CAPTURING THE CURRENT SCOPE: A HOLDINGS SURVEY INITIATIVE AT THE DETROIT INSTITUTE OF ARTS' RESEARCH LIBRARY AND ARCHIVES

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ABSTRACT

The Detroit Institute of Arts (DIA) proposed a NEH Humanities Collection & References foundation project (beginning in June 2016) to establish intellectual control of its archives. The proposal entailed a holdings survey initiative to capture the current scope of materials housed in the archives, assess the humanities value of unprocessed archival documents held at the DIA, identify preservation issues, and recommend next steps towards improving access and stewardship of these important materials. Collaborating with an advisory team of experts outside the library profession—including curators, filmmakers, conservators, and academics—was a key phase of this process to provide crucial data needed to systematically evaluate all future archival undertakings. The purpose of this case study is to review the results as well as the standards and workflows put in place for conducting this yearlong survey of the Museum's archives. This paper analyzes how the Research Library and Archives (RL&A) structured the survey to capture and assess collected information, what the outcome of the survey was based on the applied criteria, and the ways the RL&A plans to promote and enhance its collections based on the aggregated results of this pilot project.

Keywords: collections, development, inclusion, management, administration, preservation, access, assessment, appraisal, historical value

INTRODUCTION

The Detroit Institute of Arts (DIA) has generated an abundance of archival materials over its 132-year history. The museum itself holds an encyclopedic art collection illuminating 8,000 years of human culture across six continents. Written records exist for nearly all 65,000 objects held at the DIA that are as important to the humanities as the artworks they complement and describe. The museum's 13,100 square foot Research Library and Archives (RL&A—referred to as Archives when referring to only the archival area of RL&A) houses these documents, which date back to 1883—two years prior to the DIA's 1885 incorporation. These and other materials held in the Archives are used by historians (including art historians), curators, educators, art critics, writers, filmmakers, students, scholars, sociologists, journalists, lawyers, colleagues from other museums, art gallery owners, and artists and can be studied across several disciplines.

The historical records preserved in the DIA archives are significant to the context of the museum and the City of Detroit—and the records' sustainability has been just as unpredictable as its communally shared fiscal environment. Other entities within the DIA's environment, such as the City of Detroit, the city's suburbs, and the State of Michigan, are interrelated with the museum's financial instability; the most recent being the City of Detroit's 2013 bankruptcy. This was the largest municipal bankruptcy filing in U.S. history both by debt, estimated at $18 billion, and by population, over 700,000 residents. At the time, the City of Detroit owned the DIA. It was also the city's most valuable asset. Following the bankruptcy filing, creditors asked for the sale of DIA art. News agencies predicted the museum would close.

During bankruptcy proceedings, the DIA's archival records helped save the museum. Over 180,000 DIA records were digitized for court proceedings in the midst of the trial. The documents showed that the majority of the museum's holdings—particularly the most important works—came from non-City of Detroit support. These records were used extensively during the approval of a financial agreement that would come to be known as the "Grand Bargain" to allow Detroit to emerge from bankruptcy, shore up Detroit worker pensions, and transfer ownership of the museum's art collection and building to the DIA.

Unfortunately, like most of the DIA's archival records, very few of the bankruptcy documents had previously been appraised,[1] accessioned, or processed. All such activities stopped thirty years prior, following severe museum-wide budget cuts and the dissolution of the DIA's archival team. Therefore, thirty years of records, including artist correspondence, directors and curators' papers, and acquisition documents, have not received archival treatment. Many of the museum's earlier documents, dating back to the late 19th century, have not been processed either. Jeffrey Abt, an art historian and scholar with extensive knowledge on the history of the DIA, suggests the Museum is like a plant that "thanks to fortuitous but temporary conditions, grew large and thirsty in an environment that experiences periodic droughts."[2] Abt's plant analogy of the museum—described as an organism capable of "extraordinary growth when nutrients were abundant but which never developed the capacity to store sufficient nutrients for times of scarcity"—translates directly to the sustainability of its Archives.

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[1] Throughout this paper, the word "appraise" is used in the archival sense as a process usually conducted by a member of the record-holding institution (often a professional archivist) in which a body of records are examined to determine their value.

[2] Jeffrey Abt, *Museum on the Verge: A Socioeconomic History of the Detroit Institute of Arts* (Detroit: Wayne State University Press, 2001), 17.

DIA's Archives has a long and important history with a collection that continues to increase in both value and volume. In 1954, the museum worked to establish the Archives of American Art (AAA) and was one of the first American art museums to launch a comprehensive archival department after the permanent transfer of the AAA to Washington, D.C., in the late 1970s. Of these materials, only 2460 cubic feet are currently processed, with another 2800 cubic feet in off-site storage awaiting processing, and another approximately 1000 cubic feet awaiting transfer to the archives. In addition, there is now a significant amount of born-digital materials awaiting transfer to the archives with no real means of long-term access, preservation, or storage. Following Detroit's bankruptcy and its resolution, the museum has better financial stability than at any other time in its modern history. With financial stability and a bankruptcy behind it, the DIA has resumed its commitment to its archival activities.

In 2015, the DIA proposed a National Endowment for the Humanities (NEH)-funded Humanities and Collection & Resources foundation project (that began in June 2016) to establish intellectual control of its archives. The proposal entailed a holdings survey and assessment of the humanities value of unprocessed archival documents held at the DIA to extend the mission of the original holdings summary created in 1979. The original statement of purpose was "to bring holdings of the DIA archives to the attention of the research public and stimulate further interest in art museum history" and "to encourage other museums to develop similar resources to explore…the usefulness of museum records."[3] Promoting this mission further, the more recent survey was designed to analyze and evaluate the humanities content, improve control over the collection, assess unprocessed materials against updated records retention schedules, identify preservation issues, and recommend next steps towards improving access to the archives and stewardship of these important documents. These tasks are vital for the evolution of the Archives to unsure that we can grow into a new, more durable version of the "large and thirsty" plant—as both an Archive and an Institution—one that can survive the somewhat treacherous and unstable climate of our ecological milieu.

RESEARCH PROBLEM

The purpose of this paper is to review the results as well as the processes and workflows put in place for conducting a yearlong holdings survey of the Detroit Institute of Arts' archival materials.

RESEARCH QUESTIONS

R1. How did the Library structure the holdings survey to capture and assess collected information?
R2. What are the results of the survey based on the applied criteria?
R3. What are the Library's future projects to promote and enhance its collections?

METHODS AND RESEARCH DESIGN

R1. How did the Library structure the holdings survey to capture and assess collected information?

Pre-Grant Period 2015

The Project Team consisted of Project Director and RL&A Director Maria Ketcham, DIA Archivist James Hanks (hired in September 2015), and Project Archivist Danae Dracht (hired with

[3] *Museum Archives of the Detroit Institute of Arts: Summary Inventory* (Detroit: Detroit Institute of Arts, 1979), i.

NEH funds in June 2016). A year prior to the proposed NEH project, the Project Director and DIA Archivist completed and implemented a museum records retention policy and schedules (as well as an archival policies update). It was a collaborative effort, which required interviews (conducted by the Project Director) with each DIA department. The DIA's legal team provided close consultation throughout the project. Many DIA records are financial in nature and are long past their disposition period. Since the creation of the DIA archives, only general guidelines existed regarding transfer and appraisal of documents. With the new departmental-specific records schedules in place, the Project Director can better educate staff regarding records management, especially management of records destined for the Archives, and outline appropriate disposition timeframes. This reduces the amount of materials coming to the archives with little or no research value. It also allows the DIA to focus more on managing the archival materials that serve the scholarly community.

June-December 2016

The scope of the survey project was to systematically assess the current holdings of the DIA archives and provide crucial data needed to evaluate and analyze all future archival undertakings. Using peer-reviewed literature as a reference, Project Archivist Danae Dracht worked with Project Director Maria Ketcham to define the range of the survey, terms, and ranking criteria to use throughout the surveying process for creating the final summary document, which served as the baseline for the advisory team members. The RL&A joined dozens of institutions around the U.S. in adopting the collection survey methodology formulated by the Historical Society of Pennsylvania (HSP) for amassing and tracking their findings. David Moltke-Hansen, who was HSP's president from 1999 to 2007, and Rachel Onuf, who led a Mellon Foundation-funded project to survey HSP's Manuscript and Archives Department until 2004, developed the HSP survey methodology. Since its initial creation, several other institutions like the DIA have conducted collection surveys based on the HSP model including Columbia University, University of Massachusetts-Amherst, the Chicago History Museum, and Penn State University.

The HSP method uses a combination of qualitative and quantitative measures to assess archival holdings on a collection level. The RL&A adopted and modified the survey method to some degree to fit their particular needs. The project team focused on five major areas of evaluation. Each area incorporates a 1-5 numerical scale with one being the lowest or worst ranking and five the highest or best. RL&A staff implemented four of the five major areas from the HSP model; these included housing quality, physical quality, intellectual access, and intellectual value. The team determined the intellectual value ranking by adding together a separate 1-5 ratings for each collection's interest and documenting quality. In addition, the team recorded notes that provided substance and specifics to inform the numerical ratings, which has enabled the RL&A to set priorities across the archival collection. In general, a collection with a high research value rating and low rating for physical condition, housing, and/or access is a high priority for processing and conservation/preservation work. The HSP methodology has and will continue to help the RL&A select collections to include in future grant proposals and to assign processing tasks to staff members and interns.

The University of Columbia Libraries (UCL) formulated a document, "Survey Rating Descriptions," for their Survey of Special Collections Materials Project in 2004, shortly after the HSP methodology was developed. We used UCL's descriptions as the basis for describing the terms for our own survey (see *Figure 1*, following page). According to the HSP model, the *Housing Quality* is a unit-level ranking that describes the overall physical condition of the container and

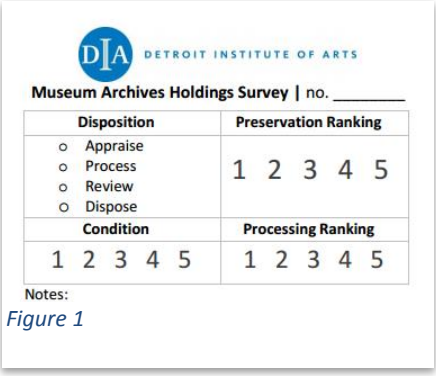
sub-containers, including the file or manuscript box (or other unit), folders, envelopes, sleeves, etc. It does not evaluate bindings but only enclosures that are separate, replaceable items from the collection materials.

We measured the *Physical Condition* ratings on the box level. Different rankings warrant different ratings based on media type—i.e. loose paper materials, bound volumes, and architectural drawings. A similar set of numbers evaluate the condition of photographic images including glass plate negatives, lantern slides, stereographs, and other prints on paper, silver gelatin prints, and modern color prints, and film such as transparencies and slides as well as microfilm, negatives, motion pictures, and mechanical sound recordings. It is important to note that for motion picture and audio media, a visual inspection was used to access the condition. Recorded media assets were not played to test video or sound quality.

The *Physical Access* rating was not a standard included in the HSP model, but one that the RL&A agreed would still be worth implementing for our future planning purposes. The physical access rating is based on how accessible the physical collection is for staff members. For example, we found that some collections are divided between separate locations such as the Archives and off-site warehouse while other collections are in restricted locations in the Museum. These types of collections would receive a lower physical access rating.

The *Intellectual Access* rating was determined by the level of intellectual control over the collection as a whole. The presence or absence and quality of supplementary materials that describe or represent a given collection and its component materials determines the ranking level. For example, if a collection does not have a finding aid, MARC record or catalog card, inventory, collection description, or other document for collection-level description, then the collection would be considered completely inaccessible to researchers and would therefore receive a 'one' or none to poor score. The majority of unprocessed collections with incomplete or outdated case files would also fall into this category. In contrast, if the collection has a complete and up to date finding aid available online with sufficient access points, it is fully accessible to researchers and would have a 'five' or excellent intellectual access score.

The *Intellectual Value* rating consisted of two separate collection evaluations. The RL&A also borrowed this set of criteria from the Historical Society of Pennsylvania's original holdings survey (see next section for more information).


DETROIT INSTITUTE OF ARTS

Museum Archives Holdings Survey | no. _____

Disposition	Preservation Ranking
o Appraise o Process o Review o Dispose	1 2 3 4 5
Condition	**Processing Ranking**
1 2 3 4 5	1 2 3 4 5

Notes:

Figure 1

After establishing the preliminary steps and defining the scope and definition of terms, the project team began Phase I of the holdings survey, which focused on the paper-based collections. We designed label templates to administer to individual boxes for tracking progress at a glance. For the purposes of the survey, FileMaker Pro was the most practical software solution for aggregating surveyed information. Together with the labels, the project team used a physical appraisal evaluation worksheet for capturing collection information. The evaluation worksheets included fields for the collection name, location, disposition, accession number, arrangement, type of materials, volume/extent, number of items, date range, bulk date range, and language.

January-April 2017

Once the project team assessed and evaluated the majority of the paper-based collections, they were ready for Phase II: surveying the museum's audiovisual and special collections. At this

point, the project team also began meeting with a group of advisors that included curators, academics, filmmakers, conservators, and experts in the field of performing arts to begin preliminary discussions on determining intellectual value based on current interpretive themes and humanities research topics that the collections were most likely to support. As each advisory team member provided his or her insight of the intellectual value on the collections level, the Project Archivist assembled the rankings into a database to produce quantifiable data for determining priorities in preservation, processing, and digitization.

Additionally, unlike Phase I, the project team inventoried several collections in Phase II on the item level, including the architectural drawings and recorded media materials. The RL&A collaborated with the School of Library and Information Science at Wayne State University to host three graduate students to assist with the item-level inventories. These students contributed a total of 405 hours to complete the second phase of the holdings survey initiative within the set deadline. Two undergraduate students from the art program at Wayne State University also spent a large percentage of their practicum through the Collections Management department surveying archival materials at the warehouse.

May-July 2017

Upon the completion of the foundation project, the Project Archivist synthesized the results of the survey with the input of the Advisory Team to create reports using Microsoft software applications. The combined intelligence has strengthened the physical and intellectual control over the collection. The Project Director produced a white paper addressing the evaluation and assessment of the collection based on the holdings survey, intellectual property and copyright issues and other considerations such as the feasibility of potential online systems. The reports and white paper have:

- provided detailed descriptions of thematic areas within the archive, including their relevance to the humanities;
- produced workflows and techniques for eliminating backlogs and preventing future backlogs; and
- promoted the impact and value of the DIA archival collection as it relates to research in a variety of disciplines.

The Project Director is also beginning plans for implementing a program for digitizing archival materials at the DIA.

R2. What are the results of the survey based on the applied criteria?

RESULTS

There were six objectives proposed in the NEH Humanities Collection & References foundation project application. They were to: 1) capture the current scope of materials housed in the Archives, 2) analyze and evaluate the humanities content, 3) improve control over the collection, 4) assess unprocessed materials against updated records retention schedules, 5) identify preservation issues, and 6) recommend next steps towards improving access to the Archives and stewardship of these important materials.

Objectives 1 & 3: Capturing the current scope of materials and improving control over the collection

From June 2016 to June 2017, the project team surveyed 175 processed and unprocessed collections within the RL&A. In total, 1,750 survey hours were spent entering data on the collections that accounted for 5,315 containers encompassing 5,945 cubic feet. These collections are composed of loose paper, bound volumes (including scrapbooks and meeting minutes), architectural drawings, photographic materials, negatives, slides, motion pictures and microfilm, audiotapes, videotapes, computer media, and pieces of regalia and memorabilia. Each collection now has numeric rankings on housing and physical condition, physical and intellectual access, and intellectual research value. RL&A staff can now compare collections across the library, archives, warehouse, and other included departments while sorting collections according to record group, date range, subject, and other criteria.

Additionally, the museum now has better intellectual control of its audiovisual materials. The team designed a second FileMaker Pro database for the AV portion of the holdings survey. The RL&A now has information related to recording date, event title, media type, performer/speaker, content, audiovisual identification number, duration, format, and location on 3,983 audiovisual assets in the museum. Formats include 1,680 reel to reels, fifty-seven 16mm and two 35mm film, fifteen one-inch and twelve two-inch film rolls, five data cartridges, twenty-one DVCAMs, forty-nine B-cam SPs, twelve DVDs, seventy-one CDs, as well as 103 Hi8, 202 Beta, 296 VHS and sixty-one SVHS, 985 cassette, and 292 Umatic tapes. Of these materials, 67% are audio, 33% are video. Among the audiovisual materials, the music performances held the overwhelming majority (1,255 reel to reels were cataloged in the database plus at least 425 grouped into other categories). These records feature 505 radio broadcasts, recordings of 1,595 live shows played at the museum, 352 poetry readings, and 622 lectures. Other media content include 11 gallery installations, 13 theater performances, 28 artist interviews, 55 recordings of exhibition-related footage, 91 training videos, 137 workshops, and 138 feature films.

Another important development from the second phase of the holdings survey was our increased control of the architectural drawings. The project team and practicum students from Wayne State University's School of Library and Information Science took these materials from extremely poor storage conditions in the bottom of cardboard boxes in the back of the Archives and created an inventory aggregating 660 architectural assets at the item level. Due to efforts of the holdings survey initiative, we were able to identify these drawings via external tags, cover them in protective clear plastic, and appropriately store them on open shelving and map cases within the Archives.

Objective 2 & 6: Analyze and evaluate the humanities content and recommend next steps towards improving access to the Archives and stewardship of these important materials

Professionals outside the library profession played a key role in evaluating the humanities content of materials stored at the DIA and offering recommendations for improving access and stewardship for the Archives. At the beginning of the second phase of the survey, the project team met with the advisory team members, supplied them with a rubric for determining intellectual value, and asked each to provide informed opinions (ranking collections 1-5) based on the current research trends that the collections are most likely to support. The Intellectual Value rating was comprised of two different evaluations developed by Columbia University. The first evaluation

was of the current research value of a given collection and included consideration of the following questions.[4] Does the collection:

1. Include material on topics currently receiving high attention from scholars?
2. Include material in areas where scholars are just beginning to take interest?
3. Include other media relating to topics previously documented primarily in paper?
4. Include documents or material in areas otherwise not well covered?
5. Contribute to the overall understanding of the subject?
6. Present an important piece in a constellation of associated collections located at the DIA or elsewhere or substantially reinforce important collections already held at the DIA?
7. Include materials whose usefulness is expected to be long-term and continuing?

The second evaluation was of the informational richness or breadth and depth of the collection. The following questions (among others) were considered in this evaluation. Does the collection:

1. Contain materials that provide unique insight into the topic?
2. Contain a majority of original and manuscript documents or is largely composed of transcripts, photocopies, or published materials?
3. Document its topic thoroughly or is its coverage sporadic and fragmentary?
4. If composed largely of copies and published material, does the collection bring together materials otherwise widely scattered and/or inaccessible?

These two evaluations were considered and weighed separately before being merged to come up with a single numerical ranking for the collection as follows:

1. None: The collection has no research value.
2. Limited: The collection has limited research value either because of the topics covered or the paucity of information content and/or quantity of material.
3. Pertinent: The collection has pertinent research value: it deals with a subject of proven interest to researchers and has the quality and/or quantity of materials sufficient to warrant consultation by a researcher.
4. High: The collection is of high research value: it contains a high quantity of unique and essential materials on a highly researched subject, thereby making it essential to any research on the subject.
5. Unique: The collection is unique in the quality, quantity, and value of materials about a subject that is of great research interest. Anyone interested in the subject covered in the collection would of necessity have to make extensive and primary use of the collection.

The Project Archivist assembled the rankings provided by each advisory team member into a database to produce quantifiable data for determining priorities in preservation, processing, and digitization.

The internal museum staff members that assessed the humanities content and offered recommendations for improving access and stewardship included Yao-Fen You (Associate Curator, Curatorial – European Art), who replaced Dr. Salvador Salort-Pons (a former advisor for the project who was promoted to DIA Director after the foundation grant was approved), Rudy Lauerman (Manager, Public Programs), and Lawrence Baranski (Director, Public Programs). Additionally, the results from the project were evaluated by Stephen McLallen (Time-Based Media

[4] Jonathan Lill, "Survey Rating Descriptions," in *Columbia University Libraries Survey of Special Collections Materials Project* (New York: Colubmia Univeristy Libraries, 2004), 11-12.

Specialist, Collections Management), Aaron Steele (Digital Imaging Specialist, Conservation), Barbara Heller (Director and Conservator – Special Projects, Exhibitions), and Jessica Herczeg-Konecny (Digital Asset Manager, Publishing and Collections Information).

The project team also met with experts from outside of the museum. Jeffery Abt was selected for this project due to his extensive knowledge and use of the DIA Archives. His research projects include a detailed history of the DIA, *A Museum on the Verge: A Socioeconomic History of the Detroit Institute of Arts: 1882 to 2000*, and his recently published book, *Valuing Detroit's Art Museum: A History of Fiscal Abandonment and Rescue*, which continues from where his last book stopped. One example of Abt's recommendations for next steps towards improving access to the Archives and stewardship was to consider compiling a comprehensive list of temporary exhibitions mounted at the DMA/DIA from the beginning to the present. The list would: 1) be searchable; 2) be arranged in chronological order; 3) contain the exhibition running dates if known; and 4) include a list of artists for shows containing works by more than one artist. Such a list would remain a work in progress. RL&A staff would work to compile the earliest exhibits while keeping up on the most recent.

In addition, Grace Raso offered her expertise on the humanities content in the collection. She has extensive experience using documents for nationally broadcast documentaries, including the Emmy-nominated *The Revolutionary Optimists* and several Public Broadcasting Network features. She has previously conducted extensive archival research for documentary film production at the National Archives and Records Administration, Library of Congress, and CBS News archives. We also consulted with Elizabeth Clemens, Audiovisual Archivist at Wayne State University's Reuther Library due to her expertise on the conservation and preservation of a wide range of audiovisual media formats.

It is important to note that the project team—Maria Ketcham (Director of the RL&A), James Hanks (Museum Archivist), and Danae Dracht (Project Archivist)—also participated in offering extensive commentary on humanities value and recommendations for further access and stewardship.

Objective 4: Assess unprocessed materials against updated records retention schedules.

During 2016-2017, the project team transferred 151 cubic feet of records plus over 300 architectural drawings and oversized construction reports to the Archives. In this timeframe, RL&A staff also guided various departments on maintaining records retention policies—what records to keep and for how long—and provided instruction on completing inventories for archival transfers. The team destroyed a total of 276 cubic feet of expired materials in the 2016/17 fiscal year.

Objective 5: Identify preservation issues

Additionally, working with and handling the materials in each collection stored in the Archives has given the project team the opportunity to identify and take note of any preservation issues across all collections; particularly the audiovisual materials. While it is difficult to make broad generalizations about the lifetime of audiovisual media due to outside variables that interfere with the aging/decaying process such as housing and air quality, the project team nevertheless took critical steps in order to prevent or slow down the degradation process. For example, because of survey project recommendations, two eClimate environmental monitoring systems were installed

at two locations in the museum housing a large percentage of audiovisual materials. The eClimate monitoring software produces weekly reports on temperature (T°F), relative humidity, (%RH), dew point (DP°F), and time weighted preservation index (TWPI%), which measures various combinations of teperature and relative humidity that are associated with the overall rate of chemical decay (Preservation Index). The TWPI algorithm integrates the temperature and relative humidity values as they change over time into a single estimate of the cumulative effects of the environment on the rate of chemical decay. Also measured are dimensional change (DC-%), and minimum and maximum percentages of equilibrium moisture content (%EMC Min/Max), which measures the amount of moisture in the environment and the degree of fluctuation between periods of dampness and of dryness, all of which promote mechanical or physical damage in vulnerable materials. Mold risk factor (MRF) is also considered; data is analyzed to determine if environmental conditions promote biological decay, including the growth of xerophilic mold and mildew and the risk of insect infestation. The MRF algorithm integrates over time, creating a running sum of progress toward mold germination.

CONTINUATION AND LONG TERM IMPACT

R3. What are the Library's future projects to promote and enhance its collections?

The holdings survey is the key to understanding the unknowns of the materials currently held in the RL&A. The museum is fully committed to making its archives more available and better organized for researchers. The Project Director and Museum Archivist are now able to better strategize future use of the DIA Archives upon discovering its full contents. One immediate outcome of the holdings survey has been to improve access to the collections, especially those formerly "hidden." The collections-based reports can subsequently be translated into finding aids and catalog records. Additionally, the project team can synthesize the results of the holdings survey with the input of the Advisory Team. The combined intelligence will inform the descriptions on the thematic areas within the Archives, including their relevance to the humanities, and continue to be used for strengthening the physical and intellectual control over the collection.

The work of the project team contributes to the promotion, impact and value of the DIA archival collections as they relate to research in a variety of disciplines. The holdings survey has provided evidence needed to move forward with making sound decisions for improvements in description and access, prioritizing preservation needs, informing workflows, and identifying other issues we were not aware of and plan for future projects such as implementing a digitization program.

In terms of dissemination, the team can use the information gathered during the collection assessment as the basis for collections-level access, which will exist in the form of catalog records written in MARC using the DACS standard. This data will be the basis for traditional archival finding aids to be included in the RL&A library catalog as well as in OCLC's WorldCat/WorldShare. The results of the survey have enabled the Project Director and Museum Archivist to better strategize future use of the DIA Archives upon discovering its full contents. An immediate outcome has been to improve access to the collections, especially those formerly "hidden," which enables DIA Archivist James Hanks to better answer a wide range of research requests. Long-term impacts of the holdings survey will increasingly become evident as the rediscovered collections are utilized for research purposes. Since June 2016, results of the holdings survey initiative facilitated answers for at least twenty-eight external research requests and more

than a dozen internal research requests. External researchers included art historians, PhD candidates, journalists, archivists, curators, curatorial assistants, and editors. These inquiries originated from California, Delaware, Illinois, Michigan, Missouri, New Jersey, New York, San Francisco, Canada, France, Israel, the Netherlands, and Switzerland.

The museum is fully committed to making its archives more available and better organized for researchers. RL&A staff plan to translate the collections-level reports into finding aids and catalog records. Collections-level MARC records added as a result of the survey feature unique archival materials that strengthens the value of the RL&A as a whole in terms of its significance within the scholarly community at large. According to the RL&A's WorldCat Collection Dashboard, about 71% of the Library's holdings are in 21 or more libraries worldwide, with 29% being in 20 libraries or less worldwide (making them rare) and of that, about half are unique to only the DIA's Library. Of the 14.7% unique items, 10.7% are archival materials. The more rare materials the Library features, the more traffic the site is likely to receive over time.

CONCLUSION

Essentially, the work of the project team contributes to the promotion, impact and value of the DIA archival collections as they relate to research in a variety of disciplines. The holdings survey has provided evidence needed to move forward with making sound decisions for improvements in description and access and has helped prioritize preservation needs, inform workflows, and identify other previously unknown issues. This work has also and plan for future projects such as implementing a digitization program. Additionally, the project team can now synthesize the results of the holdings survey with the input of the Advisory Team. The combined intelligence will inform the descriptions on the thematic areas within the Archives, including their relevance to the humanities, and can continue to strengthen the physical and intellectual control over the collection. The RL&A has further tested and can confirm that the survey methodology developed by the HSP and is highly successful. We will be applying the databases created through this project to our daily procedures for ready reference and archival access. This work has shaped strategies for future appraisal, processing, and collection management. It has also helped the DIA more fully understand the prevalence of unmet preservation challenges. The 2016/17 NEH Holdings Survey was the first holdings survey conducted in the DIA's known history and serves as the foundation for future initiatives in the Archives.

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