentary (including some historic) photographs, but the collection has not tested it for use with art works and artifacts that require item level description and management of images. Many have large amounts of detailed information that comes with them (narratives, technical descriptions, conservations reports, exhibition and publication notes) for which there is no room to efficiently input or display. Also need a system that allows managing hierarchical arrangements (e.g., multiple proofs and the finished print, or prints within a portfolio series), and easy linking to related audiovisual materials like photos, films and audio, and bibliographic records.

Various tools have been made available to us over time. Choices have been made regarding the best tool for the job at any given time.

Very small collections (.5 linear feet or less) typically do not get finding aids; they are only given a MARC record.

We have not had a systematic approach to this in the past. We are working on developing a decision matrix to improve consistency about the metadata we create and where we store it.

We hope to adopt Archivists' Toolkit in the near future.

Whatever is more practical.

12. How do you display information about the art objects to the public? Check all that apply. N=60

Static website or other documents available on the web

(e.g., finding aid, inventory list, etc.)	33	55%
Library catalog	32	53%
Web-accessible front end to archival management system	12	20%
Web-accessible front end to internal database	7	12%
Onsite access to internal database	7	12%
Web-accessible front end to museum collection management system	4	7%
No information is displayed to the public	14	23%
Other	14	23%

Pease specify other method.

CONTENT

CONTENTIAM is used to house the only descriptive information for a small number of items.

Discovery Tool (summon), in development

EAD published through the Online Archive of California

Email spreadsheets in response to patron inquiries; objects in public view.

For some collections, typescript list is available, or listed in online finding aid for a small number of art objects.

Online galleries of reference photographs of items in the collection

Paper finding aid that captures information from in-house spreadsheets.

Post class list of materials used for instruction on department web page.

Searchable finding aids database

Through a number of OP publications e.g., a comprehensive catalogue raisonné of prints, available through libraries and book dealers. Through temporary exhibition of art works within the library; exhibition through loans to other institutions, both national and international; inclusion of images of items from the collection in their published catalogues and other art books.

VuFind search and discovery layer

Web accessible finding aid database (including ArchivesGrid access)

Web accessible front end to Media Manager

NUMBERING SYSTEM FOR ART OBJECTS

13. Does each art object have a unique number? N=60

 Always
 15
 25%

 Sometimes
 38
 63%

 Never
 7
 12%

14. What numbering system do you use for art objects? Check all that apply. N=56

Archival identifier (i.e., series, box, folder, etc.)	34	61%
Accession number (i.e., 2009.1.4)	33	59%
Local numbering system	30	54%
Library of Congress Classification	6	11%

Dewey Decimal Classification	2	4%
Other numbering system	7	13%

Please specify the other numbering system.

Accession number plus a local number

Finding number based on location of object

If part of processed MSS, artworks may have collection-level accession number

No identifier

Record Group Number

Special collections call number

We are still developing workable numbering systems.

DESCRIPTIVE STANDARDS FOR ART RECORDS

15. Please indicate which content standards you use to describe your art objects. Check all that apply. N=57

Describing Archives: A Content Standards (DACS)	27	47%
AACR2	26	46%
Getty Art & Architecture Thesaurus	19	33%
Library of Congress Thesaurus for Graphic Materials	14	25%
Getty Union List of Artist Names	6	11%
Cataloging Cultural Objects	5	9%
ICONCLASS	_	_
Other content standard	19	33%

Please specify the other content standard.

Archival Research Catalog (ARC)

Graphic Materials: Rules for Describing Original Items and Historical Collections (a supplement to AACR2)

LCSH

Library of Congress Name and Subject Authority for artist's names and descriptions of subjects

Library of Congress Name Authority, Library of Congress Subject Headings

Limited use of CCO

Local description conventions

Local internal format

Locally developed standard, this practice is under review.

No official content standards have been used to describe our art objects.

Nomenclature 3.0 for Museum cataloging

None (2 responses)

Only minimal description

Rules for Archival Description (3 responses)

Various

We do not currently have a standard.

16. Please indicate which metadata standards you use to describe your art objects. Check all that apply. N=55

Encoded Archival Description (EAD)	37	67%
MARC	28	51%
Dublin Core	21	38%
VRA Core	5	9%
Categories for the Description of Works of Art (CDWA)	2	4%
Other metadata standard	9	16%

Please specify the other metadata standard.

Archival Research Catalog (ARC)

Local description conventions

Locally developed standards. This practice is under review.

MODS/METS

None (3 responses)

Rules for Archival Description

The revised Nomenclature for Museum Cataloging—authorities and lexicons

ARTIFACTS COLLECTIONS

17. Does your library/unit/collection hold artifacts? N=68

Yes 64 94%

No 4 6%

TYPES OF ARTIFACTS COLLECTED

18. Which of the following types of artifacts are represented in your collections? Check all that apply. N=63

Historic photographs	61	97%
Historic objects	53	84%
Material culture	47	75%
Architectural drawings, designs, models	47	75%
Costumes	30	48%
Merchandise	23	37%
Archeological objects	21	33%
Natural history specimens	12	19%
Other type of artifact	16	25%

Please describe the other type of artifact.

Awards, trophies, historical clothing, mementos

Cuneiform tablets, scrolls, manuscripts

Ephemera (postcards, stamps, pins, flyers, advertisements, patent medicine cards, comics)

Graphic novels, artist books, T-shirts and jackets containing recorded music

Historic sound recordings, musical instruments

Locks of hair

Medals, plaques, political ephemera, posters, banners, postcards (with no correspondence), condoms, clay tablets, bullets, coins, models

Memorabilia, e.g., artist's supplies, family jewelry, childhood toys, souvenirs collected on travels, religious items like crucifixes

Music Instruments, objects pertaining to music performances (props, machines, etc.)

Numismatics

Playing cards, medals (numismatics and awards), death masks, architectural fragments, cylinder seals

School letter jackets, sport uniforms, band uniforms

Stage props

The artifact collections are almost unlimited in the types of artifacts and art included among the thousands of public and state gifts given to a President, plus a wide range of personal and political memorabilia that are privately donated to the collections.

We have large holdings of posters in a number of areas, e.g., AIDS/HIV campaigns in Africa, African political movements, 60s/70s era American counterculture.

Wood engravings (the actual blocks)

19. To help us understand the scale of your collection, please indicate the approximate size of your artifact holdings. N=63

Fewer than 500	8	13%
500-1000	6	10%
1,000-5,000	16	25%
5,000-25,0000	11	18%
More than 25,000	22	35%

20. Please enter any additional comments about the scale of your artifacts collection. N=17

Across the Libraries as a whole, there are currently around 600,000 objects, with individual library collections ranging from 10,000 to 150,000 objects.

As with art objects, artifacts are often part of larger archival collections.

Extensive collections of historical photographs, glass plates, etc., primarily from East and West Africa, also postcards, airline and railroad menus, etc.

Extremely limited in scope—most are textiles.

Largest number of items is numismatics.

Majority of artifacts are historic photographs.

Most are historic photographs and architectural drawings, except for artifacts in the University Archives, which are more varied.

Most artifacts are related to the history of the institution, with the exception of architectural drawings, designs, and models (collected as a subject discipline).

Mostly historic photographs.

Number of photographs and historic objects is unclear; historic recordings range considerably depending on definition, but the estimation in the response is based on 100 cylinder recordings.

Our architectural drawings collection is more that 1.5 million items; our photography holding across collections are not fully inventoried but are likely more than 20,000 items.

Over 1/3 of the items are related to numismatics.

Photographs include approximately 13.75 million negatives, transparencies, and prints. Architectural, design, and engineering drawings are approximately 500,000 items.

Plastics collection is over 10,000 objects; historical photographs are in the thousands, as are architectural drawings.

Very broad estimate as neither a large collection of documentary (historic) photos nor the artifacts have yet been counted.

We have a large collection of historic brass and woodwind instruments.

We have over 6 million photographs. For most items we do not have item level control.

21. Do you routinely separate artifacts from collections of books or archival materials for purposes of arrangement and description? N=64

Yes 36 56%

No 28 44%

COLLECTION MANAGEMENT TOOLS FOR ARTIFACTS

22. What tools are used to arrange and describe your artifacts? Check all that apply. N=63

Finding aids including EAD	48	76%
MARC records in an Integrated Library System (library catalog)	35	56%
Spreadsheets such as Excel	28	44%
Archival management system such as Archivists' Toolkit	25	40%
Database developed and maintained by your library	24	38%
Museum collections management system such as PastPerfect	11	18%
Other tool	22	35%

23. Please list the specific software for each tool used to arrange and describe your artifacts. N=48

Integrated Library System N=31

Ex Libris

Ex Libris Aleph (4 responses)

Ex Libris Voyager (11 responses)

Innovative Interface Inc. (3 responses)

Millennium (5 responses)

Sirsi/Dynix (5 responses)

Sirsi/Dynix Horizon

Sirsi/Dynix Symphony

Museum collections management system N=10

Currently 'iO' (Selago Designs), in the process of migrating to TMS (Gallery Systems).

Moving into PastPerfect

PastPerfect (7 responses)

TMS, Gallery Systems

Archival management system N=23

Archivists' Toolkit (11 responses)

Archon (4 responses)

DB/TextWorks

FileMakerPro (designed for local needs)

In-house using MS-Access and oXygen.

Local customized version of Xmetal

Luna Insight

MINISIS

Various, under review

Other Tool N=22

A portion of the artifact collection resides in a digital image database.	Digitool
Access database and Word inventory	Access and Word
AskSam	AskSam
Basic paper checklisting for all those not kept with their original collections.	Word processing software for museum objects checklists
Card files and paper lists	oXygen Editor (for EAD), OMEKA
CONTENTdm	Microsoft Access, MySQL, CONTENTdm
CONTENTdm	CONTENTdm
CONTENTdm	
CONTENTdm	
CONTENTdm, METS database	CONTENTdm, METS database
Digital library	CONTENTdm
DSpace, A digital asset management system called Canto	Canto Cumulus
Cumulus	
In-house Access database to inventory and track orphaned pieces	Access database, Excel
Locally developed standards, this practice is under review.	
LUNA insight records for digitized historic photographs	LUNA insight records for digitized historic photographs
MARC records in stand-alone databases	Minaret software
Media Manager, home grown by College of Arts and Sciences	Media Manager
Microsoft Word documents.	Microsoft Office
MS Access, SCREAD (in house description and EAD tool)	MS Access, SCREAD, legacy finding aids
NARA's public catalog ARC (Archival Research Catalog)	ARC was designed and built internally for the National Archives.
oXygen XML Editor	oXygen XML Editor
XmetaL, FACT	XmetaL, FACT

24. For each tool used to arrange and describe your artifacts, please indicate whether you create collection-level or item-level records. Check all that apply. N=63

	Collection-level	Item-level	N
Finding aid including EAD	43	29	49
MARC records in an Integrated Library System	38	11	38
Spreadsheets such as Excel	13	31	32
Database developed and maintained by your library	11	23	25
Archival management system such as Archivists' Toolkit	20	13	22
Museum collections management system such as PastPerfect	6	8	9
Other tool	11	15	17
Number of Responses	54	56	60

25. Please enter any additional comments about your collections management tools for artifacts. N=17

PDF files of materials used for instruction.

Description level depends on the accession.

Exploring Archivists' Toolkit.

I have only listed tools used for what we would define here as an artifact, which would not include photographs, architectural drawings, and other archival elements.

Level of description depends on relation to archival collections.

Non-EAD finding aids at collection or item level.

Our artifacts are described by provenance, and as such are part of a finding aid of the collection. We also try to acquire paper records that provide a context for the artifacts so that's how it all comes together in a finding aid.

Photographs may be described at the collection level or at the item level; other artifacts are described at the item level.

Practices are currently being centralized with an expectation that more standardized, interoperable metadata will be adopted depending on the type of material.

Some finding aids are simple Word documents.

The primary item-level descriptions are maintained in the museum collections management database, and some additional excel formats used for specific projects and materials pending a signed deed of gift. NARA's public catalog ARC, includes series (collection) level descriptions for the Presidential Library museum collections, and a handful of item-level descriptions.

There is an item level checklist for most museum object, but only on paper.

We are in the process of phasing out the database.

We are just beginning to use the Archivists' Toolkit for centralizing archival description. Will likely use for item level description.

We are still at an early stage—identifying, creating preliminary inventories, archivally re-housing and developing numbering and labeling systems as we go. We have not "chosen" a preferred tool, but hope we will be able to use museums collections management software for the next step as we have tried other methods and they fall short.

We use CONTENTdm to provide item-level access to some of our collections.

We use the same tools for art as we use for artifacts.

26. If you use more than one tool, how do you determine which one to use for an item or collection? Check all that apply. N=53

Nature of the collection (e.g., objects that are part of a manuscript collection

may be treated differently than objects in an art collection)	39	74%
Staffing/resources available for description	34	64%
Material type (e.g., archaeological objects may be treated differently than merchandise)	33	62%
Size of collection	26	49%
Anticipated use	23	43%
Method of acquisition (e.g., purchase, donation, transfer)	4	8%
Other method	5	9%

Please specify the other method.

All collections receive collection-level MARC records. All finding aids are generated directly from database; some artifacts receive only folder-level description, others item-level.

Historical approaches vary by unit.

Inherent value or uniqueness. Also, condition and preservation costs.

Transitioning to Archivist's Toolkit. Some tools are no longer used, but still maintained. All collections get EAD and MARC records.

Value (monetary).

27. Please enter any additional comments about choice of tools. N=7

Art and artifact materials are treated in a similar way. We rely on MARC records for description in order to integrate information about visual material collections with the Library's other holdings, although a Prints & Photographs Online Catalog also combines MARC records in standalone databases with MARC records from the Library's ILS. For a

particular collection or acquisition, we plan for processing and cataloging by assessing the "Use, Value, and Viability." We have at least a summary description for each collection, increasingly supplemented by a container list that outlines broad contents or provides an index. Material that is inherently fragile or difficult to handle safely is likely to receive item-level listing or at least item-level tracking through a unique identification number, e.g., original drawings and photographic negatives.

Like our art works, some artifacts have large amounts of detailed information that comes with them (especially narratives) for which there is no room to efficiently input or display. Also need a system that allows managing and easy linking to related audiovisual materials like photos, and bibliographic records.

My answer here is the same as for art objects—the variety and types of tools that have been available to us has evolved over time. Choices on which system to use involve the best choice at the time.

Our library hopes to adopt Archivists' Toolkit in the near future to improve our efforts at creating detailed finding aids.

Same as for art objects. We don't differentiate between art and artifacts in treatment.

The museum collections management system (iO/TMS) is the primary tool used to describe and manage artifact collections. In some libraries, artifacts such as books, photographs, or AV materials that were originally acquired by the museum are often transferred to the libraries' archives or AV collection based on their anticipated use. By the same token, oversized or framed archival materials are often transferred from the archives to the museum collection to support optimal care and access.

We haven't been systematic in the past, but we are working a standard protocol for artifacts.

28. How do you display information about the artifacts to the public? Check all that apply. N=63

Library catalog	38	60%
Static website or other documents available on the web		
(e.g., finding aid, inventory list, etc.)	33	52%
Web-accessible front end to archival management system	18	29%
Web-accessible front end to internal database	11	18%
Onsite access to internal database	6	10%
Web-accessible front end to museum collection management system	3	5%
No information is displayed to the public	13	21%
Other method	17	27%

Please specify the other method.

Catalog records only for those that remained in archival collection. Otherwise only onsite access to paper records.

CONTENTdm

CONTENTdm

Currently, public access to is through NARA's ARC system; a web-accessible front end will be included in the new TMS system.

Discovery Tool (Summon), under development.

Exhibitions in Reading Rooms.

Finding aids are published to the Online Archive of California.

Images and data for portion of one large collection available in digital image database.

MS Word documents with box/folder/item detail on hard drive.

On-line galleries of reference photographs of items in the collection.

Paper printout of in-house finding aid.

Searchable finding aids database.

Temporary exhibitions within the library occasionally include artifacts.

VuFind search and discovery layer.

We are awaiting integration of our EAD finding aids into Primo, but for technical reasons having to do with this software, this has not yet succeeded.

Web-accessible front end to Media Manager.

WordPress installation; Fedora repository (at least theoretically).

NUMBERING SYSTEM FOR ARTIFACTS

29. Does each artifact have a unique number? N=63

Always 13 21% Sometimes 42 67% Never 8 13%

30. What numbering system do you use for artifacts? Check all that apply. N=58

Archival identifier (i.e., series, box, folder, etc.) 38 66% Accession number (i.e., 2009.1.4) 37 64%

Local numbering system	35	60%
Library of Congress Classification	6	10%
Dewey Decimal Classification	1	2%
Other numbering system	4	7%

Please specify the other numbering system.

As assigned for digital display.

Group Record Number.

NARA's public catalog ARC (Archival Research Catalog).

Special collections call number.

DESCRIPTIVE STANDARDS FOR ARTIFACT RECORDS

31. Please indicate which content standards you use to describe your artifacts. Check all that apply. N=58

Describing Archives: A Content Standards (DACS)	35	60%
AACR2	29	50%
Getty Art & Architecture Thesaurus	20	35%
Library of Congress Thesaurus for Graphic Materials	17	29%
Getty Union List of Artist Names	5	9%
Cataloging Cultural Objects	4	7%
ICONCLASS	_	_
Other content standard	14	24%

Please specify the other content standard.

Chenhall classification system, CHIN data dictionary, CIDOC, UK Spectrum

Graphic Materials: Rules for Describing Original Items and Historic Collections (Supplement to AACR2)

In-house descriptions

Internal checklist if not part of a larger archival collection

LCSH

Local content standard for Dublin Core, based on the CDP Standards

Local standards based on LOC subject headings; some Dublin Core.

Locally developed standards. This practice is under review.

No content standards are used.

None (2 responses)

Rules for Archival Description (2 responses)

We do not currently have a standard.

32. Please indicate which metadata standards you use to describe your artifacts. Check all that apply. N=55

Encoded Archival Description (EAD)	45	82%
MARC	34	62%
Dublin Core	29	53%
VRA Core	2	4%
Categories for the Description of Works of Art	2	4%
Other metadata standard	9	16%

Please specify the other metadata standard.

Above (EAD & MARC) only used for artifacts within an archival collection.

Dublin core, CIDOC core fields, CDWA, LIDO, etc. are built into the TMS system.

In-house descriptions

Locally developed standards. This practice is under review.

MODS/METS

Nomenclature

None (2 responses)

Rules for Archival Description

33. Please indicate how many individuals work in this library/unit/collection (enter a whole number, e.g., 4) and the total FTE of these individuals (enter a whole number or a two-digit decimal, e.g., 3.25). N=63

	N	Minimum	Maximum	Mean	Median	Std Dev
Individuals	60	1.00	95	12.60	7	15.96
FTE	57	0.40	87	10.41	6	13.83

Total individuals	Total FTE	Comments/Other category of staff
1	.40	Administrative Assistant helps with research.
1	1	Graduate student assistant 10 hours per week; volunteers and student interns, hours vary, depending on the project.
1	1	
1	1	
2	1	
2	1.50	
2	2	
2	2	
2	2	Administrative & professional.
3	1	
3	1.25	1 f/t faculty, 1 p/t student, 1 volunteer.
3	2	
3	3	1 support staff, 1 librarian archivist.
4	3.50	
4	4	We also employ numerous student assistants who help w/ processing.
4	4	Students, interns and volunteers.
4		We currently have one full-time temporary contract position, one full-time student assistant position, and one post-doctoral fellow working in the unit in addition to the permanent staff noted above.
5	4	
5	4.475	
5	5	Student employees (3 FTE).
5		With assistance from Metadata colleagues who provide copy cataloging and rare book cataloging.
6	4	Six student assistants.
6	5	
6	6	This includes museum curators and archives curators.

Total individuals	Total FTE	Comments/Other category of staff
6	6	Student Assistants and temporary project archivists.
6	8	Student assistants.
7	4.50	Includes students and a one-year contract employee.
7	5	Student GTAs.
7	6	
7	6	
7	7	
7	7	
7	7	Number only refers to archives/special collections staff. The Music Library has 4 staff involved with the special collection in the Music Library (not included in the number above) and no FTE was given.
8	3	Graduate assistants, undergraduate employees.
8	7.50	Includes 1 FTE temporary special project worker; not all people in this unit work with art.
8	8	
8	8	
8	9	8 staff and 1 FTE student workers or practicum students.
9	7	
10	7	Students, volunteers, interns.
12	6	
12	9.50	2.5 FTE are student assistants, which changes seasonally.
12	12	Graduate students.
15	2	
15	12	
15	12	Work/Study student assistants.
15	15	Additionally, there are student staff (est. 10 FTE).
15	15	We also have student interns on a regular basis.
18	17	Not including students.
20	15	Student workers.
20	20	
23	21.75	Also hire student assistants, interns, and volunteers.
27	24	
30		
32	22	A combination of full time staff and student workers.
38	37	
40	38	
42	39	
60	24	We employ full-time curators, part-time paraprofessionals, and students.
95	87	Also staffed by term-based/part-time workers, including graduate student assistants and interns.

There is at least 1 FTE Curator and 1 FTE Registrar at each library. Additional FTE Museum Technicians, Exhibit Specialist, Exhibit Technician, and PT student hires vary for individual libraries. Some of these positions (FTE or PT) are paid for by the library's Trust Fund or Foundation. Across all of the library museums, there are usually around 75–80 FTE. In addition, there are 20 individuals and 18 FTE in Center for Legislative Activities, and 17 individuals in Presidential Materials and 15 FT in the same office.

Various individuals from different library units spend some time on this collection, but none is specifically assigned to this collection.

CHALLENGES OF MANAGING ART OBJECTS AND ARTIFACTS

34. Please briefly describe up to three challenges of managing art objects and/or artifacts. N=63

Challenge 1	Challenge 2	Challenge 3
Amount of space they require.	Unusual size and shape often requires unique non-standard shelving and/or boxes.	Description standards do not apply to many of the objects in our collection, making it difficult to adequately describe or represent them in catalogs and databases.
Appropriate storage and space.	Appropriate housing and preservation.	Continued development of staff expertise in this area.
Art objects/artifacts consume enormous amounts of space, especially if properly housed.	Preserving and curating art objects/ artifacts often requires a knowledge of conservation techniques that are not in the standard repertoire of library preservation departments. Just knowing the science of inks and pigments represents a huge departure from standard paper-oriented techniques.	Although they can lend important accents to library exhibits, artifacts tend to be overlooked by librarians unless their curators push for discovery and inclusion.
As library collections, we do not have proper and sufficient storage and display facilities.	Our librarians are not curators in the art senseand perhaps not the best people to arrange/describe/make useful our collections of art and artifacts.	No funding or staffing support for these collections.
Cost of supplies to house items.	Cost of staff time to house items.	Limited expertise in dealing with some kinds of art (e.g., pastels) or preservation issues unique to paintings (e.g., cracking paints on deteriorating canvas).
Describing and providing access in a cost- effective manner; lack of certainty about information the public needs in order to locate artifacts.	Collection management issues in a collection geared toward archives and manuscripts (appraisal standards, value of objects, etc.)	Knowing when (or if) to apply museum standards in a collection geared toward archives and manuscripts.

Challenge 1	Challenge 2	Challenge 3
Description on how the object was used and its significance to the collectionits story.	Preservation.	Accessallow access to original artifact or digital surrogates.
Differing views of the purpose of the collections. Are they for discovery and use or are they for preservation and exhibit.	Determining and applying appropriate standards for description.	Developing a discovery strategy that promotes "hidden" collections to novice users and allows expert searchers indepth manipulation of results.
For years we have not used an established content standard. If we were to do that now, we would have thousands of records to update.		
Funding for staff to process collections.	Space.	Funding for digitization.
Having adequate specialized museum staff to manage artifact collections stewardship responsibilities and to sustain the Library's exhibit and program goals including appropriate formats.	Having sufficient and appropriate space for storing and processing/preparing artifact collections, with appropriate furnishings and equipment.	Competing for preservation resources in an institution where textual, audiovisual and (increasingly) electronic records are prioritized.
Historical objects often pose particular storage problems due to unusual proportions, shape, or material construction.	We typically receive art objects and artifacts as part of larger archives/manuscript collections. This poses a challenge in that we don't want to separate these items from the rest of the collection - we want to preserve context, which even a separation sheet fails to do on some level - but often these materials need a different environment than the rest of the collection.	It is difficult to give art objects, in particular, the attention they deserve since we are not a museum. However rarely they might be exhibited in a museum, they have even less chance of being displayed in our archives, since we do not have a gallery. Since they were considered by the donor or creator to be part of their archives, we hold on to them, but it is difficult for us to do justice to them. The best we could do it offer digital versions online.
Housing artifacts and art.	Long-term preservation concerns.	
In process of building collection development policy for special collections materials; the university art collection, some of which is in our custody, has no plan.	Need adequate and adequately trained curatorial staff.	Need storage facilities and appropriate housing.
Lack of expertise on staff for processing.	Space and security.	Preservation.
Lack of experience relating to such objects.	Diversity of objects.	Lack of resources.
Lack of funding for staff and equipment.	Lack of staffing to preserve artifacts.	
Lack of space.	Lack of staffing.	
Lack of storage space.	Need for climate controls for photographs film and negatives.	

Challenge 1	Challenge 2	Challenge 3
Making PastPerfect database available for public use.	Rehousing for physically fragile objects.	Need for conservation work on fragile sculptures.
Need for recognition! Without adequate documentation, it is difficult to convey to the library, the campus and the world in general the importance of this collection for research, teaching and learning. Many patrons find us by accident, random searching on the net, by word of mouth, or through the publications of others. Also, the unrecognized but high monetary value of some of the items is an in-house issue for security, appropriate housing and storage, and proper inventorying /appraisal.	Need to post "it" on the web! The size and diversity of the collection makes it impossible for one person to manage to the level we have come to expect in this era, or to have the necessary expertise in all the areas required. Piecemeal patron demand for digital images and metadata creates a just-in- time, on-the-fly mentality that runs ahead of coordinated collection-wide decisions on standards for management, identification, numbering, proper description, and handling of images. There is a pervasive expectation that the whole(?) collection will be posted on the library website. Our current website has been dead for years. I have not faced revising it without some better foundation in place for presenting the collection. No other collections in the Library have these problems on this scale, so there not much willingness to initiate serious discussions.	Need for support! The expectation is that we should "go for a grant" to do all we need. This is an obvious solution, but would probably involve several large grants over a period of time. Before we can ask for such support and manage any kind of grant, (1) we need to count or specify how many items are involved, (2) the library needs to make decisions on collection management and standards and guidelines for digitizing collection in general, so we can describe what we propose to do, and (3) support for a big web re-design in available.
Our institution had some art/artifact pieces that were not fully documented when they arrived and current staff have created an artificial "art/artifact" collection to track and inventory these pieces. The information about these pieces is fragmentary. Currently, as pieces arrive they are accessioned as part of the collections they arrive with and their records are more robust.	Rehousing is on the item level, and we wish we had better framed art, artifact, art storage.	Presenting art collection information to researchers.
Physical housing and care, including conservation, restoration.	Some categories are low priority. Description and access are labor intensive.	Research value is not always apparent. Treatment such as digitization and creation of metadata can increase the usefulness and research value of the materials, but such treatment is costly and is not obviously justifiable to funding agencies.
Physical storage.	Accessibility along with related material in more traditional/accessible formats.	Usefulness of finding aids and descriptive language.

Challenge 1	Challenge 2	Challenge 3
Poor physical control (storage options not ideal).	Sporadic intellectual control (some parts well constrained, others not at all).	J
Preservation and conservation are particularly challenging, given the breadth of materials in the collection and limited lab facilities for specialized processes.	Developing adequate descriptive cataloging standards for the variety of materials in the collection.	Storage space, particularly for physical objects with different storage and shelving requirements.
Preservation and storage of unusual material.	Making sound acquisition decisions for media unfamiliar to our professionals.	Ensuring monetary appraisal is carried out appropriately.
Preservation issues.	Storage issues.	Access issues.
Preservation of various formats, especially things like architectural drawings!	Size: we have *millions* of historic photographs.	Digitization pressures: item-level versus collection-level access and attendant staffing resources!
Proper housing.	Access.	
Proper storage.	Curator does not have formal education/ training in management of art objects/ artifacts so therefore unprepared to describe materials as effectively as someone with, say, museum training.	
Proper storage and preservation: art and artifacts do not generally fit standard library and archival shelving.	Use by researchers: reading room space not geared for these genres of material.	
Proper storage conditions.	Proper housings.	Limiting any physical damage when used in exhibitions or by researchers.
Proper storage for preservation: Oversize items, such as posters and prints often require specialized storage. 3D objects, including historic military uniforms and clothing, also require storage and care that can present challenges in an archival setting.	Level of description: User access to art and artifacts can often benefit from item-level description, possibly with the addition of digital photographs or surrogates. We rarely have staff time available to produce description at this level and often rely on traditional archival collection or fonds-level description, possibly with a folder or basic item list. Instances of detailed item level description are more rare.	
Proper storage.	Access to, and reproduction of, oversized and/or fragile items.	Identification of works and description of unidentified pieces.
Resources: i.e., more professional, support, and student staff.	More time to work on materials.	Appraisal: some items/collections do not belong and should not stay with the repository.

Challenge 1	Challenge 2	Challenge 3
Resources to describe and digitize.	Physical housing and preservation.	Providing training & tools for researchers, e.g., visual literacy tip sheets, media identification, collection background documents for context.
Size and materials - they don't fit in readily with the rest of the archival collections.	Staffing to process or describe.	Many materials were left out of finding aids in the past, and are lurking in unprocessed storage.
Some artifacts are shelf hogs, especially since they are sometimes off shapes and don't stack well.	The intersection of access and technology is a problem. We have ideas on how to improve it, but it is very cumbersome under the current system.	
Space constraints.	Subjective nature of art material (description).	
Specialized metadata standards, which don't map well to standard archival and library descriptive tools, and that require specialized knowledge on the part of the archivist.	Physical challenges of serving oversize, three-dimensional, and odd size materials to researchers.	Housing materials of various sizes.
Standards: We lack a common set of data standards and protocols for cataloging non-bibliographic or manuscript content such as art/artifacts.	Cataloging: A standards-based networked data entry environment for cataloging these material types is not available. In addition, staff are not trained in standards for cataloging non-book/manuscript materials and/or do not have enough subject expertise to develop metadata.	Space/housing for storage, display and use. In several units, specialized storage, reading room, and display areas for art/artifacts are not provided for. Most collections are intershelved with book/archival manuscript materials. The architectural drawings and art properties collections do have specialized storage.
Storage.	Conservation.	Creating records in a system that accommodates print and archival holdings.
Storage.	Preservation.	Use.
Storage, both in terms of adequate space but also appropriate space that is temperature controlled and secure.	Keeping up the inventory and updating appraisals.	Funding for managing the collections.
Storage: creating appropriate storage containers and finding adequate space is always a challenge.	Maintenance: Repairing historic musical instruments is expensive and there aren't many qualified luthiers in the area.	
Storage and handling of objects.	Description of objects.	
Storage issues given the fact that we are primarily a books and manuscripts collection.	Access.	Digital delivery.

Challenge 1	Challenge 2	Challenge 3
Storage of strangely shaped objects.	Helping researchers understand that art objects and artifacts are included in archival collections.	
Storage space.	Lack of staff trained specifically in describing and conserving art.	Appropriate public interface.
Storage space.	Preservation/conservation.	Difficulty describing art/artifacts.
Storage, conservation, and display issues in a facility build for book & manuscript collection storage and use.	Ownership issues, a higher proportion of are art collection appears to be undocumented, making it difficult to assume clear ownership.	Outreach and marketing: if we see value in keeping / collecting art and artifacts, what do we *do* with this materials to justify that effort.
The finding number system that we use for our art objects is based on the location of the object, so it is difficult and resource-intensive to physically reorganize our storage or move objects.	Artifact storage is a challenge because of varying sizes and shapes of the objects.	The description of artifacts in finding aids is a challenge because they cannot always be found easily.
The UF Latin American Collection is mainly a circulating academic library specializing in books and serials on Latin America. We do not have experience with this kind of museum collection and are trying to learn the best techniques for management.	Space is an issue, especially as off-campus storage is increasingly important and this makes access difficult for processing. Also, because of space (and staffing) issues at UF, the collection was more accessible to its donors/supporters when housed at the now-defunct Panama Canal Museum (PCM) in Seminole.	The work done by PCM volunteers to accession objects is very admirable. We are now looking at their inventory from the perspective of wanting to make it useful as an archival finding aid for researchers, and trying to negotiate that change. For example, a variety of terms have been used to describe objects, and some parts of the collection have been described more thoroughly than others.
Time: not enough of it.	Lack of training to work with art and artifacts.	Lack of appropriate storage.
To convey their unique qualities to users.		
Volume is an issue, for examples 2 million photographs and thousands of items of ephemera.	Intellectual property issues, including rights to reproduce for publication or for online finding aids.	Insufficient resources for preservation, arrangement, and description of analog materials; or for presentation through exhibition or publication.
We are really not trained or well set up to manage arts objects (things are slightly better for artifacts). For instance we feel like much of our storage of these items tends more to the "make do" than what is preferred.	We have no conservation staff to treat art objects and artifacts, so some condition issues are never addressed adequately.	We're chronically understaffed so usually working with these types of collections is added on to someone's already too full plate.
We do not have adequate storage facilities for many types of artwork and artifacts.	We do not have a preservation budget or personnel to adequately preserve and maintain artwork and artifacts.	We often question the historical and research value of some of these materials (particularly artifacts), but donors and researches often assume they have intrinsic value as objects.

Challenge 1	Challenge 2	Challenge 3
We self-limit in acquisitions by size of art object due to archival lack of space. Some collections are acquired and stored offsite at Walnut Warehouse.	Staffing to create finding aids and conduct archival processing on the hundreds of unprocessed manuscript collections in both Archives and Special Collections. The new reorganization should helpit's just slow going right now.	Funding. At times we have to pass on material because our pockets aren't that deep.
Western Archives: Size and shape often require special containers/storage arrangements. Music Special Collections: Staffing to create proper finding aids, includes skills set and time to create them.	Western Archives: Have to be maintained physically separate from rest of fonds/collection. Music Special Collections: Proper display and housing for collection.	Music Special Collections: Patron accessibility would likely be solved if challenges 1 & 2 were addressed.
While art and artifacts are housed separately, whenever appropriate they are described in the context of the collection to which they belong. While not a challenge per se, this aspect wasn't addressed in the arrangement and description question.	We focus very little time on artifacts, somewhat more on art, as it is a significant component of our children's literature collections. It's hard enough to keep up with description for our primary collections (archives and rare books)-there is little time left for artifacts particularly.	
Working with several different systems (Archivists' Toolkit, MS Access, SCREAD, legacy finding aids) makes it difficult to manage. We are getting closer to having all of our collections documented in AT.	For the most part we do not have item level description/control of our art and artifact collections. Materials are treated archivally. Some collections contain several thousand boxes, such as the papers of architect Richard Neutra and A. Quincy Jones or the LA Times Photograph Archive.	Space and storage of larger items.

SUCCESSFUL STRATEGIES FOR MANAGING ART OBJECTS AND ARTIFACTS

35. Please briefly describe up to three of your most successful strategies for managing art objects and/ or artifacts. N=55

Strategy 1	Strategy 2	Strategy 3
Accompanying descriptive text with a	Using a database such as PastPerfect	
scanned image, when possible.	that is designed specifically for a wide	
	array of objects. (Although it still doesn't	
	adequately address all of our needs as a	
	theatre special collection.)	

Strategy 1	Strategy 2	Strategy 3
An on-going project for physical re- organization and re-housing with appropriate materials and storage containers is indirectly demonstrating the number and diversity of art works and artifacts in the collection just through the quantity and expense of such supplies, and the space occupied.	Presentations to classes (e.g., library and information studies, museum studies, art dept, French and Spanish classes) attract interns and volunteers.	A string of visiting doctoral students, and requests from prestigious institutions that borrow our items for exhibit or to include images of our holdings in their publications help draw attention to the collection when the resulting dissertations and catalogues are given to the collection. This creates a positive attitude when it comes to requests for student help and supply purchases
Arranging and describing them as part of archives and manuscript collections		
As much as possible itemize and house as one would other archival materials	Designate a particular space for oversized materials.	
At one point, many of our university-related historic objects were simply not described, either in a finding aid or in the OPAC. Since their research value is minimal, we did not want to expend the resources to catalog them individually. We created an artificial collection of university-related realia, which is described in a MARC record in our OPAC. This allows us to offer intellectual access as well as maintaining some physical control over these items without cataloging each one individually.		
Centralization of collection processing and description.	Implementation of a web-scale discovery tool.	Construction of an appropriate storage facility.
Collection level records	Standardized naming conventions	Accessioning as processing
Collection-level access with thumbnails for coherent collections using EAD	Item-level access based on MODS records, derived from the EAD records (typically enhanced)	
Conversion of legacy finding aids and bringing all electronic finding aids into AT (still a work in progress, but we have come a long way).	Our collections of cuneiform tables are the best example of how we have been able to process this type of material. Item level description and translations of texts were used. Digitized version are on the Cuneiform Digital Library Initiative (CDLI).	

Strategy 1	Strategy 2	Strategy 3
Creation of a position for Curator of Cultural Properties that works with the Office of Gift Planning to review and guide in the gift acceptance process for museums and non-museum collections through policies, procedures, to responsible review of gifts in kind art works to the university (not all art is worth the gift).	For the museums, using the same collection management guidelines, procedures, and forms	For art objects - merging all the standalone databases into one.
Creation of digital facsimiles for access in order to protect originals.		
Descriptive work: combination of item and collection level	Consultation with preservation and conservation experts	
Digital initiatives and online exposure of collections.	Negotiating (albeit infrequently) endowments or gifts of cash to support particular collections.	Exposure of collections through exhibitions and publication motivates moving collections higher in processing priority list.
Digitization	Climate control	
Digitization of photographs, with the creation of robust metadata, has made them more discoverable and useful, and has reduced the need for staff intervention for most use.	University art gallery assumed responsibility for some art objects.	
Donor-funded temporary expertise for processing.	ArtSTOR	
Focusing acquisitions and limiting the number of artifacts accepted to the extent possible.	Still experimenting, but folding artifacts into the regular workflow to the extent possible.	
For our "orphans," creating a simple, easy to use in-house database.	Incorporating pictures of the art/artifacts in the finding aids and inventory systems.	
Good collecting focus so that we only acquire art and artifacts essential to our mission.	Partnership with campus museums for loan/display of some materials.	Deaccession policy
In addition to an item number, we have a photograph of each item on the outside of the wrapping material or storage carton speeds up identification.	We have created an oversized storage area for storing framed, wrapped works of art.	

Strategy 1	Strategy 2	Strategy 3
Including them in the finding aids for the collections to which they belong at least gets some mention of their existence out to the public. We do not have the resources to devote to art and artifacts exclusively.	Strategy 2	Strategy 5
Incorporating Archivists' Toolkit. It has streamlined our management of collections and access.		
Incorporating them into the description of the archival or manuscript collection of which they are a part.	Providing thumbnails of art objects to facilitate easy identification and management.	Background research on provenance, donor info, and condition assessment of portraits done by an intern.
Individually numbering and classifying objects.	Making finding aid available to public.	Description of objects.
Integrate the collection management and access with existing library systems—more likely to receive support when not the sole user a database or procedure.	Providing basic housing and description when the material first arrives, and making those records available to the public to avoid perception of hidden collections.	Publicize the collections in ways that demonstrate their research value to varied user communities.
Investment in professional museum staff.	Investment in a suitable museum collections management database with adequate and manageable metadata that includes new descriptive practices.	Highlighting and optimizing the ability of artifact holdings to attract audiences through exhibits and loans.
Item level description of untitled works of art for ease of retrieval.	Digitizing two dimensional items and putting box/folder listings in the metadata, and affixing thumbnail images of contents on the outside of flat file drawers.	Creating a visual shelf-level map of the stacks in Excel. This helps us determine locations as well as extent of collections.
Maintaining control of objects through numerical system.	Storing framed items through handing system throughout archival space.	Determining some general guidelines for access and description.
Maintaining in-house checklists for individual artifact holdings removed from archival collections.	Maintaining collection level finding aids for selective photograph collections.	Finding more appropriate homes for museum objects that don't belong in the repository.
Making use of the PastPerfect inventory (migrated into MS Access) has been very important.		
Materials are separated from the main manuscript collection and placed in a high security area.	Some of the art and artifacts are on permanent loan to other institutions that can display them.	

Stratage 1	Church and D	Church and 2
Strategy 1 Moving item-level description of historic campus photos "downstream" to maximize productivity. We move much more through with staff and students than we used to, and rely less on archivists/curators.	Strategy 2	Strategy 3
N/A at this point		
Objects are photographed as part of the accession, improving access to materials prior to full-processing.	A robust exhibition program in Special Collections has increased visibility of collections, extended viewers' understanding of what library collections can be, and supports donor relations.	Art and artifact collections have great potential as a presence on the web as well, improving visibility, creating access and reducing wear and tear on the physical object.
Online reference photographs of the art and artifacts in the collections, coupled with item level descriptions, provides easy patron access to the collections and reduces the paging of items from storage, thus helping with preservation issues.		
Out of necessity, we treat many art/ artifact collections very similarly to archival collections.		
Posting .pdf files on the department web page so that students and patrons can find things via search engines.	We are grateful that our cataloging colleagues are attentive and want to collaborate but the impact is for collections that require copy cataloging. They don't have the expertise in visual resource cataloging.	
Provide digital surrogates imbedded into an EAD finding aid.	Access to information via CONTENTdm as well as Archon.	Work with university museum on appropriate home for artifact.
Select specific collections to catalog at the item level, create EAD finding aids housed on a consortium server.	Create metadata templates to manage digital access for specialized collections.	
Separating artifacts from paper-based collections.	Artifacts have a separate RG numbering system.	Storing artifacts in separate area from books and paper-based collections.
Single site access through online catalog.		
Stepped processing that publicizes records quickly, followed by more detailed finding aids and other records supplied later.	Close relationships w/ other librarians/ curators and university faculty to promote use of our materials.	
Treat in a manner similar to manuscript collections—don't worry about item level accession or description.	Store creatively.	

Strategy 1	Strategy 2	Strategy 3
Treat in the same manner as any archival collection, but with special housing needs.		
Treating art and artifacts as integral parts of larger collections they come in.		
Try to only acquire such objects in the context of an archival collection, not as one offs that end up "orphaned."	Consult with appropriate professionals to ensure we are practicing good storage and preservation techniques.	
Used a practicum student to document our artifacts/art objects. Student photographed the items, uploaded them to the Media Manager system, and created metadata for the objects.	Only now is the Polar Archives using EAD encoding for finding aids. My intention is to link to these records in the Media Manager from the EAD finding aids, once the finding aids have been encoded.	
Utilizing volunteers, students, and staff, we have nearly 100% of our artifacts cataloged in PastPerfect.	All of our artifacts are rehoused in acid- free storage containers.	Our artwork is also completely rehoused.
We are very fortunate to have a fully equipped conservation lab at the library. The staff are supportive and understanding of our needs and go the extra mile for us when we need it.	We manage our collections as a whole, not at the item level, so it helps that they blend with the archives collections from a management/arrangement/description perspective.	
We do the best we can trying to tie them into our collecting policy.	Keeping them with the collection provides context for the material.	
We have written a set of guidelines for cooperation between three of our special collections departments pertaining to collecting, storage, and record-keeping.	We are currently working on a CONTENTdm database that will allow researchers to learn about many of the artifacts we hold.	
We unhesitatingly invest in proper housings and rehousings. The expense is considerable, but the rewards are great: above all, easy and safe storage, retrieval, and transport.	We deliberately and planfully integrate non-book objects into our exhibits. This not only better "animates" these exhibits, but also draws attention to the fact that although we are largely a library, we also have a museum component.	We collaborate actively with the campus art museum, and their curators are in our reading rooms all the time, seeking out material for their exhibits and researchers.
We use PastPerfect collections management software to manage our art objects and their metadata, which has been a successful strategy for us. It also allows us to track donors and accession information about each donation.		
Western Archives: Describe as integral part of the fonds/collection.		

Strategy 1	Strategy 2	Strategy 3
Work with conservation unit to properly	Experimenting with web applications	Partnering with other institutions/
box and store diverse materials on	(custom databases, inventory tools, and	organizations to provide access to
shelving designed for books and	web sites, or OMEKA) to provide access	selected materials and collections,
document boxes.	pathways for selected materials and	such as papyri, clay tablets, medieval
	collections.	manuscripts, and architectural archives.

36. Please indicate how satisfied you are overall with your strategy for managing art objects and/or artifacts using a scale of 1 to 5, where 1 is very dissatisfied and 5 is very satisfied. N=56

1 Very Dissatisfied	7	13%
2	7	13%
3 Neutral	22	39%
4	19	34%
5 Very Satisfied	1	2%

ADDITIONAL COMMENTS

37. Please enter any additional information that may assist the authors' understanding of your library's experience with managing art objects and artifacts. N=28

Arts Library Special Collections is a newer department in the Yale library structure. It is approximately 15 years old and developed all of its current policies and procedures in that time.

Because they are not integral to our mission (except occasionally in the University Archives) we have not made their care a priority in any way.

Books and things used to share the same spaces in both libraries and museums, but were segregated into their separate spaces by the late 18th century, which is the way they have been treated since. (Michel Foucault made this a focus of his book, *Les Mots et les choses*, in 1966.) We are gradually moving back toward a more liberal view of museal objects being appropriate for us as a research library to collect, in part because of the growing prominence of special collections in all libraries the result not only of the growing value of unique holdings in light of their potential for digital projects, but also of the steady advance of computing speed and storage, which makes image (both still and moving), sound, and other media databases an increasingly realizable (and affordable) medium for preservation and access.

Collection of arts/artifacts is not our primary collecting objective. Often items come in as additions to manuscript collections. We have worked to add these items to our collection in a balanced effort to respect donated items.

I have only recently joined the library, and will be working with others to develop a more systematic way of handling these collections.

I love working in this collection. It is more frustrating than dissatisfying. Our patrons would find so much more of relevance to their research if the collection were adequately inventoried, fully managed and digitized. For my part, I am working on identifying and describing broad groups of materials--whether archival series of photographs, or categories of art works and artifacts--and then working down to folder or item levels as much possible, using Excel spreadsheets in the hope of being able to upload them into a comprehensive collection management system. I am an "organization and content" person but need technical support. Our art and artifacts collection is of equal value to and complements the books and archival collections but it is not given equal treatment with regard to software. I have a clear idea of where we need to go, and how the collection could look on the web, but very little chance of getting there or initiating discussion within the library on how to integrate the three types of system! I have been searching for other academic libraries that use or have tried to use a museums collections management system parallel to bibliographic and archives software and would like to join a discussion group is there is one available.

I think we are doing this in the most rudimentary way.

I'm afraid I don't really have any further comments — we are, basically, a standard music and performing arts library with printed and audio/visual materials.

In most cases, art objects have come to us as part of an archival collection. They are not items we have sought to collect. They are valuable in that context. Some pieces have value extrinsic to the collection of which they are part. Artifact mostly come to us as part of an archival collection but in the case of photographs, the digitization and description of them raise the profile and attract donations of related collections of photographs. That is the rare example of acquiring a collection of artifacts that is not part of a mixed archival collection.

Lack of adequate space to process and store large items is a huge challenge.

Most artifacts are within large collections and remain unidentified and uncataloged in any form.

Most of our artifacts are related to the university's history. We are not systematically building a collection of artifacts (with the exception of architectural records and drawings). The library does own a few art objects, but these are primarily decorative. We do not systematically collect art objects.

Our current strategy involves drawing on the willingness and knowledge of volunteers who were connected with the museum before it closed. Successfully taking advantage of these qualities will involve a high degree of diplomacy, planning and coordination. Bringing in someone who can coordinate volunteers, library staff, etc. will be crucial to making this work.

Our expertise is music rather than art; so many prints and other artworks are not adequately described.

Ours has been a slap-dash approach and trying to keep our head above water. Managing art objects is/has been secondary after traditional book/serial processing.

Privilege (and expectation) of multiple aspects for each staff member's work means that everyone multi-tasks and no one has collection management as his/her primary responsibility. We do not have dedicated catalogers or preservation people.

The Center has an extensive travelling exhibitions and loans program. In the currently fiscal year we have already shipped 297 photographs to eight museums in the US and Europe. The staff includes 2 FT curators, 3 FT professional registrars plus an exhibits designer/senior preparator and two registration assistants. 5,000 SF exhibition gallery where the curators present three exhibitions annually drawn from the Center's collections.

The history collections at the health sciences library is basically a paper-based collection, so dealing with art and artifacts prove to be a challenge. We do not have good storage for these items, although the area does have fairly

constant temperature and humidity. Some of the art is on display throughout the library proper, thus are exposed to light, etc., but many were donated or purchased for that purpose. Artifacts need better storage and more detailed descriptions. My position, which was previously .25 FTE, was empty for six years. When I began, I was .20 FTE for ten years, only becoming .4 FTE in the past three years. This position needs to be full-time.

The university archivist's satisfaction with our strategies varies by material. She is satisfied with the management of historic photographs and historic objects. She is less satisfied with the management of art. Fortunately, art represents a very small proportion of holdings.

We also communicate with the museum staff at the university's two other museums (art museum and world culture museum) so whenever we've needed advice we have local expertise we can rely on.

We are just one year in to a campaign to provide adequate support for all types of collection in LCR, through centralized metadata, system, and collection management support. Much of what we are doing is still learning.

We attempt NOT to collect 3-D artifacts, and yet, we keep getting them. They are useful in exhibits and do often provide important historical or cultural information, but they come with many problems for a collection whose focus is on 2-D documents!

We collaborate closely with the university art gallery. However, it is not always clear what objects should be a part of their collection and what should remain a part of ours. The best example here would be cartoons. Both units collect original cartoon art, but we treat them as part of an archival collection, they treat them as individual art objects. I would also say that we actively collect artifacts for our history of plastics collection and hold to the belief that material culture objects can be as valuable for research as written or printed materials.

We collect artists' books (housed in Special Collections), and although these could be considered "art objects," we catalog them and treat them as books. I will provide the link to the section of the Fine Arts collection development policy that deals with artists' books.

We do not actively collection art and artifacts and make a strong effort to find other homes for these materials or suggest to donors where these materials could be better housed, i.e., museum or historical society.

We do not currently have a standard. It has been left up to the person entering the data to come up with it. We are moving toward using our university library's data dictionary which pulls metadata from the Library of Congress and other places, but this will happen slowly, and as we are able to digitize and provide online access to these materials.

With new leadership and a new structure, we are just beginning to put a plan for these materials in place.

With the exception of photographs and posters, we do not actively collect art and artifacts. We receive them through donations.

RESPONDING INSTITUTIONS

University at Albany, SUNY University of Massachusetts, Amherst

University of Alberta Michigan State University
University of Arizona University of Minnesota

Boston College National Archives and Records Administration

Brigham Young University

University of British Columbia

University of Nebraska—Lincoln

University at Buffalo, SUNY

University of New Mexico

University of Calgary

New York University

University of California, Irvine

University of North Carolina at Chapel Hill

University of California, Los Angeles

North Carolina State University

University of California, Riverside

Northwestern University

University of Chicago Ohio University

University of Colorado at Boulder

Columbia University

Oklahoma State University

Oklahoma State University

Duke UniversityUniversity of OregonUniversity of FloridaPennsylvania State U

University of Florida Pennsylvania State University
Georgia Institute of Technology Rutgers University

University of Hawaii at Manoa Southern Illinois University Carbondale

University of Illinois at Urbana-Champaign

University of Iowa

Temple University

Iowa State University

Texas Tech University

Johns Hopkins University

University University

University of Kansas Washington University in St. Louis
Kent State University University of Western Ontario

Library of Congress

Yale University
University of Louisville

York University

McMaster University



REPRESENTATIVE DOCUMENTS

Collection Development Policies

Georgia Tech Archives and Records Management Collection Development Policy http://www.library.gatech.edu/archives/forms/Collection_Policy.pdf



Archives & Records Management Library & Information Center 704 Cherry Street Atlanta, Georgia 30332-0900 Phone: 404-894-486 Fax: 404-894-9421 www.library.gatech.edu/archives

Georgia Tech Archives and Records Management Collection Development Policy

Mission

The Georgia Institute of Technology Archives & Records Management collects, preserves, exhibits, and makes available for research institutional archives, manuscripts, personal papers, organizational records, visual materials, rare books, theses, dissertations, sponsored research, and memorabilia. These materials primarily document the history of Georgia Tech and the activities of its faculty, staff, students, and alumni. The department also promotes research and scholarship through collections relating to the academic curriculum, provides a research experience for students in the use of primary sources, and preserves the legal and administrative documents of the Institute. In the latter role, the Georgia Tech Archives administers the Records Management program for the Institute. The Archives always seeks to augment its holdings, through transfer or donation.

Collecting Areas

Institutional Archives/Personal Papers/Organizational Records

The Archives houses the official records of Georgia Tech, which document administrative, research, faculty, student, and staff activities on campus from its establishment in 1885 to the present. The holdings of the Archives include institutional archives, manuscript collections, organizational records, correspondence, monographs, serials, and meeting minutes.

Papers of faculty members are a particular collecting strength, and include those of physicist Joseph Ford, historian Melvin Kranzberg, chemical engineering professor Helen Grenga, and sculptor Julian Harris. Papers of staff members, including those of Dean George Griffin and former librarian and novelist Frances Newman, form another important component of the collection. The activities of students are documented in organizational records such as those of the ANAK Society and DramaTech Theatre, as well as in personal papers such as those of Harold A. "Dutch" Faisst and Lowell Terrell. Papers of administrators, especially those of the Institute's Presidents, feature valuable information on the development of Georgia Tech from its beginnings in 1885 to the present day.

The Archives also maintains subject files and personality files, composed primarily of newspaper clippings, which provide ready reference on a multitude of Georgia Tech subjects.

Georgia Tech Archives and Records Management Collection Development Policy http://www.library.gatech.edu/archives/forms/Collection_Policy.pdf

Visual Materials

The Georgia Tech Photograph Collection, composed of images depicting the campus, faculty, and sports, is the centerpiece of the visual collection. The Visual Materials Collection also includes architectural drawings for some campus buildings, visual collections related to manuscript collections, and materials donated by the Institute, faculty, students and alumni.

Two significant collections of architectural drawings are the Fulton Bag and Cotton Mill Collection and the Aaron French Textile Building Collection.

Notable collections of personal photographs include the Dean George Griffin Photograph Collection, William Anderson Alexander Photograph Collection, and Robert Lee (Bobby) Dodd Photograph Collection, all of which document campus and athletic activities in the twentieth century. Harold Bush-Brown, former Georgia Tech professor, administrator, and architect, also served as district officer for the Historic American Buildings Survey (United States Department of the Interior, National Park Service) in the 1930s; his collection of photographs documents the Historic American Building Survey (HABS).

Digital Collections

In conjunction with the library's Scholarly Communication and Digital Services department, the Archives' digital collections provide access to cultural and historical resources of Georgia Tech. The collections support the instruction, research, and mission of the library and the Institute through collaboration with university faculty, students, and staff. Notable digital collections include "A Photographic Atlas of Selected Regions of the Milky Way," by E.E. Barnard; "Fulton Bag and Cotton Mills"; and "A Thousand Wheels are Set in Motion."

Also, in support of the Library's instructional mission, the Archives developed the campus E-Publication program. The Archives is responsible for identifying and collecting archival materials including campus e-publications, born digital materials, and other archival collections, some of which are selected for digital conversion and web access via the Institutional Repository, SMARTech. Some of the current e-publications are the *Blueprint*, *North Avenue Review*, and *Technique*.

Digital Materials

For inclusion in the Archives' digital repository, materials must fall within the Archives' standard collection policy (see page 1).

In addition, due to the availability of storage space, the Archives must give priority to certain types of electronic materials over others. In descending order of priority, the Archives will use the following criteria to make selection decisions:

2

Georgia Tech Archives and Records Management Collection Development Policy http://www.library.gatech.edu/archives/forms/Collection_Policy.pdf

- 1. Top priority given to items that only exist in digital form.
- 2. Items that are in danger of being lost due to degradation of their medium.
- 3. Items that are in danger of being lost due to the lack of availability of the necessary hardware to access the item.
- Digital photographs should be transferred or converted into non-proprietary formats.
- Items that support teaching and learning at Georgia Tech, e.g. items used in classes or research that may be accessed electronically in ways not possible in paper format.
- 6. Items that have a high value to the history of Georgia Tech that may be accessed electronically in ways not possible in paper format.

Georgia Tech Design Archives

The Georgia Tech Design Archives (GTDA) collects, preserves, and provides access to materials related to architectural design in the Southeast. The Archives' acquisition of the Heffernan Design Archives Collection serves as the foundation for expanding the architectural collecting area to include locations outside of Georgia Tech proper, specifically focusing on the design and development of the modern South.

For more information, please refer to the GTDA collecting policy.

Science and Technology

Another collecting initiative for the Archives is documenting the impact of Georgia Tech in the fields of science and technology.

As an example, the Joseph F. and Vary T. Coates Papers (MS #175), document science and technology and its potential impact on public policy, especially the activities of the U.S. Congressional Office of Technology Assessment.

Southeastern Textile Industry Records

Graduates of Georgia Tech's School of Textile and Fiber Engineering operated and supported mills throughout the Southeast. Consequently, the Archives houses strong collections pertaining to the textile industry, including the Fulton Bag & Cotton Mill Records, Chipman-Union Mill Records, and the Louis Magid Papers. Related to these records are collections documenting instruction in textile engineering at Georgia Tech, including the Charles A. Jones Papers, and a set of architectural drawings of the A. French Textile Building at Georgia Tech, featured as one of the digital collections of the archives.

The Archives actively collects materials documenting this important Southeastern industry.

Georgia Tech Archives and Records Management Collection Development Policy http://www.library.gatech.edu/archives/forms/Collection_Policy.pdf

Memorabilia

Rat caps, buttons, belt buckles, tickets, cheerleading uniforms, and Buzz bedroom shoes are examples of the treasures found in the Georgia Tech three-dimensional collection. Other acquisitions include gloves and class rings from early women graduates.

Theses and Dissertations

All theses and dissertations are stored electronically in the electronic theses and dissertation collection (ETDs) maintained by the Library's Scholarly Communication and Digital Services department. The program increases access to theses and dissertations by making them available over the Internet without regard to geography or time of day. ETDs also provide valuable institutional records in digital format linked through the Library's catalog. All copies are available on-line via theinstitutional repository, SMARTech.

http://smartech.gatech.edu/handle/1853/3739

The Library continues to maintain one copy of all student theses and dissertations from the early years of Georgia Tech until 2004.

Rare Books

The rare books collection supports and complements Georgia Tech's academic curriculum, with subjects including the history of science and technology, cartography, architecture, and science fiction. Rare book collecting began in 1958 with the acquisition of the first edition of Sir Isaac Newton's *Principia Mathematica* (1687). With this as a cornerstone, the collection was enhanced over the years by the acquisition of the second and third editions of the *Principia*, published in 1713 and 1726. In addition to the *Principia*, the library owns early editions of several other works by Newton, notably *Opticks* (1704), *Universal Arithmetick* (editions published in 1720 and 1769), and *The Method of Fluxions and Infinite Series*, published in 1736. A number of works by contemporaries of Newton such as Pemberton, Keill, and MacLaurin, as well as additional Newtoniana, round out this special collection.

The Library owns the nine-volume Dutch edition of Joan Blaeu's *Grooten Atlas*, or *Atlas Major*, published in Amsterdam in 1664-1665. Seventeenth-century Dutch exploration and commerce culminated in this atlas, one of the most sumptuous cartographic collections ever published. The Library also maintains a supporting collection of works about this atlas and cartography of the era.

Science Fiction

Forming the basis of the Bud Foote Science Fiction Center is a comprehensive collection of books and periodicals in this genre donated to the library by Professor Irving (Bud) Foote. This 9,000+ volume collection has been augmented by an additional 5,000 works of science fiction donated by friends of the library. In addition, noted science fiction writers David Brin and Patrick Malone have donated many of their works to this collection.

4

Georgia Tech Archives and Records Management Collection Development Policy http://www.library.gatech.edu/archives/forms/Collection_Policy.pdf

Faculty Publications

The Archives collects faculty publications. For electronic publications, please see SMARTech http://smartech.gatech.edu.

Records Management

The Records Management Division stores inactive departmental records, the retention of which is required to meet legal and/or fiscal directives. All records created by Georgia Tech are assigned a retention schedule in accordance with the University System of Georgia's Records Retention Guidelines.

Sponsored Research

The Archives collects sponsored research reports. For electronic reports, please see SMARTech http://smartech.gatech.edu.

Languages Collected and Excluded

English by far predominates, but materials in foreign languages are not excluded.

Donations to the Archives

The Georgia Tech Archives & Special Collections accepts donations from academic departments, faculty, staff, students, and alumni, as well as outside organizations and individuals. The department's archivists review items offered for donation for their relevance to the collection, preservation and maintenance concerns, and uniqueness. The size, organization, and physical condition of materials are a major consideration in acquisition, because each involves resource commitments. Due to space restrictions, the Archives cannot accept everything it is offered, nor can the Department make guarantees about exhibition or digitization of materials.

The Archives always seeks additional materials related to its current holdings. As the Archives has a very limited budget for purchasing materials, almost all such acquisitions are by gift.

LIBRARY OF CONGRESS

Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts) http://www.loc.gov/acq/devpol/fartnonb.pdf

LIBRARY OF CONGRESS COLLECTIONS POLICY STATEMENTS

← Collections Policy Statement Index

Fine and Applied Arts – Non-book Materials (Graphic Arts)

Contents

- I. Scope
- II. Research Strengths
- III. Collecting Policy
 - A. Fine prints
 - B. Posters
 - C. Artists' drawings
 - D. Architectural drawings and documentation
 - E. Popular and applied graphic art
- IV. Acquisition Sources: Current and Future
- V. Collecting Levels

I. Scope

This statement includes graphic arts materials in non-book formats, e.g., drawings and prints, including posters and non-reproductive digital works, as detailed in the Collecting Policy guidelines below. For books and periodicals, see the Fine and Decorative Arts - Books and Periodicals Collections Policy Statement.

The graphic art collections represent the diversity of the American people and their disparate interests.

The Library of Congress makes every effort not to duplicate the collecting efforts of other local institutions, including the Smithsonian Institution and all of its museums, the Corcoran Gallery of Art, The Phillips Collection, the National Gallery of Art, and the Historical Society of Washington DC.

Paintings, sculptures, and other three-dimensional works of art are not acquired except under the special conditions described in the Non-library Materials Supplementary Guideline or on a case-by-case basis. The Library of Congress does not acquire commercial art reproductions, including slides and posters relating directly to the materials and artists represented in the Prints and Photographs Division, except when comparable high-quality material is not available in book or other collected format. When a work of art is originally produced in a non-digital format, the Library of Congress generally will not accept digital reproductions.

II. Research Strengths

The Library of Congress supports scholars engaging in research on the graphic arts; the history of visual communication and expression from the 15th century to the current day; using graphic arts to document American creative, cultural, and intellectual achievement; and seeking visual content related to almost every Library of Congress collecting policy. Ranging from

LIBRARY OF CONGRESS

Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts) http://www.loc.gov/acq/devpol/fartnonb.pdf

documentary to fine art works, the areas of topical strength in the graphic arts collections are: the history of American architecture; fine and popular arts; the history of graphic design and communication; prominent artists; documentary aspects of American politics and government, cultural events and social movements; and the history of propaganda and political art.

In its capacity as an international research library, the Library collects prints and drawings that support the Library's area studies collections and document subjects of global and international interests; foreign events, individuals and trends impacting or affecting American history, achievements and concerns; and provide insight on matters of American interests, influence and concern abroad.

III. Collecting Policy

A. Fine prints

- 1. The Library of Congress selectively acquires artists' original woodcuts, engravings, etchings, lithographs, and other types of original prints of the highest caliber that build upon and complement strengths or fill important gaps in the Library's existing Fine Prints Collection. Single works as well as prints in collections, groups, and series (including artists' portfolios) are collected. Every effort is made not to duplicate the acquisition efforts of other local institutions.
- 2. International in scope, the Library's Fine Prints Collection includes works created from the 15th century to the present day with particular emphasis on prints produced in the United States since 1870. In special instances efforts may be made to acquire the complete oeuvre of printmakers for whom the Library's holdings are particularly outstanding, e.g., American printmaker and illustrator Joseph Pennell (1857-1926), American architect turned printmaker John Taylor Arms (1887-1953), and African-American printmaker and founder of the Printmaking Workshop Robert Blackburn (1920-2003).
- 3.Comparable to its efforts to collect non-visual works of creative prose, poetry, and music, the Library seeks to include in its collections artists' prints that compellingly blend artistry, technique, and subject matter. Visual content can include representational, figurative, and/or abstract imagery. Primacy is given to artists, subjects, and art movements that have had or potentially will have an impact on printmaking in the United States.
- 4. Acquisitions of foreign fine art prints seek to support research collections and interests of the Library's Area Studies divisions and build on such extant strengths as prints by Japanese, European, and Central and South American creators.
- 5. Current or growing strengths include works by a diversity of American creators including African American, Latino (including Chicano), and women artists, particularly working in or after the 20th century. Contemporary prints have been actively collected from the 1930s forward. Among notable artists for whom the Library has substantial holdings are Albrecht Dürer (German, 1471-1528), Rembrandt Harmenszoon van Rijn (Dutch, 1606-1669), James McNeill Whistler (American but based in England, 1834-1903), Mary Cassatt (American born, but based in France, 1844-1926), Joseph Pennell (American,1857-1926), Goorge Bellows (American, 1882-1925), John Taylor Arms (American, 1887-1953), Reginald Marsh (American, 1898-1954), and Robert Blackburn (American, 1920-2003). Notable subject strengths include Italian Renaissance and Baroque chiaroscuro woodcuts; French and British prints; American prints, especially 19th century works, including: Etching Revival, WPA/FAP, African American Harmon Foundation (1930s and 1940s), Social Realist and American Scene/ Regionalist, Abstract

Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts) http://www.loc.gov/acq/devpol/fartnonb.pdf

Expressionist; and narrative and issue-driven prints related to such topics as history, politics, health, civil rights, and the environment.

B. Posters

- 1. The Library acquires selected posters illustrative of political, military, social, economic, industrial and cultural history, including advertising and propaganda, with priority given to documentation of the United States life and history.
- 2. Posters that are examples of the work of major artists, with priority given to work of United States origin, are sought.
- 3. The Library acquires comprehensively the motion picture posters submitted for copyright, augmented by select movie posters, lobby cards, and related materials representing blockbusters, cultural trends, and independent films, motion pictures representing the diversity of the American people, movies with trendsetting special effects, and outstanding examples of genre films. New acquisitions complement the already significant and comprehensive holdings that begin with depictions of the earliest presentations of the motion picture, to serial versions and feature-length silent films and talkies through the emergence of the movie star and the rise of the great Hollywood studios.
- 4. The Library seeks works illustrative of the history of the poster as an art form and as a medium of communication.
- 5. The Library collects foreign posters that support the research collections and interests of the Library's area studies divisions.
- 6. The Library will acquire digitally distributed posters that fit into the above categories when no hard-copy poster is published.

C. Artists' drawings

- 1. The Library selectively collects fine, representative examples of preparatory studies, sketches, and finished drawings prepared for illustrations in American books and magazines that enrich the Library's existing graphic arts collections.
- 2. Selected drawings that support and are related to the Library's existing collections of fine and historical prints and posters are sought. These include drawings by major printmakers represented in the Library's collections and drawings executed in preparation for or closely relating to prints and posters in the collections.
- 3. The Library selectively collects drawings for American political and social cartoons and caricatures as documents of public opinion and of the history of visual satire and propaganda. Drawings for foreign political cartoons and caricature drawings of personalities of international prominence will be acquired selectively as documents of the comparative history of visual satire and propaganda. This includes, but is not limited to, political illustration, comic strips, sports cartoons, gag cartoons, comic book illustrations, and caricatures.
- 4. The Library seeks to document American political, economic and social history through topographical drawings of a scenographic character and other drawings of documentary value

Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts) http://www.loc.gov/acq/devpol/fartnonb.pdf

as records of American historical events and American urban and rural buildings, structures, and scenery.

- 5. The Library will not acquire drawings for portraits of American public figures that duplicate the efforts of the National Portrait Gallery. The Library collects drawings of American public figures associated with major court trials.
- D. Architectural and engineering drawings and documentation
- 1. The Library acquires selected original drawings by significant or potentially significant American architects, designers and planners that serve as primary research materials for the study of architecture in the United States, its territories and possessions. The Library will not normally collect detailed engineering drawings, or the entire output of an architect's office. It does attempt to build a documentary collection of drawings and related materials showing the history, monuments, and achievements of architecture and civil engineering in the United States. The emphasis will be on buildings other than those erected by the Federal government, since the National Archives and Records Administration is responsible for the building records of the majority of these structures.
- 2. In attempting to document the history of architecture, design and engineering, the Library seeks selected measured drawings, photographs, and other documentation of existing, lost and, in some cases, unexecuted buildings; characteristic building types and technologies; historic structures; and the work of notable architects, craftsmen, engineers, landscape architects, urban planners and interior designers active in the United States. These materials include, but are not limited to, the Historic American Buildings Survey (HABS) / Historic American Engineering Record (HAER) / Historic American Landscapes Survey (HALS). The Library does not attempt, in general, to build large collections of original engineering rechnical drawings, blueprints and specifications. The Library, rather, attempts to coordinate its acquisitions in the field of historic engineering with those of the National Museum of American History in order to avoid duplication.
- 3. In building a collection of materials associated with the built environment, the Library considers for acquisition selected drawings, photographs, and other documentation of buildings or sites outside the United States representing particular designers, techniques, building types and styles, technical or design innovations, etc., that have had notable impact on work in the United States or were influenced by work in this country.
- 4. Materials relating to foreign buildings and sites that substantially strengthen or supplement the existing holdings of the Library, or fill notable gaps in the Library's record of the history of architecture in all countries are acquired.
- 5. For Western architecture before 1800, the Library attempts to coordinate its acquisitions with those of the National Gallery of Art in order to avoid duplication. Similarly, the Library works with the Dumbarton Oaks Library to avoid duplication in the field of garden and landscape architecture.
- 6. In general, the Library does not endeavor to build large collections of original architectural drawings, blueprints and specifications relating to the construction and building trades, as these fall within the scope of the collections of the National Building Museum.
- 7. The Library, as part of its work towards the Cooperative Preservation of Architectural Records (COPAR), encourages the placement of archives of limited subject or geographical

Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts) http://www.loc.gov/acg/devpol/fartnonb.pdf

interest in appropriate regional collections. The Library collects information about such holdings and, where possible, microform copies of the same.

- E. Popular and applied graphic art
- 1. Particular emphasis is placed on the acquisition of prints that are important pictorial records of the people, history, and culture of the United States and of its present and former territories and possessions. These include views of American buildings, cities, urban and rural sites, people, and events or personalities whose work is of significance or of special importance to the history of the United States, and are acquired on a selective basis.
- 2. The Library acquires on a selective basis important examples of the ornamental and functional uses of the graphic arts in the United States. The types of materials include, but are not limited to, illustrated sheet music, baseball cards, advertising labels, postcards, trading cards and bank-note engravings. Outstanding examples of foreign works in these categories will be acquired if they can be shown to have influenced developments in or were significantly influenced by American illustration and graphic design.
- 3. The Library collects foreign prints of historical significance that support the research interests and collections of the Library's various area studies divisions.
- 4. Works which are of strictly local significance are considered the province of regional repositories. The Library attempts to direct such works to the appropriate institutions.
- 5. Collections, in most cases, are confined to individually issued prints or series of prints, as distinct from those originally included in books or periodicals. Every effort is made to collect across the spectrum of popular printmaking: woodcuts and wood-engravings, etchings and engravings, lithographs and chromolithographs, and silkscreens, as well as photomechanically and digitally produced prints.
- 6. In acquiring examples of popular and applied graphic arts, the holdings of other institutions in the Washington area are to be taken into account so that duplication is generally, though not necessarily, avoided. For example, the Library takes care when acquiring portraits of American statesmen and public figures to not duplicate the efforts of the National Portrait Gallery.
- 7. The Library acquires on a comprehensive basis American and foreign political satires, allegories, and caricatures and other types of political prints from the Reformation period to the present.

IV. Acquisitions Sources

Graphic arts materials will be collected to support the Mission of the Library of Congress across the broad spectrum of its collecting areas. The Library will accept gifts and make purchases of those items which qualify as the best edition of works of art on paper available, both published and unpublished, regardless of fragility or wear and tear due to use and age, if they qualify based on the Specific Collecting Policy Guidelines above. The Copyright Office states its Best Edition of Published Copyrighted Works for the Collections of the Library of Congress, Circular 7b. While this establishes the ideal practice, in reality most copyrighted Visual Arts works are submitted in a reproductive format as permitted in circular 40a Deposit Requirements for Registration of Claims to Copyright in Visual Arts Material which is outside the scope of the

Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts) http://www.loc.gov/acq/devpol/fartnonb.pdf

graphic arts collections of the Library of Congress. The Library of Congress does not limit to copyright deposit the means by which it acquires graphic arts in order to fulfill its mission.

Increasingly, graphic arts are produced digitally both by file and web site. Artists are beginning to make their works available online. The Library makes every attempt to collect visual materials in the most widely accepted format, e.g. tif, jpeg, and pdf, in order to decrease issues in accessibility for future generations. The Prints and Photographs Division has already been participating in web archiving activities in anticipation of the day when more of our acquisitions work is done online. Nevertheless, the Library excludes those materials that are reproductions in digital format of those works published originally as drawings or prints.

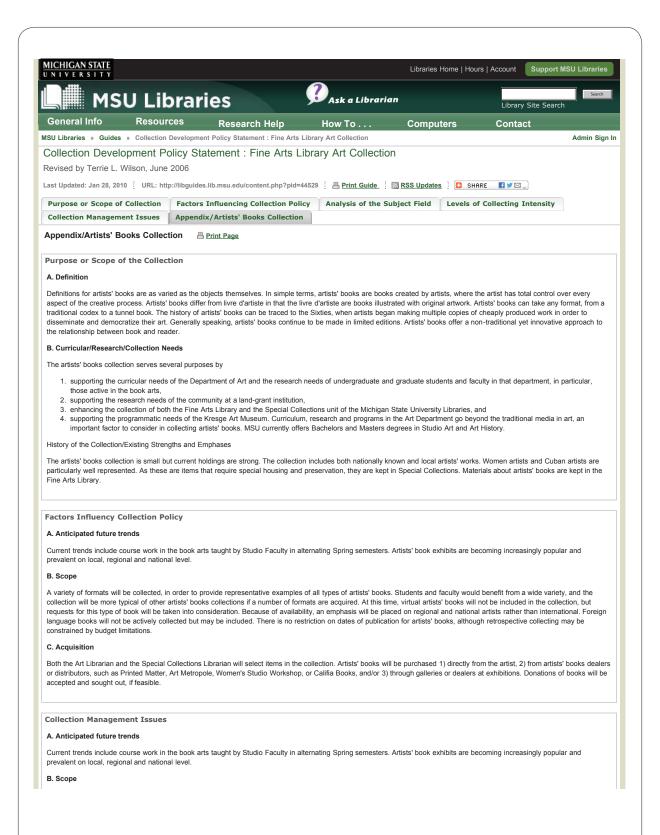
V. Collecting Levels

The Library of Congress acquires graphic arts selectively within each category as described in the Specific Collecting Policy Guidelines above. Acquisition is determined by the visual content of the work offered to the Library for gift or purchase, desire not to duplicate the collecting efforts of other local institutions, attempt to fill in gaps in existing holdings, efforts not to replicate existing Library of Congress collections, and the financial cost to the Library in accepting works of art, whether it be financial, spatial, or other. Level 3

Revised November 2008

MICHIGAN STATE UNIVERSITY

Collection Development Policy Statement: Fine Arts Library Art Collection http://libguides.lib.msu.edu/content.php?pid=44529&sid=329779



MICHIGAN STATE UNIVERSITY

Collection Development Policy Statement: Fine Arts Library Art Collection http://libguides.lib.msu.edu/content.php?pid=44529&sid=329779

		ists' books. Students and faculty would benefit from a wide variety, and the . At this time, virtual artists' books will not be included in the collection, but	
requests for this type of book will I	e taken into consideration. Because of availability, an emphasis	will be placed on regional and national artists rather than international. Foreign of publication for artists' books, although retrospective collecting may be	n
C. Acquisition			
or distributors, such as Printed Ma	ter, Art Metropole, Women's Studio Workshop, or Califia Books,	books will be purchased 1) directly from the artist, 2) from artists' books deale and/or 3) through galleries or dealers at exhibitions. Donations of books will b	
accepted and sought out, if feasible). 		
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Collection Development Policy Images and Archives Collections History of Medicine Division

Paul Theerman June 28, 2002; revised July 17, 2002; edited January 31, 2003; September 4, 2007; November 26, 2007.

Introduction

The collecting mandate for the National Library of Medicine is extremely broad. The Library is the library of record for U.S. literature in biomedicine and public health, and has a comprehensive collection of other countries' literature on this topic.

A similar comprehensiveness is not possible for image and archives collections. No rational collection development policy could direct NLM to take in all significant collections of manuscript, graphic, or audiovisual materials. First of all, because these are unique materials, some will inevitably go to other repositories, making our holdings incomplete. We'll never get every collection we'd like! Additionally, very real resource constraints, in terms of staff and space, make a comprehensive policy not possible now, or ever. Both space and staff would have to gear up significantly, say by a factor of three or four, to make a comprehensive collection development policy begin to make sense.

Some more specific collecting criteria are necessary, therefore. This document proposes such criteria for a collection development policy for the next five years. It will lay out areas that will form the focus of collection development over this time, as well as specify areas that will be of less importance. It will not seek, for the most part, to identify particular collections for possible acquisition. However, it will present criteria for identifying these collections.

First of all, this document proposes areas for collecting that cross programmatic lines, that is, they apply equally to Archives and Modern Manuscripts, Prints and Photographs, and Historical Audiovisuals. Next, specific areas of emphasis for each of these three areas will be laid out, to take account of some of the strengths of each program and the limitations that each medium presents.

General Considerations

- Images and Archives should focus on collecting where other institutions are not
 available to take on that role. Thus, while not being the NIH Archives we might well
 focus on records of NIH researchers, which are usually not collected by the National
 Archives, and where such researchers lack a university connection. Similarly, we
 might well focus on records of smaller advocacy organizations over those of
 government, or of larger institutions that could manage their own records.
- The collecting focus should be on the twentieth century. The twentieth-century
 collections have been lighter than warranted, opportunities are greater for these
 materials, and focusing on the twentieth century gives us the chance to preserve a
 documentary record that is in danger of being lost.

- 3. The collections should primarily illustrate and document the social and cultural development of health and medicine. The collections should not provide a record of the medical or public health information, which is better done through other library functions, nor should biomedical research materials dominate other types of documentation.
- 4. The collections should be predominantly primary documentation, rather than secondary. That is, the collection should document activities in the development of health and medicine from which historians may work, rather than be collections of other researchers' work, such as notes, photocopies, book drafts, etc.

Programmatic Concerns

Collections considered for acquisition by the Images and Archives Collections of the History of Medicine Division of the National Library of Medicine should:

- 1. Fit within the mission statement of the History of Medicine Division.
- Fit within the subject matter focuses of the Images and Archives Collections (for which see further below).
- Be in good physical condition, or in such condition as may be brought to an
 acceptable standard through the preservation and conservation activities of
 the Library.
- 4. Ideally, have a known provenance.
- 5. Have clear title transferred to the National Library of Medicine
- Have well-understood intellectual property rights, and, in cases where active royalties are not involved, ideally have these rights transferred to the National Library of Medicine, or to the public.
- Be free of unreasonable or excessive restrictions of access for research, quotation, citation, reproduction, exhibition, or deaccessioning.
- Be free of unreasonable or excessive requirements for Library resources or exhibition.
- 9. Be largely free of materials that have privacy concerns.
- Ideally, not be a separate part of a larger collection, the remainder of which resides elsewhere.

In accordance with these programmatic concerns, only under exceptional circumstances will the Images and Archives Collections accept the following:

- Collections loaned and not deeded to the National Library of Medicine.
- b. Collections given with a requirement for cataloging or exhibition.
- c. Collections where access to the whole or to a significant part is barred for a period of time in excess of 25 years from the date of acquisition, or of the materials, whichever is earlier.
- Collections with a preponderance of medical records or similar materials with privacy concerns.

The Images and Archives Collections will not accept the following:

- e. Collections where Library activities (e.g., of preservation) will assist in underwriting the donor's earning royalties or otherwise enable the donor to profit. (However, if the simple fact of NLM's acquisition or exhibition of collection materials happens to profits the donor, that in itself becomes no bar to acquisition, as long as exhibition is not a requirement of donation.)
- Collections that in whole or in part may not be deaccessioned at the Library's discretion.

Subject Matter Focuses for the Images and Archives Collections

I anticipate actively developing the collections in five broad areas that help tell the story of twentieth- and twenty-first—century health and medicine.

 Biomedical Research: papers of leading researchers/research administrators/professional societies.

Focus on those who researchers who have won the Nobel prize or the Lasker award, or who have risen to prominence within the National Institutes of Health.

Focus areas, building to the strengths of the collections:

- Molecular medicine and cellular regulation: neural and hormonal action/ signal transduction (Axelrod, Rodbell); genetics and genetic engineering (Fredrickson, Lederberg, Cohen).
- b. Human psychosocial development (child development papers, Bowen).
- c. International health, especially tropical health (Soper, Work).
- Medical informatics (Collen, American Association for Medical Systems and Informatics, NLM Archives). Represents a library focus.
- e. Health Services Research (Eisenberg). Represents a library focus.
- 2. Biotechnology/Drugs.

Relying on traditional strengths of the collection and active connections to possible future areas, as well as the possibility for exhibition

- a. Artificial Internal Organs/transplantation (ASAIO Project).
- Alternative and Non-Traditional Devices/Fraud/Quackery/ (FDA Case files, advertising materials)

Acquiring the papers of biotechnology firms is important, as these corporate archives are likely not to survive if the firm goes out of business. Though it's not been a traditional focus, I'd like also to consider:

c. Genetic engineering.

3. Health Policy.

There are enough "official" voices for health policy. I'd like to see us focus on the "unofficial" voices, that is, those of advocacy groups and outliers, especially when these records are unlikely to survive otherwise.

- a. Non-government voices in health care policy debates (Lear report).
- b. HMOs (Lear report).

4. Public Health.

Our focus to a great extent in the Prints and Photographs collections and significantly in the Historical Audiovisuals collections is on public health education materials. This focus should continue, supplemented by the papers of those in public health leadership, especially when these records are not otherwise likely to survive.

- Public health and the media. Posters and cards, public service announcements, public health films, Surgeon-General activities.
- b. Public health leadership (Cornely).

5. Health Workers and Patients

This area is relatively light in our collections, although some documentation exists, especially in the records of the National League of Nursing. Yet in the twentieth century the changes have been dramatic in the lives of health care workers and in the relationship between those workers and their patients. This area represents a relatively new but potentially very rich focus for collecting.

- a. The experience of primary care givers (Lear report).
- Women and minorities in the health professions. National League of Nursing. ACNM.
- c. Alternative and complementary medicine.

6. Traditionally Marginalized Groups in Health and Medicine.

Our collection development policy should focus on documenting the experiences of women and minorities, not just as health care workers, but also as biomedical researchers, as inventors, and as figures in the development of medical and public health policy.

In other areas of traditional strengths, we will remain passive collectors, that is, collecting when the opportunity presents itself.

1. Military Medicine

Collection Development Policy—Images and Archives

- 4 -

- Leaders in medicine outside the disciplines above.
- 3. Professional medical societies.

Special Considerations for Individual Programs

Archives and Modern Manuscripts

The following types of collections are preferred, in rank order:

- 1. Personal papers.
- 2. Oral/video histories.
- 3. Bound/folio manuscripts.
- 4. Closed institutional records, where the collection is no longer growing.
- 5. Open, active, and growing institutional records.

Justification:

The social and cultural history of health and medicine is most effectively told through the personal papers, oral histories, and video histories of significant figures.

Our bound and folio collection is slowly growing, mostly through purchase. These are often individually significant items, and usually build to the strength in the collection, especially recipe books, herbals, etc.

Institutional records can be a good source for history, but need to be carefully evaluated, as often the "density" of materials is not high, with a great proportion of records devoted to routine society business or society publications. Open, active, and growing institutional records usually represent a significant investment of time and resources to ensure continued deposit of materials with the Library, and need to be carefully assessed before this relationship is agreed to.

Prints and Photographs

The following types of collections are preferred, in rank order:

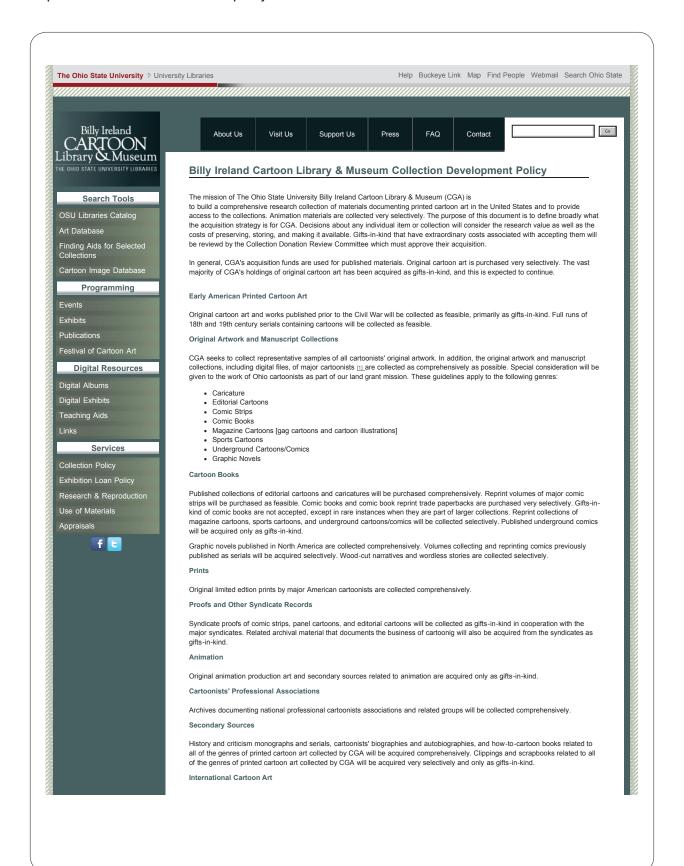
- Post-1950 "genre" shots, that is, pictures of health and medicine activities, rather than stock portrait or institutional shots.
- 2. Selective continuation of portraiture and institutional materials, especially post-1950.
- Public health and quackery materials, especially including posters, ephemera, advertising materials, as discussed above.
- Special emphasis on international efforts and on efforts involving women and minorities.

 Fine arts prints or photographs with medical themes, especially from contemporary photographers or printmakers, to continue the excellent fine-print collection.

Historical Audiovisuals

- We should consider acquiring any film or video produced prior to 1950 that is related to medicine and health, unless widely available in copies elsewhere. These are rare materials, and build to our considerable collection strength.
- 2. Genre considerations—from most important to least important.
 - Documentation (of clinical practice, field research, or laboratory research), including home movies and "orphan films."
 - b. Documentaries.
 - c. Instructional materials.
 - d. Public service announcements/media features.
 - e. Promotional or celebratory materials.
 - f. Video conference proceedings (but tend to acquire if this is the only form in which these proceedings exist or if the speakers are very prominent).
- 3. Access—not in rank order.
 - Materials where a copy does not exist in another publicly accessible research collection.
 - b. Materials that are in the pubic domain, or where the donor will agree to put them in the public domain or to substantially lower the copyright term.
 - Materials that are in good physical condition, and in a usable format, or where library resources exist to transfer to a suitable medium.

Billy Ireland Cartoon Library & Museum Collection Development Policy http://cartoons.osu.edu/collection-policy



Billy Ireland Cartoon Library & Museum Collection Development Policy http://cartoons.osu.edu/collection-policy

Original artwork by international cartoonists is collected very selectively. Prints, especially by British artists during the late 18th and early 19th century, will be collected as comprehensively as feasible. Reprint volumes of international cartoon art will be purchased selectively or acquired as gifts-in-kind. As part of its membership in the Consortium of Popular Culture Collections in the Midwest, CGA collects broadly representative examples of manga, including works about manga; impotant cartoon magazines; popular titles and other works by renowned cartoonists; and examples of the use of manga in selected fields such as history, biography, science, religion, and government. Secondary sources related to printed international cartoons are collected when possible. Products such as toys, games, clothing and dishes that use cartoon and comic strip characters will be collected only as part of a larger collection where the relationship between the creator/collector and the object is clear. Collections consisting only of these products will not be collected. 11/2009 [1] In this context, a major cartoonist is one who has had popular and/or commercial success, won important awards, expanded the understanding of his/her art, or otherwise made notable contributions to his/her profession. Other cartoonists are those whose public recognition is less, but whose work merits documentation with representative examples in CGA's permanent collection. Juvenilia is not collected except as part of a major cartoonist's The Ohio State University Billy Ireland Cartoon Library & Museum 27 West 17th Avenue Mall Columbus, OH 43210-1393 Telephone: (614) 292-0538 © 2012 The Ohio State University Billy Ireland Cartoon Library & Museum. All rights reserved.

Byrd Polar Research Center Archival Program. Collection Management and Development Policy http://library.osu.edu/documents/byrd-polar-archives/collection_development_policy.pdf

Byrd Polar Research Center Archival Program

Collection Management and Development Policy Revised December 2009

A. Statement of Purpose

The Byrd Polar Research Center Archival Program (BPRCAP) is a collaborative effort of the Byrd Polar Research Center and The Ohio State University Libraries/Archives. Its mission is to collect, preserve, and provide access to historical documents concerned with exploration and scientific investigation of the Polar Regions. The goal of the BPRCAP is to make rare or unique historical material about polar exploration and scientific investigation available for research and educational use in the context of an active polar research environment. Historical collections contain papers, records, photographs and other forms of documentation concerning explorers, scientists and other figures and organizations prominent in the advancement of knowledge about polar environments.

The purpose of the Collection Management and Development Policy is to identify areas of collection and to manage resources by establishing priorities. Gifts that require extraordinary costs for preservation, storage, processing and cataloging are reviewed in accordance with the OSU Libraries' Gifts in Kind Review Policy for Special Collections.

B. Nature of the Collection

The BPRCAP collects the papers (letters, diaries, photographs, reports, expeditionary records) and artifacts (medals, furs, etc.) of explorers and scientists who have contributed to knowledge of Polar Regions. The core of the collection includes: Papers of Admiral Richard E. Byrd, the Papers of Sir George Hubert Wilkins, the Frederick A. Cook Society Records, and the American Polar Society Records (APS).

More details about the collection are available at: http://library.osu.edu/find/collections/byrd-polar-archives/

C. Collecting Activities Priorities

- Documentation of Byrd, Wilkins, Cook or the APS.
- Documentation and/or artifacts that complement existing collections, i.e., papers of expedition members who accompanied Byrd, Cook or Wilkins.
- Oral histories of polar explorers or scientists produced by the BPRCAP Oral History Project or other programs.

Byrd Polar Research Center Archival Program. Collection Management and Development Policy http://library.osu.edu/documents/byrd-polar-archives/collection_development_policy.pdf

 Documentation of prominent contemporary polar researchers/scientists of the Byrd Polar Research Center.

Secondary Priorities (Collections acceptable only if resources exist without jeopardizing priorities identified above.)

- Artifacts
- Documentation concerning oral history interviewees created during the course of their careers.
- Prominent scientists who were not members of the Byrd Polar Research Center.
- Collections available for purchase only.

[Note: If collections of the above are not accepted, prospective donors should be directed to other colleges and universities and historical agencies and members of the International Polar Libraries Colloquy.]

Not collected by the BPRCAP

- Raw scientific data (accepted on a case by case basis).
- Books and other published materials may be retained by the BPRCAP as reference materials. Otherwise, these are referred to the Goldthwait Library of the Byrd Polar Research Center.
- Collections that have indefinite restrictions on use.

SYRACUSE UNIVERSITY

Plastics Collection Development Policy

http://library.syr.edu/find/scrc/PDF/policies/Plastics%20Collection%20Development%20Policy.pdf

Special Collections Research Center Belfer Audio Archive



scrc.syr.edu

222 Waverly Avenue Syracuse, New York 13244-2010 t 315.443.9763 f 315.443.2671

Plastics Collection Development Policy

Purpose

The Plastics Center at Syracuse University, founded in 2008, is the world's largest university-based resource on the history of plastics. The purpose of the Plastics Center is to serve as a research and programming center to advance the study and understanding of plastics in modern society, including its role in chemistry, technology, industry, marketing, health, art, design, and other fields. Syracuse University Library is home to the Plastics Center's collection of books, periodicals, manuscripts, and plastic objects produced from the mid-nineteenth century to the present day. Syracuse University is developing the collection as a research resource and to serve as a platform for new and innovative programming to serve the needs of academic scholarship, public history, and broad community education.

Scope

The nucleus of the library's history of plastics collection is its longstanding industrial design resources paired with forty-three archival collections, three thousand books, and two thousand artifacts transferred from the National Plastics Center and Museum in Leominster, Massachusetts, in 2007. The Leominster materials are largely focused on the New England region. We aim to broaden the collection by including materials that document the rise of plastics across America.

To date, the story of plastics has been told largely through the eyes of large producers of "raw" plastic—multinational chemical companies. Many of these companies maintain their own corporate archives. Syracuse University's collection therefore emphasizes the use of plastic in design and its adaptation by entrepreneurs in creating important consumer, medical, and industrial products.

Formats

Syracuse University Library seeks archives and manuscripts relating to the individuals and companies who defined the American plastics industry either as inventors, designers, or entrepreneurs. In particular, we seek to add materials relating to recognized members of the Plastics Hall of Fame and/or companies whose plastic products could be described as especially innovative. Papers of individuals and groups advocating for and against plastic also will be accepted.

Some of the types of archival materials we aim to add include design specifications, professional correspondence, laboratory notebooks, patent applications, and promotional/marketing files. We are not seeking to add corporate personnel records, nonprofessional personal files, and confidential financial and tax records.

The library also seeks trade manuals, technical manuals, journals, trade publications, textbooks, and other printed materials from the early years of the plastics industry—the mid-1800s to 1945. Later materials are already well-represented in the Syracuse University Library's general collections. In particular, we would like to add materials relating to celluloid, Bakelite, polystyrene, and nylon. We also seek limited-distribution corporate publications such as annual reports and company histories.

Because our collection focuses on the history of plastics, we typically do not add modern trade publications or mass-market books, unless they relate to the individuals and companies reflected in our archival collections. (For a list of current collections, please see library.syr.edu/plastics.)

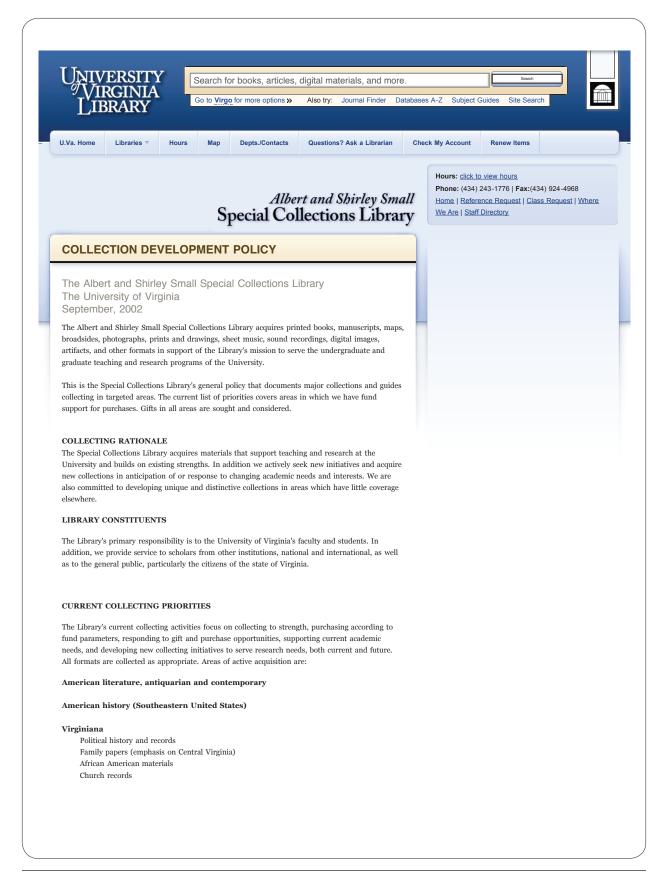
SYRACUSE UNIVERSITY

Plastics Collection Development Policy

http://library.syr.edu/find/scrc/PDF/policies/Plastics%20Collection%20Development%20Policy.pdf

We also collect plastic artifacts where the artifact documents a key moment in the history of plastic; represents an important scientific, technical, or cultural innovation; or is deemed an iconic object due to its development, design, or purpose. We also accept plastic artifacts that complement and illustrate our existing collections. All donated artifacts must have basic descriptive information. This should include the date, type of plastic, and manufacturer, as well as some narrative explaining the item's Geographic range Our collection focuses primarily on the United States. Chronological range The objects and documentation date from the mid-1800s to the present. The earliest material relates to John Wesley Hyatt, who pioneered the use of celluloid in 1869. Our collection is most heavily concentrated in the period from 1945 to 1970; archival materials dating before and after that period are especially desired. Sam Gruber, Curator of the Plastics Collection: plastics@syr.edu (e-mail), 315-443-2697 (telephone), 315-443-2671 (facsimile)

Small Special Collections Library Collection Development Policy http://www2.lib.virginia.edu/small/collections/policy.html



Small Special Collections Library Collection Development Policy http://www2.lib.virginia.edu/small/collections/policy.html

Architectural papers Maps Sheet Music

British literature

18th and 19th century

Sporting books and manuscripts

Horse racing
Fox hunting
Regional antiquarian stud broadsides
Carriage-making
Veterinary medicine
English illustrated sporting books
Equestrian fiction

World War I

Sheet music Fiction Posters

Bibliography, the book arts, history of the book and typography Fine press and artist's books Pop-up books Victorian publishers bindings Typography

DESCRIPTION OF MAJOR COLLECTIONS

American Literature

The American literature collections include over 80,000 printed works and approximately 275,000 manuscripts, representing fiction, poetry, drama, and essays. The collections include virtually all printed works and large manuscript holdings of major and minor American authors from 1775 through 1950, as well as selected authors up to the present. Included are modern authors, writers of the Harlem Renaissance, the Beats, popular fiction, and over one hundred contemporary American and Virginia authors.

Current collecting focus: Selected antiquarian and contemporary American and Virginia authors.

American History

The major emphasis of the American history collections is on primary materials relating to the history of the southeastern United States, including the states of Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. Works on or relating to all aspects of the history of Virginia and books owned by Thomas Jefferson comprise the areas of greatest interest. Subjects include all areas of the historical record, and cover the period prior to European contact with America in the 15th century, continuing through the Reconstruction following the Civil War, in the latter part of the 19th century.

Current collecting focus: Primary materials relating to the Southeastern United States.

Virginiana

Collecting interests for Virginiana overlap somewhat with those for American history and American literature, and are supported by designated funds. Virginiana collections include both antiquarian and contemporary printed and manuscript materials such as literature, maps and atlases, publishers' imprints, cookbooks, and general and local histories. Also collected are books from the 1828 Catalogue of the University of Virginia Library, historic newspapers relating to Jefferson and other regional historical figures or subjects, postcards, authors' papers, photographs of local

Small Special Collections Library Collection Development Policy http://www2.lib.virginia.edu/small/collections/policy.html

interest, business records, architectural drawings and papers, church records, political histories and records, and family papers.

Current collecting focus: Political papers, architectural drawings and papers, central Virginia families, church records, literary papers, maps, general and local histories, African American non-literary authors, Civil War in Virginia, fiction by non-Virginia authors set in Virginia, natural history.

British Literature

The British literature collections include both printed and manuscript works by authors and illustrators of all periods. Among the most significant are collections of gothic novels, British periodicals, and Vanity Fair illustrations. Eighteenth-century holdings are well represented by Alexander Pope and Henry Fielding, and the nineteenth century has significant collections of Alfred Tennyson, Charles Dickens and Rudyard Kipling. Major women authors include Jane Austen and the Brontes. The twentieth century is most significantly represented by a collection of the works of Edith. Osbert, and Sacheverell Sitwell.

Current collecting focus: Pope, Fielding, Victorian literature (especially women authors)

Sporting Collection

The sporting collection contains books, manuscripts, periodicals, broadsides, and ephemera relating to the history and practice of equestrian and related estate sports, including racing, coaching, fox hunting, and horse breeding. Also included are a variety of materials in allied fields of horseshoeing, veterinary medicine, hunting dogs, falconry, game fowls, cockfighting, animal art, equestrian fiction, and life on the old coach roads of England. Modern and antiquarian items are included and are of interest to historian and sportsman alike.

Current collecting focus: Carriage-making, fox hunting, regional antiquarian stud broadsides, veterinary

medicine, English illustrated sporting books, equestrian fiction, horse racing.

World War I

The World War I collection is a broad one containing printed works, manuscripts, literature, memoirs, military manuals, movies, posters, broadsides, sheet music, art and cartoons, camp newspapers, pamphlets, propaganda, photographs, and ephemera relating to the war years as fought abroad or endured at home.

Current collecting focus: Sheet music, fiction, posters

Bibliography, the book arts, history of the book, and typography

These collections contain materials in any format that support the study of bibliography and the history of the book and printing. Included are works on typography, binding, papermaking, preservation, book illustration, bibliography, biography, history of the book, fine printing, fine bindings, exemplars of the book arts, printing history, and various bookmaking techniques, book artist's papers and artifacts, and medieval manuscripts.

Current collecting focus: artist's books, pop-up books, Victorian publishers bindings, typography

French Books, 16th - 19th century

An important group of French books on philosophy, history, and literature, from the sixteenth through the nineteenth century, this collection contains many elaborate bindings by the finest French craftsmen of the eighteenth and nineteenth centuries, as well as many seventeenth century

Small Special Collections Library Collection Development Policy http://www2.lib.virginia.edu/small/collections/policy.html

books in original bindings of the period. The collection's particular strength is the Renaissance, where such authors as Montaigne, Ronsard, Estienne, and Rabelais are well-represented. The thirty-six volume Encyclopaedie, ou Dictionnaire raisonne des Sciences, des Arts et des Metiers... (1751-1780), known as the Diderot Encyclopedia, is unquestionably the most important title in the collection

Current collecting focus: Funds are currently unavailable for purchase in this area; however, appropriate gifts are accepted.

Archives of the University of Virginia

Holdings of the University Archives extend from the early 19th century to the present, with strongest holdings from the twentieth century forward. Materials include the non-current records of lasting value that are generated by or that document the activities of the students, faculty, and administrators of the University. Records consist of information in any of a variety of formats such as: correspondence on paper or in electronic form (email); office administrative files of information organized by subject; financial information on computer tape or microfiche; invoices; tape recordings of meetings; videotape or movie film of graduation; etc., which are arranged in thirty-one record groups.

Current collecting focus: The Rector and Visitors; Office of the President; Office of the Provost; Office of the Vice President for Administration; faculty; administrative staff and officers (personal papers); students and alumni papers; and facilities management.

PROGRAMS SUPPORTED BY THE COLLECTIONS

Academic programs and institutes:

American studies
Rare Book School
Foreign language studies
British and American literature and history
Education
Media studies

Art and architecture

Music Government

Religion

History of Science

Women's studies

African American studies

Sociology and anthropology

Geography

UVA history and life

Other Programs:

Library exhibition programs

Digital and electronic publications and resources

Public relations, development, and outreach of the Library and the University

University of Virginia Library

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	Arrangement	Guidelines

Object number:			Subjects:			
Collection number:						
Category:						
Object term:						
Object name:						
Common name:						
Current location:						
Location notes:						
Donor/Source:						
Former owner(s):						
Provenance notes:						
Historic location:						····
Measurements:		10000				
Material and process:						
Description:			-			
Inscription:						
Mark:						
Maker/Artist:						
Place of Origin:						
Date:						
Condition: Excellent Good Fa	ir Pooi	r Very	Poor			
Condition notes:			1.000	* >40		
Exhibit history:	<u> </u>	****				
Sources used in identification:						. =
Notes:						
					-	
			Cataloger: Date Cataloged:			

Common and Useful Information Elements for Cataloging Pictorial Materials http://www.loc.gov/rr/print/tp/Common%20Information%20Elements.pdf

Common and Useful Information Elements for Cataloging Pictorial Materials Compiled by Helena Zinkham, June 2004

Prints & Photographs Division, Library of Congress, Washington, DC 20540-4730

The following ideas come from both formal cataloging standards and from practical experience with large collections as well as single images in digital imaging projects. Published guidelines, such as *Graphic Materials* (*GM*) and *Describing Archives: A Content Standard (DACS*), should be consulted for more detailed advice. The "Tips for Useful Description of Pictures" (on the last page) explains why some information elements are especially important for visual materials.

Common Elements for Description & Cataloging

The information elements are equally applicable to catalog records and finding aids. The elements appear in most encoding schemes (although the data name differs), including MARC21, Dublin Core, and EAD. The collection-level example is for a fictional group of photographs. The item-level example uses a real photograph (shown at right) associated for teaching purposes with the fictional collection.



Source: Library of Congress, Prints & Photographs Division, LC-USZC4-6165

Area	Element(s)	Collection-Level Example	Item-Level Example
CREATOR & CONTEXT	Creator names & roles (access points and notes)	South, Cole, collector. Askew, Thomas, 1850?–1914, photographer. Van Vechten, Carl, 1880–1964, photographer.	
		Includes works by many different photographers, with numerous images by Thomas Askew and Carl Van Vechten.	Unidentified photographic studio in Detroit, Michigan.
	Administrative / biographical history	Cole South began assembling this collection in the 1970s to visually document African American history, life, and culture for the bicentennial celebrations in 1976.	(not used for this example)
IDENTITY	Title	Cole South collection of African American history photographs.	Portrait photo of Sojourner Truth.
	Date	1850–1975, bulk 1860–1930.	1864.
	Extent & physical description	circa 600 photographs.	1 photographic print on carte de visite mount; 4 x 2.5 in.
	Reference code	US-AkAX-PH100	US-AkAX-PH100.22.3
	Repository name & location	ABC Archives, Anchorage, Alaska, US	ABC Archives, Anchorage, Alaska, US
	Level of description	Collection	Item

p. 1 of 3

Common and Useful Information Elements for Cataloging Pictorial Materials http://www.loc.gov/rr/print/tp/Common%20Information%20Elements.pdf

Area	Element(s)	Collection-Level Example	Item-Level Example
CONTENT & STRUCTURE (includes subjects and	Scope & content	Photographs showing African Americans in different situations including military life, schools, and civil rights activities. Also many portraits.	Portrait shows Sojourner Truth, an African American abolitionist and women's rights advocate, holding her knitting while seated by a table. She sold this portrait to raise money to support herself.
work types)	Arrangement	Arranged in 2 series: 1. Portraits (alphabetical by sitter); 2. Subjects (alphabetical by topic).	(not used)
	Access points: subjects	African Americans—History. African Americans—Military life. Civil rights. Schools.	Truth, Sojourner, d. 1883. African Americans—Women.
	Access points: work types	Portraits. Photographs.	Portrait photographs. Cartes de visite.
ACCESS & USE	Access conditions (general, physical, and technical)	Access to the original photographs is limited to special appointments because the images are fragile.	(not used for this example)
(restrictions)	Rights & reproduction status	Rights status of individual images varies. For general information see reference aid: "Copyright"	No known restrictions on publication.
	Language	Captions are in English; the collector wrote most.	(not used for this example)
	Finding aids	List of portraits, subjects, and photographers is available in a finding aid.	(not used for this example)
ACQUISITION	Immediate source & custodial history	Gift, Cole South, 1996.	(not used for this example)
& APPRAISAL	Appraisal & accruals	Additions are expected.	(not used for this example)
RELATED MATERIALS	Copies & originals	Photocopies provided for general reference use. Selected items have been digitized for viewing at	Digital reproduction available at http://hdl.loc.gov/loc.pnp/cph.3g06165.
	Related archival materials	(not used for this example)	Forms part of the Cole South collection of African American history photographs.
	Publications	(not used for this example)	Published in: Sojourner Truth / Nell Painter. N.Y.: Norton, 1996, p. 185– 199.
GENERAL NOTES	Notes on source of title, condition, exhibition, etc.	(not used for this example)	Printed below photo: I Sell the Shadow to Support the Substance—Sojourner Truth.
CONTROL of DESCRIPTION	Processing work, name, date, and rules.	Described by ABC, Jan. 1997, using <i>DACS</i> ; last rev. 2000.	Described by Elisabeth Parker, Feb. 2004, using <i>Graphic Materials</i> .

p. 2 of 3

Common and Useful Information Elements for Cataloging Pictorial Materials http://www.loc.gov/rr/print/tp/Common%20Information%20Elements.pdf

"USEFUL" Description of Pictorial Materials

• Use a word that identifies the broad type of material, such as "pictures"

The general word for the type of visual material should appear in the description even when specific media or format terms are also used. Most users ask for pictures using general vocabulary. Stating the broad "object type" or "work type" early in a description helps distinguish visual materials from the many other ways that information is expressed, such as in text, music, maps, or sound recordings.

• State the physical media/format and quantity

Photographs, prints, drawings, etc., come in so many shapes and sizes that researchers rely on designations such as "2,000 photographs: slides" or "1 drawing: 50 x 30 cm" to gauge the nature of the information. Will the images be hard to view? Will there be clear visual detail? How many items need to be looked at?

• Express the subject and specific work type, media, or genre

Expand on broad work types (e.g., photographs) to provide direct information about subject content, genres, and specific media (e.g., trees, landscapes, cyanotypes).

• Favor names of creators

Mentioning the names of the lithographers, photographers, and other visual creators, even when they are only partially identified, helps researchers gauge the nature of the visual information, such as amateur, commercial, corporate, or personal viewpoints.

Undertake rights statements

A rights statement in or linked to the descriptive record, even if the statement says "unknown," can simplify a researcher's choice of which materials to request or reproduce. Getting copies is often the goal for picture researchers.

• Link to digital reproductions

At least selectively, try to show users what the pictures look like. Viewing an image conveys lots of information beyond what reading a verbal description can accomplish.

p. 3 of 3

Arrangement Schemes for Photographs

http://www.loc.gov/rr/print/tp/Arrangement%20Schemes%20for%20Photographs.pdf

Arrangement Schemes for Photographs

Compiled by Brett Carnell, 2004

Prints & Photographs Division, Library of Congress, Washington, DC 20540-4730

This "how to" tip sheet outlines typical categories (also called series) for arranging photographs within collections. A sample container list for a fictional collection illustrates the presentation of the physical arrangement.

Typical series for photographs

Physical format is a frequent primary criterion for establishing photographic series. Original order is often based on format distinctions, because material such as prints and slides have different storage needs and uses even before they reach an archives. The archives might further separate material by format, especially negatives, to ensure preservation of fragile material. When only a few items are in a special format, references to separate storage locations can suffice rather than establishing an entire series.

Photographic series listed in finding aids often appear to be subject based, because topical words begin the series name. The primary criterion for such series, the physical format "prints," is implicit. Series for other formats such as negatives, albums, or cased photographs tend to have the format term stated explicitly in the series name.

Within each format-based series, the subseries can rely on such "unifying elements" as function or genre, subject, or chronology. Series may also be divided into file units or items based on format such as a single album.

Examples:

Format-based series Prints

Negatives Slides Oversize

Function or Genre series Advertising photos

Book illustrations Campaign photos Exhibit prints Landscapes Portraits

Public affairs photos Staff identification photos

Subject-based series People

Culture groups Employee photos Family members Friends and acquaintances

Organizations

p. 1 of 3

Arrangement Schemes for Photographs

http://www.loc.gov/rr/print/tp/Arrangement%20Schemes%20for%20Photographs.pdf

Things

Buildings and structures Architect

Client

Construction site location

Type of structure

Products

Type or date

Events

Anniversaries Conferences

Manufacturing activities

Parades

Training programs

Places

Chronology Year

Creator-based series Names of photographers or sponsors of images

Sample Container List (Fictional Collection)

The following container contents list for a finding aid illustrates a typical arrangement scheme using a fictional photograph collection. The broadest categories are based on type of material, such as prints, albums, and negatives. The subcategories rely on genre and subject matter. Most material fits into document boxes, but special storage locations are noted for daguerreotypes, panoramas, and supplement archives.

Milagro Family Photographs, 1855-1981, bulk 1890-1966

Container

Box 1 Portraits

Family

Milagro, Concepcion, 1863-1888, n.d.

Milagro, Hermione, 1887-1972

Milagro, Marco Polo, 1909-1966

Milagro, Maria Guadalupe, 1862-1942, n.d.

Milagro, Minnie Corazon, 1916-1980

Milagro, Simon Bolivar, 1876-1936

Milagro, Yabasta, 1895-1966

O'Neal, Carmen Milagro, 1937-1966

O'Neal, Seamus, 1936-1965, n.d.

Friends and associates

Bayard, Thomas Francis, 1894-1942

Farragut, David G., 1862

Harte, Bret, 1876

Paul, Alice, 1914-1953

Scott, Randolph, 1936-1942

Unidentified, n.d.

p. 2 of 3

Arrangement Schemes for Photographs

http://www.loc.gov/rr/print/tp/Arrangement%20Schemes%20for%20Photographs.pdf

DAG CABINET 1 Daguerreotypes

Concepcion Milagro, 1855 Maria Guadalupe Milagro, 1857

Box 2 Yabasta Milagro lantern slide lecture on women's suffrage, 1922

Box 3 Hermione Milagro as actress and playwright, 1924-1936

Rush to Madness, 1924 Guadalajara Rebel, 1924 Four on the Run, 1925 Tender Embrace, 1926 On the Rocks, 1936

Container

Box 4 Simon Bolivar Milagro ambassadorship to Xanadu, 1932

Official activities and travel

Presenting papers, Feb. 2, 1932

Ribbon Cutting, Styx Bridge, March 15, 1932

State dinner, March 21, 1932

Conference on Xanadu oxygen production, April 1-4

Good will tour, May 2-22

Audience with Grand Vizier, May 24 Departure ceremonies, May 28

Box 5 Presentation album from the Grand Vizier

PANORAMA 176 Panorama of Xanadu Royal Palace

Albums

Box 6 1875 – 1921 Box 7 1922 - 1948 Box 8 1948 - 1953 Box 9 1954 – 1962

Box 10 1959 Disneyland vacation

Box 11 1963 - 1966

Box 12 Milagro family art collection

Painting Photography Sculpture

SUPP ARCH 33 Campaign button of Senator Marco Polo Milagro, 1956

Drawer 14 Negatives

p. 3 of 3

PastPerfect IV: Instructions & Guidelines

Add New Object

- Open PastPerfect click on desktop icon
- Log into PastPerfect:
 Double-click your name from the list
 Enter password: cgaperfect
- On the main menu, click the OBJECTS button to bring up the Objects Catalog item record screen
- Click the ADD button (top of the record, third from left) to bring up the Add New Object screen
- To clear the fields on the Add New Object screen, select Fill with Blank Data button
- Enter ACCESSION # click Search File for accession number and double-click selection

[PRESS TAB]

• **SOURCE** will fill in automatically with the donor's name

[PRESS TAB]

• Enter OBJECT ID

CGA.Artcase.drawer#.Item# [CGA.AC.A17.007] CGA.Coll Code.Box#.Item# [CGA.JS.1.155a-155t]

[PRESS TAB]

- Enter OBJECT NAME click Search Authority File button and double-click the format from the authority list
- Select ADD this will bring up the Objects Catalog Item Record screen

*Accession Number for each donation is created by authorized library staff.

- * Object ID is a unique identifier, sometimes referred to as the Finding Number, assigned to each object which identifies its location
- * Object ID is written lightly in pencil at the lower right corner on the verso of the object
- * Item# must have 3 digits (001, 024, 999)
- * Last record # entered will appear beneath
- *Object Name is the format or physical type of the work. Please ask if you are unsure.
- *Default is "original art"

Add Metadata to the Objects Catalog Item Record

 Select COLLECTION from the authority list – right click in the field, double –click collection name to add

*Collection name is derived from the donor or artist and will be assigned by authorized staff

[PRESS TAB]

- Notice the Object ID shows up automatically
- Enter OTHER #

[PRESS TAB to Home Location]

- Notice that the Accession # shows up automatically
- Enter HOME LOCATION by rightclicking and selecting from the authority list: "Billy Ireland Cartoon Library & Museum"

[PRESS TAB to **Date**]

- Enter **DATE** as YYYY-MM-DD
- o If no month, YYYY-??-DD
- o If no day, YYYY-MM-??
- o If year only, YYYY

[PRESS TAB]

- Enter the **YEAR RANGE** for the object
- o If date is known, enter the year in both fields
- o <u>If date is YYY?</u>, enter YYY0 thru YYY9

[PRESS TAB]

• Enter CATALOG DATE which is the date the record is entered – MM/DD/YYYY

[PRESS TAB]

 Enter CATALOGED BY – right-click and select your name from the authority list *Other # is the Collection Code, a permanent letter code assigned by authorized staff to an incoming or existing collection.

***PUR** is used for purchases by the library

*This may also be entered in the **Location** information

- *Date is the composition date or publication date of the object
- *For probable dates, enter circa YYYY, YYY? or a range of dates
- *For unknown dates, try to supply at least the decade – note that the art is undated in the **Description** field
- *Year Range is entered even if the year is known, so that it is searchable to the user entering a date limit search in the online database
- * If date is unknown, enter the smallest range that can be determined
- *Note that the date format for Catalog Date changes from the Date field

[PRESS TAB to Description]

- Enter notes regarding the object in DESCRIPTION
- If there are multiple objects for one item record, please provide a short description next to the Object ID for each item, if applicable

[PRESS TAB]

- Enter **DIMENSIONS** of the object in centimeters
- Be sure that the CM. radio button is selected; if not, save the record, select Edit button, select cm. button and continue

[PRESS TAB to Count]

• Enter COUNT if more than 1 item is represented by the record

[PRESS TAB to Dimension Details]

 Enter DIMENSION DETAILS, if any, for the object or other objects represented by the record

[*Before advancing to the **Title** field, be sure that the **ART** button and **ART** radio button are both selected]

[PRESS TAB to Title]

- Type in the artist's **TITLE** or caption of the object exactly as it is written
- If no title is provided, enter the text from the first word balloon in the upper left; then other wording from the art; and finally, a supplied title entered in [brackets]

[PRESS TAB]

- *Description contains pertinent information about the object that is not contained in any other fields.
- *Examples include: the date of publication if other than the date created; name of an article, poem, story the art illustrated; art undated; art hand-colored; drawing on verso; inscriptions by the artist;
- * Dimensions refer to size, entered as centimeters. If in inches, convert. If the work is framed, enter the frame size and image size. Measure accurately-
- *If multiple items are different sizes, enter "sizes vary"

- *Dimension Details are any special notes in reference to the size including: irregular dimensions, matt or frame size if not included in Dimension.
- *Sizes for multiple items may be listed here; enter numerous items of different sizes as "sizes vary"
- *Quotation marks are entered in the **Title** only if used by the artist
- *Only supplied titles are entered in brackets
- *If you are unsure how to title an object, please ask authorized staff

PastPerfect IV: Instructions & Guidelines

 Enter the ARTIST – right-click in the field and double-click name from the authority list

[PRESS TAB]

- If more than one person participated in creating the object, enter ARTIST2 from the authority list, then Artist3 if applicable
- To enter a fourth creator, click the Custom button and enter Artist4 as above

[PRESS TAB to Signed Name]

 Enter the SIGNED NAME used by the artist – it may be last name only, pseudonym, or abbreviation

[PRESS TAB]

 Enter SIGNATURE LOCATION on the object

[PRESS TAB]

- Select the MEDIUM used for the object right-click in the field and choose from the authority list. Multiple entries, in order of prominence, can be selected
- Medium support should be the last entry

- * Artist is the creator and or names associated with the creation of the work *Do not edit Artist names on the authority list
- *If Artist names or life dates need to be added, notify authorized staff

 *When adding multiple creators, click in
- *When adding multiple creators, click in the field to the right of **Artist** field, and select their role in creating the object from the authority list (artist, illustrator, writer, etc.)

- *Medium refers to the substance or materials the artist used to create the artwork.
- *Medium support refers to the substance on which the medium is applied (paper, board, canvas, fabric, wood, glass, etc)
- *Print medium is identified by technique (chromolithograph, etching, engraving, silkscreen, etc.)

[*You will now be working with the screens accessible by the buttons in the last section of the record in the lower right quadrant]

Add Metadata to Location

- Click on LOCATION to add location information for the object
- Enter the HOME LOCATION
 /BUILDING right-click in field to select
 from the list: Billy Ireland Cartoon Library
 & Museum

[PRESS TAB to Container]

- Enter the **Object ID** without the prefix of CGA into CONTAINER (AC.M17.006a-t) [PRESS TAB]
 - Type the date into the INVENTORY DATE

[PRESS TAB]

- Enter **BY** right-click and select your name from the authority list
- Select DATASET at the lower and choose CGA from the drop-down list
- Click CLOSE at the upper right of screen

[Notice that the **Location** button is highlighted after information has been entered]

Add Metadata to Condition

- Click the CONDITION button to add general and/or detailed information about the condition of the object.
- Enter CONDITION by choosing from the drop-down list

[PRESS TAB]

• Type the **DATE**

[PRESS TAB]

*If you have entered the **Home Location** from the main screen, the library name will automatically appear. Proceed to next step

* Container is the only field used to describe the location of the object

PastPerfect IV: Instructions & Guidelines

• Enter **BY** – right-click and select your name from the authority list

[PRESS TAB]

- Enter GENERAL CONDITION NOTES if applicable
- Click CLOSE at the upper right of screen

Add Metadata to Classification, Subjects, Search Terms

- Click PEOPLE, CLASSIFICATION, SUBJECTS, SEARCH TERMS button to enter additional details for the object
- Enter **CLASSIFICATION** right-click in the field to select from authority list.

[*If the object is an NOT an editorial cartoon, click on CLOSE and proceed to CUSTOM instructions]

[PRESS TAB if object is an editorial cartoon]

 Enter SEARCH TERMS for an editorial cartoon – type in pertinent objects or people shown in the cartoon. Press "enter" after each entry

[PRESS TAB]

- Enter SUBJECTS for an editorial cartoon type in words or phrases that describe topics or issues addressed by the cartoon. Press "enter" after each entry
- Click CLOSE at the upper right of screen

- *Enter obvious condition problems such as: tears, staining, foxing, mold, losses, folding, creasing, etc.
- *Enter if the object is encapsulated, matted or framed, mounted to board, etc.
- *More detailed condition reports are entered via another screen
- *Classification is the genre, the category of artistic endeavor having a particular form, content, or technique
- *Do not edit Classification authority list
- * Multiple entries are possible (magazine cartoon + editorial cartoon.)
- *Press "enter" after each entry
- * Use full proper names for all notable persons (George W. Bush, NOT Bush or George W.)
- *No periods in abbreviations (USSR, FBI, NAACP)
- *Spell out words such as World War II, NOT WWII, United State NOT US, American flag NOT US flag
- *Do not repeat Search Terms in Subjects
- *If you don't know, consult other resources including the Internet or ask authorized staff
- *For dated cartoons, search news stories by date at Vanderbilt Television News Archive at http://tvnews.vanderbilt.edu

Add Metadata to Custom

- Click on CUSTOM button to enter Publication, Publication Vol., Publication No., Syndicated By and/or Artist4
- Enter the name of the PUBLICATION right-click in the field to select from the authority list

[PRESS TAB or CLOSE]

• Type in **PUBLICATION VOL.** number if applicable

[PRESS TAB or CLOSE]

• Type in **PUBLICATION NO.** (issue number) if applicable

[PRESS TAB or CLOSE]

• Enter **SYNDICATED BY** – right-click in the field to select from the authority list

[PRESS TAB to Artist4 or click CLOSE]

• Enter **ARTIST4** if applicable – right-click to select from the authority list

[PRESS TAB to Alternate Title or CLOSE]

- Type in **ALTERNATE TITLE** if applicable
- Click CLOSE at the upper right of screen
- Click **SAVE** button in the upper left of the Item Record to save all information
- Check the record for accuracy

- * Publication is the title of the journal, magazine, newspaper or book in which the art was published
- *Do not edit Publication authority list
- * If a **Publication** needs to be added, notify authorized staff

- *A Syndicate serves as an agent for a cartoonist or comic strip creator and markets, promotes and distributes their work to various media on behalf of the artist. An Artist can be self-syndicated
- *Do not confuse Syndicate with publisher
- *Do not edit **Syndicated By** authority list
- * If a **Syndicate** needs to be added, notify authorized staff
- *Do not edit Artist4 authority list
- * If an **Artist** needs to be added, notify authorized staff
- * Alternate Title is most often used for comic strips. The indexed title is entered as Title with the additional title for that particular strip entered as Alternate Title

Making Corrections

- Click on the EDIT button at the top to correct or add additional information
- Enter all corrections or additions on any screen in the record
- To correct the Object ID, click on EDIT, then click Change Access#, Object ID or Loan# button located next to the Edit button and make the change, then click the SAVE button
- Finally, click SAVE at the upper left of the Item Record to save the updated record
- Select ADD to add another object record to the database

Creating Default Data

*Click Edit on the Location, Condition, Classification/Subjects/Search Terms and Custom screens to make changes. Then click Save and Close buttons in the upper right to save these changes.

- *Change Default Data allows you to enter data into the fields that is common to all or a group of records.
- *For the following records, click **Fill with Default Data** and these entries will fill in automatically until you change them
- *Examples of default data include: Collection, Collection Code, Catalogued by, Artist, Classification, Publication, Syndicate

TIPS

First and foremost, if you have any questions about anything, *please ask*. Accuracy in spelling and inputting the correct information into the proper fields is of utmost importance. Errors will affect the results of any search.



University Libraries

MODERN GRAPHIC HISTORY LIBRARY PROCESSING MANUAL

^{**}Because of the variety of materials found in the Modern Graphic History Library, the following steps are guidelines and should be applied flexibly and sensibly, keeping in mind that they will address many basic questions and concerns that you will have when processing the collections. Please see the MGHL Curator with questions.

Modern Graphic History Library Processing Manual

TABLE OF CONTENTS

Introduction	3
Background Research	3
Guiding Principles	
Types of Collections	
Accessioning	
Arrangement	
Description	6
Processing	
Develop a Preliminary Processing Plan	
First Sort	
Second Sort	11-15
Accruals	
Description	16
Practical Glossary of Locally Used Archival Terms	17-20
Glossary of Artwork-Related Terms	

INTRODUCTION

The Modern Graphic History Library is dedicated to acquiring and preserving distinguished works of modern illustration and pictorial graphic culture while also promoting sustained academic consideration of those materials. Focusing on artists' working materials and sketches as well as finished artworks, the range of the collection extends from book, magazine, and advertising illustration to graphic novels, comics, poster design, pictorial information design, and animation, with the Al Parker Collection standing as a highlight.

The purpose of processing the MGHL collection is to organize and preserve archival documents and artwork relevant to the history of modern illustration and to ensure its access to Washington University faculty and students, and the public.

This manual is based on the Washington University Archives manual and manuals created by other repositories and adapted for specific use at the MGHL:

"Processing Manual," The Museum of Contemporary Art, Los Angeles, May 2008.

"Archival Processing Manual," Beinecke Rare Book and Manuscript Library, Yale University, (http://www.library.yale.edu/beinecke/manuscript/process/index.html) revised Mar. 2001.

"Processing Manual and Policy Guide," Archives and Modern Manuscripts Program, History of Medicine Division, National Library of Medicine, Jun. 2000.

Background Research

It is important to obtain information regarding dates, works, contributors, and publications. Further research into the artworks and persons involved may also be required. Research is fundamental to enabling informed decisions regarding the context, arrangement, and value of the materials.

When secondary sources are unavailable, information can be gleaned from the collection itself. Information from secondary sources should also be verified by the collection.

Guiding Principles

Respect des fonds/provenance. Papers or records created or accumulated by one person or office should not be intermingled with those of another.

<u>Original order</u>. Identify and preserve if possible; this will save processing time and may reveal something about the creator (especially important in dealing with personal papers).

Modern Graphic History Library Processing Manual

<u>Order out of chaos</u>. The initial survey of a collection may not show any order, but check closely as some creators have a scheme that is not easily discernable.

<u>Accessibility</u>. The arrangement and description of a collection so that researchers can find information with a minimum amount of searching. Accessibility may conflict with original order, so the decision about arrangement must be decided on a case-by-case basis.

Lack of universality. There is no one way to arrange and describe all collections.

<u>Service</u>. One of the major goals of the Modern Graphic History Library is to make the material that has been donated available and accessible to researchers. This is accomplished through the processing of collections, as described in this manual; by staffing a reading room with regular hours of operation; by responding to telephone, e-mail and written requests for information; and by advising patrons on research strategies.

<u>Preservation</u>. To preserve historical documentation is considered by many archivists to be the major goal of the archival profession.

Informed judgment and common sense.

Types of Collections

Organic.

- · Personal papers of an individual or family.
- Records of an organization.

Collective.

 Combination of organizational records and personal papers (as in the case of company records that include the personal papers of the founder or executives).

Artificial.

- Discrete items assembled by a collector or by the Archives to document a particular person or subject (e.g. Craver Collection).
- ** Each type could be a new collection or an accrual (addition to an existing collection). For accruals, make sure to look at the original collection and discuss with the supervisor whether to integrate the material or set up a similar separate arrangement.

Modern Graphic History Library Processing Manual

Accessioning

The accessioning process allows us to get basic intellectual control over the materials. Once the collection is physically transferred to the MGHL, library staff will document the contents of the collection, their condition, order, and its temporary location until processing occurs.

Arrangement

Arrangement is the way items, groupings, and collections are ordered to reveal their contents and significance. It involves the physical organization of materials in accordance with the accepted archival principles of provenance and original order. There are several steps involved in the arrangement process: research, survey of records, physical arrangement, processing, re-housing, and labeling.

Objectives of Arrangement

- To provide a rational order in which individual documents or facts can be found with a modest amount of search and analysis.
- To maintain (or restore) and present to researchers the original order of the papers or records as evidence of how they were used by the creator and why they were created. The "sum of the whole is greater than the parts" in that there is value in knowing what a person saved, what they did not save, and how they organized the material.
- To identify potential preservation problems.
- To provide a basis for description.

Levels of Arrangement

- Repository: How collections are arranged on shelves (the MGHL uses a shelf list to locate
 collections because alphabetical or chronological arrangement would require constant shifting as
 new collections are added).
- Collection (also known as Record Group): Usually by provenance, or several related accessions may be combined.
- Series and subseries: Logical breaks by content, arrangement, medium, or format.
- Folder: Sequential, alphabetical, chronological or some combination of these.
- · Document: Usually sequential.

Types of Arrangement

- · Original order (used whenever possible).
- · Chronological
- Topical
- Alphabetical
- Combination

Modern Graphic History Library Processing Manual

Description

The process of establishing intellectual and administrative control over holdings through the preparation of finding aids.

Objectives of Description

- To provide administrative control for the repository staff
 - o Location of collections physically, so it can be located
 - o General contents of collections
 - o Provenance of collections (Why is it here? How long has it been here?)
- To establish intellectual control for the researcher
 - o General nature of repository's holdings
 - o General contents of individual collections
 - o Information available on a specific topic
 - o Specific information available within an individual collection

Levels of Description (from general to more specific)

- Repository (Online list of finding aids in University Archives for staff and patrons; shelf list for staff).
- Collection (Finding Aid, Inventory, Box List, etc.).
- · Series and subseries (located within a finding aid).
- Folder (located within a finding aid).
- · Document (inventory of individual items located in folders).
 - o Normally used only for very small or very important collections.

Qualities of Good Finding Aids

- Clarity and conciseness
- Anticipation of researchers' needs
- Objectivity
- Avoid archival jargon (provenance, ephemera, etc.)
- Avoid terminology that may be confusing or archaic.
- · Avoid abbreviations or acronyms when possible (except for very well known, YMCA, US)

- SERIES A body of file units or documents arranged in accordance with a unified filing system or maintained by the records creator as a unit because of some relationship arising out of their creation, receipt, or use.
- SUBGROUP A body of related records within a record group, usually consisting of the records of a
 primary subordinate administrative unit or of records series related chronologically, functionally, or by
 subject.
- SUBSERIES A subgrouping of materials in a series maintained by the file's creator for reasons of function creation, receipt, or use.
- TRANSCRIPT Whether it is in the author's or a copyist's hand, or typewritten, a transcript implies the copying of something already completed: often, indeed, of something already published. When, for example, a poet writes out a favorite poem for a friend or an admirer, the result (although it is in his AUTOGRAPH) is a transcript, and not an original manuscript in the strict sense. [From ABC]
- VERSO The back or reverse, side of the LEAF; i.e. the left-hand page of an open book or manuscript.
 Verso is the complement to RECTO. ABC

GLOSSARY OF ARTWORK-RELATED TERMS

This glossary is based in part on and draws several definitions from Wikipedia.com.

- ACRYLIC PAINT A fast-drying paint containing pigment suspended in an acrylic polymer emulsion. Acrylic paints can be diluted with water, but become water-resistant when dry.
- ARTIST'S BOOK A book conceived and/or produced by an artist; may include imagery conceived for the publication and/or text.
- ARTWORK All illustrated material, ornamentation, photos and charts, etc. that is prepared for reproduction.
- CANVAS A firm, loosely woven cloth. Or, a painting.
- CARICATURE An exaggerated, distorted representation of a subject in art or literature.
- COMIC (Comic book, Comic paper, Strip cartoon) A sequence of illustrations containing a story, or stories.
- COLLAGE (From the French: coller, to glue) A work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole.
- COMMERCIAL ART (see also GRAPHIC DESIGN) Artwork, such as illustration, photography, graphic design, prepared for predetermined commercial purposes, such as advertising and general promotion.
- GOACHE Pronounced "Gwash" (rhymes with "squash") (from the Italian guazzo, "water paint, splash") A type of paint consisting of pigment suspended in water. Gouache differs from watercolor in that the particles are larger, the ratio of pigment to water is much higher, and an additional, inert, white pigment such as chalk is also present. This makes gouache heavier and more opaque, with greater reflective qualities.
- GRAPHIC ARTS Usually refers to arts derived from or dependent on drawing; sometimes used to
 denote all processes by which prints are made; may refer to the entire field of commercial printing and
 illustration.

Modern Graphic History Library Processing Manual

- GRAPHIC DESIGN (See also COMMERCIAL ART, VISUAL COMMUNICATION) The design of visual communications, usually to be printed or reproduced photographically, advertisements, books, magazines, newspapers, leaflets, posters, diagrams, trademarks, corporate identities, sign systems, packaging, film and television graphics, etc., and employing words and/or images.
- GRAPHICS Any presentation of data in visual form; illustrations, graphic designs, etc.
- ILLUSTRATED BOOK A book that includes visual images to explain, augment, or embellish the text.
- ILLUSTRATION A drawing, photograph, or other image representation designed to decorate or to clarify a text.
- MIXED MEDIA In drawing and painting this refers to the use of different media in the same picture.
- OIL PAINTING A painting with pigments that are bound with a medium of drying oil.
- OIL PASTEL (also called wax oil crayon) A painting and drawing medium with characteristics similar to pastels and wax crayons.
- PEN AND INK A technique of drawing or writing, in which colored (this includes black) ink is applied to paper using a pen or other stylus.
- PROOF A trial impression of a printed image.
- SKETCH A preliminary drawing of a composition.
- SKETCH BOOK A book of, or for, sketches or rough drawings.
- STUDY A detailed drawing or painting made of one or more parts of a final composition, but not the whole work.
- TEAR SHEET A term used by Advertising agencies to denote a page cut or torn from a publication as proof that an article/photo/illustration was published.
- TYPOGRAPHY The art or practice of printing; the style and appearance of printed matter.
- VISUAL COMMUNICATION Conveying a message through sight, a recognition of symbols, rather than through textual or auditory means.
- WATERCOLOR The medium or the resulting artwork, in which the paints are made of pigments suspended in a water soluble vehicle. The traditional and most common support for watercolor paintings is paper.

Art Collection Descriptions

UNIVERSITY OF CALIFORNIA, IRVINE

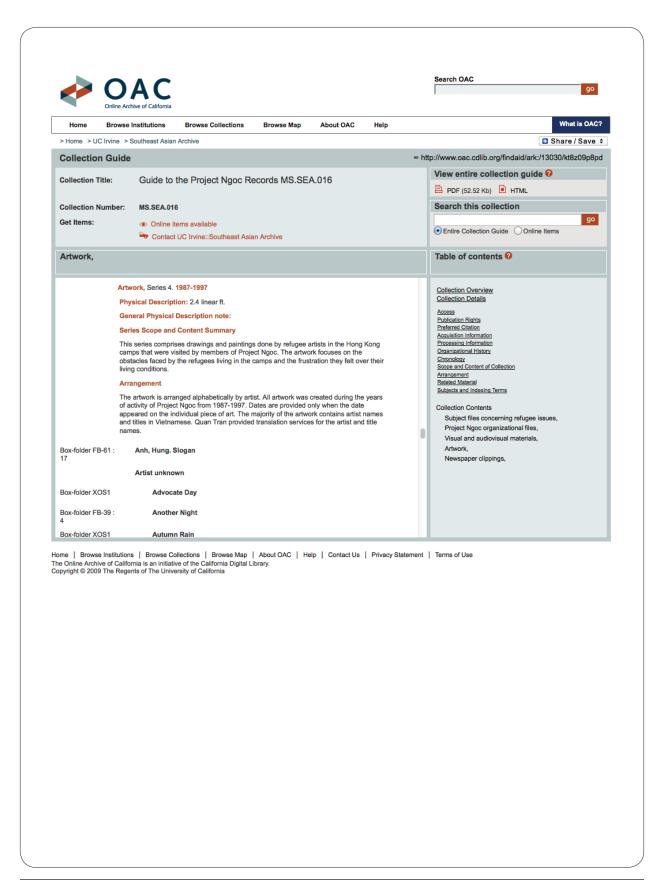
Guide to the Project Ngoc Records MS.SEA.016

http://www.oac.cdlib.org/findaid/ark:/13030/kt8z09p8pd/



UNIVERSITY OF CALIFORNIA, IRVINE

Guide to the Project Ngoc Records MS.SEA.016. Artwork http://www.oac.cdlib.org/findaid/ark:/13030/kt8z09p8pd/dsc/#ref282



UNIVERSITY OF CALIFORNIA, IRVINE

Contemplation

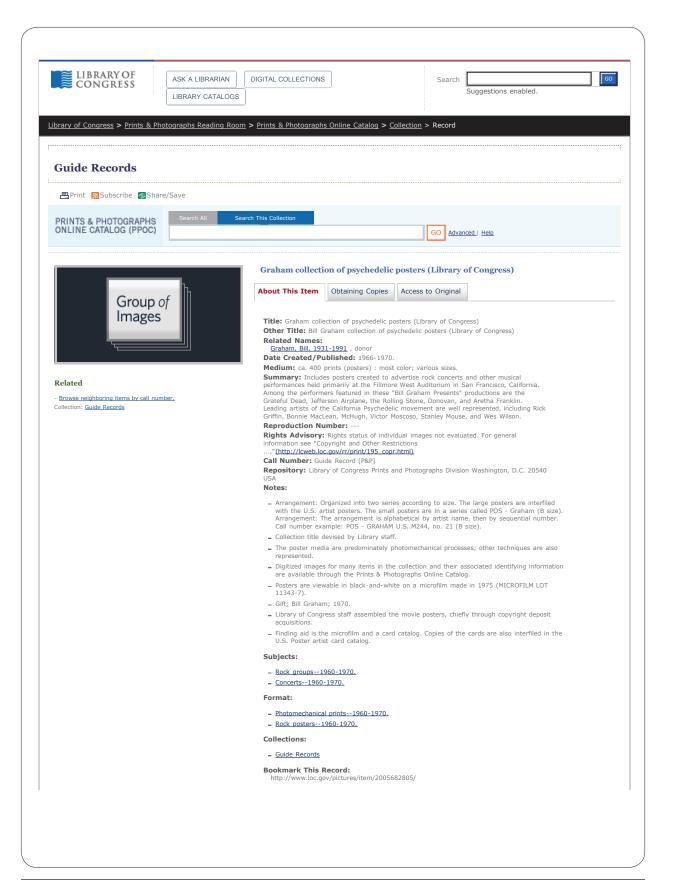
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LIBRARY OF CONGRESS

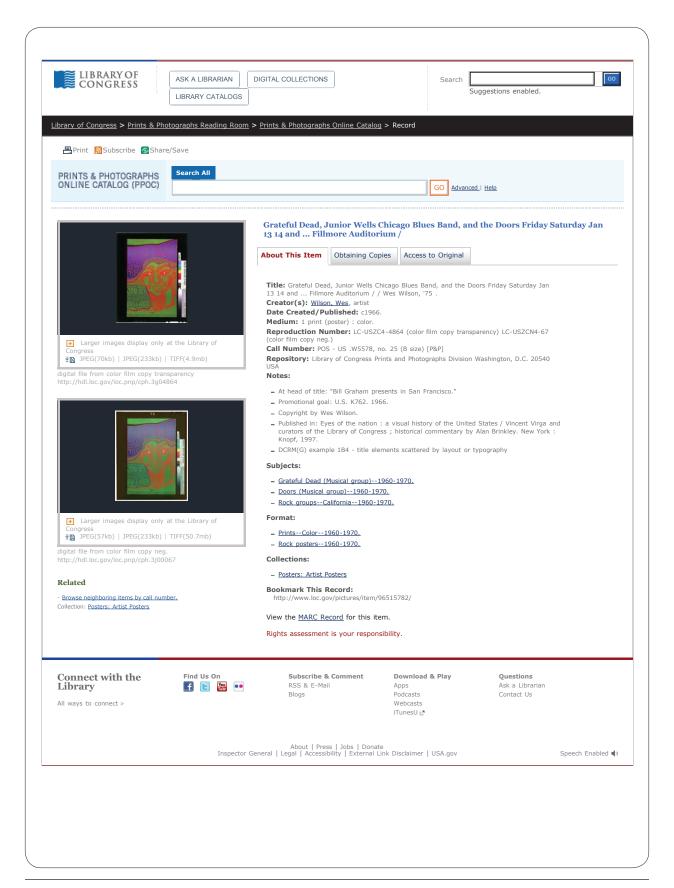
Graham Collection of Psychedelic Posters

http://www.loc.gov/pictures/collection/guide/item/2005682805/



LIBRARY OF CONGRESS

Grateful Dead, Junior Wells Chicago Blues Band, and the Doors http://www.loc.gov/pictures/item/96515782/

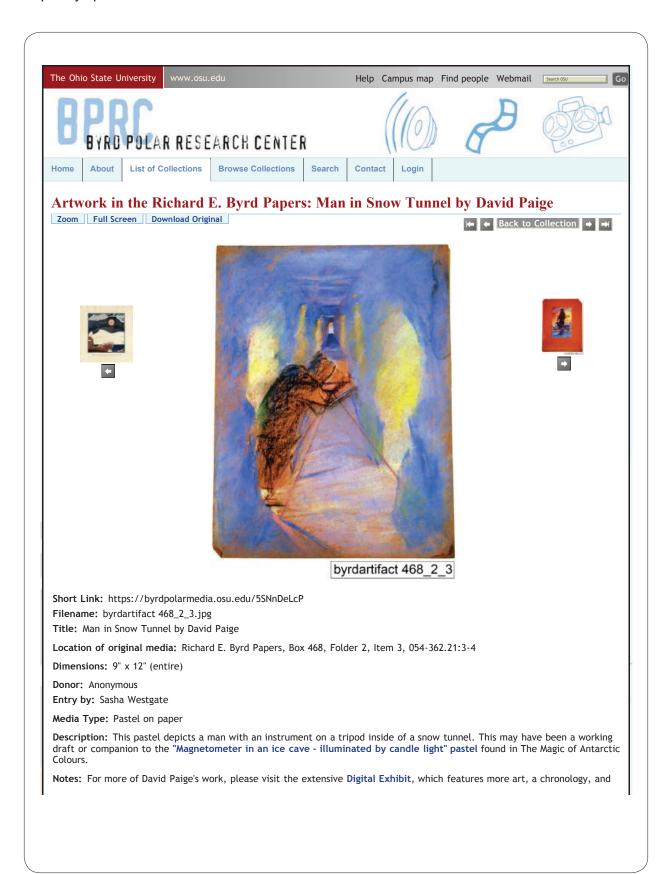


Artwork in the Richard E. Byrd Papers

https://byrdpolarmedia.osu.edu/Artwork_in_the_Richard_E_Byrd_Papers



Artwork in the Richard E. Byrd Papers: Man in Snow Tunnel by David Paige https://byrdpolarmedia.osu.edu/5SNnDeLcP



MCMASTER UNIVERSITY

James Williams fonds description

http://library.mcmaster.ca/archives/findaids/fonds/w/williamsj.htm



The William Ready Division of

Archives and Research Collections

Back to W Index

To Finding Aid

Williams, James

James Williams fonds. – 1992-2004. – 19 inkjet prints, 2 silver gelatin prints in frames; 2 exhibition catalogues.

James Williams, the son of Francis (née Porter) and Alexander Raymond Williams, was born on 26 December 1955 in Hamilton, Ontario. He completed a degree (AOCA) in new media art at OCAD in 1989 and BFA and MFA degrees in photography from the State University of New York at Buffalo in 1990 and 1992, respectively. His photographs, which juxtapose workers in factories and other settings, have been exhibited in many galleries and other venues throughout the world. He currently lives in Salford (Great Britain), where he teaches photography at the University of Bolton.

The fonds consists of inkjet prints and silver gelatin prints of different dimensions, depicting workers in factories and other buildings and settings in Dubai, western New York, Slovakia, southern Ontario, and Sydney, Nova Scotia.

Title based on the content of fonds.

The fonds (01-2011) was donated by Janice Haluszka, Edward Williams, and Dennis Gerencser. on 3 January 2011.

Finding aid available electronically.

There are no access restrictions.

Further accruals are not expected.

Contact: archives@mcmaster.ca
Last Reviewed: March 14, 2011

URL: http://library.mcmaster.ca/archives/findaids/fonds/w/williamsj.htm

MCMASTER UNIVERSITY

James Williams fonds finding aid

http://library.mcmaster.ca/archives/findaids/findaids/w/williamsj.1.htm



The William Ready Division of

Archives and Research Collections

Back to W Index

To Fonds Description

Williams, James

James Williams fonds

Two catalogues of exhibitions.

James Williams: Shift, Change 1988-1998, Art Gallery of Hamilton, 1998.

Work, Workers, Work: Rearranging the Land, Dalhousie University Art Gallery, 10 October-23 November 1997

35.6 x 53.3 cm inkjet prints, framed 45.7 x 61 cm

Fashion #1, Dubai, 2000. Colour photographgraph of a women's fashion show inset with 3 b&w photographgraphs of men at sewing machines.

Fashion #3, Dubai, 2000. Colour photograph of a women's fashion show inset with 3 b&w photographs of men at sewing machines.

Fish market #3, Dubai, 1999. Colour photograph of seafood for sale inset with 3 b&w photographs of men showing fish and seafood.

Fish market #4, Dubai, 2000. Colour photograph of vegetables and other food and drink for sale inset with 3 b&w photographs of men (one carrying a bowl of fish).

Fish market #5, Dubai, 2000. Colour photograph of a restaurant with blue tables, chairs, and carpet inset with 3 b&w photographs of men (two with baskets of fish).

Construction crew #5, Dubai, 1999. Colour photograph of a building featuring a spiked fence and a sculpture of a camel inset with a b&w photograph of men wearing caps.

50.8 x 76.2 cm, b&w inkjet prints, framed 81.3 x 101.6 cm

Steeltown, western New York #1, 1991. Factory inset with 3 photographs of workers.

Steeltown, western New York #2, 1992. Factory inset with 3 photographs of workers.

Steeltown, southern Ontario #1, 1994. Factory inset with 3 photographs of workers.

Steeltown, Mexican chapter, 1996. Slag heap and factory inset with 3 photographs of workers.

Steeltown, Slovakian chapter #1, 2004. Parked cars inset with 3 photographs of workers.

Steeltown, Slovakian chapter #2, 2004. Factory and field inset with 3 photographs of workers.

Steeltown, Sydney Steel Corporation, Sydney, Nova Scotia (SYSCO) #1, 2001. Factory inset with 3 photographs of workers.

Steeltown, SYSCO, #2, 2001. Factory inset with 3 photographs of workers.

Steeltown, SYSCO, #4, 2001. Factory inset with 3 photographs of workers.

Steeltown, SYSCO, #5, 2001. Town inset with 3 photographs of workers.

Steeltown, SYSCO, #6, 2001. Factory inset with 3 photographs of workers.

27.9 x 35.6 cm silver gelatin prints, framed 81.3 x 101.6 cm

Steeltown, Slovakian chapter #3, 2004. 2 photographs. Apartment building; factory.

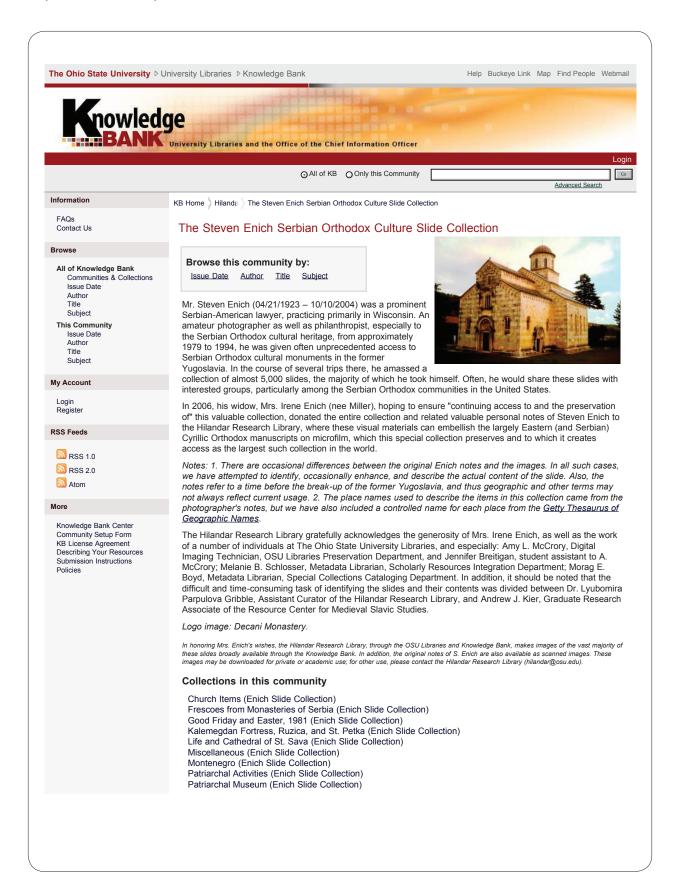
Steeltown, Slovakian chapter #4, 2004. 2 photographs. Hotel Metal; back of building with clothes line.

53.3 x 68.6 cm, colour inkjet prints, framed 81.3 x 101.6 cm

Steeltown, Slovakian chapter #5, 2004. Back of building with a boy in an open balcony.

Steeltown, Slovakian chapter #6, 2004. Apartment building.

The Steven Enich Serbian Orthodox Culture Slide Collection https://kb.osu.edu/dspace/handle/1811/37112



The Steven Enich Serbian Orthodox Culture Slide Collection https://kb.osu.edu/dspace/handle/1811/37112

> Serbian Monasteries (Enich Slide Collection) St. Cyril and Methodius, St. John Kanty Church, Irene's House (Enich Slide Collection) Stara Serbia (Enich Slide Collection) Tesla, Military, and Public Museums (Enich Slide Collection) Theological Educational Facilities (Enich Slide Collection) Vidovdan (Enich Slide Collection)

Recent Submissions



Church on Nikolje monastery mill





a... (1991-06-01)





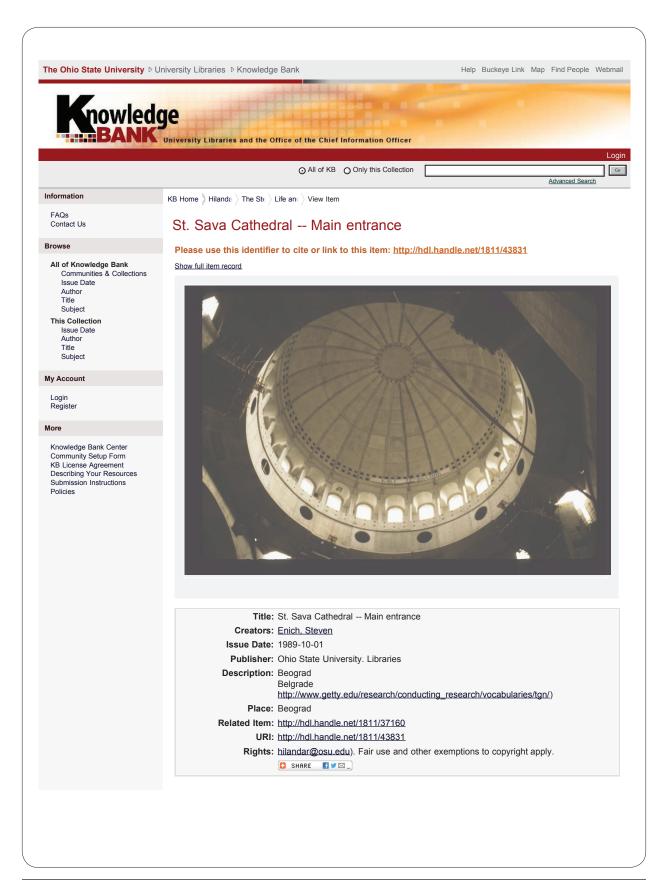
View all submissions >



H 1 If you have problems with the site, difficulty accessing portions of it due to incompatibility with adaptive technology, or need information in an alternative format, please contact the system administrators.

Office of the CIO | University Libraries | Knowledge Bank Center | DSpace

St. Sava Cathedral—Main Entrance http://hdl.handle.net/1811/43831



Doel Reed Aquatints Records

Guide to the Doel Reed Aquatints Records

Collection Number 1999-296

Special Collections and University Archives



Oklahoma State University Stillwater, Oklahoma

Contact Information

Special Collections & University Archives Edmon Low Library, Room 204 Oklahoma State University Stillwater, Oklahoma 74078-1071 USA

Phone: 405-744-6311 Fax: 405-744-7579

 $Email: \underline{lib\text{-}scua@okstate.edu}$

URL: http://www.library.okstate.edu/scua/index.htm

Processed by

Evan Rogers, June, 2002.

Updated by

Tawny Taylor, October 2010.

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Brief Description of Collection

Title

Doel Reed Aquatints Records.

Creator

Doel Reed

Dates

1932.

Language

No linguistic content

Extent

1 oversize box.

Related Archival Materials

("Doel Reed printed material," 1951-1984. Archives of American Art, Smithsonian Institution, Washington, D.C. 20560; "Art Department," collection #97-041. Oklahoma State University Archives).

Repository

Oklahoma State University Library, Department of Special Collections and University Archives

Location

For current information on the location of these materials, please consult the Library's online catalog or contact the Special Collections and University Archives Reference staff.

Administrative Information

Access Restrictions

Access to this collection is unrestricted.

Usage Restrictions

Access to this collection is unrestricted.

Preferred Citation

[Identification of item], Doel Reed Aquatints Records, Special Collections and University Archives, Oklahoma State University Libraries.

Provenance

OKLAHOMA STATE UNIVERSITY

Guide to the Doel Reed Aquatints Records

Gift of Martha Reed

Reference Code

Local Identifier: 1999-296 Repository Identifier: OkS Country Identifier: US

Biographical Note

Doel Reed formalized and chaired the Art Department at Oklahoma A & M College starting in 1924 until his retirement from the position in 1959. He became nationally recognized as a modern master of aquatint, a unique form of engraving that uses an acid biting process to create fields of shading instead of using hatching or stippling.

Doel Reed, N. A. was born May 21, 1894 in Logansport, Indiana. Shortly after he moved to Indianapolis where he would spend the years of his youth. As a young man, Reed attended Saturday drawing classes at the John Herron Art Museum in Indianapolis; here he developed his tastes for and in art as well as his interest in its pursuit. One of the figures from the museum that strongly influenced his work was the famous painter and engraver Francisco Goya. Goya inspired the strong contrasts that exist in Reed's own work. Reed also found inspiration from more contemporary artists such as Laura Knight's "beautifully designed plates" (from the preface of *Doel Reed Makes An Aquatint*), Arthur Davis, Earl Horter, and Emil Ganso all of whom he mentions in the preface of *Doel Reed Makes An Aquatint*.

After high school Reed took an apprenticeship to an architect for four years before enrolling at the Art Academy of Cincinnati. Here Reed discovered graphic design, the area in which he would make his name in aquatinting. After being enrolled at the Art Academy of Cincinnati for 1916 and 1917, Reed volunteered for service in World War I. Gas blinded Reed while he fought with the 47th Infantry in the U.S. Army, and his injuries hospitalized him for year. On his recovery he returned to the Art Academy where he discovered his interest in graphics. Since very few schools specialized in or taught graphics, Reed taught himself. His work in oils and caseins helped establish him; his aquatints, though, made him famous.

Reed married in 1920 and made his first etching for the birth announcement of his daughter. An associate, Joseph Henry Sharp, had told him about the "boundless beauty of the Southwest," and reed moved to Stillwater, Oklahoma where he chaired the art department at Oklahoma State University from 1924 until retiring to Talpa, New Mexico in 1959. While at Oklahoma State, the National Academy of Design elected him to an Associate membership position, and in 1952 he achieved full Academician status. Talpa, the surrounding pueblos, and countryside of the Taos area had served as the subjects of many of the sketches he turned into prints during his time in Stillwater. He visited New Mexico and Arizona often on the advice of his associates and friends. It was his practice to sketch in the field, to set down the mood as quickly as possible, and then finish the

Guide to the Doel Reed Aquatints Records

painting or print back in his studio. His early base in architecture made buildings a focal point of much of his work.

A prominent member of the art community in Taos and New Mexico after 1960, Reed's work has been exhibited in somewhere close to 350 juried shows, and he has won over 100 national and international awards for art. His subject matter consists mainly of southwest geography and the female form. He expressed that he felt that landscape is "most sympathetic to creative work" (from preface). The Gardiner Art Gallery on the Oklahoma State University campus started its permanent collection with prints by Reed, the department's founder. Doel Reed passed away in 1985, but his work continues to be shown and sold especially in the southwest where he made his home. Reed has work in the Bibliotheque Nationale, Paris, France; the Victoria and Albert, London, England; the Metropolitan Museum of Art, New York; the Philadelphia Museum of Art, Philadelphia; the Library of Congress, Washington, D.C.; the Dallas Museum of Fine Arts; the Fine Arts Museum, Santa Fe, New Mexico; the Philbrook Museum, Tulsa, Oklahoma; the Gilcrease Museum, Tulsa and more.

Scope and Content Note

Three black and white aquatints signed and authenticated by Doel Reed and dated 1932. Subjects of the pictures include pueblos, mountains, and kitchen.

List of Series

Series I: Aquatints

Container List

Arranged alphabetically.

Box	Item No.	Item
1	1	Aquatint. "Mexican Kitchen" edition 9 of 50. Doel Reed. Black and white aquatint on paper. Signature in pencil. Stamp of DOEL REED to left of signature. 10 7/8" x 13"
	2	Aquatint. "Mexican Night" edition 9 of 50. Doel Reed, 1932. Black and white aquatint on paper. Signature in pencil. Stamp of DOEL REED to left of signature. 8" x 9 3/4"
	3	Aquatint. " <i>untitled</i> " edition 4 of 50. Doel Reed, 1932. Black and white aquatint on paper. Signature in pencil with DOEL REED stamp to left of signature. 7 3/4" x 9 3/4".

Finding Aid for the Charles Craver Personal Papers

http://digital.wustl.edu/cgi/f/findaid/findaid-idx?c=mghl;cc=mghl;view=text;rgn=main;didno=mghl00008.xml



Modern Graphic History Library, Department of Special Collections Finding aid for the Charles Craver Personal Papers

Finding aid prepared by Mary Oberlies.

Summary Information

Title: Charles Craver Personal Papers

Creator: Charles Craver ca. 1940 - 1948 Extent: 2.0 linear feet Call number: mghl00008 Language: English

Repository: Washington University in St. Louis

University Libraries, Department of Special Collections, Modern Graphic History Library

One Brookings Drive Campus Box 1061 St. Louis, Missouri 63130

Access and Use:

Source of Collection:

This material was donated to the University Archives by Charles Craver in the 1990s. The material was transfered to the Modern Graphic History Library in 2008.

Access Restrictions:

There are no restrictions to access.

Use Restrictions:

Users of the collection must read and abide by the Rules for the Use of Modern Graphic History Library Materials.

Users of the collection who wish to use items from this collection, in whole or in part, in any form of publication (as defined in the form) must sign and submit to the Modern Graphic History Library a hard copy of the Request for Reproduction of Modern Graphic History Library Materials form.

All publication not covered by fair use is restricted to those who have permission of the copyright holder.

Processing Information:

Compiled by Meredith Nelson in August 2008.

Biography

Charles Henry Craver was born in Eldon, Missouri and attended the School of Fine Arts at Washington University in St. Louis, where he graduated with a Bachelor of Arts in 1933. After an early career as a freelance illustrator, he was employed for over 50 years as a staff artist for the Missouri Department of Health in Jefferson City.

Collection Scope and Content Note

Scope and Content Notes

This collection is divided into 2 series as follows:

Series 01: Magazine Ilustrations (arranged by size)Series 02: Original Artwork (arranged by size)

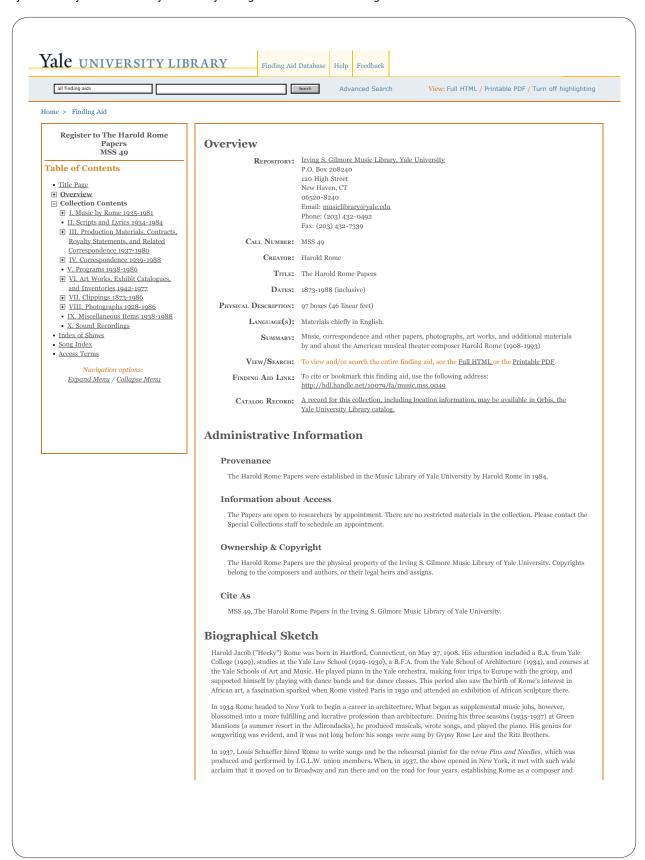
Finding Aid for the Charles Craver Personal Papers http://digital.wustl.edu/cgi/f/findaid/findaid-idx?c=mghl;cc=mghl;view=text;rgn=main;didno=mg hl00008.xml

Subject Terms · Carver, Charles **Contents List** <u>Title</u> Series 01: Magazine Illustrations [series]: Scope: arranged by size box 01 Missouri Ruralist, May 25, 1940, black and white box 01 Southern Agriculturist, March 1948, black and white Southern Agriculturist, May 1942, black and white box 01 box 01 Kansas Farmer, April 5, 1941, black and white box 01 The Front Rank, September 15, 1940, black and white box 01 The Military Miniature Collector, undatedblack and white Series 02: Original Artwork [series]: Scope: arranged by size box 01 Black and white, ink and mixed media Black and white, ink 01 box box 01 Black and white, ink and mixed media box 01 Black and white, ink and mixed media box 01 Black and white, ink and mixed media Black and white, ink and mixed media box 01 Powered by DLXS To comment or inquire about content, contact Washington University Digital Gateway

YALE UNIVERSITY

The Harold Rome Papers. Overview

http://drs.library.yale.edu:8083/HLTransformer/HLTransServlet?stylename=yul.ead2002.xhtml.xsl&pid=music:mss.0049&query=&clear-stylesheet-cache=yes&hlon=yes&big=&adv=&filter=&hitPageStart=&sortFields=&view=over#did



YALE UNIVERSITY

The Harold Rome Papers. Overview

http://drs.library.yale.edu:8083/HLTransformer/HLTransServlet?stylename=yul.ead2002.xhtml.xsl&pid=music:mss.0049&query=&clear-stylesheet-cache=yes&hlon=yes&big=&adv=&filter=&hitPageStart=&sortFields=&view=over#did

lyricist. He won an ASCAP award for the song "Sunday in the Park" from *Pins and Needles*, followed by another for the song "Franklin D. Roosevelt Jones" from the 1938 revue *Sing Out the News* (produced by Max Gordon, with sketches by George S. Kaufman and Moss Hart, and songs by Harold Rome).

There followed revues, mostly sociopolitical, including Sing for Your Supper (1939); Streets of Paris (1939); and The Little Dog Laughed (1940), a musical based on the book by Joseph Schrank. Lunchtime Follies (1942), to which Rome contributed several songs, was a series of forty-five minute morale-boosting revues presented to workers at war-materiel factories. It included sketches by George S. Kaufman, Moss Hart, and Maxwell Anderson, and was produced and supervised by Kurt Weill. This was followed by Star and Garter (1942) and Let Freedom Sing (1942).

As a serviceman during World War II, Rome wrote songs for the army shows Stars and Gripes (1943) and Skirts (1944), the latter done in collaboration with fellow PFC Frank Loesser. Rome's return to civilian life was the theme for his next revue, Call Me Mister (1946), performed by former servicemen and servicewomen, among others.

That's the Ticket (1948), a musical based on a book by Julius and Philip G. Epstein, was directed by Jerome Robbins. This was followed by four more revues: Pretty Penny (1949), with sketches by Jerome Chodorov and directed by Gorge S. Kaufman; Alive and Kicking (1950); Michael Todd's Peep Show (1950); and Bless You All (1950). With sketches by Arnold Auerback.

Apart from Romanoff and Juliet (1957, play by Peter Ustinov with incidental music by Rome, directed by George S. Kaufman and produced by David Merrick), and La Grosse Valise (1965, for which Rome wrote the lyrics), the final productions were the book-musicals Wish You Were Here (1952, book by Arthur Kober and Joshua Logan, directed by Logan), Famny (1954, book by S.N. Behrman and Joshua Logan based upon the trilogy by Marcel Pagnol, directed by Logan and produced by Logan and David Merrick), Destry Rides Again (1959, book by Leonard Gershe, produced by Merrick), I Can Get It for You Wholesale (1962, book by Jerome Weidman, produced by Merrick), The Zulu and the Zayda (1965), and Gone With the Wind, which opened in Tokyo as Scarlett (1970), went on to London (1972), and finally moved to Los Angeles (1973) to begin a United States tour.

In his book Show Tunes (1986), Steven Sushin describes Harold Rome's revues as having "sparkling comedy lyrics for everyday characters, set to bright and fresh music," and his musicals as having "rich, emotional scores." This accounts for the tremendous popularity of the shows and individual songs, as well as for their numerous performances and recordings. In fact, many of the shows were vehicles that launched the careers of performers such as Jack Cassidy, Bob Fosse, Betty Garrett, Elliot Gould, Buddy Hackett, Florence Henderson, Carl Reiner, Jerome Robbins, Barbra Streisand, and William Warfield.

Harold Rome died in New York on October 26, 1993.

Description of the Papers

The Harold Rome Papers include holograph, manuscript, and published musical works by Rome. These include vocal music, piano works, and a string quartet as well as the stage works. Among the stage works are some that have never been produced. Also included are scripts and lyrics, many of them in Rome's hand. There are production materials which include contracts, royalty statements, and related correspondence. The correspondence, mostly from others, includes letters from many illustrious friends and collaborators. There are numerous photographs of Rome and his stage and art works, including many slides and negatives. Twelve scrapbooks containing programs, correspondence, clippings and photographs, have been disassembled and the items assigned to the appropriate series. The clippings have been copied onto acid-free paper and the originals discarded.

The Papers also contain original art works by Harold Rome. An inventory of 75 oil paintings and watercolors appears in this register. Approximately 128 cassette and reel-to-reel tapes and 158 sound discs (40 45s, 83 78s, and 35 LPs) were transferred to Yale's Historical Sound Recordings collection.

A song index was compiled to indicate the shows in which songs appeared. The index also includes cross-references of variant titles for a show. Cross-references also appear within the register and in the series introductions. The song index was compiled for the general convenience of researchers. It is important to note, however, that not all of the songs listed there are present in the Harold Rome Papers.

Boxes and folders are numbered consecutively, except for oversized boxes and folders, which are housed at the end.

The Papers were a gift of Harold Rome. They came to the Library in three installments: seventeen boxes of music in September, 1984; manuscripts, paintings, correspondence, agreements and contracts, programs, and sound recordings, on July 19, 1986; and seventeen boxes of additional manuscripts, scripts, and sound recordings in February, 1989.

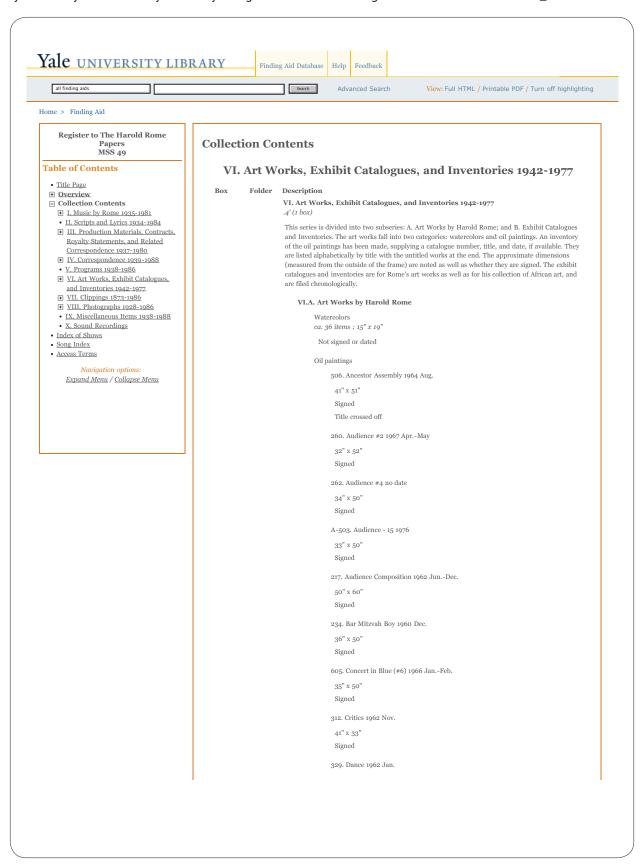
Arrangement

In 9 series as follows: I. Music by Rome. II. Scripts and Lyrics. III. Production Materials, Contracts, Royalty Statements, and Related Correspondence. IV. Correspondence. V. Programs. VI. Art Works, Exhibit Catalogues, and Inventories. VII. Clippings. VIII. Photographs. IX. Miscellaneous Items. X. Sound Recordings.

YALE UNIVERSITY

The Harold Rome Papers. Collection Contents. VI. Art Works

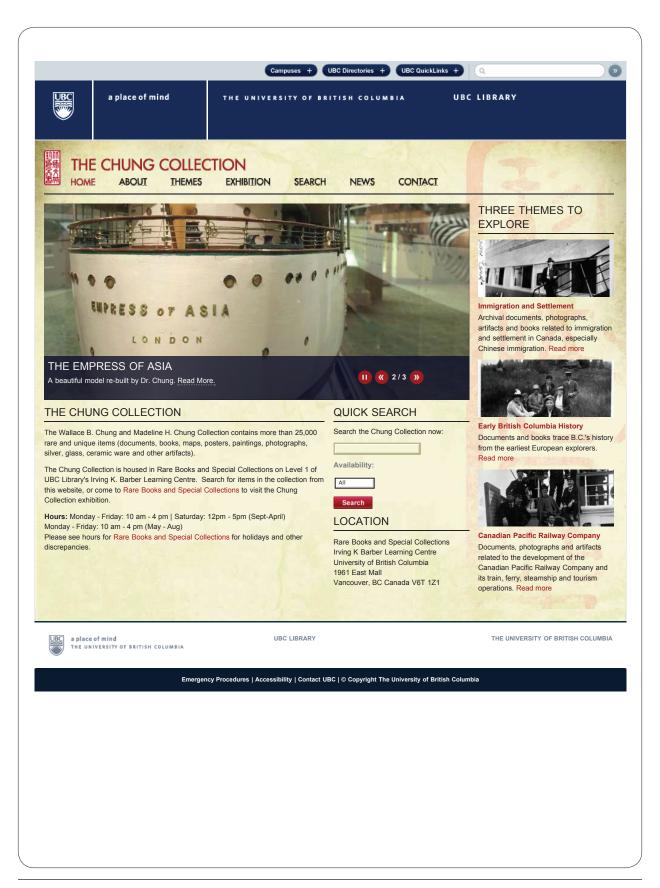
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IS

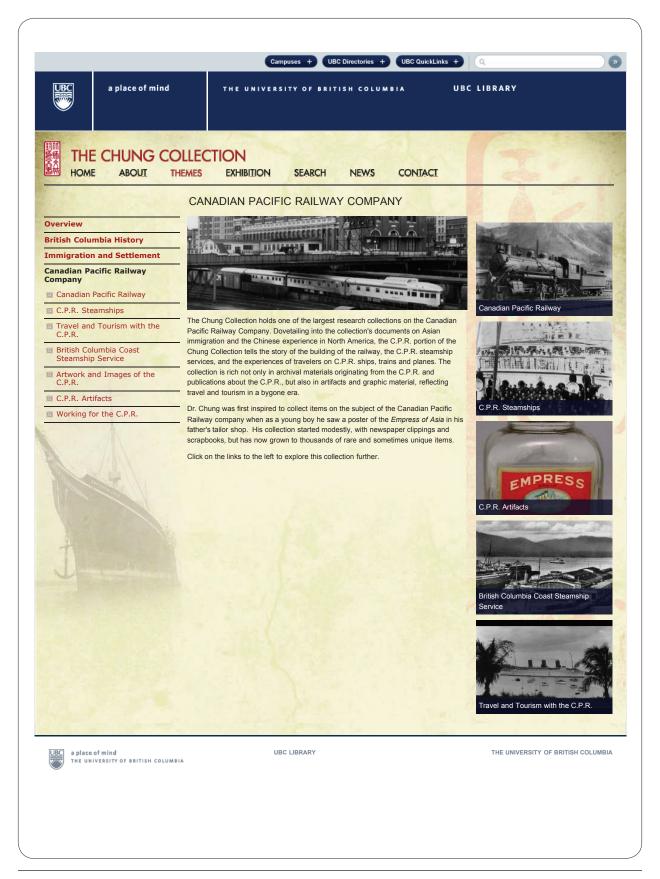
UNIVERSITY OF BRITISH COLUMBIA

The Chung Collection http://chung.library.ubc.ca/



UNIVERSITY OF BRITISH COLUMBIA

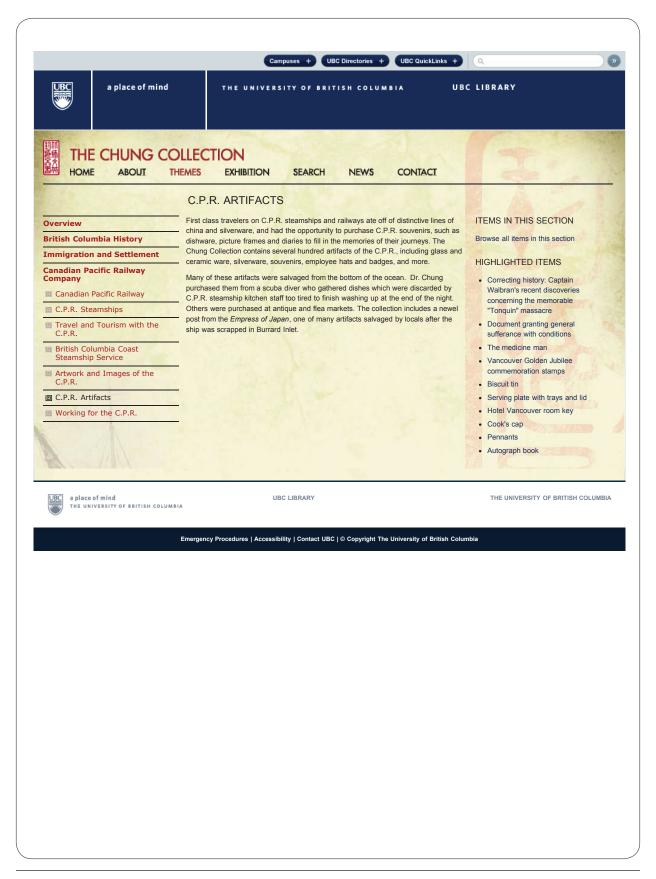
The Chung Collection. Canadian Pacific Railway Company http://chung.library.ubc.ca/collection-themes/canadian-pacific-railway



UNIVERSITY OF BRITISH COLUMBIA

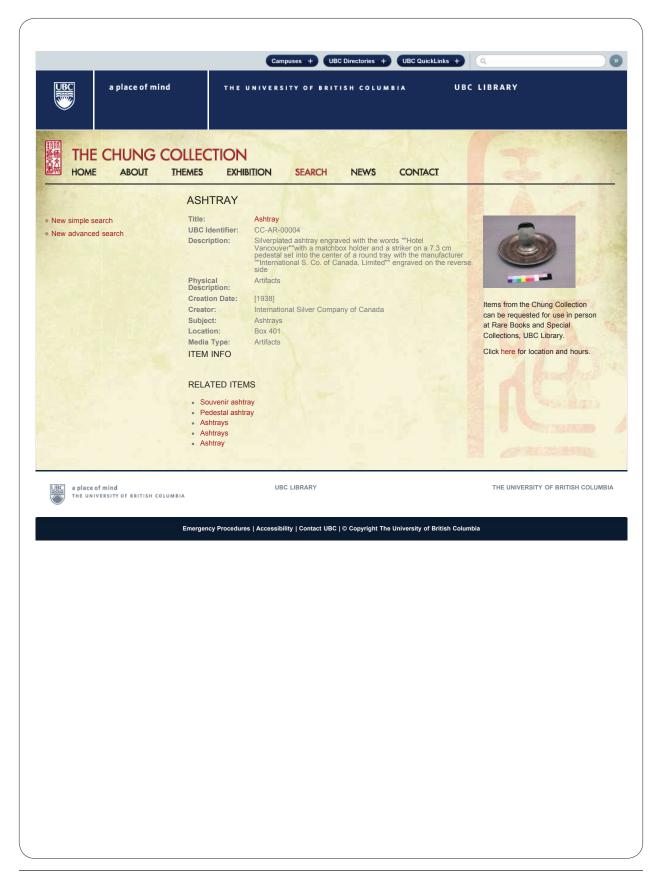
The Chung Collection. C.P.R. Artifacts

http://chung.library.ubc.ca/collection-themes/canadian-pacific-railway/c-p-r-artifacts



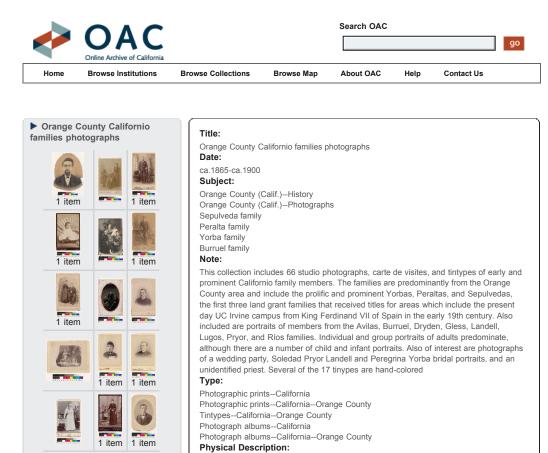
UNIVERSITY OF BRITISH COLUMBIA

The Chung Collection. Ashtray http://chung.library.ubc.ca/collection/details/8022



UNIVERSITY OF CALIFORNIA, IRVINE

Orange County Californio families photographs http://www.oac.cdlib.org/ark:/13030/hb396nb1kz/?brand=oac4



1 album;66 photographs in album Language:

English Identifier:

cui-ms-r76-01

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Related Item:

Metacollection: California Cultures

Collection:

Orange County Californio families portrait photograph album

Contributing Institution:

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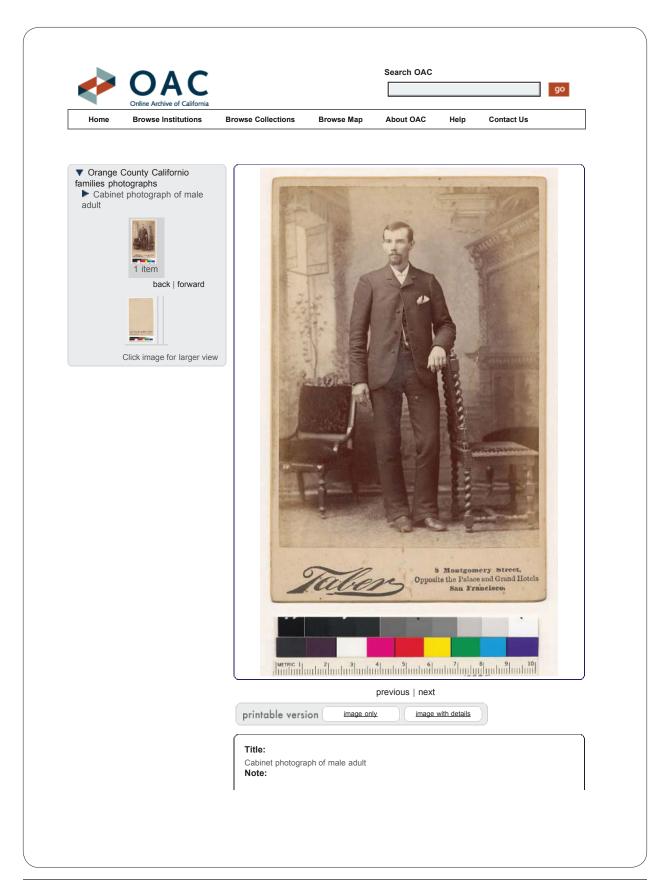
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1 - 15 of 66 next

UNIVERSITY OF CALIFORNIA, IRVINE

Cabinet Photograph of Male Adult

http://www.oac.cdlib.org/ark:/13030/hb396nb1kz/?order=5&brand=oac4



UNIVERSITY OF CALIFORNIA, IRVINE

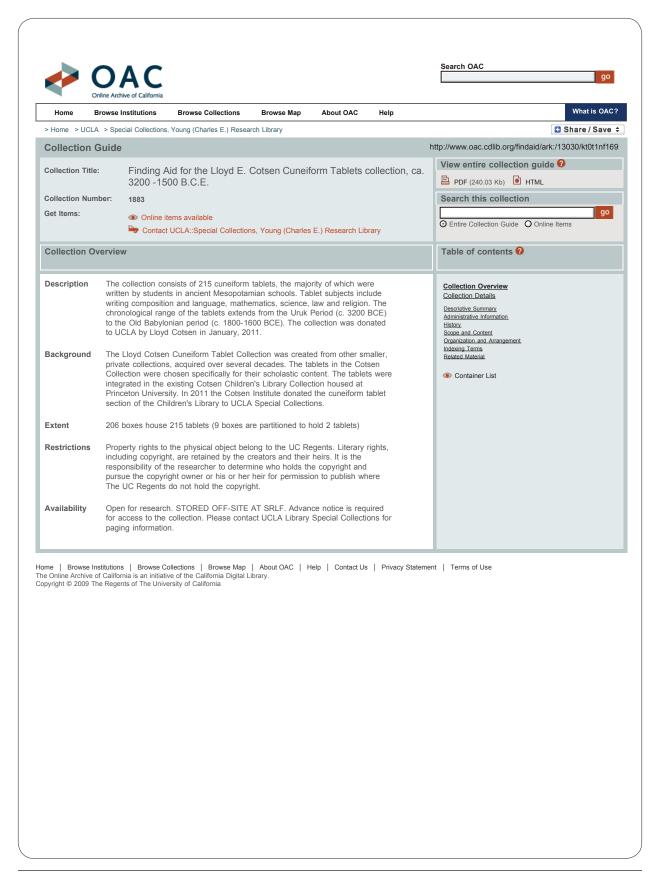
Cabinet Photograph of Male Adult

http://www.oac.cdlib.org/ark:/13030/hb396nb1kz/?order=5&brand=oac4

Unknown male, ca.1885 Photograph by Taber, San Francisco, Calif Type: Cabinet photographs Identifier: cui-ms-r76-01-003 Orange County Californio families photographs Collection: Orange County Californio families portrait photograph album Contributing Institution: UC Irvine, Special Collections Home | Browse Institutions | Browse Collections | Browse Map | About OAC | Help | Contact Us | Terms of Use The Online Archive of California is an initiative of the California Digital Library. Copyright © 2009 The Regents of The University of California

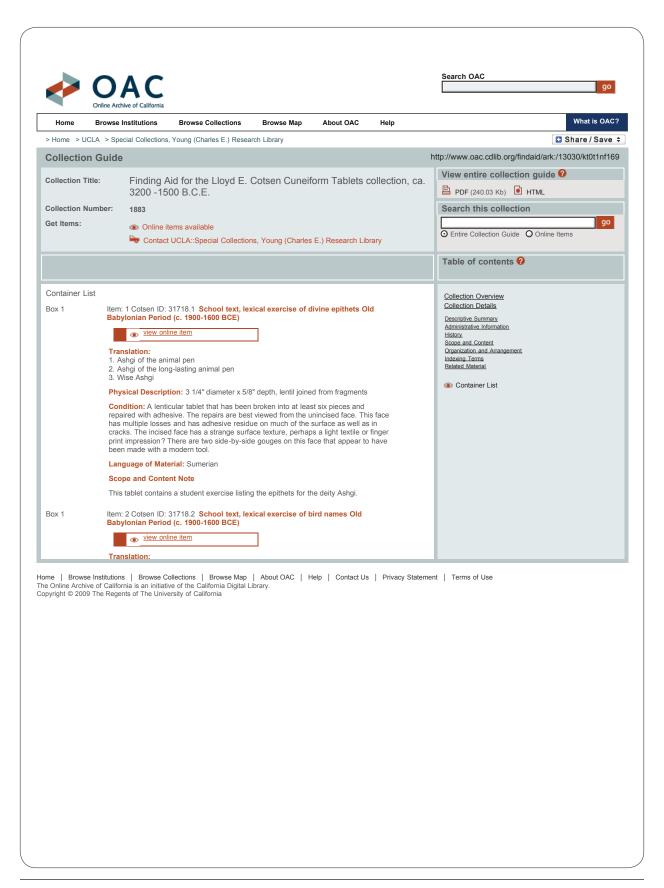
UNIVERSITY OF CALIFORNIA, LOS ANGELES

Finding Aid for the Lloyd E. Cotsen Cuneiform Tablets Collection http://www.oac.cdlib.org/findaid/ark:/13030/kt0t1nf169/



UNIVERSITY OF CALIFORNIA, LOS ANGELES

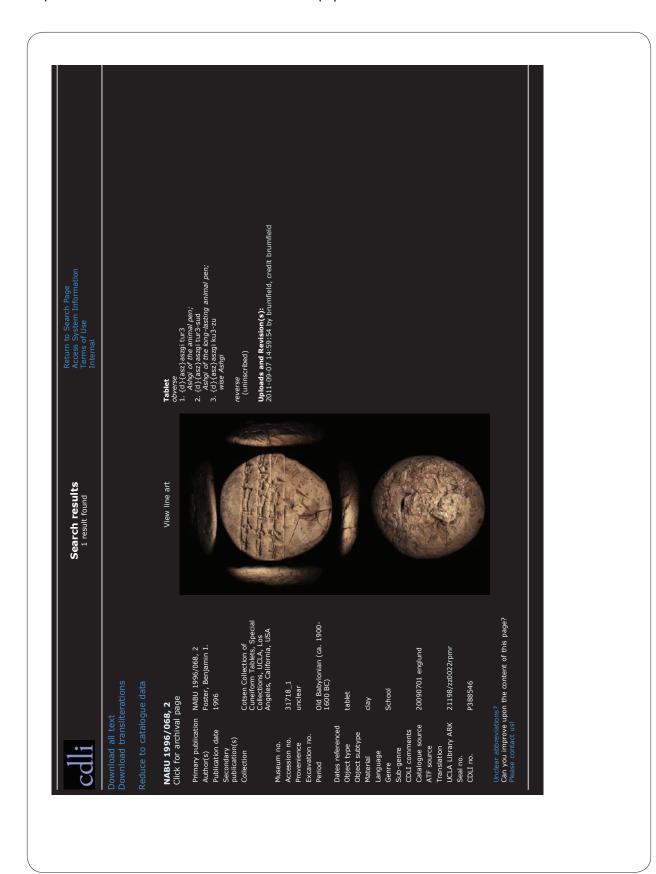
Finding Aid for the Lloyd E. Cotsen Cuneiform Tablets Collection. Container List http://www.oac.cdlib.org/findaid/ark:/13030/kt0t1nf169/dsc/#dsc-1.2.8



UNIVERSITY OF CALIFORNIA, LOS ANGELES

Item: 1 Cotsen ID: 31718.1 School text [cuneiform tablet]

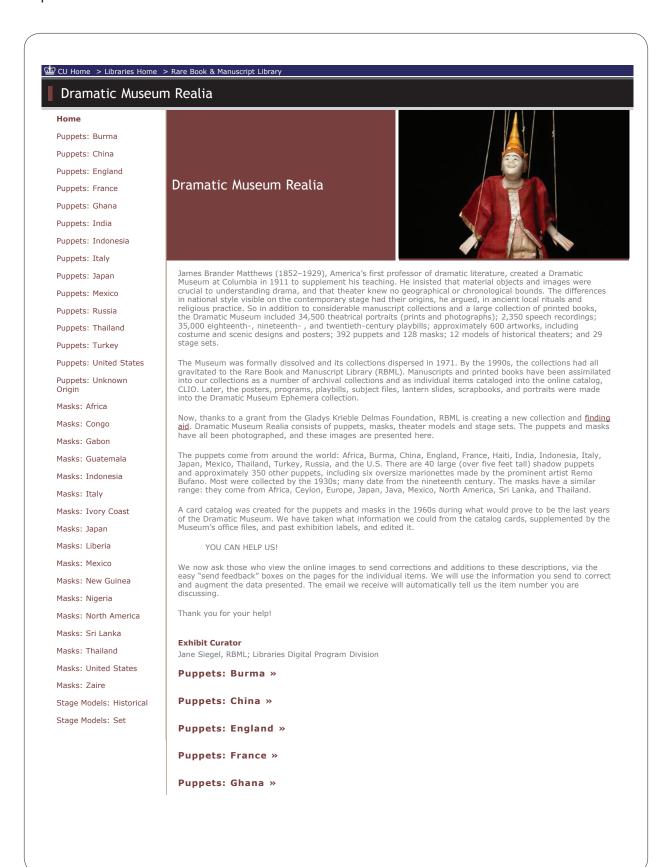
http://www.cdli.ucla.edu/cdlisearch/search/index.php?SearchMode=Text&txtID_Txt=P388546



COLUMBIA UNIVERSITY

Dramatic Museum Realia

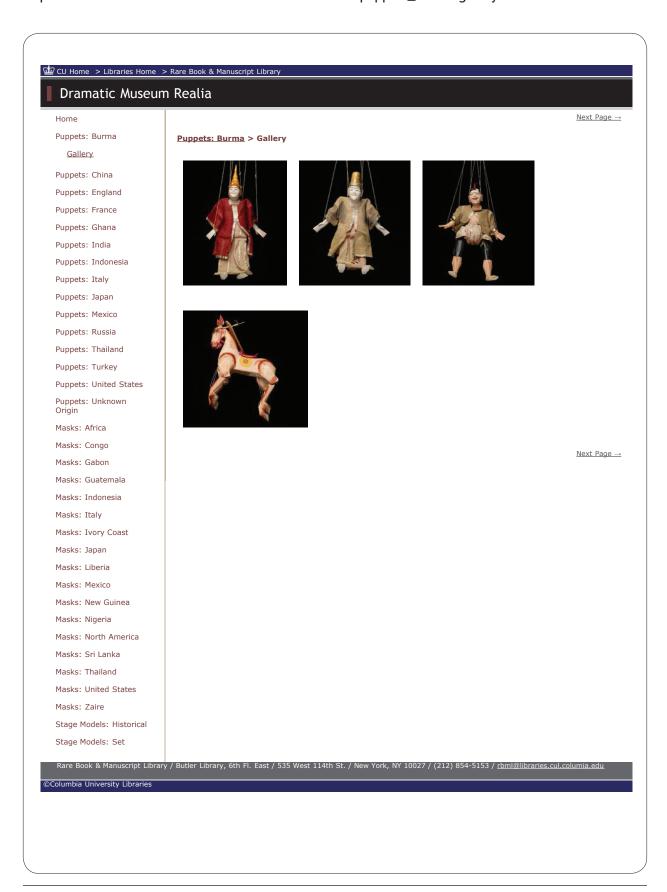
https://exhibitions.cul.columbia.edu/exhibits/show/realia



COLUMBIA UNIVERSITY

Puppets: Burma > Gallery

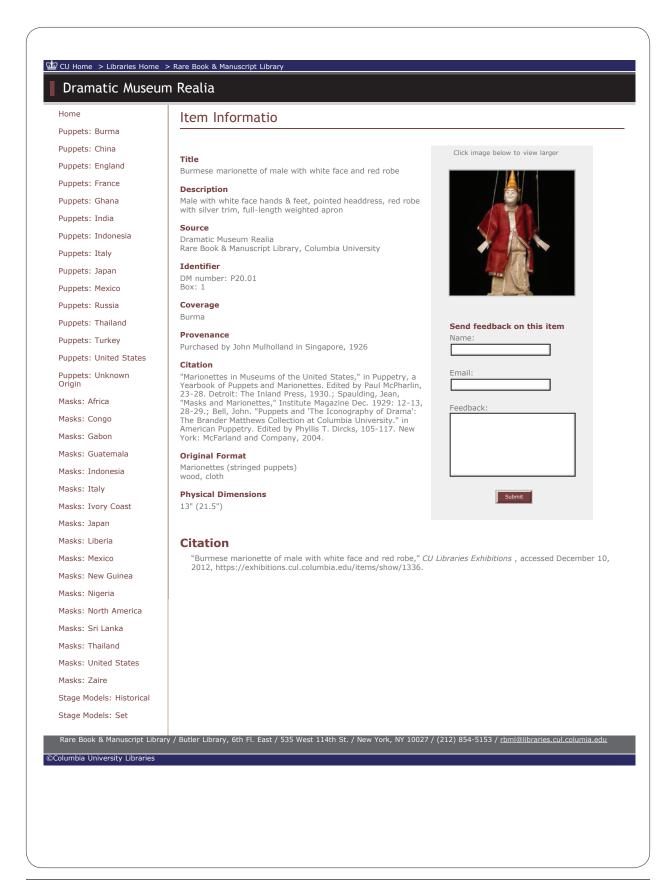
https://exhibitions.cul.columbia.edu/exhibits/show/realia/puppets_burma/gallery



COLUMBIA UNIVERSITY

Burmese Marionette

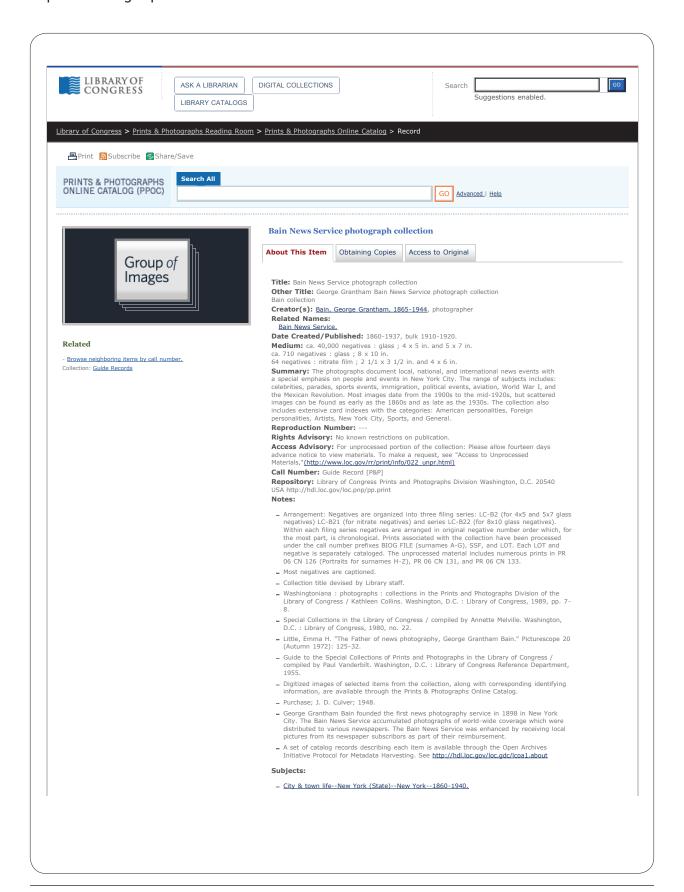
https://exhibitions.cul.columbia.edu/exhibits/show/realia/puppets_burma/item/1336



LIBRARY OF CONGRESS

Bain News Service Photograph Collection

http://www.loc.gov/pictures/item/2005682517/



LIBRARY OF CONGRESS

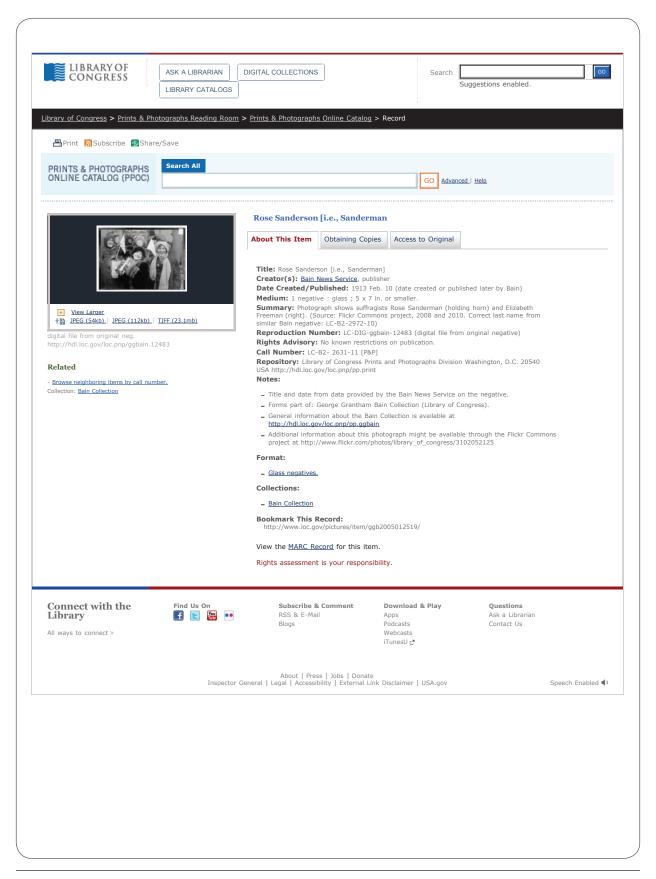
Bain News Service Photograph Collection http://www.loc.gov/pictures/item/2005682517/

- Aeronautics--1860-1940. <u>Celebrities--1860-1940.</u> - Sports--1860-1940. - World War, 1914-1918. - Mexico--History--Revolution, 1910-1920. Format: - Glass negatives--1860-1940. Nitrate negatives--1860-1940. - Photographic prints--1860-1940. - Portrait photographs--1860-1940. Collections: - Guide Records Bookmark This Record: http://www.loc.gov/pictures/item/2005682517/ View the MARC Record for this item. Rights assessment is your responsibility. Connect with the Library Find Us On Subscribe & Comment Download & Play Questions RSS & E-Mail Apps Podcasts Ask a Librarian Blogs Contact Us All ways to connect » Webcasts iTunesU 🗗 About | Press | Jobs | Donate Inspector General | Legal | Accessibility | External Link Disclaimer | USA.gov Speech Enabled 🗐

LIBRARY OF CONGRESS

Rose Sanderson [i.e., Sanderman

http://www.loc.gov/pictures/item/ggb2005012519/



Ballooning Collection description

http://library.mcmaster.ca/archives/findaids/fonds/b/balloon.htm



The William Ready Division of

Archives and Research Collections

Back to B Index

To Finding Aid

Ballooning

Ballooning collection. - 1784-1956. - 27 items.

This collection consists of a variety of artifacts (a coin token, brass and wooden boxes), a barometer, illustrations and art, books, cards, and ephemera about ballooning from the late eighteenth century to the first decades of the twentieth century.

Title based on the contents of the collection.

The collection (74-2010) was acquired from Jessica Shields on 28 October 2010.

Finding aid available electronically.

There are no access restrictions.

No further accruals are expected.

Contact: archives@mcmaster.ca
Last Reviewed: January 19, 2011

URL: http://library.mcmaster.ca/archives/findaids/fonds/b/balloon.htm

Ballooning Collection finding aid

http://library.mcmaster.ca/archives/findaids/findaids/b/balloon.1.htm



The William Ready Division of

Archives and Research Collections

Back to B Index

To Collection Description

Ballooning collection

- 1 Pen and watercolour on parchment. Hand drawn. 15th March, 1784. Milan. Indicates Don Paolo Andreani in his solo ascension. Italy. "Globo Areostatico del Sign. Don Paolo Andreani Milanese Ascensione del 15 marzo 1784" ("globo di 66 piedi diametri"). Exterior frame dimensions 18.5 cm x 25.5 cm. Provenance, ex Christies London.
- 2 Hand drawn sketch of pencil with watercolour highlights. "Volo su Roma della aeronauta Sig. Antonio Comaschi il 3 ottobre del 1842". Antonio Comaschi in his ascent over Rome on October 3, 1842. This illustrates the flight over Rome by Sr. Comaschi. By drawing a *Ruins of Rome* scene complete with cartouche, the artist is trying to give it a 'classical' flavor. Italy. Provenance, ex Christies London. Exterior frame dimensions 29.5 cm x 23 cm.
- 3 Hand drawn sketch of crayon and pencil. Franco-Prussian War dated 1870. "Guerra Frnco-Prussiana Pallone osservatore Pierre Goupil 1870". Shows observation balloon and calvary. Images dominated by Prussian Hussars, some on horseback. Provenance, ex Christies London. Exterior frame dimensions 27 x 19 cm.
- 4 PRINT THE ARIEL published by Ackerman in London on March 26th, 1843.By Permission of the Patentees, this Engraving of THE FIRST CARRIAGE, THE "ARIEL". Early depiction of motorized winged aircraft. ORIGINAL PRINT of the period. Frame dimensions 45" x 40 cm. ENGLAND. Reproduction.
- 5 "Sunset", lithograph. Image over the CHICAGO WORLD'S FAIR in 1894. By André Castaigne. Printed by George Barrie. Done for ART AND ARCHITECTURE. Size is 29.5 x 43 cm.
- 6 "L'artillerie de siege est destine à faire évacuer les forteresses et à opépere sur les derniètes de l'ennemi". A. Desperet. Lithograph de Delaporte. Franco-Prussian War. *La Caricature*, no. 83. [11 August 1831]. General on a hypothermic needle suspended in the air.
- 7 ENGRAVED Print. Note balloon in window to left. A CONSULTATION PREVIOUS TO AN AERIAL VOYAGE FROM LONDON TO WEILBURG IN NASSAU ON THE 7th DAY OF NOVEMBER 1836. Engraved by J. H. ROBINSON, Painted by J. HOLLINS, A.R.A. Published by Graves on Nov. 7, 1843. Size is 36.5 x 31.5 cm.
- 8 Coloured ENGRAVING by Aubert & Co. and drawn by Ch. Jacque. LA MACHINE AERIENNE. Flapping Winged Carriage. Humorous picture. Size is 30 x 23.5 cm. From *La Mode*, May 5th, 1843. Number 10.
- 9 ENGRAVING by KIRKWOOD & Sons, Edinburgh. Hand coloured. Circa 1850. AERONAUTICS, PLATE III. Shows balloons by MONTGOLFIER, LANA, BLANCHARD & ROBERT. Size of print is 22 x 28 cm. Mounted on board.

Ballooning Collection finding aid

http://library.mcmaster.ca/archives/findaids/findaids/b/balloon.1.htm

- 10 PRINT "A FLIGHT ACROSS THE HERRING POOL" plate no. XVI Hand colored etching. Disparaging against the Monarchy. Ca 1810.
- 11 COPPER ETCHING [circa 1909]. "DER EROBERUNG DER LUFT". Early Bi Plane. Reverse reads in German OR French (as imaged) Fr. SIMON (?). Plate is 19 x 16.5 cm and printed on a 28 x 36 cm paper
- 12 Poem, broadside. *Up in a Balloon*.P. Brereton, 1 Lr. Exchange St., Dublin. Circa 1850. Others by this printer in National Museum of Scotland and Bodleian (Oxford). "One night I went up in a Ba[I]loon | On a voyage of discovery to visit the moon | Up went the balloon quickly higher & higher | Over house top & chimney pot tower & spire...." 11 x 28 cm.
- 13 Up in a Balloon. London & New York: Valentine & Sons of Dundee, [circa 1895]. Chromolithographs.
- 14 *The Magazine Antiques* from November 1941. 25.5 x 32 cm. Cover and article on BALLOONING COLLECTIBLES. Prints, Picture Puzzles, art etc.
- 15 -Balloons. London: The Ariel Press, 1956. Elephant folio. Contains 12 full page coloured plates of the earliest and most interesting Balloons. Notes by C. H. Gibbs-Smith. Card Wraps. Text and plates remain bright. The book covers early balloon flights, from the Montgolfier brothers designed balloon in 1783, the first channel crossing by air in 1785, through to Margat's ascent in 1817, astride a white stag. Individual prints per page. Printed in London with prints done in Germany.
- 16 Catalogue Ballooning Collection of M. Léon Barthou. *Collection dite "Au ballon" appartenant à M. Léon Barthou*. Paris at the Hotel Drouot on the 8th, 9th & 10th of May, 1935. Lists Prints, Lithographs, Autographs, Documents, Paintings, Statues and Figures, Porcelains, Memorabilia, Objects of Art, Furniture etc. Lists of important historical significance. Even some Lindberg. Size is 18.5 x 26 cm. 86 pages.
- 17 Brass box with hinge lock, circular handles and lions paw feet. Identified owner: C. BILLINGHAM. Engraved with man on top of a winged balloon over the countryside. Lions Paw feet. Reference is to Francois Letour who was killed on a parachute glider in 1854. Of the period. Size is $16.5 \times 7 \times 8.5$ cm. Uniform wear.
- 18 Brass box with engraved words "MODERN PROPHECY". Images winged Air Ship. Hinged. Size is $7.7 \times 9.5 \times 2.3$ cm. Circa 1850. Nicely made.
- 19 Wood box. Hand painted burled walnut. Top painted. View of the ascent of the sheep, the cock and the duck in the Montgolfier balloon from Versailles on 19th September 1783. Exterior of top is 8.3 cm. Ex Christies Historic Aeronautical sale of October 1st, 1987.
- 20 Compensated barometer.4.5 cm. Probably English circa 1860. Original case is 9 cm tall. Case has top missing. Barometer is in excellent condition.
- 21 Stereo card. Ballooning ascent. Hand coloured circa 1860. Unmarked. 17.3 cm x 8.6 cm.
- 22-Stereo card. Tissue with hand colour when held with light to background. FRANCE. Illustrates the preparation for a Balloon ascent. Circa 1860. 23 and 24.
- 23 -Stereo cards. 2 cards of the Boer War.Lord Roberts' Infantry crossing the Zand River 1900 and Lord Roberts' and the Balloon Corps (1901).Both Underwood and Underwood.

Ballooning Collection finding aid

http://library.mcmaster.ca/archives/findaids/findaids/b/balloon.1.htm

- 24 See above.
- 25 Chromolithograph trade card for Liebig Extract. 10.4 x 6.5 cm. Circa 1900
- 26 Post card. At WORTHING "Captivated with the Scenery" is similar to a WW 1 (the Great War) Observation Balloon. Circa 1918.Not postally used.
- 27 Coin token For Isaac Earlysman, dated 1825. Reverse reads Ironmonger Bishopsgate. England. This for the flight of the balloon Sparrow. Example in the Smithsonian Institution is inventory number: A19720152000. Size is 2.3 cm. With original patina.
- 28 James Gillray, engraving featuring a cardinal in a balloon above a crowd with prelates and churches in background (MILES from OXFORD to ROME on a signpost), c. 1810 but plate from the Bohn edition, 1851.

Back to Top

Contact: archives@mcmaster.ca
Last Reviewed: January 24, 2011
URL: http://library.mcmaster.ca/archives/findaids/findaids/b/balloon.1.htm

NORTHWESTERN UNIVERSITY

Guide to the Ira Silverman Railroad Menu Collection http://findingaids.library.northwestern.edu/catalog/inu-ead-archon-1380

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Scope and Content
Subjects
Container List/Contents
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About This Site

ARCHIVAL AND MANUSCRIPT Guide to the Ira Silverman Railroad Menu Collection

Collection Title: Ira Silverman Railroad Menu Collection

Dates: 1943-1993

Creator: Silverman, Ira, 1946-

Extent: 238 Items

Language of Materials: English, French

Abstract: The Ira Silverman Railroad Menu Collection consists of 238 items: 227 menus and eleven

pamphlets. 35 United States and Canadian railroads are represented in the collection. All menus were issued by their respective railroad.

Conditions Governing Access: Researchers wishing to review the physical collection must contact the Transportation

Library at (847) 491-5273 for appointment.

Preferred Citation: Ira Silverman Railroad Menu Collection

Repository: Northwestern University Transportation Library

Northwestern University Library (Level 5, North tower)

1970 Campus Drive

Evanston, IL,

URL: http://www.library.northwestern.edu/transportation

Email: trans@northwestern.edu

Phone: 847-491-5273

Biographical/Historical Information

Ira Silverman is a commuter railroad executive and railroad enthusiast. He was born October 1, 1946 in New York City. Mr. Silverman received his B.S. in Economics at New York University (1964-1968) and completed course work for a M.S. at the Transportation Center at Northwestern University (1968-1970). His professional career began at the Illinois Central Railroad (1970-1975), where he worked as a Financial Analyst and Assistant to the Senior Vice President, Operations. He continued as Manager, Operations Planning and Equipment, Route Manager Eastern Routes and Director, Route Marketing at Amtrak (1975-1995). In 1995 Mr. Silverman became the Chief Transportation Officer and Manager Transit Strategy at Commuter Rail, MARC, the Maryland Area Regional Commuter, a regional rail system administered by the Maryland Transit

Mr. Silverman began frequent train travel in his native New York City as a high school student. His interest in and collection of railroad menus began while he was a student at Northwestern University in 1968. He, along with other students, would travel outside Chicago to have dinner on the returning evening train, on railroads as diverse as the Burlington, Milwaukee, Rock Island, GM&O, Santa Fe and Illinois Central. His collection of dining car menus began with these trips. Mr. Silverman went on to ride trains in the United States, Canada, New Zealand, Japan, South Korea, and all of Western Europe. Mr. Silverman is a resident of Rockville, Maryland.

Scope and Content

Scope note adapted from the Mr. Silverman's description of the collection:

In the last decade of the privately operated passenger train (1960-1971) over half of the passenger trains east of the Mississippi had a terminus in New York City. Historic Penn Station was on a death watch to be replaced by an anonymous office building and sports arena. But trains of the Pennsylvania, Atlantic Coast Line, Seaboard Airline, Southern, Norfolk and Western, Chesapeake and Ohio and New Haven could all be found on the tracks in the bowels of the station. Across town Grand Central Terminal hosted the remains of the New York Central's fleet including the 20th Century Limited as well as the New Haven's trains to New England such as the Merchant's Limited. Hidden across the Hudson in Hoboken were the Erie and Lackawanna.

Dining car service in the 20th Century was one of the primary methods of competition among the railroads for passenger business. Railroads often had special dishes that they were known for, like the Northern Pacific's Great Baked Potato and the Baltimore and Ohio's "help yourself" salad bowl. Dining car service always lost prodigious amounts of money which was considered a cost of the business. By the 1960's the Pennsylvania, New York Central and New Haven were staggering under large passenger deficits and declines in freight traffic. But even those two railroads maintained a measure of luxury on their two famous streamliners to Chicago, the Central's 20th Century and the Pennsy's roadway Limited (one of the last all sleeping car trains in the US). The two railroads serving Florida (the Coast Line and the Seaboard) and the Santa Fe still believed that their major streamliners could make money and were considered the champions of the passenger train. Depending upon their financial condition and type of passenger service levels ran the gamut in between. Some carriers like the Lehigh Valley had already abandoned all service with more to follow. Unfortunately the decision of the Post Office to remove mail from the railroad in 1967 was the kiss of death for many trains.

Most menus could be found reflecting the traditional values but also slimmed down to a more basic menu to serve the discretionary travelers who represented the bulk of the passengers. Inevitably a steak, fish and chicken entrée were standard with less adventuresome appetizers and desserts. Interestingly an omelet often showed up on the evening bill of fare. The Gulf, Mobile and Ohio offered the GM&O special sandwich, a gargantuan club sandwich complete with caviar. Rocky mountain trout could be found on the Denver and Rio Grande and fried apples on the Norfolk and Western. The Illinois Central offered a five course Kings Dinner. With Amtrak taking over all of the long distance passenger trains starting in May 1971 (the Rio Grande, Rock Island and Southern initially held out) the day of regional variety was largely dead. Amtrak would take one step forward and then inevitably two steps back in their dining car menus. As of 2011, twelve

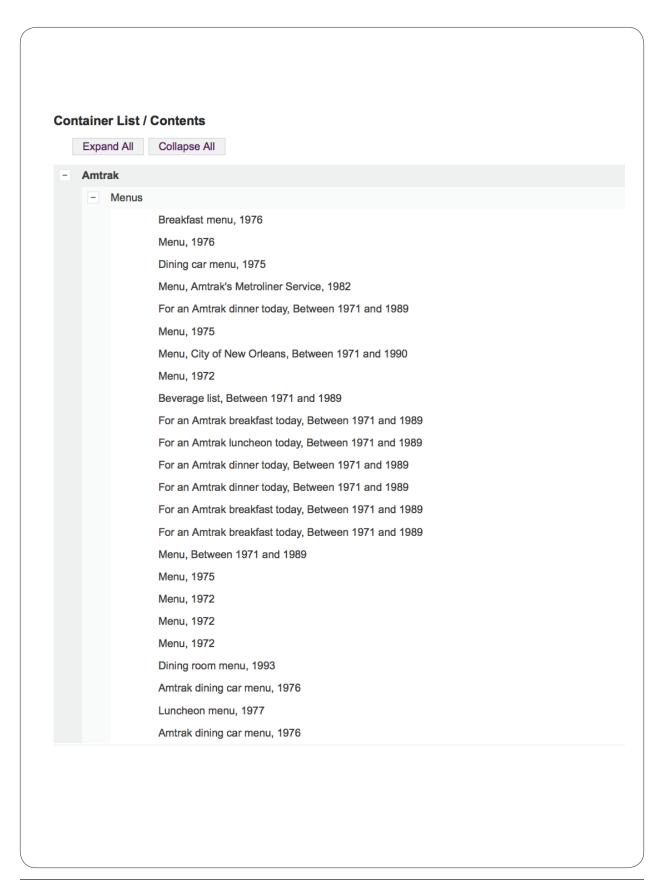
NORTHWESTERN UNIVERSITY

Guide to the Ira Silverman Railroad Menu Collection http://findingaids.library.northwestern.edu/catalog/inu-ead-archon-1380

Amtrak long-distance trains still offer dining car service. Arrangement of Materials Items are arranged by associated corporate body Subjects Subjects Menus--Canada Menus--United States Railroads--United States--Dining-car service Container List / Contents Expand All Collapse All + Amtrak + Atchison, Topeka, and Sante Fe Railway Company + Atlantic Coast Line Railroad Company Boston and Maine Railroad Corporation Burlington Northern Railroad Company + Canadian National Railways + Canadian Pacific Railway Company + Chesapeake and Ohio/Baltimore and Ohio Railroad Company + Chicago and North Western Railway Company + Chicago, Burlington & Quincy Railroad Company + Chicago, Milwaukee, St. Paul, and Pacific Railroad Company + Chicago, Rock Island, and Pacific Railway Company + Delaware and Hudson Railroad Corporation + Delaware, Lackawanna, and Western Railroad Company + Denver and Rio Grande Western Railroad Company + Erie Lackawanna Railway Company + Great Northern Railway Company + Gulf, Mobile and Ohio Railroad Company + Illinois Central Railroad Company + Missouri Pacific Railroad Company + New York Central Railroad Company New York, New Haven, and Hartford Railroad Company + Norfolk and Western Railway Company + Northern Pacific Railway Company Ontario Northland Railway + Penn Central Transportation Company + Pennsylvania Railroad + Pullman Company Reading Company/Central Railroad of New Jersey + Seaboard Air Line Railroad Company + Seaboard Coast Line Railroad + Southern Railway (U.S.) Southern Pacific Railroad Company + Union Pacific Railroad Company + VIA Rail Canada

NORTHWESTERN UNIVERSITY

Guide to the Ira Silverman Railroad Menu Collection. Amtrak. Menus http://findingaids.library.northwestern.edu/catalog/inu-ead-archon-1380



Artifacts in the Richard E. Byrd Papers

https://byrdpolarmedia.osu.edu/Artifacts_in_the_Richard_E_Byrd_Papers_1

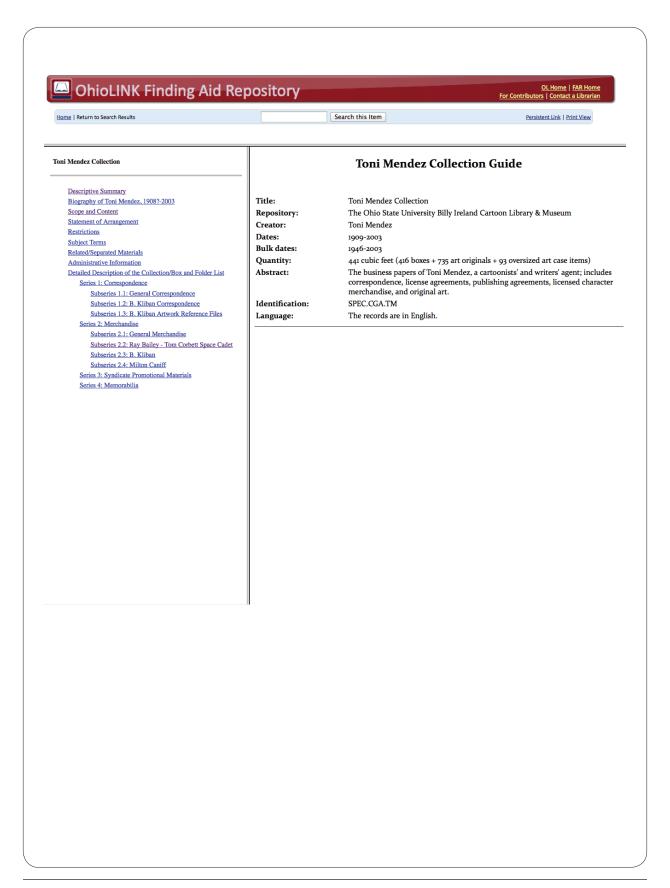


Expeditionary Artifacts in the Richard E. Byrd Papers. Parka and Mukluk Boots https://byrdpolarmedia.osu.edu/9bixUXSri

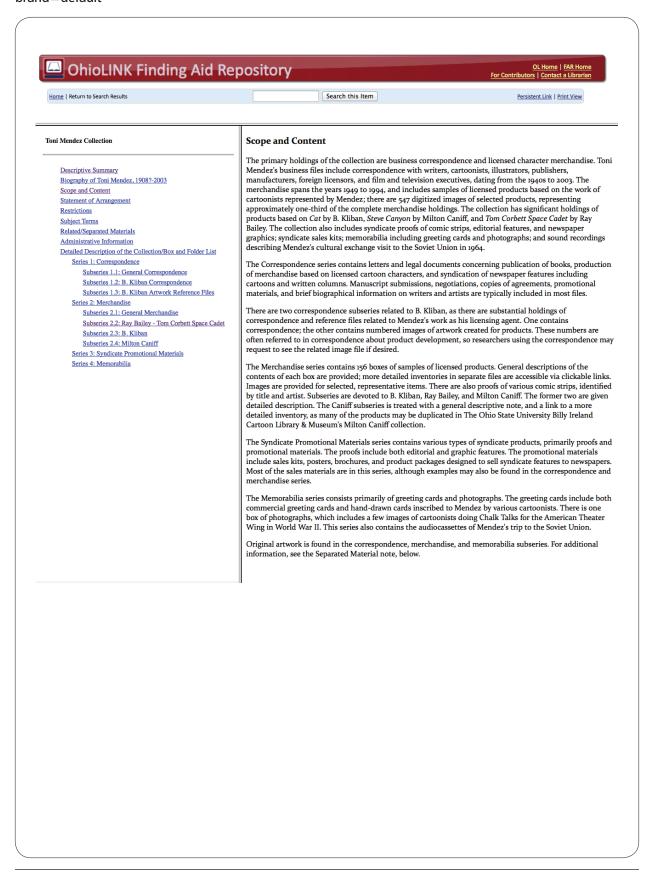


Toni Mendez Collection Guide

http://ead.ohiolink.edu/xtf-ead/view?docId=ead/xOhCoUCR0002.xml;chunk.d=headerlink;brand=default



Toni Mendez Collection Guide. Scope and Content http://ead.ohiolink.edu/xtf-ead/view?docId=ead/xOhCoUCR0002.xml;chunk.id=scopecontent_1; brand=default



Subseries 2.2: Ray Bailey - Tom Corbett Space Cadet, 1951-1954

http://ead.ohiolink.edu/xtf-ead/view?docId=ead/xOhCoUCR0002.xml;chunk.id=c02_1JJ;brand=default



Guide to the Toni Mendez Collection, Series 2: Merchandise, Box TM.RB.M1 http://cartoons.osu.edu/finding_aids/tm/Images/thumbnail_pages/TM.RB.M1.html

Guide to the Toni Mendez Collection Series II: Merchandise

Box TM.RB.M1



Tom Corbett Space Cadet wrist cuffs



Tom Corbett Space Cadet sweater





Tom Corbett Space Cadet slipper socks



Tom Corbett Space Cadet pajamas



Tom Corbett Space Cadet Inter Planet Command Jacket



Tom Corbett Space Cadet shirt



Tom Corbett Space Cadet pants

Return to the Toni Mendez Collection Finding Aid

Tom Corbett Space Cadet Sweater

http://cartoons.osu.edu/finding_aids/tm/Images/image_pages/cgatm0105a.html



Title: Tom Corbett Space Cadet

Creator: Barclay

Date: 1950s
Size: 49 cm long
Source: Toni Mendez Collection, The
Ohio State University Billy Ireland
Cartoon Library & Museum

Click on image to view reverse

Return to Box TM.RB.M1 thumbnail

Return to the Toni Mendez Collection Finding Aid



SELECTED RESOURCES

Books, Articles, and Reports

- Anglo-American Cataloguing Rules. 2nd ed, 2005 update. Chicago: American Library Association, 2005. http://www.aacr2.org/
- Baca, Murtha. "Fear of Authority? Authority Control and Thesaurus Building for Art and Material Culture Information." *Cataloging & Classification Quarterly* 38, no. 3–4 (2004): 143–51.
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Additional Resources

ACRL Rare Books and Manuscripts Section

Controlled Vocabularies: Genre Terms

http://www.rbms.info/committees/bibliographic_standards/controlled_vocabularies/genre/alphabetical_list.htm

American Library Association, Canadian Library Association, and CILIP: Chartered Institute of Library and Information Professionals

Resource Description and Access Toolkit

http://www.rdatoolkit.org/

International Council of Museums, International Committee for Documentation

LIDO: Lightweight Information Describing Objects

www.lido-schema.org/

Library of Congress

Graphic Materials: Rules for Describing Original Items and Historical Collection http://www.loc.gov/rr/print/gm/graphmat.html

Library of Congress

Thesaurus for Graphic Materials

http://www.loc.gov/pictures/collection/tgm/

The Getty Research Institute

Getty Vocabularies

http://www.getty.edu/research/tools/vocabularies/

The J. Paul Getty Trust

Categories for the Description of Works of Art

http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html

RLG

Descriptive Metadata Guidelines for RLG Cultural Materials

http://www.oclc.org/content/dam/research/activities/culturalmaterials/RLG_desc_metadata.pdf

Visual Resources Association Foundation

CCO Commons: Cataloging Cultural Objects

http://cco.vrafoundation.org/

Yale University, Beinecke Rare Book and Manuscript Library

Archival Processing Manual. "Works of Art on Paper (Non-Photographic)."

http://www.library.yale.edu/beinecke/manuscript/process/xi.html

Other Examples of Finding Aids from Survey Respondents

University at Buffalo, SUNY

Finding Aid for the Architectural Drawings of the Darwin D. Martin House and Graycliff, 1904-1988 (bulk 1904-1930)

http://purl.org/net/findingaids/view?docId=ead/archives/ubar_ms0022_0.xml

University of Chicago

Guide to the B. Heller & Co. Collection 1896-2003

http://www.lib.uchicago.edu/e/scrc/findingaids/view.php?eadid=ICU.SPCL.HELLERB&q=artifact

Columbia University

Inventory of the Max Abramovitz Architectural Records and Papers Collection, 1926-1995

http://www.columbia.edu/cu/lweb/eresources/archives/avery/abramovitz/

University of Illinois at Urbana Champaign

Finding Aid for Herbert L. Clarke Music and Personal Papers, ca. 1880 - 1945

http://www.library.illinois.edu/archives/archon/index.php?p=collections/controlcard&id=4252

Yale University

The Virgil Thomson Papers

 $\frac{http://drs.library.yale.edu:8083/HLTransformer/HLTransServlet?stylename=yul.ead2002.xhtml.xsl&pid=music:mss.0029&query=&clear-stylesheet-cache=yes&hlon=yes&big=&adv=&filter=&hitPageStart=&sortFields=&view=over#did=$

York University

*Inventory for the Allan Robb Fleming fonds*http://archivesfa.library.yorku.ca/fonds/ON00370-f0000529.pdf

Note: All URLs accessed December 11, 2012.