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1	WAAND term	GLOSSARY DEFINITION	SOURCE
2	Artist / Visual artist	For the purposes of WAAND, an eligible artist is a woman who produces work in the visual arts, who has been or continues to be active in the U.S. at any time from January 1, 1945, to the present, whether or not they are a U.S. citizen. Any individual woman who identifies herself or has identified herself, or has been identified by the arts community, as a visual artist, is eligible for inclusion in WAAND. The intention of WAAND is to use the term "visual artist" in the most inclusive manner possible. In addition to all those engaged in traditional two- and three-dimensional studio arts, WAAND includes architects, designers in all media, media artists, performance artists, film makers, videographers, etc. However, women working in theater, choreography, dance, and music are outside the scope of WAAND.	WG & AAT
3	Access to audiovisual materials	Your organization grants direct access to its audio recordings, videotapes, DVDs, etc., to authorized users.	MIC
4	Access to manuscripts and other paper documentation, memorabilia, objects	Your repository grants direct access to its holdings to authorized users.	MIC
5	Accrual: Active	A policy that items are actively sought for addition to the collection. The collection may grow to the extent that archivists are able to locate and acquire additional materials.	NISO
6	Accrual: Closed	A policy that items are no longer added to the collection. The collection will not grow beyond its current state.	NISO
7	Accrual: Partial	A policy that items are actively sought for addition to a specific part of the collection. The collection may grow to the extent that archivists are able to locate and acquire additional materials pertaining to certain areas of the collection.	NISO
8	Accrual: Passive	A policy that items are added to the collection only in response to the initiative of an external agent. That is, if an outside party donates an item or acquires an item in order to gift it to the collection, the collection will grow.	NISO
9	Allied organization	An artists' association that is in relationship with the organization being described.	WG
10	Architecture	The art of building.	Grove
11	Archives	A repository containing an organized collection of noncurrent records, often unique or unpublished, which are intended for long-term preservation. Records of the activities of a business, government, organization, institution, or other corporate body, or the personal papers of one or more individuals, families, or groups, are retained permanently (or for a designated or indeterminate period of time) by their originator or a successor, usually in a repository managed and maintained by a trained archivist.	MIC

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12	Archivist	Person responsible for managing and maintaining an archival collection, usually a librarian with special training in archival practices and methods, including the identification and appraisal of records of archival value, authentication, accessioning, description and documentation, facilitation of access and use, preservation and conservation, and exhibition and publication to benefit scholarship and satisfy public interest.	ODLIS
13	Art gallery	Refers specifically to a business entity (for profit or not-for-profit) in which works of art are displayed for sale.	AAT
14	Art Genre	For the purposes of the WAAND survey, the term "Art Genre" is used to describe all forms of artwork created by the artist whose primary source materials are included in the named collection. (N.B. The term "genre" was made in preference to listing the "Roles" performed by the artist or the "Materials" employed in her artworks, and may encompass both.)	WG
15	Art Genre: Body art	Works that employ human bodies as the medium of expression; this may be in the form of performance art, or the artist using her own body as a focus or theme. Body art of the 1960s, '70s, and '80s often took the form of public or private performances, many of which became known more widely through photographic and textual documentation.	AAT, ArtLex
16	Art Genre: Book art	The form of art expressed through the medium of the book. The artist's input extends beyond authorship and illustration, making the physical appearance of the book as object a manifestation of creativity in and of itself. In some artist's books, the traditional format of the book is not altered (example: an illustrated collection of poems in which the words and images are embossed, rather than printed, on paper). In other works, the artist experiments with format, even to the extent of challenging the concept of reading.	ODLIS
17	Art Genre: Ceramics	Utilitarian and non-utilitarian artworks made of ceramic, which is any of various hard, brittle, heat-resistant and corrosion-resistant materials made by shaping and then firing a nonmetallic mineral, such as clay, at a high temperature.	AAT
18	Art Genre: Collage	Refers to the technique of making compositions in two dimensions or very low relief by fastening paper, fabrics, photographs, or other materials onto a flat surface. Despite occasional usage by earlier artists and wide informal use in popular art, collage is closely associated with 20th-century art, in which it has often served as a correlation with the pace and discontinuity of the modern world (Grove). Collage includes Miriam Schapiro's innovative use of the form as an expression of Feminist sensibility which she terms "Femmage."	AAT, Grove

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19	Art Genre: Costume & Fashion design	Costume: designs for clothing, accessories, and ensembles intended to create an appearance characteristic of a particular period, person, place, or thing, especially (but not exclusively) for theatrical performances. Fashion applies to designs for clothing, accessories, and ensembles for personal wear.	AAT
20	Art Genre: Digital art	Art created on a computer in binary form. Use for digital artworks employing still images, moving images, sound, or light, including electronic mail art. (For non-electronic mail art select "Paper.") The term is usually reserved for art that has been non-trivially modified by the computer; text data and raw audio and video recordings are not usually considered digital art since the computer is merely the storage medium or tool that is used to create the work. Digital art can be purely computer-generated, such as fractals, or taken from another source, such as a scanned photograph or an image drawing using vector graphics software, using either a mouse or a graphics tablet.	WG
21	Art Genre: Drawing	Image-making technique to produce visible forms primarily by delineation, usually by the direct application of material or instrument to the surface of the support. This genre category includes cartoons and caricatures.	AAT, WG
22	Art Genre: Environmental art	Use for works of art, usually outdoors and on a grand scale, that surround or involve the participation of the viewer and that especially exploit or incorporate aspects of their sites. Environmental art covers a range of diverse visual tendencies culminating in an extension of the object to incorporate the surrounding space, promoting the idea that spectators could enter the painting or sculpture, and that in being surrounded by it they are in some way part of it. For the purposes of this survey this category includes Earth art, Earth works, and Environmental sculpture. Miriam Schapiro and Judy Chicago, as co-founders and co-directors the Feminist Art Program at the California Institute of Arts (1971–5), participated with other feminist artists in the Womanhouse Project (1972), an environmental artwork in which a mansion in Los Angeles was restored and transformed in a series of environments and performances open to the public.	AAT, Grove
23	Art Genre: Fiber	Works that are composed primarily of fibrous materials and are intended as works of art. The materials used to produce a fiber may be natural (cane, cotton, flax, wool, silk, raffia, rattan, wood paper pulp, etc.) or synthetic (nylon, rayon, polyester, etc.).	AAT, ArtLex
24	Art Genre: Film/Video	Category refers to the art and form of expression of filmmaking and motion pictures, which are produced in the media of film or videotape, on which a series of pictures are presented to the eye in such rapid succession as to give the illusion of natural movement. It may also refer to similar art created in digital media. The art form proliferated enormously throughout the 20th century and is held to be unequalled among other art forms in popularity and influence.	AAT

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25	Art Genre: Furniture design	Designs for movable or stationary (sometimes "built-in"), and often larger articles that make a room or other place fit for living or working. Examples are tables, chairs, desks, shelving units, chests of drawers, and beds.	ArtLex
26	Art Genre: Glass	Artworks made of glass, an amorphous, inorganic substance made by fusing silica (silicon dioxide) with a basic oxide; generally transparent but often translucent or opaque. Its characteristic properties are its hardness and rigidity at ordinary temperatures, its capacity for plastic working at elevated temperatures, and its resistance to weathering and to most chemicals. Used for both utilitarian and decorative purposes, it can be formed into various shapes, colored or decorated.	AAT
27	Art Genre: Graphic design/Commercial art	Materials produced in the preparation and creation of words and images for commercial applications such as book production, posters, advertising, and packaging. Category includes calligraphy.	AAT
28	Art Genre: Industrial design	Term used broadly to refer to the design of machine-made consumer and commercial products.	AAT
29	Art Genre: Installation	Works (primarily made after 1960) that use their exhibition space as part of their design. Demanding a viewer's active engagement, installations are often created by artists in direct opposition to the notion of permanent artwork, or art as a commodity.	AAT
30	Art Genre: Interior design	Design specializing in interiors, including space planning, construction, building systems, acoustics, lighting, heating, and air conditioning, as well as aesthetic or decorative schemes and spatial arrangements.	AAT
31	Art Genre: Jewelry design	The design of ornaments such as bracelets, necklaces, and rings, of precious or semiprecious materials worn or carried on the person for adornment; also includes similar articles worn or carried for devotional or mourning purposes.	AAT
32	Art Genre: Landscape architecture	The branch of architecture that deals with the design of the scenic environment, including the development and planting of all types of planned outdoor green spaces, often with accompanying structures and roadways, with the aim of creating a natural setting for human structures and settlements. Use this category for garden and environmental design.	AAT
33	Art Genre: Metal work	Use to describe the products of metalworking, specifically metal works of art. For metal sculpture, select "Sculpture."	AAT
34	Art Genre: Mixed media	Works of art that combine different materials. Collages are often examples of mixed media, combining photographs, text, objects, and painting. Mixed media is distinguished from multimedia, which combines different presentation formats, such as sculpture and music.	SAA
35	Art Genre: Multimedia	A work that combines different formats into an integrated whole. Multimedia commonly refers to works that combine sound, images, and text. However, the term is more encompassing, and can include works that combine sculpture and music, or music and light. Multimedia should be distinguished from mixed media, which are works that combine different materials, such as photography and paint.	SAA

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36	Art Genre: Painting	The art and practice of applying pigments suspended in water, oil, egg yolk, molten wax, or other liquid to a surface to create an expressive or communicative image.	AAT
37	Art Genre: Paper	Works of art made of paper. Includes mail art. For paintings on paper, select "Painting."	WG
38	Art Genre: Performance art	Works of art that unfold over time and that combine elements of theater and object-oriented art.	AAT
39	Art Genre: Photography	The art or process of making images by means of the chemical action of light on a sensitive film, glass, paper, or metal. For purpose of this survey, "Photography" is used to describe a photographically-based artwork, no matter what procedures are employed to cause light-sensitive materials to produce an image.	AAT & WG
40	Art Genre: Prints	Pictorial works produced by transferring images by means of a matrix such as a plate, block, or screen, using any of various printing processes.	AAT
41	Art Genre: Sculpture	Works of art in which images and forms are produced in relief, in intaglio, or in the round. It refers especially to those objects that retain the quality of being tangible objects or groups of objects. It refers particularly to art works created by carving or engraving a hard material, by molding or casting a malleable material, or by assembling parts to create a three-dimensional object. It is typically used to refer to large or medium-sized objects made of stone, wood, bronze, or another metal. Use this category for light sculpture and sound sculpture; however, use "Environmental Art" category for Environmental sculpture, Earth art, and Earth works.	AAT
42	Art Genre: Site-specific	Use for works of the visual arts that are designed for specific locations, especially those that exploit or incorporate aspects of their sites. Outdoor site-specific artworks often include landscaping combined with permanently sited sculptural elements. Indoor site-specific artworks may be created in conjunction with or by the architects of the building.	AAT
43	Artifacts/realia	Objects made, modified, or used by humans. This "physical format" category includes archived physical objects such as artmaking tools, clothing, household items, memorabilia, studio furnishings, etc. It also includes paintings, sculpture, and other artworks that do not belong in other "physical format" categories.	WG & AAT

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44	Artist / Visual artist	For the purposes of WAAND, an eligible artist is a woman who produces work in the visual arts, who has been or continues to be active in the U.S. at any time from January 1, 1945, to the present, whether or not they are a U.S. citizen. Any individual woman who identifies herself or has identified herself, or has been identified by the arts community, as a visual artist, is eligible for inclusion in WAAND. The intention of WAAND is to use the term "visual artist" in the most inclusive manner possible. In addition to all those engaged in traditional two- and three dimensional studio arts, WAAND includes architects, designers in all media, media artists, performance artists, film makers, videographers, etc. However, women working in theater, choreography, dance, and music are outside the scope of WAAND.	WG & AAT
45	Artists' collective	Any cooperative women artists' group such as those organized to fight institutional discrimination, beginning with the picketing of the Whitney Museum of American Art Annual in 1969. Artists' cooperatives and galleries organized by feminist artists included A.I.R. (founded in 1972 and housing the Women's Art Registry) and SoHo 20 (opened in 1973), and Ceres (opened 1984).	Grove
46	Artists' community	A professionally run organization that provides dedicated time and space for creative work. Artists' communities host artists "in residence" for a specified period of time; whether two weeks or two years, the time period is generally predetermined and the residency is not meant to be endless. Residencies are provided at no cost to the artist, or are heavily subsidized by other revenue sources, thus offering significant financial support to artists. (Criteria taken from "Artists Communities: A Directory of Residencies that offer Time and Space for Creativity," published by the Alliance of Artists Communities, New York: Allworth Press, 2005.)	AAC
47	Artwork documentation	Written and illustrative material, other than sketchbooks, that describes artworks by the subject of the collection, whether or not the artworks are part of the collection. For artist's sketchbooks, select "Sketchbooks."	WG
48	Artworks	Any artistic production by the individual who is the subject of the collection.	ArtLex, AAT
49	Authorized Name	The name of the artist (usually a forename and surname or family name, but sometimes a single name) or the name of the organization of artists that is the subject of this record entry. The authorized name is a standardized form of a name used in the description of archival materials or as an entry in an authority file.	DACS
50	Authorized researchers and scholars	Individual students and scholars to whom your repository grants access to its holdings.	
51	Biography publication	Year of publication of a life-story of the artist who is the subject of this collection.	WG

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52	Birth or founding date	Date of birth or date of the establishment or origin of the artist organization, publication, alternate space, artists' community, etc.	AAT
53	Business & professional records	Documentary records of the artist, artists' organization, collective, publication, or community that is the subject of the collection. Category includes appraisals, bank records, bills of sale, financial ledgers, household accounts, inventories, photographer's logbooks, etc.	WG
54	Catalog searching	Your organization searches its catalog for the patron or client, by appointment or on demand.	MIC
55	Catalogue raisonne publication	Year of publication of a scholarly retrospective catalogue of the works of the artist who is the subject of this collection.	WG
56	Child	Daughter or son of the artist who is the subject of the collection.	WG
57	Clippings files	An article or photograph taken from a newspaper or magazine. Use this category for groups of newspaper clippings, reviews, publicity materials, etc., about the individual artist or art organization.	SAA, WG
58	Collaborator	A person who works closely with one or more associates in producing a work to which all who participate make the same kind of contribution (shared responsibility) or different contributions (mixed responsibility).	ODLIS
59	Collection	A number of documents (papers, records, artifacts, etc.) assembled in a single physical or virtual location by one or more persons, or by a corporate entity, and arranged in some kind of systematic order to facilitate retrieval. For the purposes of WAAND, a collection is: § A collection of the papers of a single artist, such as: "The Papers of Faith Ringgold" § A single collection that contains multiple artists, such as: "The Rutgers Center for Innovative Prints and Paper: Women artists who have been in residence" § A collection of the records of one or more artists' organization, such as: "The Records of the Women's Caucus for Art" § A multi-disciplinary collection that includes the papers of a woman artist, such as "The Papers of the John D. Smith Family," which includes the papers of Jane D. Smith, a woman artist active in the U.S. from 1950 to 1975.	ODLIS
60	Collection accural policy	A repository's established guidelines on how materials are to be added to a collection.	NISO
61	Collection Depth	The term is used to indicate the comparative strength of the collection in relation to the needs of researchers. This indication of "depth" or "conspectus level" will be offered to WAAND users as a limiting factor as they search the directory.	NISO
62	Collection depth: Minimal or Basic	Collections that support minimal inquiries about this subject, or collections that serve to introduce and define the subject, to indicate the varieties of information available, and to support the needs of general users.	WWG

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63	Collection depth: Research or Comprehensive	A collection that contains major holdings required for original independent research and doctoral study. A comprehensive collection in a specifically defined field of knowledge is one that strives to be exhaustive as far as reasonably possible.	WWG
64	Collection depth: Study Collection	Collections that provide information about a subject in a systematic way, but at a level of less than research intensity; collections that support the needs of general users through college and graduate study.	WWG
65	Collection Keyword	A significant word or phrase in the title, subject headings (descriptors), contents note, abstract, or text of a record in an online catalog or bibliographic database that can be used as a search term in a free-text search to retrieve all the records containing it.	ODLIS
66	Copyright clearance services	Your organization determines the copyright holder(s) for a particular item and obtains the necessary clearances to enable the patron or client to publish, exhibit, or otherwise use the item.	MIC
67	Corporation	A for-profit commercial or industrial enterprise constituted by one or more persons but authorized by law to act as a single entity.	MIC
68	Correspondence	Written correspondence (in any medium) to, from, and about the subject of the collection	WG
69	Curators	A person responsible for the development, care, organization, and supervision of a museum, gallery, or other exhibit space and all the objects stored or displayed in it. Also, a person in charge of a special collection, trained to assist users in locating and interpreting its holdings.	ODLIS
70	Death or dissolution date	Date of artist's death or of the formal closing down or termination of the artist organization, publication, alternate space, artists' community, etc.	ODLIS
71	Digitized data	Digitization is the process of converting data to digital format for processing by a computer. In information systems, digitization usually refers to the conversion of printed text or images into binary signals using some kind of scanning device that enables the result to be displayed on a computer screen. Digital preservation typically centers on the choice of interim storage media, the life expectancy of a digital imaging system, and the expectation to migrate the digital files to future systems while maintaining both the full functionality and the integrity of the original digital system.	ODLIS
72	Educational institution	An established organization or corporation, often of a public character, which is dedicated to teaching and learning.	MIC
73	Educators	Members of the teaching profession.	WG
74	Electronic materials	Image files, multimedia, and any records, including artworks, in electronic form.	WG

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75	Entity Event	Named events in the life of an artist or the life of an organization of artists and their location in time and place.	WG
76	Entity life span	Dates of birth and death of an individual artist; or dates of the establishment and dissolution of an organization of artists.	WG
77	Ephemera	Materials, usually printed documents, created for a specific, limited purpose, and generally designed to be discarded after use. Examples of ephemera include advertisements, tickets, brochures, and receipts. Individuals often collect ephemera as a memento or souvenir because it is associated with some significant person, event, or subject. Personal collections of ephemera are often kept in scrapbooks.	SAA
78	Finding Aid	A published or unpublished guide, inventory, index, register, calendar, list, or other system for retrieving archival primary source materials that provides more detailed description of each item than is customary in a library catalog record. Finding aids also exist in nonprint formats (ASCII, HTML, etc.). In partnership with the Society of American Archivists, the Library of Congress maintains a standard called Encoded Archival Description (EAD) for encoding archival finding aids in Standard Generalized Markup Language (SGML) and/or Extensible Markup Language (XML).	ODLIS
79	For-profit organizations	A business enterprise organized to financially benefit its owners or shareholders. Producers and publishers of products, programming, and publication that makes use of art historical archival research and materials are specifically addressed in this category.	WG
80	Foundation	Organizations or institutions established by endowment or otherwise established with provision for future maintenance.	AAT
81	Gallery or Dealer	Refers specifically to the stores in which works of art are displayed for sale and/or the owner, proprietor, or sales person in a store where works of art are displayed for sale.	AAT
82	General public	Any individual interested in the archival collection who may or may not be enrolled in a formal course of study.	WG
83	Government agency	A unit of government authorized by law or regulation to perform a specific function.	ODLIS
84	Graphics	Pictorial items on paper, including posters, flyers, and artworks such as drawings, prints, and graphic albums.	WG
85	Historical society	A nonprofit organization devoted to preserving the historical record of a state or municipality, place, institution, people, activity, or thing. Well-established historical societies often support a public museum, maintain an archive or library for the use of members, and may publish books and other materials related to their sphere of interest.	ODLIS

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86	Information about other repositories	Name and/or contact information for other repositories (archives, libraries, museums, historical societies, etc.) that have significant holdings on the individual artist or artists' organization that is the subject of this collection.	WG
87	Journals & diaries	All types of journals, diaries, daybooks, datebooks, or calendars maintained by the subject of the collection.	WG
88	Library	An academic, public, or institutional library housing a collection or group of collections of materials organized and maintained for use (reading, research, viewing, consultation, etc.), which is organized to facilitate access by scholars, students, or the general public, and is staffed by librarians and other personnel trained to provide services to meet user needs. For a library established within another organization type, choose that type. For example: for a library established and funded by a Museum, choose Museum; for one established and funded by a government agency, choose Government agency; for one established and funded by a commercial firm, choose Corporation, etc.	MIC
89	Licensing	Your organization copies material and sells the rights to use it under limited terms.	MIC
90	Loans to individuals	Your organization gives an item from the archives for temporary use, sometimes for a fee, to individual researchers on condition that it be returned.	MIC
91	Loans to institutions	Your organization gives an item from the archives for temporary use, sometimes for a fee, to other institutions on condition that it be returned.	MIC
92	Major exhibition or retrospective	An organized display of works of art sponsored by a large museum or notable institution.	AAT
93	Manuscripts	Term refers principally to texts, but may include text supplemented by drawings. Typewritten documents are generally classified as manuscripts. Category includes: Author's draft of a book, article, speech, review or other work submitted for publication; also marked or corrected galley or page proofs, manuscript books.	WG, SAA
94	Media arts center	An organization dedicated to encouraging film, video, audio and online/multimedia arts, and to promoting the cultural contributions of individual media artists, often providing support services such as education, production, exhibition, distribution, collection building, preservation, criticism and advocacy.	MIC
95	Microform	A general term used for any storage medium, transparent or opaque, that holds highly reduced reproductions.	WG
96	Moving images	Moving images in any format (film, video, digital), both documentary images and moving-image artworks.	WG

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97	Museum	An institution that collects, conserves, researches, exhibits and interprets objects of lasting interest or value for the purposes of study, education and enjoyment.	MIC
98	National or international award	Honors conferred or bestowed, usually including a document or token indicating or symbolizing the award, or remuneration.	AAT
99	Oral histories & interviews	Transcripts, sound recordings, and videotapes of oral histories and interviews with the artist or member of the organization that is the subject of the collection.	WG
100	Organization member	A formal or informal participant of the artists' association, group, society, or enterprise whose archival records are the subject of the collection.	WG
101	Organization of artists	An association, institution, or group of individuals identified by a collective name that has the capacity to act as a single entity. For the purposes of WAAND, the category ORGANIZATION includes any organization or association of women artists, including artists' alternative space, artists' collaborative group, artists' community, or artists' publication, that has been active in the United States from January 1, 1945, to the present. Term also applies to groups of women artists constituted as meetings, conferences, congresses, expeditions, exhibitions, etc., whether operating or defunct.	WG, ODLIS
102	Organizational records	Any document created or received, and subsequently maintained, by an institution, organization, publication, etc., in the transaction of official business or in fulfillment of a legal obligation.	ODLIS
103	Other family member	Relative by blood or by adoption of the artist who is the subject of the collection.	WG
104	Other non-profit organization	An organization not conducted or maintained for profit, whose net earnings are devoted exclusively to charitable, educational, or recreational purposes. Includes associations, community groups, and non-government organizations (NGOs).	MIC
105	Parent	Father or mother of the artist who is the subject of the collection.	WG
106	Permanent public collection	Refers to groups of art objects that have been brought together, in perpetuity, by a public organization.	AAT
107	Personal collections, personal effects, & memorabilia	Groups of material of any kind brought together by the artist (aprons, books, salt shakers, minerals), including groups of artworks by other artists. Include the artist or organization's effects and memorabilia in this category, as well as collections of secondary sources annotated by the artist. For artists' tools and studio furnishings select "Studio Inventory."	WG

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108	Photographic material	Photographic prints, negatives, and slides, by and about the artist, her work, and her life. Category includes documentary images and photographic artworks.	WG
109	Portraits	Visual representations of the artist or organization that is the subject of the collection in any medium.	WG
110	Preserved	Preservation is the process of protecting materials from deterioration or damage; the non-invasive treatment of fragile documents. Preservation activities are directed toward the care and longevity of the collection.	SAA, MIC
111	Primary Source Material	Documents and records that contain accounts of events, usually accounts that were created by an individual who witnessed or participated in those events; material can also include physical objects, clippings, artifacts, artworks. (Newspaper articles contemporaneous with the events described are considered primary sources, although the reporter may have compiled the story from other witnesses.) Primary source materials include: · artworks; · artifacts; · business records; · diaries; · digital files; · drawings; · eyewitness accounts; · financial records; · government documents; · handbills; · interviews; · journals; · letters; · manuscripts; · mementos; · memoirs; · motion pictures; · newspaper clippings; · notebooks; · oral histories; · pamphlets; · photographs; · posters; · professional records; · public records; · sketchbooks; · studio furnishings; · sound recordings; · videotapes.	WG
112	Private collection	Refers to groups of art objects that have been brought together by an individual collector.	AAT
113	Private collection	A collection of materials gathered by and/or for one person or group and not intended for use by the general public.	MIC
114	Processed	Processing is a collective term that refers to the activity required to gain intellectual control of records, papers, or collections. Activities include accessioning, arrangement, culling, boxing, labeling, description, preservation and conservation. The term is used here to establish whether or not the archival materials are organized and accessible to researchers.	SAA
115	Production/Publishing entity	An organization that makes motion pictures or publishes books and catalogs for commercial release. Includes multimedia companies.	MIC
116	Provenance	A record of the origin and history of ownership or custodianship of a specific copy of a book, manuscript, or other work of art. In archives, the succession of custodians responsible for creating, receiving, or accumulating a collection of records or personal papers. Authentication of archival materials requires that provenance be determined with certainty. The related principle of respect des fonds requires that records known to have originated from a given source be documented and retained separately from those of other agencies or persons and in their original order and organizational context, whenever possible.	ODLIS
117	Public exhibition	Your organization displays items from its archives to groups of people in a public exhibition space, such as a library, gallery, museum, etc., with or without an admission charge.	MIC

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118	Publicity materials	Printed materials employed to promote the artist's career such as press kits, posters, and exhibition announcements.	WG
119	Published writings about the artist	Includes exhibition catalogues, catalogues raisonnees, biographies, critical histories, reviews, anthologies, etc., published in books, magazines, journals, newspapers, or on the Web.	WG
120	Published writings by the artist	Articles, essays, reviews, autobiographies, poetry, novels, non-fiction writing, etc., originally appearing on paper or on the Web.	WG
121	Reference and research services	Your organization answers questions or does in-depth research for the patrons or clients, beyond simple catalog searches.	MIC
122	Region: Africa	Designation comprises the following nations: Algeria; Angola; Benin; Botswana; Burkina Faso; Burundi; Cameroon; Cape Verde; Central African Republic; Chad; Comoros; Congo; Cote d'Ivoire; Democratic Republic of the Congo; Djibouti; Egypt; Equatorial Guinea; Eritrea; Ethiopia; Gabon; Gambia; Ghana; Guinea; Guinea-Bissau; Kenya; Lesotho; Liberia; Libyan Arab Jamahiriya; Madagascar; Malawi; Mali; Mauritania; Mauritius; Mayotte; Morocco; Mozambique; Namibia; Niger; Nigeria; Réunion; Rwanda; Saint Helena; Sao Tome and Principe; Senegal; Seychelles; Sierra Leone; Somalia; South Africa; Swaziland; Sudan; Togo; Tunisia; Uganda; United Republic of Tanzania; Western Sahara; Zambia; Zimbabwe.	UN
123	Region: Australia & Oceania	Designation comprises the following: American Samoa; Australia; Cook Islands; Fiji; French Polynesia; Guam; Kiribati; Marshal Islands; Micronesia (Federated States of); Nauru; New Caledonia; New Zealand; Niue; Norfolk Island; Northern Mariana Islands; Palau; Papua New Guinea; Pitcairn; Samoa; Solomon Islands; Tokelau; Tonga; Tuvalu; Vanuatu; Wallis and Futuna Islands.	UN
124	Region: East Asia	Term comprises the following: China; Hong Kong Special Administrative Region of China; Macao Special Administrative Region of China; Democratic People's Republic of Korea; Japan; Mongolia; Republic of Korea.	UN
125	Region: Eastern Europe	Designation comprises: Belarus; Bulgaria; Czech Republic; Hungary; Poland; Republic of Moldova; Romania; Russian Federation; Slovakia; Ukraine.	UN
126	Region: Middle East	Designation comprises: Armenia; Azerbaijan; Bahrain; Cyprus; Georgia; Iraq; Israel; Jordan; Kuwait; Lebanon; Occupied Palestinian Territory; Oman; Qatar; Saudi Arabia; Syrian Arab Republic; Turkey; United Arab Emirates; Yemen.	UN
127	Region: Northern Europe	Designation comprises: Aland Islands; Denmark; Estonia; Faeroe Islands; Finland; Guernsey; Iceland; Ireland; Isle of Man; Jersey; Latvia; Lithuania; Norway; Svalbard and Jan Mayen Islands; Sweden; United Kingdom of Great Britain and Northern Ireland.	UN
128	Region: Other North America	Designation comprises: Canada, Caribbean, Central America, Mexico	UN

	A	B	C
129	Region: South America	Designation comprises: Argentina; Bolivia; Brazil; Chile; Colombia; Ecuador; Falkland Islands (Malvinas); French Guiana; Guyana; Paraguay; Peru; Suriname; Uruguay; Venezuela.	UN
130	Region: South Asia	Designation comprises: Afghanistan; Bangladesh; Bhutan; India; Iran (Islamic Republic of); Maldives; Nepal; Pakistan; Sri Lanka.	UN
131	Region: Southeastern Asia	Designation comprises: Brunei Darussalam; Cambodia; Indonesia; Lao People's Democratic Republic; Malaysia; Myanmar; Philippines; Singapore; Thailand; Timor-Leste; Viet Nam.	UN
132	Region: Southern Europe	Albania; Andorra; Bosnia and Herzegovina; Croatia; Gibraltar; Greece; Holy See; Italy; Malta; Portugal; San Marino; Serbia and Montenegro; Slovenia; Spain; The former Yugoslav Republic of Macedonia.	UN
133	Related Entity	Use this field to indicate relationships between and among people and organizations, such as familial relationships for families of artists, student/teacher or mentor relationships, organizations with which the artist was associated. Use also to identify organizations with which the organization that is a subject of the collection was in relationship.	WG
134	Repository	The term is used throughout WAAND to refer to any type of organization that holds documents, including business, institutional, and government archives, manuscript collections, libraries, museums, and historical societies, and in any form, including manuscripts, photographs, moving image and sound materials, and their electronic equivalents. The mission of a repository is to preserve and protect archival collections. Whether a repository is open or closed to the public depends on the policy of the parent institution.	SAA
135	Representations and/or models of original artworks	The artist's preliminary sketches, working drawings, models, maquettes, etc., made in preparation for her artwork.	WG
136	Reproduction suitable for publication	Your organization provides, usually for a fee, accurate, high-quality copies of its holdings, acceptable to the publishing industry.	WG
137	Reproduction suitable for reference use	Your organization will make photocopies or digital copies of its holdings which a researcher may take away for future use.	WG
138	Research data	Files, manuscripts, images, sound recordings collected in the course of the investigation, development, and creation of an artwork.	WG
139	Research organization	An organization whose primary purpose is to conduct systematic, rigorous study and investigation into a particular field or fields, often employing techniques of hypothesis and experimentation, for the purpose of revealing new facts, theories, or principles, or to determine the current state of knowledge of the subject.	MIC

	A	B	C
140	Restoration and preservation	Your organization mitigates damage and deterioration of archival holdings by cleaning, rehousing, and repairing or by copying and transferring data to the same medium or a different one.	MIC
141	Sketchbooks	Books or pads of blank sheets used for sketching and drawing by the artist who is the subject of the collection.	AAT
142	Sound recordings	Interviews, oral histories, radio broadcasts, recorded reminiscences, and works of art in sound.	WG
143	Spouse	Husband or wife or domestic partner of the artist who is the subject of the collection.	WG
144	Students	An individual enrolled at a high school, college, or university.	ODLIS
145	Studio inventory	Items that were once part of the contents of the artist's studio such as art tools, furnishings, printing press, easels, etc.	WG
146	Style or Movement: Abstract Expressionism	Refers to the movement in American painting, centered mainly in New York, that flourished in the 1940s and 1950s. Incorporating theories of Surrealism, Synthetic Cubism, and Neo-Plasticism, styles ranged from spontaneous, gestural compositions that paid attention to the qualities of the painting materials and stood as records of the painting process, to contemplative, near monochromatic works featuring large areas of color.	AAT
147	Style or Movement: Abstraction	A genre of Western painting and other arts that originated in the 20th century, characterized by structures and patterns, rather than representational images and forms.	SAA
148	Style or Movement: Anti-Art	Work that has the character of art, but which mocks or challenges preconceptions about the nature of art.	AAT
149	Style or Movement: Conceptual Art	Term refers broadly to a variety of art created in the 1960s and 1970s. Critiquing the concept of art as commodity, the style is characterized by an emphasis on communicating an idea and the artist's intent, rather than the production of the artwork itself, often including documentation referring to the creation process, such as maps, photographs, and notes. A genre of art in which the ideas or concepts that a work expresses or refers to are considered to be its defining characteristic, and the finished material result, if it exists at all, is regarded primarily as a form of documentation rather than as the art work. The genre emerged in the late 1960s and early 1970s, arising at virtually the same time in North America, Europe and Latin America, and helping to inspire the acceptance of nontraditional media such as photographs, architectural drawings, and performance art as art of equal status as traditional painting and sculpture. It directly inspired the medium of artists' books as an individual type of art.	AAT

	A	B	C
150	Style or Movement: Ethnic Identity Art	Artwork that reflects an individual person's conscious sharing of an ethnic identity -- that is a distinctive and essential character -- with a group of people. The perception of ethnic identity describes a group sharing common linguistic, religious, national, and sometimes racial or other cultural characteristics.	WG, AAT
151	Style or Movement: Feminist Art	Art inspired by the social and political critical theory and movement asserting the inherent value of women and female characteristics; work designed to protect and promote women's rights and interests.	AAT
152	Style or Movement: Figurative Art	Term includes both representations of the human figure, and art which portrays, in however altered or distorted form, things perceived in the visual world.	AAT
153	Style or Movement: Gender Identity Art	Artwork that reflects an individual person's conscious sharing of a gender identity -- that is a distinctive and essential character -- with a group of other people.	WG, AAT
154	Style or Movement: Hard-Edge Art	Term refers to the paintings of a group of West Coast artists working in the 1960s. Named by critic Jules Langsner in 1959, the style is characterized by the use of large shapes with sharp outlines that extend across the canvas from edge to edge, painted in two or three saturated hues.	AAT
155	Style or Movement: Minimalism	Refers to a style employed in various art forms (including literature, design, music, visual art, and performance) characterized by simplicity and lack of decoration to the point of starkness. With specific reference to the visual arts, term describes an abstract art movement and style predominantly of sculpture that flourished in the mid- and late 1960s. The movement advocated reducing art to the state of non-art by removing nature and culture, resulting in artwork in pure, simple forms and objects placed randomly.	AAT
156	Style or Movement: New Media	Term describes art created with, or related to, a technology invented or made widely available since the mid-20th century, typically a digital technology. New Media concerns are often derived from the telecommunications, mass media, and digital modes of delivery; practices range from installation works employing more than one technological medium, to conceptual art, virtual art, and performance.	WG
157	Style or Movement: Op Art	Refers to the international art movement that flourished in Europe and America in the mid-1960s. The style is characterized by the careful manipulation of bold, sharply contrasting shapes and colors in order to create visual movement, vibration, or chromatic tension.	AAT

	A	B	C
158	Style or Movement: Outsider & Naïve Art	Refers to art created according to a philosophy of avoidance of the conventional fine art tradition. The term was coined in the 1940s and generally refers to art that fits the ideal described by Jean Dubuffet, who posited that art should be inventive, non-conformist, unprocessed, spontaneous, insulated from all social and cultural influences, "brut," created without thought of financial gain or public recognition, and based upon autonomous inspiration. Dubuffet sought such art in the work of psychiatric patients and other insulated individuals. Use this category for "Naïve art," which is art created by those without formal training, but not necessarily in accordance with the principals described above. For traditional arts and crafts created by members of cohesive societies, use the category: "Traditional & folk art."	AAT
159	Style or Movement: Pattern and Decoration	Also known as Pattern Painting, term is used to describe the movement of Matisse-influenced decorative painting in New York in the 1970s.	AAT
160	Style or Movement: Photorealist Art	The international movement in painting and sculpture that became popular in the late 1960s and early 1970s. The style is characterized by the precise, objective rendering of subject matter, often street scenes or portraits, taken from actual photographs or direct casts from human figures. Includes Super-realism, Hyper-realism, etc.	AAT
161	Style or Movement: Political Art	Art produced to have an explicit political content or purpose.	AAT
162	Style or Movement: Pop Art	The international art and cultural movement that flourished in Britain and America in the 1950s and 1960s. Influenced by the Dada, the movement advocated the use of everyday imagery, such as advertisements, signs, and comic strips, executed in the techniques and graphic styles of mass media. The movement represented a move toward a more objective, immediate art form after the dominance of Abstract Expressionism.	AAT
163	Style or Movement: Process Art	Art in which the process of creating it becomes the subject matter. The style is characterized by the introduction of time, change, and chance, often resulting in documentation about the artwork's creation. The term was first applied to the practice in Action Painting and Tachisme in the 1940s and 1950s, and later to the work of a group of artists working in the late 1960s.	AAT
164	Style or Movement: Realism	Generally describes artistic concern for fact and reality and rejection of the impractical and visionary. With reference to art, use for the approach that emphasizes the depiction of things as they appear.	AAT
165	Style or Movement: Religious Identity Art	Artwork that reflects an individual person's conscious sharing of a religious identity -- that is a distinctive and essential character -- with a group of people. The perception of religious identity can describe a group that shares common religious, national, and sometimes racial or other cultural characteristics.	WG, AAT
166	Style or Movement: Social Realism	Works depicting realistic situations with tones of social protest, common especially in the 1930s and 1940s.	AAT

	A	B	C
167	Style or Movement: Surrealist Art	The international intellectual movement centered mainly in Paris from the 1920s to the late 1940s. Adopting some of the aesthetic experiments of Symbolism and the attitudes of Dada, the movement is characterized by an emphasis on exploring the limits of experience by fusing reality with the instinctual, the subconscious, and the realm of dreams, in order to create an absolute reality.	AAT
168	Style or Movement: Traditional & Folk art	Use for art and crafts usually produced in culturally cohesive communities or contexts, guided by historically established rules or procedures. It includes paintings, ceramics, textiles, sculpture, and other art forms. Also known as Vernacular art. For "Outsider art," which usually refers specifically to art created according to a philosophy of avoidance of traditional training, or "Naïve art," which is created by those without formal training but independent of historically established practices, use the "Outsider & Naïve Art" category.	AAT
169	Subject in the collection	The name of an artist or an organization of artists whose papers or records are included in the named collection. For the purposes of WAAND, the term "a subject" is used to indicate that the collection comprises one or more primary source items pertaining to the named individual artist or organization of artists.	WG
170	Subscribers, members, or affiliates	Interested individuals who have formed an association with the repository that entitles them to certain privileges, for a prescribed period of time, in exchange for payment of a subscription or membership fee.	WG
171	Teacher or mentor	A person whose job or function is to teach or instruct; the term applies to those who give instruction inside or outside a school, academy, institution, or organizational setting. A mentor is an experienced person who willingly provides useful advice to a new member of a community, profession, or organization to assist that person in achieving success in his or her new position and environment. Mentoring relationships can either be established informally by the participants or under the formal sponsorship of an organization.	AAT
172	Textual materials	Books, pamphlets, papers, and other materials consisting primarily of text.	WG
173	U.S. Mid-America	Arkansas, Kansas, Missouri, Nebraska, Oklahoma, Texas.	NEA
174	U.S. Mid-Atlantic	Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, U.S. Virgin Islands, West Virginia.	NEA
175	U.S. Midwest	Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, Wisconsin.	NEA
176	U.S. New England	Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont.	NEA

	A	B	C
177	U.S. Southern States	Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee.	NEA
178	U.S. Western States	Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming.	NEA
179	Unpublished autobiography & memoirs	Unpublished writings by the artist describing her personal and professional life.	WG
180	Variant Name	A name or form of the artist's name other than that established as the authorized form. Variant name could be: birth name; married name(s); nickname(s); professional name; pseudonym(s).	DACS
181	Vital records	Official records of births, deaths, marriages, etc.	ODLIS