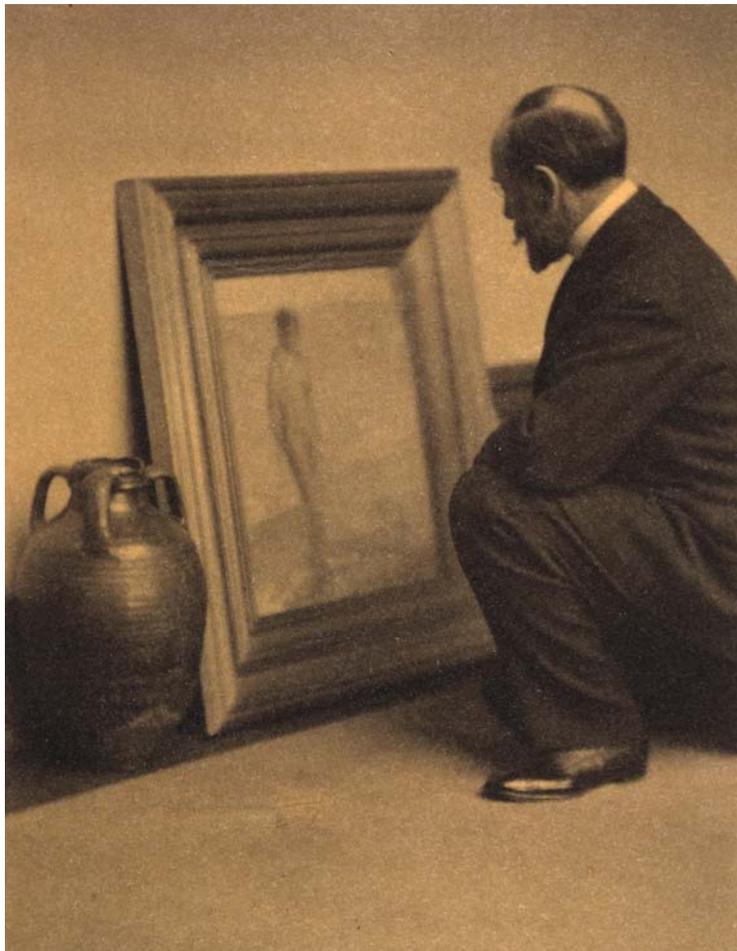


# Archives Procedures Manual

Freer Gallery of Art and Arthur M. Sackler Gallery

Created by Rachael Cristine Woody  
February 2009



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## Introduction

This manual was created with the specific intent to document and maintain the activities, processes, and standards that the Freer Gallery of Art and the Arthur M. Sackler Gallery (FSG) Archives have established. In the following pages you will become familiar with the usual activities performed by FSG Archives, the specific national and institutional standards followed, and the tailored templates currently used. The content of this manual covers basic archival topics such as: finding aids, cataloging, records disposition, professional development and outreach.

## Finding Aid

This section includes two templates: a current blank template that explains what text should be in each section for creating all the finding aid elements into a word.doc, and a filled out example finding aid document. Also included is an explanation on what FSG currently uses to create Encoded Archival Description (EAD) finding aids, and a note on the current software being used at FSG are. *The FSG Finding Aids binder keeps an up-to-date hardcopy of every online finding aid for FSG. For more information on EAD please see the EAD binder.*

### **Blank Finding Aid Template**

*This template can be found in electronic format at: K:\AVR\secure\Finding Aid Template\Blank Finding Aid Template June 2008.*



Smithsonian  
*Freer Gallery of Art and  
Arthur M. Sackler Gallery*

## *Name*

**A Finding Aid to the *Name of Creator papers/collection, year(s)*, at the Freer Gallery of Art and Arthur M. Sackler Gallery Archives**

**by *Your Name***

*Date*

### **Contact Information**

The Freer Gallery of Art and Arthur M. Sackler Gallery Archives  
Smithsonian Institution  
Washington, D.C. 20013

Reference Number: 202 633 0533

[The Freer Gallery of Art and Arthur M. Sackler Gallery Archives Website](#)  
[Reference Email](#)

<b>Collection Overview</b>	
<b>Creator:</b>	<i>Name of person/event/institution</i>
<b>Title:</b>	<i>Name papers/collection</i>
<b>Dates:</b>	<i>Dates of the Collection</i>
<b>Abstract:</b>	<i>Description of collection in one paragraph</i>
<b>Extent:</b>	# linear feet
<b>Language:</b>	

## **Administrative Information**

### **Provenance**

*Name* donated *Collection Name* papers to the Freer Gallery of Art and Arthur M. Sackler Gallery Archives on November 12th, 2001.

### **Location of Originals**

Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution

### **Related Material**

*Other repositories who have like materials, if there are none then leave blank.*

### **Processing Information**

Processed by intern/volunteer *Your Name*, with the assistance of archivist Rachael Cristine Woody.

### **Preferred Citation**

*Name* papers/collection. Freer Gallery of Art and Arthur M. Sackler Gallery Archives. Smithsonian Institution, Washington, D.C. Gift of *Name*, *Date*.

### **Restrictions on Access**

Access is by appointment only, Monday through Thursday 10:00 a.m. to 5:00 p.m. Please contact the Archives to make an appointment.

## **Biographical Note**

*Required: several paragraphs on the Biography of the Creator. The below timeline is optional.*

	Date	Event

### Scope and Content Note

*This collection contains... (One paragraph description of what is in the collection with context).*

<b>Names and Subject Terms (<i>Library of Congress Authorities</i>)</b>		
	<b>Names:</b>	
	<b>Subjects-Topical:</b>	
	<b>Subjects-Geographical:</b>	
	<b>Types of Materials:</b>	

<b>Arrangement</b>	
	The collection is arranged into # series:
	Series 1: <i>Series Title, Year(s) – Add more as needed, but always keep it simple!!</i>
	Series 2:
	Series 3:

## Series Descriptions

<b>Series 1: Title</b>									
<i>Scope and Content of Series (Description)</i> <i>Arrangement (How the items in the series are arranged and why – if applicable).</i>									
<b>Box</b>	<b>Folder</b>								
1	1	<i>Folder Title, Year(s) Do not add a description of folder contents unless the extra description is agreed upon as necessary.</i>							

### Finding Aid Template with Examples

*This template can be found in electronic format at: K:\AVR\secure\Finding Aid Template\Finding Aid Template with Examples June 2008.*



Smithsonian  
Freer Gallery of Art and  
Arthur M. Sackler Gallery

## Dwight William Tryon

**A Finding Aid to the Dwight William Tryon papers, circa 1872-1930, at the  
Freer Gallery of Art and Arthur M. Sackler Gallery Archives**

**by Chiaki Sekiguchi Bems**

**June 24, 2008**

### Contact Information

The Freer Gallery of Art and Arthur M. Sackler Gallery Archives  
Smithsonian Institution  
Washington, D.C. 20013  
Reference Number: 202 633 0533

[The Freer Gallery of Art and Arthur M. Sackler Gallery Archives Website](#)  
[Reference Email](#)

### Collection Overview

**Creator:** Dwight William Tryon

**Title:** Dwight William Tryon papers

**Dates:** Circa 1872-1930

**Abstract:** Dwight William Tryon (1849-1925) was a noted American landscape painter whose painting style is associated with American tonalism. His paintings gained international recognition from the 1880s through the 1920s. Charles Lang Freer was his primary patron. Tryon taught art at Smith College and became head of the Art Department. The Tryon papers, dating from circa 1872 to 1930, document Tryon's professional and personal life and include correspondence, photographs, a sketchbook, and newspaper clippings.

**Extent:** .5 linear feet

**Language:** English and Japanese

## **Administrative Information**

### **Provenance**

An anonymous donor and Linda Merrill donated Tryon's papers to the Freer Gallery of Art and Arthur M. Sackler Gallery Archives in 1989.

### **Location of Originals**

Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution

### **Related Material**

Charles Lang Freer papers housed in the Freer Gallery of Art and the Arthur M. Sackler Gallery Archives include Tryon's correspondence.

Nelson and Henry C. White research material housed in the Archives of American Art include Tryon's correspondence, notes, and photographs.

Alfred Vance Churchill Papers housed in Smith College Archives include Tryon's correspondence.

The Freer Gallery of Art and Smith College Museum of Art are major repositories that house Tryon's work.

### **Processing Information**

Processed by intern Chiaki Sekiguchi Bems. Additional processing by archivist Rachael Cristine Woody on June 24, 2008.

### **Preferred Citation**

Dwight William Tryon papers. Freer Gallery of Art and Arthur M. Sackler Gallery Archives. Smithsonian Institution, Washington, D.C. Gift of an anonymous donor and Linda Merrill, 1989.

### **Restrictions on Access**

Access is by appointment only, Monday through Thursday 10:00 a.m. to 5:00 p.m. Please contact the Archives to make an appointment.

### **Biographical Note**

American landscape painter Dwight William Tryon was born in Hartford, CT on August 13, 1849. When Tryon was about 2 years old, his father Anson Tryon was killed in a hunting accident and he was raised at his maternal grandparents' home. At the age of fourteen, Tryon began work as a machinist at Colt's Firearms Factory in Hartford to support his mother and himself. He enrolled in evening classes at Hannum's Business School and developed calligraphic skills which supplemented his income.

In 1864 Tryon became a bookkeeper and clerk at Brown and Gross, the finest booksellers in Hartford and a gathering place for local literary people such as Harriet Beecher Stowe and Mark Twain. During his ten-year appointment there, Tryon self-studied art using the bookstore's large stock in art books and made weekend sketching trips to the Connecticut River. In 1872 Tryon was appointed Secretary of the Hartford Art Association and began exhibiting his works. In 1873 he exhibited at the National Academy of Design in New York. In that year he married Alice Hepzibah Belden whom he had met in the bookstore.

In December, 1876, the Tryon family moved to Paris, France to pursue art with financial support from the Cheney family, wealthy silk manufacturers in South Manchester, CT. Tryon received formal training under Jacquesson de la Chevreuse, a Barbizon painter Charles-Francois Daubigny, and others. He also attended the École des Beaux-Arts.

On returning to the United States in 1881, Tryon took a studio in New York and taught for several years. In the following year, he became a member of the Society of American Artists. Throughout the 1880s when the Barbizon paintings were highly regarded, Tryon's French-inspired American landscape paintings received international as well as national acclaim, winning him numerous medals and awards. In 1899, Tryon was awarded the Webb prize by the Society of American Artists for *The First Leaves*, a recognition given annually to the best landscape painting by a young American artist. In the same year, Tryon sold his first painting to Charles Lang Freer (1854-1919), a Detroit industrialist and collector, who became Tryon's principal patron.

From 1886 to 1923, Tryon taught at Smith College, MA, as Professor of Art and took charge of the Art Department. He advised on the college's art collection and acted as the department's representative in the New York art world. Tryon resigned from the College in May 1923, and in June of the same year he received an honorary Master of Arts degree from Smith College.

In 1887, the Tryon family built a house ("The Cottage") in Padanaram, a coastal village in South Dartmouth, MA, where they would spend every year from spring to autumn until his death. In Padanaram, Tryon made sketches which he developed into paintings in his New York apartment during the winter months. Tryon also took immense pleasure in fishing and sailing in Padanaram.

In 1904, the Montross Gallery in New York held a one-man show on Tryon's painting, and in 1913 they launched Tryon's Retrospective Exhibition. In 1923, the Freer Gallery of Art opened in Washington, D. C., including a permanent collection of Tryon's paintings.

Tryon died of cancer at his summer house on July 1, 1925, at the age of 75. Upon his death, Tryon bequeathed a large number of his works to Smith College. In September of the following year, the Tryon Gallery at Smith College opened.

<b>Date</b>	<b>Event</b>
1849, August 1st	Born, Hartford, CT. Son of Anson Tryon and Delia O. Roberts Tryon
[1851-1852]	Anson Tryon is killed in a hunting accident
1863	Machinist at Colt's Firearms Factory, Hartford
1864	Begins work as a bookkeeper and clerk at Brown and Gross, Hartford
1872	Appointed Secretary of the Hartford Art Association
1873	Exhibits at the National Academy of Design
1873	Marries Alice Hepzibah Belden
1876-1881	Studies art in Paris with Jacquesson de la Chevreuse, Charles-Francois Daubigny, and at the École des Beaux-Arts
1881	Returns to the United States and settles in New York
1882	Becomes a Member of the Society of American Artists
1886-1923	Professor of art at Smith College, Northampton, MA
1889	Awarded the Webb Prize for <i>The First Trees</i> by the Society of American Artists
1889	Sells his first painting to Charles Lang Freer
1891	Elected Associate of the National Academy of Design
1913	Retrospective Exhibition
1923	Freer Gallery of Art opens, including a permanent collection of Tryon's paintings

- 1923 Retires from Smith College and is conferred an Honorary degree of M.A.  
1925, July Dies at his summer house in South Dartmouth, MA  
1st  
1926 The Tryon Gallery at Smith College opens

## Scope and Content Note

The Dwight William Tryon papers span circa 1872 to 1930 and measure .5 linear feet. The collection contains: nineteen photographs, a sketchbook, a letter, and five newspaper clippings.

## Names and Subject Terms

### Names:

Freer, Charles Lang, 1856-1919  
Tryon, Dwight William, 1849-1925

### Subjects-Topical:

Art, American  
Landscape painting  
Painting, American

### Subjects-Geographical:

Hartford (Conn.)  
Japan  
New York  
South Dartmouth (Mass.)

### Types of Materials:

Carte de visite photographs  
Clipping (Books, newspapers, etc.)  
Letters  
Photographs  
Photographs, cabinet  
Sketchbooks

## Arrangement

The collection is arranged into 4 series:

[Series 1: Photographs, circa 1872 - 1915, no date](#)

[Series 2: Sketchbook, 1887-1888, no date](#)

[Series 3: Correspondence, June 17, 1895](#)

[Series 4: Newspaper Clippings, 1923, 1925, 1930, no date](#)

## Series Descriptions

### Series 1: Photographs, circa 1872 - 1915, no date

This series consists of nineteen photographs divided in three folders. The folders are arranged by subject groups: Tryon portraits, family and domestic scenes, and leisure activities.

Box	Folder	
1	1	Tryon Portraits Albumen carte de visite, circa 1872. 10.6 cm x 6.4 cm. Depicted, Tryon. Albumen cabinet card, circa 1890. 16.6 cm x 10.6 cm. Depicted, Tryon. Albumen cabinet card, no date. 16.4 cm x 10.6 cm. Depicted, Tryon. Photograph, no date. 11.7 cm x 7.6 cm. Depicted, Tryon standing in front of a building. Photograph, no date. 17.3 cm x 12.3 cm. Depicted, Tryon wearing a hat. Photograph, no date. 16.2 cm x 12.5 cm. Depicted, Tryon. The photograph is cut in an oval shape.
	2	Family and Domestic Scenes Albumen carte de visite, no date. 10.5 cm x 6.2 cm. Depicted, Tryon's mother. Albumen photograph, 30 August 1888. 13.8 cm x 17.7 cm. Depicted, Dwight and Alice Tryon in Padanaram. Photograph, no date. 13.0 cm x 17.8 cm. Mounted on cardboard. Depicted, Tryon's summer house "The Cottage" in Padanaram. Photograph, after 1910. 9.0 cm x 14.6 cm. Depicted, Tryon's Harperley Hall apartment, New York. The painting on the wall is The Wave. Photograph, no date. 11.4 cm x 7.0 cm. Depicted, Tryon's apartment in New York.
	3	Leisure Activities Photographic postcard, circa 1910. 8.3 cm x 13.3 cm. Depicted, Tryon in Alice. Photographic postcard, no date. 8.3 cm x 13.3 cm.

Depicted, Tryon in Alice.

Photographic postcard, no date. 8.3 cm x 13.3 cm. "D. W. Tryon waiting for a big catch." Depicted, Tryon fishing.

Photographic postcard, circa 1910. 8.3 cm x 13.3 cm. "D. W. Tryon. A Critical Moment" Depicted, Tryon fishing.

Photographic postcard, 1915. 8.3 cm x 13.3 cm. Depicted, Old Bridge at Padanaram.

Photographic postcard, no date. 13.7 cm x 8.9 cm. Depicted, Tryon stands holding a fish and a fishing rod in front of a house.

Photograph, no date. 10.8 cm x 16.1 cm. Depicted, Tryon fishing.

Photographic postcard, no date. 8.8 cm x 13.8 cm. "The First Leaves - D.W. Tryon Hillyer Gallery - Smith College" Depicted, The First Leaves.

## **Series 2: Sketchbook, 1887-1888, no date**

This series comprises a sketchbook and a sketch on a separate sheet of paper.

### **Box Folder**

1 4 Sketchbook

Sketchbook, 1887-1888. Leather covered, bound. 12.3 cm x 19.0 cm x 1.3 cm. 44 leaves. Inscribed: "D W Tryon Hartford" Graphite on paper. Depicted: nature, farms, villages, harbors, ships, and boats. It contains marginal notes and mnemonic notations for colors in Tryon's hand.

Sketch, no date. 11.5 cm x 17.5 cm. Graphite on paper. Depicted, ships at a harbor. The back side of the sketch shows a fragmentary image of seashore in watercolor.

## **Series 3: Correspondence, June 17, 1895**

This series comprises a letter from Charles Lang Freer to Dwight William Tryon written on June 17, 1895.

### **Box Folder**

1 4 Letter

Letter, June 17, 1895. Scroll Letter from Charles Lang Freer to Tryon. Handwritten and signed by Freer. Written at Ama-no-hashidate, Kyoto, Japan. The letter mentions Freer's aesthetic views, his trip, and contemporary

Japanese paintings. A transcript of the letter is available for researchers to consult.

#### **Series 4: Newspaper Clippings, 1923, 1925, 1930, no date**

This series contains five newspaper clippings including obituaries.

**Box Folder**

1 5 Newspaper Clippings  
Obituary, July 22, 1925. The Boston Herald, "Dwight W. Tryon Leaves to Smith College Fund for an Art Gallery."

**Box Folder**

Map Oversized  
Case  
59

Book Review Article, November 16, 1930. The Sunday Standard (New Bedford, Mass.), Minna Littmann, "PADANARAM REAL HOME OF D. W. TRYON, ARTIST" The article is an appreciation of The Life and Art of Dwight William Tryon by Henry C. White.

Obituary, 1925. "Noted Painter Dies Today"

Obituary, 1925. "SMITH RECALLS BENEFACTOR AS UNASSUMING PROFESSOR"

Article, August 19, 1923. The Sunday Standard (New Bedford, Mass.), Minna Littmann, "A MAN WHO DISAPPOINTED MARK TWAIN"  
The article contains Tryon's opinions on art and art education.

#### **Encoded Archival Description (EAD)**

*For a more thorough discussion and directions please see the EAD binder that keeps a history of notes and instructions.*

FSG follows the Society of American Archivists (SAA) in their endorsement of the EAD format. For more information on EAD please also visit the EAD Version 2002 Official site at: <http://www.loc.gov/ead/>.

EAD stands for Encoded Archival Description, and is a non-proprietary *de facto* standard for the encoding of finding aids for use in a networked (online) environment. The finding aids' purpose is to provide detailed description of the content and intellectual organization of collections of archival materials. EAD allows the standardization of collection information in finding aids online within and across repositories.

EAD like many encoding or *markup* languages is formally defined by a DTD, or Document Type Definition. This is a machine-readable set of rules that specify how the EAD

document-- formally called an *instance*-- is to be written. However, unlike HTML, EAD is designed to semantically identify units of information useful for archivists and researchers using primary source materials in archival collections. For example, where HTML might use `<font size="14">This 14 point text.</font>` to define a text of a certain presentational size, EAD almost exclusively uses presentation-independent declarations such as `<relatedmaterial>See Boxes 2-15 of the WXYZ Collection</relatedmaterial>..`

EAD has been in use in the archival community its origin in 1993 as a research project at the University of California Berkley. Originally conceived of as an application of SGML (Standard Generalized Mark-up Language), most EAD instance documents are these days encoded in XML (Extensible Mark-up Language), a simplified version of its parent language, SGML.

The Current version of EAD is **EAD 2002**.

### **Software**

*Information on the current software FSG Archives uses to create EAD Finding Aids.*

NoteTab Pro 4.95/np (Full Version)

Website: <http://www.notetab.com>

The EAD Cookbook 2002

The first edition of the EAD Cookbook appeared in 2000 in response to a desire within the profession for practical, step-by-step assistance with the implementation of EAD. The appearance of EAD Version 2002, shows the shift of the EAD community from SGML to an XML environment, the appearance of new tools for creating and distributing finding aids, and the emergence of community-based encoding protocols necessitate a revision of that earlier work. While the basic EAD recipe has not changed, some of the ingredients have. As an update, this edition focuses on those aspects of implementation that have changed since 2003, specifically changes in the EAD element set, new tools for creating EAD-encoded documents, and the need to provide additional XSLT stylesheets for transforming EAD files into HTML.

The encoding protocol in the first edition was a compilation of guidelines from several sources. In this version, it is based on the "RLG Best Practice Guidelines for Encoded Archival Description," though no significant differences have resulted from that change. Regularized encoding is important for very practical reasons. The consistent use of the EAD element set makes it possible to exchange and consolidate multiple finding aids from many institutions into union databases or simply with others in one's own repository. Without standardized encoding, it is difficult to manage indexing, display, and manipulation of files. Consistency of presentation also improves user understanding of the purpose and scope of inventories just as the standardized display of library catalogs makes them comprehensible to a large and diverse audience. As testimony to the necessity and

wisdom of such regularization, every EAD consortium has adopted some form of encoding protocols.<sup>1</sup>

## Cataloging

This section includes the current cataloging conventions and descriptive standard used by FSG Archives. A brief explanation will be given on the descriptive cataloging rules AACR2, and the descriptive standard DACS before introducing the guidelines FSG has adopted. These guidelines on cataloging conventions at the collection and item records level explain what MARC fields are required by DACS and FSG, and the standards of text for each section. *For a more thorough discussion please see the Cataloging binder that keeps a history of notes and instructions.*

### **Anglo-American Cataloguing Rules (AACR) 2<sup>nd</sup> edition**

As noted in its General Introduction, the AACR are designed for use in the construction of catalogs and other lists in general libraries of all sizes. The rules cover the description of, and the provision of access points for, all library materials commonly collected at the present time.<sup>2</sup> Within an archival record AACR2 functions as the descriptive cataloging component paired with DACS' descriptive standards.

### **Describing Archives a Content Standard (DACS)**

DACS is an output-neutral set of rules for describing archives, personal papers, and manuscript collections, and can be applied to all material types. DACS guides archivists and catalogers in creating robust descriptive systems and descriptive records. It provides both specific rules for describing archives and illustrates how these rules might be implemented in MARC and EAD format. It includes crosswalks to these and other standards. Archivists and catalogers can use DACS to describe archival materials from the collection to the item level. DACS includes an overview of archival description, outlines the elements that must be included at different levels of description, and describes how those elements should be implemented.<sup>3</sup>

### **Cataloging Conventions Collection Level Bibliographic Records**

*This template can be found at: K:\AVR\secure\Cataloging\FSGAcatalogingcollections.doc*

## **Cataloging Conventions Collection Level Bibliographic Records**

This document describes cataloging conventions focused, but not limited to, collections of still photographic materials and reflects the efforts of the Archives to establish and maintain standards in the cataloging of collection records. This document is created for the use and purposes of the Freer Gallery of Art and Arthur M. Sackler Gallery Archives. These instructions were adopted, revised, and expanded from the Eliot Elisofon

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<sup>1</sup> As taken from: <http://www.archivists.org/saagroups/ead/ead2002cookbookhelp.html>, January 9, 2009.

<sup>2</sup> As taken from: <http://www.aacr2.org/about.html>, January 16, 2009

<sup>3</sup> As taken from: <http://www.archivists.org/catalog/pubDetail.asp?objectID=1279>, January 16, 2009

Photographic Archives of the National Museum of African Art, with permission from senior Archivist Amy Staples. FSG Archives has updated the Cataloging Conventions from using *Archives, Personal Papers and Manuscripts: A Cataloging Manual for Archival Repositories, Historical Societies and Manuscript Libraries*, 2<sup>nd</sup> ed. (Chicago: Society of American Archivists, 1989) to the descriptive standard set forth in *Describing Archives: A Content Standard (DACS)*, (Chicago: Society of American Archivists, 2007).

Each Cataloging Element is color coded to indicate the level of necessity for each field. Please refer to the legend below to see what the colors indicate. There are two separate levels of DACS processing the Minimum and the Optimum. Once the DACS level is decided there are also fields required by FSG Archives. Last there are suggested fields where applicable according to the MARC Core Record Standards by the Library of Congress.<sup>4</sup> The level of cataloging is up to the cataloger's interpretation of necessity factoring in time of work, processing, entry, and if the collection warrants the greater benefit of a more in depth record.

**Required by DACS for Minimum Level Processing**

**Required by FSG in addition to DACS Minimum Level Requirements**

**Required for DACS Optimum Description**

**Required where applicable by MARC Core Record Standards (Library of Congress)**

Subfields are |a unless otherwise stated.

**LDR Leader**

(RecS)Record Status	=	“corrected or revised”
When editing, select “corrected or revised”		
(Type) Type of Record	=	select appropriate code
(BLvl) Bibliographic level	=	“c” for collection
(Cntl) Type of Control	=	“a” for archival
(ELvl)Encoding Level	=	“Full Level”
(CatF) Descriptive Cataloging Form	=	“AACR2”

**008 Fixed-Length Data Elements**

Type of date/Publication status	=	“I” for inclusive dates
	=	“S” for single known/probable date
Date1 & Date2	=	Date range of collection

**040 Office Responsible for Cataloging**

The U.S. MARC Organization Code for FSG Archives is DSIFSA. It is assigned by the Network Development MARC Standards Office at the Library of Congress for use in Machine Readable Cataloging (MARC) records. The code identifies our office and is

<sup>4</sup> As taken from: <http://www.loc.gov/catdir/pcc/bibco/coreintro.html>, January 28, 2009.

published in the MARC Code List for Organizations. The first part of the code is a geographic prefix and institution, “DSI.” The last part of the code takes letters from the name of the organization, “FSA.” Subfield e indicates the descriptive conventions used.

040|a DSIFSA |e DACS

## **098 Archival Office Identification**

098|a Freer Gallery of Art and Arthur M. Sackler Gallery Archives |b fsa

## **099 Local Call Number**

Local Call Number, ex. A.1 (Accession Number)

099|a A.1

## **100 Creator**

Name of the photographer, or collection record’s creator if known. Import the name from the Library of Congress Name Authority file. If an adequate term cannot be found then a local authority may be created using the FSG Local Authority Term template in the Horizon Software library.

If the photographer is unknown, but the owner of the studio is known, the studio owner is usually credited with the photograph.

For postcards, list the printer or publisher when the photographer is unknown.

MARC only allows one creator in the field. Other creators are placed in field 700. If there are multiple creators, the name entered should be the first named or, if that is not given, the senior responsible party.

## **245 Title**

Full name of the photographer, or collection record’s creator if known, with the first letter of each word capitalized, i.e. First, MI, Last, Suffix. . Follow the proper name with the type of media found in the collection, all letter lower case. In this case, follow DACS cataloging conventions; i.e. spell out media type when only one or two types exist, in all other cases, use the term collection, i.e. Antoin Sevruguin photographs or Myron Bement Smith collection.

245|a Antoin Sevruguin photographs.

When the photographer is unknown, name the collection after the nationality of the country. Choose whichever best reflects the collection.

245|a Indigenous Peoples photographs

245|a Iranian photographs

### **245|f Inclusive dates**

The time period over which the material spans. Always give the date as the last item in the title. For open collections which are still receiving material, give the earliest date of the material followed by a hyphen and the word “ongoing” in square brackets.

245|a Antoin Sevruguin photographs, |f 1875-[ongoing].

### **245|g Bulk dates**

The dates for which the materials bulk are largest or are most significant; use only with the inclusive dates and enclose in parenthesis and precede with the word bulk.

245|a Antoin Sevruguin photographs, |f 1898-[ongoing] |g (bulk 1898-1920).

### **300 Physical description**

#### **300|a Extent.**

The Quantity or number of units described.

#### **300|f Type of unit.**

The type of photographic material. For a list of terms see Appendix A. There is not punctuation between subfields a and f. The division of the Extent and Type at the collection level allows for reports listing collection quantities, which is an aide in compiling collection statistics.

300|a 128 |f slides : |b color

300|a 46 |f photographic prints : |b color

#### **300|b Other physical details**

Indicates whether the images are color or black and white.

Precede the subfield with a colon.

#### **300|c Dimensions.**

The size of the image is always height by width and expressed in centimeters unless a standard English ruler size is used. Precede the subfield with a semi-colon. When the image is described as a slide in subfield |a, then the size is understood to be 35 millimeter and does not require cataloging.

300|a 53 |f photographic negatives : |b black and white ; |c 6 x 8 cm.

When sizes of a group of images vary, use the measurement from the largest sized image and add the words “or smaller.”

300|a 26 |f photographic prints : |b black and white ; |c 12 x 16 cm. or smaller.

### **300|3 Materials Specified**

Describes the type of photographic materials, i.e. albumen, collotypes, tintype, etc. Also used to note duplicate images with the words, “dupe negs” or “dupe prints.” The originals and duplicate descriptive entries usually appear one following the other.

300|a 26 |f photographic negatives : |b black and white; |c 4x5 in. |3 silver gelatin.

300|a 26 |f photographic negatives : |b black and white; |c 4x5 in. |3 duplicate negatives

### **351 Organization and Arrangement of Materials**

Describes the organization (groupings or subdivision) in subfield a, arrangement (order or pattern) in subfield b, and hierarchical level of the material in subfield c. Used only for collection level records.

351|b Chronological by region.

351|a Images indexed by negative number.

351|3 film 35 mm: |b arranged numerically by film sheet

351|3 prints: |a organized in 10 boxes; |b arranged numerically by image number

351|3 slides: |a organized in four volumes; |b arranged numerically by image number.

351|3 slides: |a organized in slide filing cabinet; |b arranged numerically by image number.

### **506 Restrictions on Access**

Used for physical access restrictions. This includes the terms governing access in subfield a (Restricted) and the physical access provisions in subfield c (Access by appointment only). Use the following standard text line in all collection level records.

506|a Restricted: |c Access by appointment only.

### **520 Summary Note**

Narrative description of the scope and content of the collection, for Minimum Level Processing the description should be in the form of an abstract. For Optimum Description the summary should be a full length. Summaries should include the

photographer, or collection record's creator, the major subjects, countries and the span of years covered. Subjects should specify the ethnic peoples, cultures and activities. Lengthy summaries can be divided in paragraphs among separate 520 entries.

520|a Taken in the 1850s and 1860s, these photographs portray the people of many castes, culture groups, and occupations in India, posed individually and in groups. Indian culture groups portrayed include Bhogta, Bhoti, Chero, Dombo, Gond, Gujarati, Ho, Kachari, Kishangarh, Kota, Lepcha, Mishmi, Munda, Naga, Pahari, Paithan, Rajput, Saora, Singpho, Thakur, Tharu, and Toda. Peoples portrayed are from parts of India and surrounding areas, now in Afghanistan, Burma, Iran and Pakistan, such as Assam, Bareli, Behat, Cachar, Chittagong, Delhi, Hazara, Hisar, Kohat, Lahore, Madras, Munjpur, Mysore, Palamau, Shahabad, Shahjahanpur, Sikkim, and Sind.

520|a Occupations illustrated include barbers, blacksmiths, carpenters, charcoal carriers, farmers, fish vendors, horse dealers, interpreters, landlords, mendicants, merchants, officials, priests, warriors, and water carriers. Activities shown include dancing and knitting. Artifacts and material culture documented include books, buildings, devotional objects, tools, and weapons such as bows, clubs, shields, guns and spears.

#### **540 Terms Governing Use and Reproductions Note**

Used for Intellectual restrictions on use including reproduction. Use the following standard text lines when appropriate in all collection level records. Leave blank when no restrictions exist.

540|a Copyright: Sujatha Pelletier, 1995.

540|a Restricted: Donor's permission required for duplication.

540|a Restricted: For study purposes only; copy photographs not available.

540|a Duplicate images available.

#### **545 Bibliographic or Historical Note**

Bibliography of a collection creator, especially if the person is unpublished.

545|a Burton E. Ashley, geologist, worked for the British South Africa Company (1930-1933). He received a M.A. degree from the University of Minnesota in 1936 and worked for the Texas Company (1936-1943), Phillips Petroleum Company (1943-1950), U.S. Geological Survey (1950-1957) and the U.S. Bureau of Mines (1957-1960). In 1961, he became minerals officer for the U.S. Department of State, serving in Australia. After retiring, Ashley served as a volunteer in the Mineral Sciences Department of the National Museum of Natural History.

#### **561 Provenance**

Donated, Purchased, Loaned or Transferred from whom or from where and year.  
When purchased, do not mention the name of the seller.

561|a Donated by Volkmar Wentzel, 1999.

561|a Donated by Robert and Nancy Nooter, 1993.

561|a Purchased, 2000.

561|a Transferred from the Anchorage Museum of History and Art, 2000.

561|a Collected by the Archives Staff, National Museum of African Art.

561|a Donated by the estate of Eliot Elisofon, 1973.

561|a Originally collected by Ethel Mary who had received them from her husband; maintained by her daughter, Mary Shephard Slusser; Donated by Mary Shephard Slusser as part of a larger collection of postcards to the Freer-Sackler Art Gallery, Smithsonian Institution; transferred to the National Museum of African Art, 2002.

## **600s Access Points**

It is the cataloger's decision as to which names, terms, and concepts found in a description will be included as formal access points, but repositories should provide them in all levels of description. Access Points fall into six categories: names, places, subjects, documentary forms, occupations, and functions. All Access Point terms should first be looked for in the Library of Congress Authority files, or the Art and Architecture Thesaurus. If an adequate term cannot be found then a local authority may be created using the FSG Local Authority Term template in the Horizon Software library. FSG Archives most commonly uses these Access Points:

**600|a Personal Name**

**650|a Topical Term**

**651|a Geographical Name**

**695|a Culture**

## **673 and 674 Identification of the Whole Part Relationship (Parent/Child Relationship)**

Internally the Smithsonian Institution uses the 673 field to express the parent relationship and the 674 to express the child relationship. This is necessary when item level records exist for this collection.

**673|a Parent**

**674|a Child**

673|a The People of India: A Series of Photographic Illustrations, with Descriptive Letterpress, of the Races and Tribes of Hindustan. 1868.

674|a The People of India, Volume Two

## **852 Location, of Archive**

**852|b Sublocation****852|e Address**

852|a Smithsonian Institution, |b Freer Gallery of Art and the Arthur M. Sackler Gallery Archives, |e 1050 Independence Avenue, S.W., Washington, DC 20013-7012

**Cataloging Conventions Item Level Bibliographic Records**

*This template can be found at: K:\AVR\secure\Cataloging\FSGAcatalogingcollections.doc*

**Cataloging Conventions  
Item Level Bibliographic Records**

This document describes cataloging conventions focused, but not limited to, collections of still photographic materials and reflects the efforts of the Archives to establish and maintain standards in the cataloging of item records. This document is created for the use and purposes of the Freer Gallery of Art and Arthur M. Sackler Gallery Archives. These instructions were adopted, revised, and expanded from the Eliot Elisofon Photographic Archives of the National Museum of African Art, with permission from senior Archivist Amy Staples. FSG Archives has updated the Cataloging Conventions from using *Archives, Personal Papers and Manuscripts: A Cataloging Manual for Archival Repositories, Historical Societies and Manuscript Libraries*, 2<sup>nd</sup> ed. (Chicago: Society of American Archivists, 1989) to the descriptive standard set forth in *Describing Archives: A Content Standard (DACs)*, (Chicago: Society of American Archivists, 2007).

Each Cataloging Element is color coded to indicate the level of necessity for each field. Please refer to the legend below to see what the colors indicate. After DACS there are fields required by FSG Archives. Last there are suggested fields where applicable according to the MARC Core Record Standards by the Library of Congress.<sup>5</sup> The level of cataloging is up to the cataloger's interpretation of necessity factoring in time of work, processing, entry, and if the item warrants greater benefit of a more in depth record.

**Required by DACS for Minimum Level Processing****Required by FSG in addition to DACS Minimum Level Requirements****Required where applicable by MARC Core Record Standards (Library of Congress)**

Subfields are |a unless otherwise stated.

**LDR Leader**

(RecS) Record Status	=	default is "new"
		When editing, select "corrected or revised"
(Type) Type of Record	=	select appropriate code
(BLvl) Bibliographic level	=	"m" for monograph/item

<sup>5</sup> As taken from: <http://www.loc.gov/catdir/pcc/bibco/coreintro.html>, January 28, 2009.

(Cntl) Type of Control	=	“a” for archival
(ELvl)Encoding Level	=	“Full Level”
(CatF) Descriptive Cataloging Form	=	“AACR2”

### 008 Fixed-Length Data Elements

Type of date/Publication status	=	“q” for questionable date
	=	“s” for single known/probable date
	=	“t” for publication & copyright date
Date1	=	Date
Place of publication	=	use for postcards in conjunction with a published date
Type of visual material	=	select appropriate code
Cataloging source	=	“d”

### 040 Office Responsible for Cataloging

The U.S. MARC Organization Code for FSG Archives is DSIFSA. It is assigned by the Network Development MARC Standards Office at the Library of Congress for use in Machine Readable Cataloging (MARC) records. The code identifies our office and is published in the MARC Code List for Organizations. The first part of the code is a geographic prefix and institution, “DSI.” The last part of the code takes letters from the name of the organization, “FSA.” Subfield e indicates the descriptive conventions used.

040|a DSIFSA |e DACS

### 041 Language Code

When applicable – if foreign language text is on item being cataloged.

### 043 Geographic Area Code<sup>6</sup>

Geographic areas and their associated one- to seven-character codes. The codes denote the geographic area and political entity according to the MARC List for Geographic Entries. It is based on the geographic added subject field (651). The continent is denoted by a letter; Asia is “a.” It is followed by a hyphen and a two digit country code. The country code is followed by three hyphens. The last three digits are reserved for further political divisions within a country.

043|a a-cc-hu-- “cc” for China, and “hu” for Hunan Sheng

### 098 Archival Office Identification

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<sup>6</sup> For more information see the MARC Code List for Geographic Areas: <http://www.loc.gov/marc/geoareas/introduction.pdf>, January 26, 2009.

098|a Freer Gallery of Art and Arthur M. Sackler Gallery Archives |b fsa

### 099 Local Control Number

A negative or print number associated with the item, or if no individual identification number exists, then the Local Call Number, ex. A.1 (Accession Number)

099|a A.1

### 100 Creator

Name of the photographer, if known. Import the name from the Library of Congress Name Authority file. If an adequate term cannot be found then a local authority may be created using the FSG Local Authority Term template in the Horizon Software library.

If the photographer is unknown, but the owner of the studio is known, the studio owner is usually credited with the photograph.

For postcards, list the printer or publisher when the photographer is unknown.

MARC only allows one creator in the field. Other creators are placed in field 700. If there are multiple creators, the name entered should be the first named or, if that is not given, the senior responsible party.

### 245 Title

Use the title supplied by the photographer or studio. When not available, provide a short descriptive title in brackets.

245|a Children  
245|a [Group Portrait]  
245|a Children |h [graphic]

### 245|h Medium

Use for General Material Designator (SMD). Supply the term “graphic” in brackets. A single image may be reproduced in different formats, i.e. a black and white image as a negative and a print and a slide as a slide, transparency and print.

245|a Children |h[graphic]  
245|a Man and wives |h[graphic]

### 260|c Date

The year of the photograph. When the date is approximate, precede the year with the abbreviation for circa. End the date with a period of final punctuation.

260|c Date (new standard adopted 8/1/01)

245|f Date (old standard discontinued as of 8/1/01)

For all other date variations refer to Appendix A of Graphic Materials by Elisabeth W. Betz.

### **300 Physical Description**

Quantity and unit of measure. For a list of descriptive material designators, see appendix A.

#### **300|b Other Physical Details**

Indicates whether the image is color or black and white. Picture postcards often include colored subtitles and stamps. However, unless the postcard itself is colored, then the image is considered black and white.

Precede the subfield with a colon.

#### **300|c Dimensions.**

The size of the image, always height by width and in centimeters unless a standard English ruler size is used. Precede the subfield with a semi-colon. When the image is described as a slide in subfield |a, then the size is understood to be 35 millimeter and does not require cataloging.

300|a 1 photographic print : |b black and white ; |c 11 x 15 cm.

300|a 2 photographic prints : |b black and white ; |c 8 x 10 in.

300|a 1 photographic print : |b color ; |c 11 x 15 cm.

300|a 1 slide : |b color

### **351 Arrangement**

351|3 film, 35 mm: |a organized in envelopes; |b arranged numerically by film sheet

351|3 prints: |a organized in ten boxes; |b arranged numerically by image number

351|3 slides: |a organized in slide cabinet; |b arranged numerically by image number.

351|3 slides: |a organized one volume; |b arranged numerically by image number.

351|3 duplicate slides: |a organized in one volume; |b arranged numerically by image number.

351|3 contact prints: |a organized in three volumes; |b arranged numerically by image number.

## 500 General Note - Sources

If applicable, use to note the source for the captions and supplied titles. Oftentimes, subject matter expert will assist in writing a citation for an image from the Archives.

500|a Title source: Archives staff, not provided by photographer.

500|a Title source: Postcard Caption.

500|a Title source: Photographic album.

500|a Citation source: Dr. Elisabeth L. Cameron, Fowler Museum of Cultural History, UCLA.

## 520 Summary Note

Narrative description of the scope and content of an item. Image description should include the subject, location, date and photographer. Also include any original captions in quotes. Lengthy descriptions can be divided into paragraphs among separate 520 entries.

520|a A Torii (Shinto archway) stands in the foreground amidst tall trees. There are rickshaws just past the Torii, and a town across the water. An unidentified house stands to the left of the Torii in the immediate foreground.

## 524 Preferred Citation of Described Material

The information and format preferred by FSG Archives for attribution. The citation cannot be cataloged on separate lines as a caption normally would be written. This entry is used for item level records only.

*Title of Item*

*Creator, date*

*Collection Name.* Freer Gallery of Art and Arthur M. Sackler Gallery Archives. Smithsonian Institution, Washington, D.C.

524|a 626 Hakone. Photographer Unknown, circa 1890. Henry and Nancy Rosin Collection of Early Photography of Japan. Freer Gallery of Art and Arthur M. Sackler Gallery Archives. Smithsonian Institution, Washington, D.C.

## 541 Immediate Source of Acquisition Note

Source of the item. Used for items that are not received as part of a larger collection.

541|a JCB: Jean Charles Blanc |b Paris, France ; |c Purchase, |d 1992

## 581 Publication Note

This field is used to record citations to published sources, such as exhibition or collection catalogs, that contain reproductions of items. The license number follows the publication to related the Publication to the Licensing data in field 581 since an image is often used in multiple publications.

**581|a Publications containing photographic reproductions**

**581|x License number authorizing the publication (Non-public display)**

Web Page Example:

581|a Web page entitled, "Exploring Africa: Africa in the Classroom," edited by Prita Meier and produced by the Michigan State University International Studies and African Studies department, 2001.

Journal Example:

581|a Levine, Lawrence W. "William Shakespeare and the American People: A Study in Cultural Transformation." *American Historical Review*, 89 (February 1984).

Book Example:

581|a Brown, David. "Kings, Queens, and Warriors," Chicago: University of Chicago Press, 2002. |xLL02-0081

Television Commercial Example:

581|a Television commercial produced by Jerry Roache Direct in conjunction with Smithsonian Magazine to advertise membership in the Smithsonian Institution, 2001.

**581|3 Materials specified. Enter the location within the publication where the image is found, whether is be a page number or URL.**

581|3 Chapter 3, p. 112.

581|3 <http://exploringafrica.matrix.msu.edu/index.html>

581|3 [www.glencoe.com](http://www.glencoe.com)

**585 Exhibitions Note**

A citation to an exhibition where the described materials have been shown.

585|a "Visions of City & Country: Prints and Photographs of Nineteenth-Century France," organized by Worcester Art Museum and the American Federation of Arts, 1982.

585|a Centre de Cultura Contemporania de Barcelona: “Requiem for a Staircase,”  
23 October 2001 through 27 January 2002.

### **590 Physical Condition**

Preservation issues that may exist with the item.

### **600s Access Points**

It is the cataloger’s decision as to which names, terms, and concepts found in a description will be included as formal access points, but repositories should provide them in all levels of description. Access Points fall into six categories: names, places, subjects, documentary forms, occupations, and functions. All Access Point terms should first be looked for in the Library of Congress Authority files, or the Art and Architecture Thesaurus. If an adequate term cannot be found then a local authority may be created using the FSG Local Authority Term template in the Horizon Software library. FSG Archives most commonly uses these Access Points:

**600|a Personal Name**  
**650|a Topical Term**  
**651|a Geographical Name**  
**655|a Form and Genre**  
**695|a Culture**

### **673 and 674 Identification of the Whole Part Relationship (Parent/Child Relationship)**

Internally the Smithsonian Institution uses the 673 field to express the parent relationship and the 674 to express the child relationship. For an item that is part of a larger collection it is required that a collection level record be made and the item records linked to it.

**673|a Parent**  
**674|a Child**

673|a The People of India: A Series of Photographic Illustrations, with  
Descriptive Letterpress, of the Races and Tribes of Hindustan. 1868.  
674|a The People of India, Volume Two

### **710 Studio Name**

Another Access Point term and should first be looked for in the Library of Congress Authority files, or the Art and Architecture Thesaurus. If an adequate term cannot be found then a local authority may be created using the FSG Local Authority Term template in the Horizon Software library.

### **852 Location, of Archives**

**852|b Sublocation****852|e Address**

852|a Smithsonian Institution, |b Freer Gallery of Art and the Arthur M. Sackler Gallery Archives, |e 1050 Independence Avenue, S.W., Washington, DC 20013-7012

**856 Image**

**856|u hyperlink to large jpg.**

**852|9 hyperlink to image thumbnail**

856|2 http |u [http://sirismm.si.edu/sackler/Volume\\_2/PoI2.057.jpg](http://sirismm.si.edu/sackler/Volume_2/PoI2.057.jpg) |3 Image |9 [http://sirismm.si.edu/sackler/Volume\\_2thb/PoI2.057thb.jpg](http://sirismm.si.edu/sackler/Volume_2thb/PoI2.057thb.jpg)

**Data Elements and Recommended Standards for Archival Description of Photographs and Photograph Collections**

*As created by the Smithsonian Institution Archives and Special Collections council can be found here: <http://sirismm.si.edu/siris/catalogingreferences.htm>, or in the Cataloging binder.*

This document is a product of the Smithsonian Institution Archives and Special Collection council (SIASC) Descriptive Standards Group for Photographs that was formed as a result of the SIASC sponsored *Symposium on Descriptive Standards for Photographs* held September 14-15, 2000. The group's task was to identify a minimum set of data elements for photographic description. They carried this task out by considering existing descriptive standards such as Graphic Materials: Rules for Describing Original Items and Historical Collections (available in hard copy in the Cataloging binder) derived from Anglo-American Cataloging Rules (AACRII), Visual Resources Association Core Categories Version 3.0, and Dublin Core 1.1, and drew upon the experience of the group members.

Though these standards can be used in a variety of cataloging systems they reflect the group's collective experience and current practice of entering data into Smithsonian Institution Research Information System (SIRIS) using the USMARC (machine-readable cataloging) bibliographic format. As such, this document is designed mainly for the use of archivists, visual resource librarians/curators, and museum professionals cataloging photographic material at the item, series and collection level.

The focus of this document is the data dictionary that identifies the potential elements used to describe photographic materials. These elements are identified as being either mandatory, mandatory if applicable and optional/recommended. The dictionary provides a definition of the element, links to other descriptive standards, explains whether an element is repeatable and if there are authority controls for the terminology, notes concerning the use of each element and examples of the elements use. Please note that the examples are not formatted for direct incorporation into a catalogue record.

Examples of existing Smithsonian archival photographic descriptions are provided, reflecting a variety of materials, levels of description, and repository specific applications. Attempts to standardize practices may result in revisions of these examples.

A bibliography and resource guide is included to help users find additional information on photographic description. This document is as a guideline and in conjunction with other cataloging tools that are referenced in the bibliography and resource guide.

### **Smithsonian Institution Research Information System (SIRIS)**

<http://sirismm.si.edu/siris/catalogingreferences.htm>

The holdings of the Smithsonian's archival, library and specialized research collections can be found online in the Smithsonian Research Information System ([SIRIS](#)). With over a 1,700,000 records, SIRIS covers a wide variety of topical subjects from Art & Design, to History & Culture, to Science & Technology. The materials combine to shed light on innumerable historical events, scientific discoveries, cultural happenings, artistic styles, and social conditions. Ranging from the mundane to the momentous, the Smithsonian collections provide documentary evidence that both reveals our past and fosters new discoveries.

SIRIS entries cover a wide variety of topical subjects from Art & Design, to History & Culture, to Science & Technology. Entries in the SIRIS online catalog are often accompanied by digitized images and finding aids.<sup>7</sup>

### **Software: Horizon**

*For information and basic training on the current software FSG Archives uses to create cataloging records please see: <http://sirismm.si.edu/siris/catalogingreferences.htm>, or the Cataloging binder.*

## **Smithsonian Institution Archives Records Disposition**

The FSG contact for Records Disposition through Smithsonian Institution Archives is Jennifer Wright, who can be reached at: 202-633-5924, or [WrightJM@si.edu](mailto:WrightJM@si.edu). The archivist at FSG acts as a liaison between SIA and the FSG departments to help manage their records as the schedule dictates, or as the department needs.

### **FSG Schedules**

*The general and department specific schedules can all be found at: <http://prism.si.edu/ocio/sia/FGAAMS%20Schedule/fgaamsdoc.html>, or in the Records Disposition binder.*

## **Professional Development**

### **Society of American Archivists (SAA)**

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<sup>7</sup> As taken from: <http://sirismm.si.edu/siris/siris-about-siris.htm>, January 9, 2009.

FSG Archives maintains an institutional membership with SAA which entitles FSG to the quarterly publication, Archival Outlook magazine, and discount attendance to all workshops and conferences.

Founded in 1936, the Society of American Archivists is North America's oldest and largest national archival professional association. SAA's mission is to serve the educational and informational needs of more than 5,000 individual and institutional members and to provide leadership to ensure the identification, preservation, and use of records of historical value.<sup>8</sup>

SAA holds workshops across the country, as well as a national conference each year that takes place in August. Visit the SAA website (<http://www.archivists.org/index.asp>) for more information.

### **Mid-Atlantic Region Archivists Council (MARAC)**

FSG Archives has recently obtained a membership to MARAC on a per name basis as institutional membership is not available.

Begun in 1972, MARAC is a volunteer, regional consortium of archivists who live and work in the states of New York, New Jersey, Pennsylvania, Maryland, Delaware, Virginia, and West Virginia, and in the District of Columbia.<sup>9</sup>

MARAC holds workshops in the Mid-Atlantic region, as well as a regional conference twice a year for spring and fall.

### **Smithsonian Institution Archives and Special Collections Council (SIASC)**

The FSG Archives is a regularly attending and participating member of SIASC.

The Smithsonian Institution Archives and Special Collections Council (SIASC) was established by the Smithsonian Archivist at the direction of the Secretary of the Smithsonian in 1987. The Council provides a forum for open discussion regarding experiences, interests, and concerns of the Institution's archives and special collections. It prepares archival management policies, procedures, manuals, and other guidance for those at the Smithsonian who manage collections of documents.<sup>10</sup>

SIASC meets once a month with the sometimes exclusion of summer months June-August. The meetings are held the 3<sup>rd</sup> Thursday at 2:30pm-4pm of every month at a rotating location. Please see the SIASC webpage (<http://prism.si.edu/sigroups/siasc/>) for more information.

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<sup>8</sup> As taken from: <http://www.archivists.org/about/>, January 16, 2009

<sup>9</sup> As taken from: <http://www.lib.umd.edu/MARAC/>, January 16, 2009

<sup>10</sup> As taken from: <http://prism.si.edu/sigroups/siasc/>, January 16, 2009

## **Smithsonian Institution Research and Information System (SIRIS) Members Group**

The FSG Archives is a regularly attending and participating member of SIRIS Members Group.

The Smithsonian Institution Research Information System (SIRIS) is an integrated system for public and scholarly research applying established national standards to manage, describe, and provide access to information resources held primarily by the Institution's libraries, archives, art inventories, and research units in support of the Institution's mission.

SIRIS is a "pan-institutional service" that broadly supports research, education, exhibitions, and public programs. SIRIS serves the operational needs of its members in managing and controlling their collections. SIRIS is a gateway that provides ubiquitous access, for staff and public alike, to SI research information resources.<sup>11</sup>

SIRIS Members Group meets once a month. Meetings are held the 2nd Thursday at 10:15am-12:00pm of every month at Capital Gallery, 4<sup>th</sup> Floor, OCIO Conference Room. Please see the SIRIS Members Group webpage (<http://prism.si.edu/sigroups/sirismgmt/>) for more information.

## **Outreach**

### **Friday from the Archives**

Every other Friday or as determine appropriate by the Archives staff, an ASIA-All email goes out from a rotating Archives staff member who will select an item from the collections to digitize and send out to the employees of the FSG. A short message usually accompanies the image to help contextualize, along with the caption information when appropriate. The purpose of this exercise is to help cultivate a relationship with the Archives staff and the employees of FSG, as well as to help acquaint the FSG employees with the Archives' collections.

### **October American Archives Month**

The Smithsonian Institution Archives and Special Collections Council (SIASC) made a decision at the June 2008 meeting to participate for the first time in the SAA founded "October American Archives Month." The goal was to increase the visibility of Archive Repositories among our Smithsonian peers. SIASC decided they would do this by hosting Open Houses at each of the archives, and send out a Smithsonian wide email on what the event is about.

The schedule was solidified and posted onto SIASC internal SI PRISM page. All publicity information would point back to the SIASC PRISM page for event details. SIASC officers and participants in the Archives Month drafted a one page summary for the SI wide email

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<sup>11</sup> As taken from: <http://prism.si.edu/sigroups/sirismgmt/>, January 16, 2009

submitted to be sent out October 1st. SIASC chair contacted TORCH SI newsletter and they produced a feature article including interviews from several of the unit contact archivists, as well as an image from one of the units. SIASC officers and participants also contacted the necessary PRISM and the public SI.EDU contacts to request banner placement during a period of time in October. The banner was created by one of the unit's webmasters and was successfully viewed on SIASC's PRISM page, the main PRISM page, and SI.EDU.

Please see the October American Archives 2008 binder or (<http://prism.si.edu/sigroups/siasc/docs/October%20American%20Archives%20Month%20Report.pdf>) to find a compiled report created with intention to document SIASC's participation in October American Archives Month 2008, as well as to provide a resource for all Smithsonian Institution archive units to utilize in all future endeavors of outreach. This report includes examples of publicizing, the TORCH article, email announcements, invitations, images, feedback from units who participated in the October American Archives Month Open House events and information on any other unit events held in conjunction with the October American Archives Month.

## **Tours**

The FSG Archives regularly provides tours to all staff, departments, academic groups, visiting scholars, and all other inquiring parties. Preparation for the tour depends on the subject matter the visiting group is interested in, but generally consists of the facility tour of the stacks, freezers, and cold vault. Depending on the interest of the visiting group physically stable items from appropriate collection items will be selected and removed for display purposes. Additional Mylar sleeves or supportive stands may need to be added for display or handling purposes, and all items placed on the references tables for the tour.

## **Online Resources**

Smithsonian Institution Related Information:

Guide to Smithsonian Institution Archives, Libraries and Special Collections:

[http://www.nmnh.si.edu/naa/siasc/freer\\_sackler.htm](http://www.nmnh.si.edu/naa/siasc/freer_sackler.htm)

Flickr SI Commons: <http://flickr.com/photos/smithsonian>

NARA: Guide to Federal Records: <http://www.archives.gov/research/guide-fed-records/groups/106.html>

EAD:

Cookbook: <http://www.archivists.org/saagroups/ead/ead2002cookbook.html>

EAD: <http://www.loc.gov/ead/>

Tag Library: <http://www.loc.gov/ead/tglib/index.html>

NoteTab Software: <http://www.notetab.com/ntp.php>

SAA Standards For Archival Description:

<http://www.archivists.org/catalog/stds99/index.html>

Cataloging:

Authorities: <http://authorities.loc.gov/>

SIRIS Cataloging References: <http://sirismm.si.edu/siris/catalogingreferences.htm>

SIRIS PRISM Page: <http://prism.si.edu/sigroups/sirismgmt/>

SIRIS Public Page: <http://www.siris.si.edu/>

Records Disposition:

SIA Records Management: <http://siarchives.si.edu/records/main.html>

SIA Record Schedules: <http://prism.si.edu/ocio/sia/2rmschedules.html>

For Professional Development Information:

Amigos Libraries: <http://www.amigos.org/>

MARAC: <http://www.lib.umd.edu/MARAC/>

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