

MUSEUM ARCHIVES

PRACTICE, ISSUES, ADVOCACY

Edited by Rachel Chatalbash,
Susan Hernandez, and Megan Schwenke



SOCIETY OF
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Archivists

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PREFACE

As *Museum Archives: Practice, Issues, Advocacy* goes to print, we are at a pivotal moment in the history of museums and museum archives. The worldwide COVID-19 pandemic has forced institutions to temporarily close their gallery doors to visitors and staff alike. During this period, our museums' past and present entanglements with racism and gender biases, and legacies of colonialism and socioeconomic disparity have been laid bare. At the same time, climate change and the resulting environmental issues can no longer be ignored. Museums throughout the nation are being asked by the public and by their employees to be accountable for their actions and to make changes and reparations.

The theme of our publication—advocacy—is one we selected and considered paramount long before the present moment; however, there has perhaps never been a time during any of our careers that this topic has been more important. As some museums close and others enter periods of severe financial hardship, cultural shifts are changing the way we approach archives and institutional histories. As a result, archivists are reexamining and recontextualizing collections, and museums are engaging with diverse communities on new ground. This publication heralds the idea that museum archives, a unique type of repository, require constant and sustained advocacy to thrive and that its activities are a central component of and contributor to a museum's mission. Even in the current climate, these principles must remain steadfast for museum archives to succeed in their crucial work.

This publication originally emerged from the work that we have been leading as current and former cochairs of the Society of American Archivists Museum Archives Section's Standards and Best Practices Working Group. The majority of the book's authors have participated in the working group's activities—through volunteer membership, participation in an annual project, or presenting at the working group's annual symposium. The working group's efforts over the past decade provided the foundations for the publication's chapters, and its "Standards and Best Practices Resource Guide" is cited throughout with real-life examples contributed by museum archivists. The publication is also indebted to Deborah Wythe's *Museum Archives: An Introduction* (2004), which was the first major book on museum archives in the United States and from which ours draws its structure. While almost all of the chapters in our publication were authored prior to the events of 2020, we believe that they speak to the importance of museum archives in our time nonetheless.

The path the museum archivist travels is not always easy, and we recognize that recently it may have become even more challenging. We hope this publication helps museum archivists to better articulate their roles and the impact of their work. Our aim is to inspire museum archivists to reach higher with each new project and to continue to make significant and lasting contributions to our nation's cultural heritage, to the museum and archives professions, and to one another.

ADVOCATING FOR MUSEUM ARCHIVES

Rachel Chatalbash, Susan Hernandez,
Megan Schwenke, and Lynette Stoudt

Museums strive to promote understanding and introspection, to advance education, and to preserve the history and heritage of our world.¹ The crucial position museums hold in society must be documented, and that documentation made available to both scholars and the public: this important work and its many facets belongs to the field of museum archives. Museum archives and the archivists who manage them have the immense responsibility of ensuring that the institutional records of museums and, in turn, the record of the cultural heritage they steward, are collected, preserved, and accessible. Museum archivists also acquire and care for manuscripts and special collections that support their museums' missions and holdings, furthering the development of significant repositories of knowledge. While museum archivists use the same methods as other archivists—they accession, arrange, describe, and preserve records in the same ways that their counterparts do at other institutions—how they situate themselves among colleagues, advocate for their role and the importance of their collections, and operate as both archivists and museum professionals set them apart.

Fundamentally, this publication articulates what museum archivists do and how they might realize their goals. It explains the set of professional skills required and the activities that all archivists might perform but views them through the lens of the museum by employing museum-specific examples. It provides practical guidance on the day-to-day management of museum archives, including creating policies, acquiring collections, and stewarding special formats, which can be of use to both novice and seasoned museum archivists. The publication goes beyond the nuts and bolts of museum archives work, however, by exploring strategies museum archivists

can use to negotiate for the resources needed to successfully carry out their mandate, as advocacy for their enterprise underlies all of their work.

There is much to love about being a museum archivist. A museum archivist has an unparalleled opportunity to work with professionals from allied fields such as librarians, registrars, and curators, as well as staff at all levels of their institution, documenting both the museum's operations and the objects it stewards, simultaneously building a collection in its own right. Furthermore, a museum archivist advances the mission of the museum through research, scholarship, exhibitions, and programs. Yet, despite these contributions, the work of the museum archivist can sometimes be seen as ancillary rather than fundamental to the museum's mission-critical work. While museum archives often provide the only long-term view of an institution's most important operations and contributions, ranging from the development and stewardship of a museum's object collection to the organization and execution of its exhibitions, museum administrators and colleagues often do not consider the archives as essential to an institution's identity or future and underestimate its potential impact.

This publication argues that an essential aspect of the job of the museum archivist is to combat these perceptions to develop a functioning and fully engaged museum archives program. It addresses the vital position museum archivists should assume at their institutions, how they can and should advocate for the significance of museum archives collections—especially in the context of more highly valued object collections—and how they can position the museum archives as an indispensable hub of knowledge and activity within the museum. The ideal relationship between the museum archivist

and the museum is a reciprocal one in which the archivist develops a collection as robust as the museum's object collections, which the museum, in turn, is compelled to draw from as an integral part of its exhibitions and operations. This relationship won't take shape overnight; building it is a career-long effort.

This book's chapters are full of ideas and best practices, and the museum archivist may wish to adopt many or all of them. However, practically speaking, this may not be possible, as many museum archives are staffed by a small contingent of archivists or by solo records professionals who do not have the time and resources necessary to explore all of the options outlined. Individual museum archivists will need to think strategically about the context of their particular institution and implement those initiatives that are most relevant and necessary.

To provide historical context to the current priorities and concerns of museum archives, the following sections of this introduction explain the emergence of museum archivists as a unique subset of the archival profession and highlight a selection of relevant literature before turning to an overview of this publication.

The Emergence of the Museum Archives Field

The origin of the "museum archives movement" in the United States is often traced to a 1979 meeting at the Smithsonian's Belmont Conference Center organized by archivist Arthur Breton and sponsored by the Archives of American Art and the Smithsonian Institution's Educational Outreach Program.² During the three-day conference, now known as the "Belmont Conference," archivists, librarians, and registrars from museums with existing archives programs came together to discuss the importance of museum archives, as well as establishing new archives, methods of storing archival records, and creating access to them for staff and scholars.³ The Belmont Conference was a watershed moment for museum archives in the United States—not only did museum archivists and their allies assemble for the first time, but they collectively articulated their needs, strengths, and values, signaling the beginnings of a distinct museum archives profession. The National Historical Publications and Records

Commission (NHPRC), which funded twenty-four museum archives seed projects between 1978 and 1988, reinforced momentum and support for museum archives programs.⁴

How did this pivotal moment in the 1970s arise? Some scholars attribute increased attention to museum archives to factors such as a revived interest in institutional history, the desire to use museum history to celebrate significant anniversaries, and the need to modernize the management of museums.⁵ While these were clearly contributing factors, the professionalization of both the archives and museum professions during the second half of the twentieth century should also be considered.

Although museums had been acquiring archival collections and creating institutional records for many years, standards-based archives management and preservation were not prevalent until the middle of the twentieth century.⁶ Furthermore, not until the 1970s did guidance on archival education begin to emerge from the Society of American Archivists and broad-based educational resources, such as the Archival Fundamentals Series, were published.⁷ The promotion of the profession's first widely accepted standards and educational programs, as well as its emerging professional identity, encouraged the growth of many kinds of institutional archives programs as well. Just as museum archives were being established and developed, so too were university archives programs and the archives of other types of institutions, ranging from nonprofits to corporations.⁸ Additionally, the establishment of regional professional organizations, such as the Midwest Archives Conference (1972) and the New England Archivists (1973), as well as more locally regionalized groups such as the NYC-based Archivists Round Table of Metropolitan New York (1979), can be traced to this time. Thus, the emergence of museum archives in the United States should be viewed within the larger context of a burgeoning archives profession, replete with different types of institutional repositories, and not in isolation.

The museum field also underwent changes in the 1960s and 1970s that led to increased specialization among museum professionals. Museum studies scholar Stephen Weil has demonstrated that during this period, museums shifted their focus from solely collection-based work carried out primarily by curators to the services they could provide to their communities, which required the introduction of

other distinct professionals and professional departments into the museum's organizational structure.⁹ Simultaneously, the role of the curator became characterized as more intellectual, authorial, and discursive, further divorced from the responsibilities of other museum functions ranging from education to marketing to graphic design.¹⁰ These changes to institutional infrastructure and operations, as well as the transformation of curatorial roles, may also have provided room for professional archivists within the museum structure and contributed to the rise of the museum archivist as a discrete professional entity within the museum environment.

The rise of the museum archives profession can also be tracked through the development of its role in the Society of American Archivists. Since 1981, museum archivists have strived to establish a distinct and formal identity for themselves in the broader landscape of the national archival professional organization and continue to do so today; see "Key Moments in the Development of the Society of American Archivists Museum Archives Section" on page 6 for a detailed history.

As the museum archives field matured, its evolution can be further tracked by way of related literature.¹¹ Much of the scholarship on museum archives has been dedicated to their establishment and value. After the professional principles and guidelines set forth by the Belmont Conference in 1979, SAA's first edition of *Museum Archives: An Introduction* by William Deiss was published in 1984 as a "manual" written "to encourage museums to preserve their historically valuable records and to offer guidelines for the establishment of museum archives."¹² Similarly, the NHPRC's Laurie Baty authored a technical paper demonstrating the importance of funding the development of museum archives programs in 1988.¹³ In championing the value of museum archives, others have primarily advanced two discrete arguments for why their archives are important to museums. First, that archives can serve as a repository of research materials related to the museum's collections that are of interest to scholars and researchers.¹⁴ Second, the museum's institutional records are useful to museum operations and museum staff.¹⁵

Another strand of museum archives literature examines museum archivists' relationships with museum colleagues, such as curators, registrars, and conservators, and also with other professional

standards.¹⁶ In it, the role of the museum archivist is defined relative to other positions at the institution, highlighting areas of overlap and collaboration while also identifying key differences.¹⁷ That examination has since broadened beyond the museum itself to include cross-sector professional convergences and opportunities among libraries, archives, and museums: in 2015, a panel comprised of eight professionals from libraries, archives, and museums, and moderated by museum archivists David Farneth and Lorraine Stuart, investigated the challenges of metadata integration across galleries, libraries, archives, and museums; proceedings were published under the title, "How Can We Achieve GLAM?"¹⁸ Continuing this trend, in 2018, the UK journal *Archives and Records* published a special issue on archives in museums, edited by archivist Charlotte Berry, that considered cross-professional approaches to professionalization, documentation, collection management, and exhibitions through five articles authored mainly by archivists.¹⁹

Still, treatment of museum archives in museum literature is scant in comparison to the voluminous number of publications focused on museum work. When addressed, the presentation of the topic is often cursory, casting the museum archives' position as ancillary to other foregrounded museum and museum library functions.²⁰ Some notable exceptions, ranging in approach from the theoretical to the instructive, do exist, however. For example, Smithsonian curator Lois Marie Fink's "Museum Archives as Resources for Scholarly Research and Institutional Identity" discusses how museum archives must be considered within the context of museum theory and operations because they provide essential research resources in various subject areas while also aiding in the study of the museum field and its practices through stewardship of institutional records.²¹ Other examples include "how-to guides" meant for a museum audience, such as "Successfully Managing Archives in Museums" produced by the UK Association of Independent Museums in 2015.²² While this literature is important in bringing attention to the role of museum archives within the broader museum environment, its depth and breadth are not sufficient for already operational museum archives staffed by professional museum archivists who require a more critical and significant body of literature with which they can engage and on which to base their practice.

KEY MOMENTS IN THE DEVELOPMENT OF THE SOCIETY OF AMERICAN ARCHIVISTS MUSEUM ARCHIVES SECTION

YEAR	EVENT
1981	Society of American Archivists (SAA) approves the formation of a Museum Archives Task Force, chaired by museum archivists Alain Bain and Carole Schwartz, to gather information on archival programs, connect with allied groups, and establish a set of guidelines for the creation and maintenance of museum archives.
1983	The task force sends out a questionnaire to more than 500 institutions accredited by the American Association of Museums (AAM) about access to museum archives resources. ²³ Out of the 54% of recipients who respond, 88% want more information about museum archives. The task force starts to develop materials and distributes them in 1984.
1984	SAA publishes William Deiss's <i>Museum Archives: An Introduction</i> . It is the first book to cover techniques and strategies specific to museum archives and is oriented toward those establishing museum archives programs.
1985	AAM adds questions about museum archives to the self-study portion of the accreditation process.
1986	SAA Council ends the task force's term in June 1986. At the August Annual Meeting, 28 SAA members attend the first meeting of the SAA Museum Archives Roundtable, established as a forum devoted to the work of museum archives. In December, the first issue of the Roundtable newsletter, <i>The Museum Archivist</i> , is distributed.
1990	SAA Council approves the Museum Archives Roundtable's request to transition from a roundtable to a section, which awards museum archivists greater status within SAA. The section has its first meeting on September 9, 1990, and establishes bylaws in 1991.

YEAR	EVENT
1997	The section establishes a working group to investigate issues of appraisal in museum archives. Subsequent working groups meet annually on different topics of interest until 2006.
1998	The section approves the revision of the museum archives guidelines created at the Belmont Conference (1979), which SAA never formally approved. A committee is formed to oversee the process, and a proposed new version is published in the September 1998 issue of <i>The Museum Archivist</i> .
2003	The section finishes its revised set of guidelines, and SAA Council endorses them; these guidelines are still in use at the time of this writing. ²⁴
2004	SAA publishes <i>Museum Archives: An Introduction</i> (2nd ed.), edited by Deborah Wythe. It greatly expands on the previous edition, covering many aspects of establishing and administering a museum archives program.
2010	The Museum Archives Section's Standards and Best Practices Working Group is formally established. The group, which embarks on a new focused project each year, is devoted to exploring, discussing, and documenting examples of museum archives' shared practices. It also maintains an online resource guide for museum archivists consisting of sample documentation contributed by museum archivists.

Museum archivists have only begun to author significant literature that truly articulates their vital role within their institutions.²⁵ The second edition of *Museum Archives: An Introduction* (2004), edited by Deborah Wythe, and Charlotte Brunskill and Sarah Demb's *Records Management for Museums and Galleries* (2012) are currently the only books in print dedicated entirely to museum archives and/or records management.²⁶ The former provides an overview of establishing and managing a museum archives program, while the latter focuses exclusively on records management, which is relevant to most museum archives but does not represent the full extent of their activities. Furthermore, in 2012, two essays by museum archivists—David Farneth and James Moske—were published online as part of the proceedings of the Art Museum Libraries Symposium held at the Peabody Essex Museum that same year. Later in 2019, Samantha Norling's chapter on management and leadership in a museum archives appeared.²⁷ These essays begin to grapple with many of the concepts addressed by this publication, including advocacy, leadership, and the active role museum archives must play within their institutions.

Museum Archives: Practice, Issues, Advocacy Overview

The editors hope that *Museum Archives: Practice, Issues, Advocacy* will be useful to archivists at all types and sizes of museums.²⁸ In particular, it may interest archivists tasked with managing archival materials created by their parent institution, working within what is often referred to as an “institutional” museum archives. The book summarizes relevant archival literature as well as fundamental theory and practice to provide context for discussions of issues specific to museums and to connect the topic of museum archives to the broader professional discourse, from which museum archives and archivists are almost always absent. Each chapter concludes with a list of suggested additional resources.

This publication argues that museum archives should be staffed by professional archivists. In practice, however, this is not always possible, and, in many cases, museum professionals who are not trained as archivists run or oversee museum

archives programs. Part I of this book, which outlines archival theory, functions, and processes and applies them to the museum context, will be especially useful to these professionals. It also provides a refresher for professionally trained archivists and is intended to assist them with articulating archival methodology to museum colleagues who may not be familiar with archives or archivists. Part I also provides an overview of the policies and relationships that a museum archivist must maintain to run an effective program; argues that museum archives are not possible without a records management program; describes broad archival topics like appraisal, access, and preservation; discusses acquisition and management of materials obtained from outside the museum; and addresses the use of museum archives by external and internal constituents.

Part II turns to the concerns of the following types of records often encountered in museum archives: audiovisual records, oral histories, photographs, architectural records, artists' records, and field notes. These chapters focus on how museum archivists can properly steward these records in their care while actively collaborating with records creators and other museum departments.

Part III consists of several issue-based chapters covering fundraising, ethics and values, provenance research, and the museum archives' role in repatriation, restitution, and the return of cultural objects. The book's conclusion summarizes the ways in which museum archivists can advocate for their repositories and collections by employing “aggressive sharing.”

Conclusion

The distinctive role of museum archives is one that must be actively promoted with museum administrators and colleagues, the public, and fellow archivists working in alternate settings. A museum archives program only succeeds when its value is recognized and its operations are supported. As museums endeavor to engage new audiences and examine their world in innovative ways, the charge of the museum archives is to document not only where the museum has been, but to imagine and help others imagine where it will go. The potential for a museum archives to effectively support and lead within its parent institution is limitless.

NOTES

- 1 Many types of organizations fall into the category of “museum,” including art museums, halls of fame, military museums, zoos and aquariums, arboretums, and historical societies among others. Museums may be nonprofit or privately funded or may be attached to an academic institution or a government agency. This organizational diversity extends to the collections museums maintain, which illustrate topics such as art, science, culture, and history.
- 2 For a detailed recounting of the event, see Ann Marie Przybyla, “The Museum Archives Movement,” in *Museum Archives: An Introduction*, ed. Deborah Wythe (Chicago: Society of American Archivists, 2004), 4–5.
- 3 It was collectively acknowledged that widespread establishment of museum archives was necessary; according to the conference report: “While the significance of museum records is widely acknowledged, they have been and still are sadly neglected. The number of museums with even minimally adequate archival programs is small indeed.” “Conference on Museum Archives,” *Archives of American Art Journal* 19, no. 4 (1979): 25, <http://www.jstor.org/stable/1557319>, captured at <https://perma.cc/53FL-TAM9>. Recognizing this disparity, the conference culminated in the creation of “Draft Guidelines for Museum Archives.” These guidelines were oriented toward museum administrators and were distributed to museums across the country to create awareness and advocate for the establishment of museum archives. “Conference on Museum Archives,” 25. These guidelines were revised and formally approved by SAA Council in 2003. For current guidelines, see “Museum Archives Guidelines,” Society of American Archivists, <http://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines>, captured at <https://perma.cc/2SES-NALP>.
- 4 Laurie A. Baty, *Federal Funding for Museum Archives Development Programs: A Report to the Commission* (Washington, DC: National Archives and Records Administration, 1988).
- 5 Michael Steven Shapiro and Louis Ward Kemp, *The Museum: A Reference Guide* (New York: Greenwood, 1990): 367–68; and Maygene Daniels, “Developing New Museum Archives,” *Curator: The Museum Journal* 31, no. 2 (1988): 99–105.
- 6 For an overview of the development of standards in archival practices in the United States, albeit within a science context, see R. Joseph Anderson, “The Organization and Description of Science Archives in America,” *Isis* 104, no. 3 (2013): 561–72, <https://doi.org/10.1086/673275>.
- 7 The series was first published in 1976–1977. For a summary of the development of archival education and subsequent professionalization in the United States, see Robert Martin, “The Development of Professional Education for Librarians and Archivists in the United States: A Comparative Essay,” *American Archivist* 57, no. 3 (1994): 544–58, <https://doi.org/10.17723/aarc.57.3.116720kn81j25108>; and Mott Linn, “Not Waiting for Godot: The History of the Academy of Certified Archivists and the Professionalization of the Archival Field,” *American Archivist* 78, no. 1 (2015): 96–132, <https://doi.org/10.17723/0360-9081.78.1.96>. See Roy Schaeffer, “From Craft to Profession: The Evolution of Archival Education and Theory in North America,” *Archivaria* 1, no. 37 (1994): 21–34; for a discussion of training based on experience in the United States, see page 28.
- 8 For a discussion of the growth of institutional archives by type, see Richard Cox, *Managing Institutional Archives: Foundational Principles and Practices* (Westport, CT: Greenwood Press, 1992): 12–18. According to Cox, between the mid-1960s and early 1980s, the number of institutional archives programs at colleges and universities grew from over 500 to nearly 1,000. Since the 1970s, the number of corporate archives increased as well due to factors including the United States’ bicentennial, attention to corporate anniversaries, and advocacy efforts by archivists.
- 9 For a discussion of this shift from a collection focus to an education focus, see Stephen E. Weil, “From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum,” *Daedalus* 128, no. 3 (1999): 229–58, <http://www.jstor.org/stable/20027573>, captured at <https://perma.cc/BNX2-YD7C>.
- 10 Speaking of art exhibitions and the role of the art museum curator, scholars Paul O’Neill and Mick Wilson note, “having moved, since the late 1960s, from an activity primarily involved with organizing exhibitions of discrete artworks to a practice with considerably extended remit, contemporary curating may be distinguished from its precedents by an emphasis upon the framing and mediation of art and the circulation of ideas around art, rather than on its production and display. Paul O’Neill and Mick Wilson, *Curating and the Educational Turn* (London: Open Editions, 2010): 18–19.
- 11 The remainder of this section charts key ideas in museum archives scholarship but does not serve as a comprehensive review of all related literature.
- 12 William Deiss, *Museum Archives: An Introduction* (Chicago: Society of American Archivists, 1984), 7.
- 13 Laurie Baty, *Federal Funding for Museum Archives Development Programs* (Washington, DC: National Historical Publications and Records Commission, 1988). In the report, Baty identifies a need for museum archives funding. Baty concludes the report by suggesting that NHPRC continue to support museum archives by encouraging national or regional workshops in museum archives, supporting national or regional work on documentation strategies and standards for museum archives, educating museum administration about the importance of archives, and engaging with archivists to determine what role they see the NHPRC taking in advancing museum archives. In Baty, *Federal Funding for Museum Archives Development Programs*, 7–9.
- 14 The earliest articles about museum archives, specifically about the archives of the Hagley Museum for the DuPont Company and the National Portrait Gallery, describe items in archives that could displayed in museums or used by researchers. See Walter J. Heacock, “Business Archives and Museum Development,” *American Archivist* 29, no. 1 (1966): 40–43, <https://doi.org/10.17723/aarc.29.1.f2ll2x12xx51n678>; and Lyndon Ormond-Parker, “Access to Museum Archives: Whose Information Is It Anyway?,” *Museum National* 7, no. 1 (1998): 9.
- 15 See Claudia Hommel, “A Model Museum Archives,” *Museum News* (November/December 1979): 66. See also Kristine Haglund, “Documenting Our Past,” *Highlights* 2, no. 4 (1980): 4, in which Haglund says that the “primary purpose of any archives is to improve administrative efficiency. See also Carole Schwartz, ed., “Keeping Our House in Order: The Importance of Museum Records,” *Museum News* (April 1983): 42.
- 16 For example, see John A. Fleckner, “Archives and Museums,” *Midwestern Archivist* 15, no. 2 (1990); and Shelley McKellar, “The Role of the Museum Archivist in the Information Age,” *Archivaria* 35 (September 1992): 347–52. See also Melanie Tran, “Institutional Knowledge Sharing of Museum Records” (master’s thesis, University of California, Los Angeles, 2012), which discusses the benefits of sharing resources and knowledge between archivists and registrars.
- 17 More recent scholarship on the general relationship among archives, museums, and libraries, while copious, has mostly neglected the role of museum archives and the museum archivist. The following article is an exception to that: Mike

- Jones, "Artefacts and Archives: Considering Cross-Collection Knowledge Networks in Museums," *MWA2015: Museums and the Web Asia 2015*, August 15, 2015, <http://mwa2015.museumsandtheweb.com/paper/artefacts-and-archives-considering-cross-collection-knowledge-networks-in-museums/>, captured at <https://perma.cc/CWB5-A489>.
- 18 David Farneth et al., "How Can We Achieve GLAM? Understanding and Overcoming the Challenges to Integrating Metadata Across Museums, Archives, and Libraries," CIDOC, New Delhi, India, September 8, 2016, http://network.icom.museum/fileadmin/user_upload/minisites/cidoc/AGM_2015/CIDOC_GLAM_Panel_Report_6_4_.pdf, captured at <https://perma.cc/H529-45AU>. Farneth published a follow-up paper on the same topic: "How Can We Achieve GLAM? Understanding and Overcoming the Challenges to Integrating Metadata across Museums, Archives, and Libraries: Part 2," *Cataloging & Classification Quarterly* 54 (2016): 5–6, 292–304, <https://doi.org/10.1080/01639374.2016.1192078>.
 - 19 *Archives and Records* 39, no. 1 (2018).
 - 20 For example, Michael Shapiro and Louis Kemp, eds., *The Museum: A Reference Guide* (New York: Greenwood Press, 1990), 367–76, which provides theoretical grounding and a historical overview for museum professionals on many types of museum work, relegates museum archives to an appendix, which, despite a short introduction to the subject, mostly offers information about specific museum archival repositories. Timothy Ambrose and Crispin Paine, *Museum Basics* (New York: Routledge, 2012), 208–10, similarly includes museum archives but gives them a very basic treatment, focusing primarily on a list of the types of institutional records that a museum archives might keep. Publications on the museum library field, if they address museum archives, typically limit the topic to one chapter or section among many others devoted to library subjects. For example, Joan M. Benedetti, ed., *Art Museum Libraries and Librarianship* (Lanham, MD: Scarecrow Press, 2007), does just that.
 - 21 Lois Marie Fink, "Museum Archives as Resources for Scholarly Research and Institutional Identity," in *New Museum Theory and Practice: An Introduction*, ed. Janet Marstine (Malden, MA: Blackwell, 2010), 292–307.
 - 22 Emma Chaplin and Janice Tullock, *Successfully Managing Archives in Museums* (Ludlow, Shropshire: UK Association of Independent Museums, 2015). This publication is very much in the vein of those distributed by the SAA Museum Archives Task Force beginning in 1984—instructional materials about museum archives created for museums rather than archives audiences.
 - 23 The American Alliance of Museums was formerly called the American Association of Museums. The name change took place in 2012.
 - 24 The Museum Archives Section's Standards and Best Practices Working Group initiated a project in 2019 to update the Museum Archives Guidelines.
 - 25 Despite the increase in scholarship on both museums and archives since the 1990s, the majority of writing on museum archives continues to appear mainly in professional trade newsletters such as SAA Museum Archives Section's *Museum Archivist*. A full run of these newsletters is available on the Society of American Archivists website, "Museum Archives Section," Society of American Archivists, http://www2.archivists.org/groups/museum-archives-section#.VyYhIj_OSqA, captured at <https://perma.cc/72HN-NBMW>.
 - 26 Deborah Wythe, ed., *Museum Archives: An Introduction* (Chicago: Society of American Archivists, 2004); and Charlotte Brunskill and Sarah R. Demb, *Records Management for Museums and Galleries: An Introduction* (Oxford: Chandos, 2012). While Brunskill and Demb's book is primarily written for a British audience, much of its content also applies to a US audience.
 - 27 Judy Dyki and Sidney E. Berger, eds., *Proceedings of the Art Museum Libraries Symposium*, The Phillips Library, Peabody Essex Museum, Salem, MA, September 20–21, 2012, <https://web.archive.org/web/20140209114946/http://pem.org/aux/pdf/library/AMLS2012.pdf>. Also see Samantha Norling, "Management and Leadership in a Non-Profit Archives: A Lone Arranger, New Professional Perspective," in *Leading and Managing Archives and Manuscript Programs*, Archival Fundamentals Series III, vol. 1, ed. Peter Gottlieb and David W. Carmichael (Chicago: Society of American Archivists, 2019).
 - 28 It does not explicitly address the unique context of some special types of museums such as historical societies or historic houses, although much of the book will be useful to archivists working in these types of museums. Historical societies, in particular, have an extant body of literature from which readers can draw. This omission does mean, however, that this publication does not address topics such as community archives and archival contexts such as state and local agencies.