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Cover: Aleut woman gathering grass for basketweaving, Aleutian Islands, circa 1940s. (From the Saint Lawrence Island Historical Photograph Project. Courtesy, Instructional Media Productions and Communications Technology, Rasmuson Library, University of Alaska-Fairbanks.)
For over twenty years, the archivist as activist has been a recurring theme in the archival profession. Ten years ago, GEORGIA ARCHIVE published a set of papers from the 1976 Society of American Archivists (SAA) annual meeting; the session was titled "The Activist Archivist: A Reevaluation." At the time, activism among archivists was recognized as a subject of heated debate that had its roots in the political turmoil of the sixties [GEORGIA ARCHIVE V,1 (winter 1977): 3].

With activism firmly established as a common thread in North American society in the eighties, another session on the topic was placed on the 1986 SAA annual meeting program. The editors of PROVENANCE believe the following set of papers from that session, "The Activist Archivist Revisited: Documenting Contemporary Social Reform," contributes to a better understanding of the concerns in contemporary documentation.

Archivists Against the Current:
For A Fair and Truly Representative Record of Our Times

Patrick M. Quinn

Concern with problems associated with documenting nontraditional and minority movements for cultural, economic, social, and political change has been expressed previously in the archival literature, but certainly not in proportion to the dimensions of such a problem.1 If one admits that the prevailing values of a given society generally correspond to the values of the prevailing socio-economic strata of that society,2 it is not at all surprising that archivists
should have been preoccupied with accumulating a
documentary record of the lives of the members of the
prevailing strata and of the activities and functions
of the institutions that provide the collective
infrastructure for that strata. It was only with
the social and political ferment of the 1960s and
1970s that some archivists began to address the need
to document the lives of individuals and the roles of
institutions identified with or involved in
countervailing movements whose very raison d'être com-
pelled them to oppose predominant structures and ideo-
logical values.

Archivists' concern for such considerations, again
not surprisingly, paralleled similar concerns in the
historical profession and in the social
sciences--concerns that were forged in the same
crucible of social-political discontent that molded
the thinking of many young archivists. The now widely
accepted premise that one ought to view history "from
the ground up" was championed by historians, social
scientists, and archivists alike, as was the premise
that academic disciplines concerned with the human
condition ought to pay more attention to the roles of
working people; of blacks; of Chicanos and other
Hispanics; of native American Indians; of Asian-
Americans; of gays and lesbians; of such activists for
change as communists, socialists, pacifists, and radic-
als; and especially of the "nondominant" majority:
women. The comments that follow primarily address
archival implications of these concerns.

Most archival repositories fall into one of two
categories. The first is institutional or
organizational archives whose primary mission is to
select, preserve, and make available the records of
enduring value of the host institution of which they
are a component. The second, "general" archives, are
more commonly known as manuscript repositories, and
they collect, preserve, and make available
"discretionary" documentation, for which there exists
no formal, official, or structural mandate that it be
preserved. The collecting scopes of general archives
are determined by various thematic or geographic
parameters. However, exactly which records and papers should be specifically sought and acquired within those parameters is largely determined by the archivists in charge or their line supervisors. General archives are also essentially cultural institutions which serve a broad user constituency rather than a narrow utilitarian or administrative purpose. They collect and preserve documentation in order to make it available for a multitude of uses by contemporary and future users. In other words, they preserve documentation for documentation's sake.

It is precisely as cultural institutions that general archives tend to mirror prevailing ideological values. Moreover, their collecting scopes reflect the ebb and flow of prevailing ideology, although more often than not the impact of ideological change upon collecting scopes is mediated, nuanced, and distorted. In many instances, for example, changes in a general archives's collecting scope or in its appraisal standards occur only considerably later than significant shifts in prevailing societal values. Hence, in a period of nascent political or social ferment, documentation generated by individual or organizational agents of change tends to be ignored by general archives. When the movements for change reach a "threshold" and have sufficiently loosened the pervasive grip of prevailing ideology and forcefully called attention to the importance of previously scorned or neglected documentation, collecting often begins.

Thus, it was that the State Historical Society of Wisconsin, for example, began to collect the records of the civil rights movement only after this movement was well underway and had become "legitimized" in the minds of a significant portion of the general public.5 The specific reason that the State Historical Society of Wisconsin had by the 1970s become the premier center for the study of radical political and social change in the United States is really quite straightforward: first, because the director of the society was a committed liberal with a personal interest in the struggle of black Americans for
economic, political, and social justice and, second, because the society's staff began to include a number of young activists in the various movements for progressive change, many of whom had been trained in the craft of history and most of whom, by virtue of their political persuasions, were historically conscious. To protect itself against challenges from unsympathetic state legislators, the society justified its new interest in acquiring the records of contemporary protest movements by pointing to its rich holdings documenting earlier socialist and labor movements that had been accumulated by the academic voyeurs and political pathologists John L. Commons and Richard T. Ely in the course of their autopsies of these movements. 6

The "time lag" factor referred to above had an inverse corollary as well. Many general archives continued to acquire the records of the 1960s social protest movements long after the movements that had generated the records had declined or disappeared. Thus, it seemed throughout the 1970s that the new proclivity to collect the documentary record of what now are voguishly called "countertrends" was a permanent feature of the archival landscape. But, as Sarah Cooper points out in one of the articles to follow, a rightward-leaning ideology has once again asserted itself in the United States--although fortunately not on the same scale as it had during the dark years of the McCarthy era.

In the wake of this change in the political climate, some general archives such as the State Historical Society of Wisconsin, have de-emphasized acquisition of the very sorts of documentation that contributed so substantially to developing their reputations as centers for research on alternative movements. This is to be expected, given the factors discussed at the beginning of this essay. Despite the efforts of activist-oriented archivists to the contrary, a generalized disinterest in the records of movements for change will probably endure until such movements once again begin to flourish, much as they did during the last quarter of the nineteenth century,
during the decade preceding World War I, during the entire decade of the 1930s and, most recently, during the late 1960s and early 1970s.

It is, thus, in the broader context of the complex relationship between prevailing ideology and the societal role of cultural institutions such as general archives that the three articles that follow must be situated. Each represents in its own right an important contribution to archival literature and each eloquently argues the case for archivists to be concerned with assembling a fair and representative record of our society, despite the formidable obstacles that such an endeavor necessarily encounters. Each calls for preserving a collective record that can transcend the static and one-dimensional portrait or snapshot of prevailing ideologies and institutions produced by traditional collecting policies.

Sarah Cooper's article explores in some detail the difficulties archives face in acquiring the records of protest movements and the papers of individuals involved in such movements, especially during a period marked by the decline of the movements themselves.

In a remarkably courageous and pathbreaking contribution, Elizabeth Knowlton urges archivists to take a much more active role in collecting and making more widely available the records of gay people and gay institutions and organizations.

Finally, Sarah Sherman provides a case study of the development of a particularly significant nontraditional collection--the Women's Collection of the Northwestern University Library.

It is hoped that these three articles will stimulate further discussion within the archival profession about what kinds of active roles archivists must play if they are effectively to acquire, preserve, and make available for future generations a documentary record that is fair and truly representative of our times.
Patrick M. Quinn has been an archivist for over two decades. Currently University Archivist at Northwestern University, he formerly served on the archival staffs of the University of Wisconsin and the State Historical Society of Wisconsin. A Fellow of the Society of American Archivists, Quinn is a former chair of the SAA's College and University Archives Section and of the society's regional archival activities committee. He is a past president of the Midwest Archives Conference and is presently a member of the editorial board of *The Midwestern Archivist*. He wishes to acknowledge the contributions of Kevin B. Leonard and Mary E. Janzen in helping to cast this essay in its present form.

NOTES


3 What is surprising is that only one American archivist, Michael Lutzker, has made a serious effort to situate appraisal theory within the framework of institutional systems by drawing upon the work of a social theorist, in this instance Max Weber. See Michael A. Lutzker, "Max Weber and the Analysis of Modern Bureaucratic Organization: Notes Toward a Theory of Appraisal," The American Archivist 45 (1982): 119.


6 As Sarah Cooper makes clear, the boards of directors of the major archival and cultural institutions of the late nineteenth and early twentieth centuries were not about to endorse the collection of the documentary record of the Industrial Workers of the World (IWW) or other radical socialist and labor organizations dedicated to transforming the existing social order. Considerable documentation on these sorts of organizations, however, was acquired and preserved, albeit serendipitously, by idiosyncratic, private individuals, by the organizations themselves, and by various coercive agencies of the state such as local police departments and the Federal Bureau of Investigation and its predecessor agencies. It was only after many radical organizations declined that their records became sufficiently sanitized to be accepted by an archival repository.
In this article, the term politics is used in a broad sense to suggest that there are definite, though not always explicit, assumptions and values affecting the nature and extent of the documentary record preserved on social movements in this era. Though of main concern in this discussion is how values affect the collecting of materials on radical social change, the value systems under which archivists operate affect any kind of collecting endeavor.

The politics affecting what, or more accurately, from whom, documentation is collected, can be described as external or internal. External naturally refers to the world beyond the individual archivist's purview and outside archival institutions. External politics are largely those values that underlie the existing society and affect the way protest, dissent, and radical politics are viewed. Though this country's Constitution provides basic protection for the rights of political dissenters, the 1980s to date has not been a period of broad societal interest in political radicalism. The late 1960s and early 1970s were certainly more hospitable times in which to be collecting protest materials.

In this decade, there is Reaganism as a national ideology rather than the 1960s consciousness that propelled citizens toward a fundamental examination of American society. In this ideology, Americans and American policies are viewed as good, if not great, and national motivations, so scrutinized in the 1960s, are assumed to be high minded. This is the prevailing national ideology, challenged by many, but still predominant in the national consciousness.

In the context of that kind of ideology, short-lived as it may be, those people who challenge
t at fundamental levels tend to be viewed as misguided, if not on the fringe. Reductionist political thinking at the national level, symbolized by the president of the United States's portrayal of third world upheavals as Communist exports rather than indigenous revolutions, has an effect on all this country's citizens, including archivists. Until the national ideology shifts and the growing protest movements, particularly around United States intervention in Central America, take center stage again, archivists are, if only subtly, less likely to extend themselves to document the groups most active in these movements.

For the last several years, little serious collecting has been undertaken to document the major movements of this time, such as Central American solidarity or the South Africa anti-apartheid movements that have engaged thousands of North Americans. Part of this passivity is the result of the dampening effect that a nationalistic, militaristic ideology has on collecting projects that seek to document groups challenging the political status quo.

At the same time, the nature of today's mass movements themselves affects the way they are viewed. Though movements of the eighties may number fewer participants than those involved at the height of the anti-Vietnam War years, there is no question that these are mass movements. They differ from the sixties movements in a number of ways, however. They tend to be involved almost exclusively in nonviolent protest and in many instances are longer-lasting than those of the sixties. Several of the Central American solidarity organizations have been around since 1979, so that they can hardly be considered fleeting youth organizations. Much of the organizing and protest of the 1980s has not been college based, nor has it involved nearly a whole generation of draft-age men, as the sixties did. For all these reasons and the lack of a contemporaneous cultural and sexual revolution, the 1980s is a period of quiet yet fervent political dissent. Perhaps these less flamboyant
movements which capture less media attention are also of less personal interest to collecting archivists today.

Look at the archival profession itself when analyzing the currents in collecting on social action. It is helpful to first study the people who developed the major social protest and leftist collections that have survived. An informal 1980 survey of the institutions that hold the major collections revealed (perhaps not surprisingly) that those who developed them had been involved in the movements they were documenting. Tamiment Collection, now part of New York University, had its origin in the socialist-oriented Rand School; Swarthmore's peace collection and collectors naturally came out of the pacifist tradition of the Quakers; the Martin Luther King Center was developed by civil rights movement participants; and the developers of the Social Action Collection at Wisconsin in the 1960s were veterans of the southern civil rights and antiwar movements.

By 1980, all these collections were becoming "professionalized"; they were beginning to be cared for and administered by professional archivists. The materials received needed preservation and processing attention. At the same time, a retrenchment in collecting policies had certainly occurred and has continued. This is an overall trend and certainly not solely attributable to the professionalization of archival work. There is a connection, however.

How could the further development of the archival profession adversely affect collecting, especially of protest materials? It is certainly true that as the profession has matured, great advances in protecting the country's documentary heritage have been made. At the same time, the language—the terminology that is now so widely used—is a telling barometer of the profession's current priorities and values. Though in the past the term professional encompassed the meaning of service to the larger society, in recent years that concept has become nearly obsolete in professional discussions. Indeed, in journals and guidelines for grants, advancing the profession
rather than any broad humanistic goals of society is the norm. Today's inward-looking professions (archivists are not alone) are immersed in what they have defined as professional interests. Engagement in the outside world, in larger social issues, in the ongoing struggle to make democracy work for all citizens are outside the professional archivist's concern. Administrators spend virtually all their time on what one would consider management or technical problems, as perhaps they should. However, management is often expressed as an end in itself, rather than as a tool for carrying out a broader vision of archives in service to society. One reflection of archivists' current professional value system is that many of their models come from the business world, not academe or their own creation. Management school language is used to describe not just technical processes but what the profession and the people involved in it are about.

The negative effect of the business world model on librarianship (which can easily be extrapolated to archives) was well delineated by Joan M. Bechtel in an article in College and Research Libraries. As she pointed out, the business world's end is its own survival, not the enhancement of the public good or the quality of life which should be the concerns of society's professions. When the business model is used to go much beyond designing a budget, and it is, archivists and librarians end up describing the highest value they hold as the "bottom line." Archival administration workshops begin with the question "What business are you in?" and then go on from there to describe collections as products and users as consumers. Bechtel's challenge to librarians to articulate a larger, transcendent vision of the social meaning and significance of libraries might be asked of archivists as well.

In the professional archival literature of recent years, history is scarcely mentioned, despite the continuing path of history graduates from that field into archives. In the archival profession's world
view, it is almost as if there is no external world informing decisions--only, in the favorite cliche of this work, "the universe of archival documentation." Of course, archival work is rooted in the real world, but, in the cocoon of professional language, archivists seem to have lost words to describe it.

How does the combination of the profession's turning inward and using a business model to describe its work affect what it collects? It gives the archivist an ahistorical perspective, providing no substantive assistance for making informed judgments on the value of the materials accepted. Processing, preserving, and storing materials rather than documenting history becomes the archivist's life's work. How much more likely, then, that the records of officialdom, that is the records of government, rather than the disparate documents of social movements will be preserved? If archivists are not attuned to the general social and political milieu, they are not likely to find much room in their minds or on their shelves for the records of political dissent.

Where the society's and the profession's prevailing values have been discussed as external political factors influencing social action collecting, the operating values of collecting institutions and of the individual archivist may be examined under the rubric of "internal politics."

What impact do archival institutions have on the extent to which social movements are documented? Like the profession itself in this period, the institutions are not particularly outward directed. There is little evidence of any research institution undertaking a significant collecting project in the area of social action in the last several years. In a period when collecting policies in general have been narrowed, social action collecting is likely to be a large loser.

In some ways, it is surprising how much protest and alternative material has been collected up to now, considering the conservative nature of bureaucracies. Agency administrators do not necessarily have to be political conservatives to want to stem the flow of
incoming collections. The politics of running any major archival institution means having to justify collecting to boards of directors and legislators who are not likely to be particularly interested in the documentary heritage of people who challenge the status quo.

Where have significant collections on social protest managed to prosper or at least survive? The answer is in institutions with widely varying histories. In large institutions, social protest collections are most likely to endure if some link can be made between an earlier collector or program that provides continuity for a contemporary collecting interest. The best example of this is the State Historical Society of Wisconsin. Though there is not an ambitious social action collecting program there today, the Social Action Collection is secure. Its justification has usually been linked to the collecting of labor and social reform materials by Richard T. Ely and John R. Commons early in this century and to the Progressive movement in the state. Also, as a collection national in scope, it is given status from its association with other national collecting areas that the society has developed in labor and mass communications.

Few other social action archives created in the 1960s have endured so successfully. There were a number of protest collections started in university libraries in the 1960s. Many of these had little archival material, but at least attempted to collect the ephemera of the emerging student protest movements. In recent years, once the staff who started the collection left, holdings were often deaccessioned and sent to other archives.

In the early 1980s, Princeton University sent their social change collection to the State Historical Society of Wisconsin. Several years ago, after the death of collector's network developer Russell Benedict, the large special collection on Right and Left groups that he developed at the University of Nevada, Reno, was in jeopardy. An arrangement was finally made for it to be transferred to California
State University, Fullerton, to be part of the Freedom Center Collection. In recent years, the Freedom Center faced a challenge to its own existence when a new library administration questioned its value on a campus devoted to undergraduate teaching rather than research. At Berkeley's Bancroft Library, the Social Protest Collection, started in the 1960s to preserve the ephemera and literature of the Berkeley campus movements, became an administrative headache, as a succession of part-time staff and students who had worked on it departed for other callings. Never quite defined as a library or an archives collection, its orphan status was only recently resolved when it was finally processed and shelved as an archival collection, with no plans for continued collecting in the field of social action anticipated.

Social action collections with roots in the Old Left have yet another kind of history. On the one hand, the Tamiment Collection has ended up in the modern library of New York University, and the old Labadie Collection at the University of Michigan has successfully endured. The Southern California Library for Social Studies and Research located in Los Angeles reflects yet another kind of archival institution documenting radical movements for social change. It is an independent library unaffiliated with a university or a larger research institution. Its present board is committed to preserving its independence and its ability to document social movements, whether they are currently popular or not. Developed in the early 1960s by Emil Freed, a longtime radical political activist, the library in recent years has broadened its mission while still retaining an identity as a grassroots cultural institution. In the current era, it appears that only small institutions with heritages in political and labor movements of the past are actively seeking documentation on dissent and social change.

The internal politics of each of these different types of institutions determine the degree to which the parent group will cultivate and support its archival holdings on radical political movements.
The last element to consider in analyzing the factors that help or hinder the flourishing of protest collections is the most important: that is, the values of the individual archivist or collector. The internal politics or world view of the individual archivist has considerable impact on what is collected. For social movement collections to thrive, especially given the discouraging conditions outlined above, archivists who believe that it is important to document the struggles of those who challenge the assumptions of the national political ideology are quite crucial.

If archivists view their professional lives as ends in themselves, they are certainly not going to be expending much energy to document the universe that includes social activism. If grassroots movements for social change are viewed as fringe politics rather than as a central part of the ongoing debate about society's purposes and commitment to justice and equality, then archivists are not going to make a serious attempt to document those movements—significant as they have been and may be again in changing, and sometimes revolutionizing, the values held by North American society.

Since 1983, Sarah Cooper has been director of the Southern California Library for Social Studies and Research, a research library located in Los Angeles which specializes in documentation on social movements, labor history, civil liberties, and radicalism. Prior to that, she was an archivist for nine years at the State Historical Society of Wisconsin where she was primarily responsible for collection development of the Social Action Collection, a national archives on social protest movements, particularly from the 1960s.
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Archivists must take an active role in collecting gay records. They cannot depend on traditional, passive techniques to document either the gay rights movement or the lives of homosexuals in America--unless they are so naive as to expect these records to appear miraculously on their shelves. More likely, as with other social reform movements, records will be lost in the daily living of people who have too little time and money to document and observe the immediacy of their lives.

Even when the documents of gays (those who are white, male, or affluent) do arrive at the archives, the semiconscious archivist will studiously avoid looking at them as homosexual papers, will deny that such records are in the archives, or will claim that it is impossible to help researchers looking for either the documents of the gay movement or for clues to illuminate the lives of our gay sisters and brothers. So much worse is the case when the gay person is female, black, poor, and/or uneducated.

This article will consider both areas of collection--gay rights documents and the homosexual's private papers--because, in this one particular, homosexuals differ from the participants of most other social reform movements. In the women's liberation movement, the black civil rights movement, and the movement for handicapped rights, nearly all of the participants visibly belong to the oppressed groups whose cause they espouse.

Homosexuals, on the other hand, are identified by their actions--whether they feel they were born that way or chose their sexual preference. No physical attribute characterizes the lesbian or gay man, hopeful as the heterosexual always is on this issue.
Homosexuals appear in every sex, color, physical and mental type, class, religion, political persuasion, and nationality. Everyone will know a homosexual in some part of his or her life.

Therefore, I state, as one who is both a lesbian and a professional archivist: It is difficult to collect the records of an invisible people, a people who will often not identify themselves, a people whom the rest of society conspires, at best, to ignore or, at worse, to destroy. The leaders in collecting gay records are most likely going to be the gays themselves.

Fortunately, we are already collecting gay records. In the archival profession, however, this is hard to see. Searching The American Archivist index for the last seven years under the headings homosexuality, gay, and lesbian, there is a single reference, in the Fall 1980 issue, and not to an article or report but to a letter from an "outsider," William E. Glover, vice chair of the Homosexual Information Center in Hollywood, California. Glover wrote to the editor to share his point of view as archivist in a small library that sought and preserved homosexual movement materials. He noted the similar problems of dissimilar archives and wished for more communication among them. There was no response to Glover's letter in subsequent issues of The American Archivist; and today, six years later, there is little evidence that anything has changed in the archival profession.

What has been happening to gay rights records? And, how have traditional archivists been responding to the increased visibility of homosexuals since the Stonewall riots of 1969? I wanted, as manuscripts curator at the Georgia Department of Archives and History and as archivist/librarian at the Atlanta Lesbian Feminist Alliance, to know what was going on with gay papers in the rest of English-speaking North America. I, therefore, prepared a survey, which only breaks ground in this area. Others must continue the investigation from specialized perspectives after more comprehensive surveys have been made.

On the first page of the survey, there were a few
general questions as to whether the institution collected gay rights movement records, how they got them, and did they know of materials in other area repositories or privately held? Already, this caused a problem. What were the records of the gay rights movement? Was it an organization? A group of organizations? Papers about homosexuality? All papers by homosexuals? A feeling in the air? On a second (optional) page I asked more essay-length questions about collection and funding.

Questionnaires were sent to the forty gay archives in the United States and Canada, listed by the Canadian Gay Archives in December 1985. Five were returned by the post office. Of the remaining thirty-five, fifteen replies or a forty percent return, came back. The results of the survey can be summarized as follows (See the Appendix for complete results). All gay archives collected records of the gay rights movement. The one respondent who said he did not was clearly restricting the term to formal organizations doing political work. The collections had been accessioned from private individuals, gay organizations, or a combination of the two. Two thirds knew of other gay collections or institutions in their areas, and over half knew of papers not in any institution. That figure might be higher if some had not thought papers meant newspapers.

Very few of the respondents left questions blank, even if they had little to say. Only two of the fifteen did not answer page two, and several attached brochures. The majority of the thirteen who answered page two said that their archives was founded by an individual, often themselves. Some reported that they had founded it "out of concern," thus identifying themselves as the founders also. Only twenty-three percent were founded by any organization rather than a person. Most said they actively solicited gay records. Two did not have the staff or space.

An amazing seventy-seven percent claimed to have no problems with homophobia. On one hand, this was positive: the gay archivists were pushing ahead with their work, ignoring public opinion. On the other
hand, it showed their isolation, even from the archival profession. Two said they noticed homophobia somewhat; one said she felt it made gays reluctant to have their names, much less their papers, associated with the archives.

Thirty-eight percent of the archives got private funding from other individuals. Thirty-eight percent funded it themselves. Fifteen percent received grants. Only one was funded at least partly by its organization and that—the Metropolitan Community Church—was more than a library or archives.

Over half of these archives were less than ten years old. Forty percent were founded since 1980; thirty-three percent were founded between 1970 and 1979 (inclusive); and twenty-seven percent were founded in 1969 or earlier. The Baker Memorial Library of One Institute, Los Angeles, California, was founded in 1953; and Barbara Grier’s Lesbian and Gay Archives of Naiad Press has its roots in the collection she began in 1946 at the age of sixteen.

After an examination of these questionnaires, traditional archives in the same areas of the country were contacted. Wonderful though it was that gay archivists experienced no homophobia in pursuit of records, I wondered where they were pursuing them and what exactly were their goals outside the doors of the gay archives. Did the traditional archives even know they existed, and what did they think of them?

Using the National Historical Publications and Records Commission (NHPRC) Directory of Archives and Manuscripts Repositories, I selected twelve institutions, usually from the same cities but always from the same states as the previous responses. These included archives in California, Connecticut, Florida, Kentucky, Montana, New York, Tennessee, and Texas. Ten of the twelve, or eighty-three percent, responded, one of them with referrals that did not answer the questions.

Almost to a person the archivists stated that they had no gay rights movement records. The exception was Stanford University, which houses the records of various gay student groups. Sixty percent said that
there were no gay archives in their areas. Twenty percent did not answer; ten percent said possibly; and ten percent said that there were. Seventy percent of the respondents said that there were no gays rights movement papers at large in their areas, although they also seemed to know nothing about the movement. Thirty percent did not answer the question.

One of the most interesting parts of these answers was how the respondents filled out the questionnaires. I wish that I could show the reader the blank spaces, the NO answers in inappropriate places, the form that had capital NO or NONE typed after every question, the ink jabs that looked as though someone had thought the paper might pollute the ink of his pen--a writer's form of AIDS, so to speak. A young woman, one of three female traditional archivists to reply, typed Mrs. in front of her name, an uncommon gesture among my generation.

Anywhere from forty to seventy percent of the traditional archives did not answer the various optional questions on the second sheet. Stanford University archives explained how they happened to be collecting gay records, that they solicited them from campus groups, and that they used the library heading homosexuality where necessary to identify them to researchers. Others had only negative replies to the special questions asked of these traditional archives. None of the archives used a code, even internally, to identify the papers of homosexuals (as opposed to those of open gay rights groups).

All who answered were adamant that they would never destroy evidence of homosexuality in a collection. "Nothing is ever destroyed in our collection except (xeroxed) newscuttings," said one respondent. Not a single archives had a policy about such papers. When asked how the subject of gay records was discussed at their institutions, giving three options (freely, not mentioned, or negatively), fifty percent did not answer, forty percent said it was not mentioned at all, and ten percent (Stanford again) said it was discussed freely. No one admitted that it was talked about negatively. Obviously, most of the
archivists wished they had never received the questionnaire.

One favorite respondent wrote: "Isn't of much interest here one way or the other. We tend to respect each other's privacy. As a subject one would discuss if it was at all interesting." Of course, in his institution I am sure that heterosexual dating, betrothal, marriage, birth, widowhood, divorce, and remarriage, plus related activities such as buying property together, raising children, or making burial arrangements is never discussed. They respect each other's privacy too much.

A gulf looms between the traditional archivists in their funded institutions and the frail company of individuals doing loving although incomplete work with gay papers in the houses, apartments, and cabins where material has been collected in about seventy-five locations throughout the world. When it is considered that most of these gay archives have no sure income and are less than ten years old, it is clear that their existence is precarious indeed by professional standards. Are archivists ordinarily comfortable with the idea that papers of socially active, distinguished Americans and Canadians are stored in homes without temperature and humidity control, fire or insect protection, legal provisions in case of death or dispute, or publicity as to their whereabouts--just because a family says it loved Uncle Homer and will care for his documents themselves? Nonsense! Although archivists have respect for the owner's wishes and rights, they also have a professional responsibility to offer expertise on care and storage and to recommend appropriate institutions for deposit when that care and storage are not being carried out. Archivists cannot make the existence of "Gay Archives" the excuse to ignore gay records.

Many traditional archivists are homophobic in providing resources to donors and researchers of gay materials, in recognizing gay records in their collections, and in becoming knowledgeable enough in the field to at least know the whereabouts of openly gay archives. But, the gay archivists' cheery
assurance that they have no homophobia to contend with and can successfully carry out their mission of eternal care without knowledge of the "professionals" who hold information and resources widens the gulf even further.

In a sense, gay archivists are right. Like other alternative systems, gay archives have sprung up because we gay archivists feel we can do it better by doing it ourselves. And, we do benefit by having the freedom to collect what we feel is important and to describe it as we wish. The flip side of the separatist archives situation is that each group is cheated of a profitable coalition. For the most part, traditional archivists are academics. Gay archivists tend to be activists. Academics see their active sisters and brothers as blue-collar members of their profession without credentials or positions.

Gay archivists, on the other hand, may fear the power and influence of traditional archives. One lesbian archivist in a large city feels that things have changed so much in her area that now even such places as the Schlesinger are trying to collect papers of lesbian women and lesbian organizations.... [They] have the dollars to compete for materials...what a flip-flop in ten years--not that they should not be doing this. [It] just raises important issues in re: access to researchers, particularly if climates flip-flop again. [Donors] must have some control and spell it all out carefully."

The Georgia Department of Archives and History's interactions with other minority archives illustrate the sort of mutually profitable coalition that traditional and activist archivists can form. The Atlanta Jewish Federation has begun an archives for southeastern Jewish records. They hired an outstanding professional, have an enduring organization, and are supported by a community of prosperous, enthusiastic individuals. The Georgia Archives responded to their request for advice about grants, and donors with Jewish records are now referred to the federation. The archives does not, however, suggest transferring the papers of Rhoda
Kaufman (a prominent early leader in the state's Department of Welfare and a Jewish woman who combated both physical disability and bigotry in state government) to the Atlanta Jewish Federation. The archives does make sure that her collection is cataloged under women, Jews, and the physically handicapped.

Again, when the papers of a prominent black Atlanta politician are offered to the archives, it is recommended to the donor that they join her other papers in the new archives at an established, black university in the city. At the same time, black state records are featured in exhibits, and subject cataloging identifies the Afro-Americans in the archives's collections.

In much the same way can professionals assist researchers, donors, and gay archives: (1) by providing donors with sensitive suggestions as to how best place their collections; (2) by drawing attention to collections already in custody; and (3) by advising private gay archives how best to conserve their records and get needed funding.

Why do some archivists wish to identify gay papers? Many homosexuals will say that they are perfectly ordinary people, that what they do in bed is nobody's business, and that their sexual preference has no effect on their lives or on history. I say that just as a person's race or religion or sex or political persuasion affects his or her life because of society's view of these labels, so does sexual preference affect the directions of lives. For instance, in the Georgia Archives's collections are the papers of two Georgia spinsters who loved each other but were never able to live together. If they had been man and woman, they would have married with society's blessing, and arrangements would have been made to take care of the familial responsibilities each already had. Without knowing about Miss Baldy's affection for Miss Varner, one is left to think that she never felt those emotions that are considered part of the human experience. How many "dried-up old maids" have been misinterpreted by historians when sweethearts may have been close by?
Nowadays, people of the same sex can buy houses (if they have the money), but in some cities ordinances have been introduced to prevent them from renting together. Even without an ordinance, imagine the fear of always having to hide one's homosexuality from a landlord in order to keep the roof over one's head. Without knowing someone's sexual preference, it might be assumed that his actions and concerns are paranoid. Again, these "private" issues affect a person's ideas, decisions, and behavior.

Many donors destroy all personal papers before they reach an archives. "Personal" here includes "life"—love, sex, childbirth, divorce, physical and mental illness, wife abuse, incest, and death, as well as homosexuality. Getting people to save their letters and diaries during their lives is difficult enough, but getting them to deposit those papers in a repository is even harder. Their biggest fear is that something in them will hurt their families. Archivists must respect those fears, and archives do already have in place procedures that will close collections to researchers for twenty or more years. This protection should reassure those who feel they cannot yet be open about their sexuality.

Unfortunately, most archivists cannot separate their attitude toward homosexuality from their care and protection of gay records. Although none of the traditional archivists surveyed admitted to destroying gay papers (deaccessioning being the anathema it is), there are many ways for documents to "disappear" without actually shredding them. Archivists return papers to the family, never get around to processing them, catalog them vaguely and incompletely—archival ingenuity is endless.

If an archivist does not want homosexual records in his institution, he will never see the ones he has. One of the Georgia spinsters mentioned before wrote passionate love letters to the other. They were cataloged by a superior professional as being about "personal matters" and "news of mutual friends." Did she overlook the content? Or, did it make her fearful? Regardless, it now takes a determined researcher to find the microfilmed letters on his own.
How do archivists draw attention to what they have? Collections labeled Gay Students Association name themselves. Memberships in organizations such as the Mattachine Society and Daughters of Bilitis have and will identify homosexuals. However, in the past many gays destroyed such clues and rarely left statements as to their sexual preferences. Still, there are other sorts of records and papers that are revealing and can be made available. The traditional archives contacted claimed to have: no love letters between individuals of the same sex; no requests to be buried together; no lifelong, same-sex friendships between people who never married. This is strange considering that rather small, private manuscripts collections in the Southeast contained such examples. They are not, I stress, assurances that people are either gay or straight, but archivists do have a responsibility to describe what is there.

My physician codes her patients' medical folders so that she can give them the best medical care regarding their sexual preference. Although archivists do not have such life and death situations, they, too, could develop an internal code so that researchers seeking gay "ancestors" could be directed toward collections containing the sorts of clues mentioned above. In no way would this be labeling anyone a homosexual without his having done so first. Rather, the finding aids could be saying: she wrote passionate letters to a woman; he never married; she lived her whole adult life with another woman in a large city far from her blood family; he asked that a male companion of thirty years be buried in the family plot. A simple, factual folder description for same-sex correspondence, such as "letters describe the women's continuing affection for each other and desire to live together the rest of their lives" would go a long way to equalize the standards that have been used when cataloging heterosexual and homosexual love letters.

If the will that leaves the papers to the archives also contains burial instructions or gifts to persons who appear in the records, make a copy of that will to
add to the collection in addition to storing it in the collection information or case file. Mention the will in the inventory.

How can archivists become aware of and assist with the collection of gay rights movement records in their areas? The media almost always reports gay rights marches and protests. Through the radio and television stations and the newspapers archivists can get contacts or have their messages passed along to those who are active in the city or state.

Whether or not there is a gay archives, archivists should offer themselves as resource people. Good relations between an activist group and an established archives can result in better record keeping, better conservation, and possibly in a collection for the repository. Groups that are short-lived or constantly changing, that have no safe place for their records, will seriously consider an institution as a depository if it has proved interested, helpful, and trustworthy. At the very least, archivists will have contacts and can refer researchers to original sources.

Since so few of the traditional archives contacted had any idea that there were gay archives in their areas, there is obviously little mutual cooperation between the two. Most gay archives are run by people with a lot of enthusiasm and dedication but very little training or resources. They are not paid for their work. They may collect avidly and still fail to save the most vital records. They may have no conception of the basic conservation or control techniques archives use. They need archivists' support and advice for grant writing and other funding projects.

By acting in a professional manner and inviting gay archivists into archival organizations and community, professional archivists can, in their own ways, further the cause of gay rights as well as preserve valuable historical documents. These ideas should stimulate thinking so that together, archivists--gay, straight, academic, and activist--can further develop ways of preserving and referencing gay records.
Elizabeth Knowlton is the Manuscripts Curator at the Georgia Department of Archives and History. She is a member of several activist groups, including the Atlanta Lesbian Feminist Alliance. She would like to thank all of the archives, both traditional and gay, in the United States and Canada, who responded to her questionnaire.
<table>
<thead>
<tr>
<th><strong>APPENDIX</strong></th>
<th><strong>Documenting the Gay Rights Movement</strong></th>
<th><strong>GAY ARCHIVES (15)</strong></th>
<th><strong>TRADITIONAL ARCHIVES (10)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do you have records of the GRM?</td>
<td>yes 14</td>
<td>yes 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>no 1</td>
<td>no 8</td>
<td></td>
</tr>
<tr>
<td>2. Where from?</td>
<td>private 5</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>organization 5</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>both 4</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NA 1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>3. Other institutions with gay documents in your area?</td>
<td>yes 10</td>
<td>yes 10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>no 5</td>
<td>no 6</td>
<td></td>
</tr>
<tr>
<td>4. Know of other papers not in institution?</td>
<td>yes 8</td>
<td>yes 0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>no 5</td>
<td>no 7</td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

**GAY ARCHIVES**

| Origin: individual | 7 |
| organization | 3 |
| "out of concern" | 3 |
| no answer | 2 |

**TRADITIONAL ARCHIVES**

| How did you begin collection? | Explained 1 |
| none 1 |
| NA 1 |
| no answer 7 |

| Do you solicit records? | yes 11 |
| no 2 |
| no answer 2 |

| Do you solicit gay records? | yes 1 |
| no 5 |
| no answer 4 |

| Have you experienced homophobia? | don't notice 10 |
| vaguely 2 |
| discourages donors 1 |
| no answer 2 |

| How do you identify homosexual records? | subject heading 1 |
| do not identify 2 |
| no answer 7 |

| Do you have a formal policy about such records? | yes 0 |

| Funding: | self 4 |

29
<table>
<thead>
<tr>
<th>Private</th>
<th>5</th>
<th>No</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>No funding</td>
<td>1</td>
<td>No answer</td>
<td>4</td>
</tr>
<tr>
<td>Organization</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No answer</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Is the subject discussed?
- Freely: 1
- Not mentioned: 4
- Negatively: 0
- No answer: 5

|------------------|--------------|---|-----------|---|----------------|---|
The Women's Collection at the Northwestern University Library is like the triathlete: it attempts to engage in that which only extraordinary people or fools try. Like the triathlete, it is sustained by the goal it has set for itself. The Women's Collection documents the activities of activists in the women's liberation movement by collecting materials generated by these activists. The "engagement" or involvement of the curator of the collection is critical to this enterprise, because of the nature of the work. In addition to preservation, which will not be discussed here, there are four primary areas of activity which are necessary to the success of the collection, and each of these activities requires unorthodox solutions and behaviors which, in turn contribute to a heightened sense of tension. (One way I have dealt with the tension is to become firmer in my resolve regarding the value of the mission. Viewing the collection as "triathlete" has intensified, in turn, my attachment to "engagement.")

The Women's Collection was begun in 1970 and initially directed by Roxanne Siefer, who enjoyed the support of the enthusiastic Special Collections staff (all women). Her work was promulgated and sustained by the dynamic team of Richard Press, assistant university librarian for Collection Development, and R. Russell Maylone, curator of the Special Collections Department--then as now. The curator works by identifying where feminist activities are taking place, by contacting the activists, by making material accessible, and by publicizing widely the mission of the collection. Specializing in the feminist periodical press, the newsletters, newspapers,
magazines, and journals produced by the feminist movement worldwide, the collection acquires as well the nonperiodical, nonmanuscript ephemera, such as flyers, notices, position papers, produced by the movement. Monographic works are not its focus, although it does maintain a separate collection of monographic material—at this point approaching two thousand items.

Involvement of the curator in the movement is essential to the success of the collection, because traditional bibliographic methods do not provide the means by which to acquire these materials and because an intimate knowledge of the movement is necessary to make appropriate and effective contacts. The curator engages in activities which require a tremendous amount of flexibility; a willingness to work without firm guidelines; a broad awareness of what the established professions have developed and are developing to deal with materials such as describing them for online data bases or acquiring them from unaffiliated individuals; a solid grasp of the ways and byways of the contemporary women's liberation movement, its breadth and depth; and an ability to work effectively with co-workers, administrators, donors, and potential sources of funds. The conviction that the work of the collection is contributing to potential, needed societal changes makes the work possible.

In the simplest terms, the Women's Collection is collecting material that may fall through the cracks in other libraries. Since it specializes in the periodical press, tremendous burdens are placed on the Serials and Serials Cataloging departments to control the newsletters and journals of feminist groups and collectives who have been and, in some cases, continue to be hostile to institutions and anything that institutions might want of them. These groups do not want to accept institutional "housing" for their materials or flatly do not wish to cooperate with institutional requests. The catalogers, who deal with a whole set of problems which might fall under the rubric of "conventional cataloging" are also asked to
deal, in this instance, with highly unconventional materials. These activities create tensions which, without administrative support, can only be resolved at the lower level by a conviction in the utility of the enterprise. The curator has to be convinced that the work accomplishes a greater good by filling out the historical record and documenting the activities of activists in the movement. Because the essence of the work is catching materials which do fall through the cracks elsewhere, coherence of mission is fundamental and involvement in the movement is both unavoidable and essential.

In order to accomplish the mission, the curator engages in four primary activities: (1) identification, (2) contact or solicitation, (3) organization for access, and (4) outreach. While the first three activities seem to occur in succession, in reality they take place simultaneously, guided by mutual objectives and informing the other activities.

Identifying where feminist activity is taking place requires the curator to have a good understanding of the movement—what informs it and that it is fundamentally diverse. It requires constant vigilance and the time to do the reading required both to ascertain that that specific activity is taking place (although reading is not the sole source) and to keep in touch with what is happening with the movement. The curator must have a sense of where the movement is going and what it looks like from time to time.

It is impossible to collect everything, so selectivity is important. In order to be selective, it is necessary to know when not collecting certain things is appropriate and why. Gaining a sense of the exciting thinkers, activists, and writers, while at the same time understanding that the essence of the movement is the change that takes place at the level of the individual woman—the woman next door as well as the women's group that meets in the church down the street—is also vital. It should be clear if the collection contains what is being produced or, if not, how to get it and if the resources to follow through
on the other end exist. It is necessary to stand back once in a while to see what the shape of the movement is and how successful the collection has been in documenting it. Anticipating what is likely to be happening in the future and, in an approximate kind of way, knowing how much material is likely to be generated in the next several years should also be a part of the curator's work.

Contacting activists—the curator's second activity—requires having enough information to talk with the groups and employing the most effective means of making contact with them. A greater degree of candor and enthusiasm is needed because activists, many of whom are hostile to or flatly opposed to institutions, are being asked to place their materials in an institution. The curator needs to be a forceful (though not aggressive) advocate of the collection. Being able to follow through in actions such as making payment or picking up materials requires the support and resources of the home institution. Prepayment, for example, was actively discouraged in most libraries when collecting started. All sorts of demands are made on the institution and, ultimately, on co-workers within the system. Getting a colleague to make one change is difficult enough; getting a number of colleagues to make many different changes requires supreme diplomacy.

Effective contacts with potential donors requires being open to a range of acquisition possibilities and knowing when they exist. Contacting donors, as is true with virtually all phases of the Women's Collection, requires a willingness to work unconventionally, with a knowledge of how to make the unconventional succeed in the system, such as getting the material which can be dealt with successfully in the system processed there.

An instructive example can be seen in dealings with the foreign feminist periodicals which the collection receives twice a year. I wrote a letter of genuine admiration to the editor of a significant journal to express awe at the editor's accomplishments. While doing so, it occurred to me
that the editor was amassing a significant amount of material which prompted an inquiry about any plans she might have for it. The result has been donations twice a year of hundreds of foreign feminist journals, magazines, and newsletters sent to the collection in two or three little brown boxes.

Last summer (1985), the collection disposed of over eight hundred duplicate items to approximately twenty selected foreign groups. Each group had a usable address and each appeared to be a group that promised interesting material for different reasons. The collective interests of the movement are broad; it is impossible to collect in depth on every issue. These groups were chosen with the thought in mind that they would provide information in sought-after areas. It is particularly important to make effective contacts with the groups--one element of this being simply to make an impression. If what these groups would be most in need of can be determined, the possibility of reaching them is heightened. In each case, these groups were informed of the existence of the collection, were able to "sample" the collection (each of the items in the packages were duplicates and, therefore, representative of the contents of the collection), and were informed of the collection's mission and needs.

The curator's third activity--making the materials accessible--requires a similar level of openness to unconventional solutions. It requires a broad awareness of systems, people, and resources being devised by the professions, and a willingness to meld the best from all of these, to justify conclusions, and to convey them successfully to the key people who will help with carry through. Northwestern is fortunate to be able to pay for subscriptions, maintain them, claim issues, catalog titles, and perform other related activities through the Serials and Serials Cataloging departments. Through them, these often problematic titles are cataloged and described for the online data base. When these departments have performed their magic, the users can search the data base and find records for each title
which give them the information they need in order to utilize the material.

The topical collection of ephemera does not lend itself to description for the online data base, and so the collection has devised several finding aids to access it. This collection comprises 30,000 items in thirty-six legal sized filing cabinet drawers, filed by subject, with subject headings arranged alphabetically. The items are position papers (such as Judy Syfers's "Why I Want a Wife" or Valerie Solanas's "S.C.U.M. Manifesto"), academic or activist papers ("Feminists in Academe"), notices, and other unpublished ephemera. Three finding aids (1) list subject headings with instructions for requesting material; (2) contain file cards for each folder in the collection; and (3) use a three-ring binder notebook to inventory author, title, and subject for subcollections of material (position papers, academic papers) using the subject division devised for the collection. (For example, the heading "Women in Society--Papers" indexes a collection of 125 papers, most authored by sociologists dealing with some facet of the question of woman, her relationship to society, society's relationship to woman/women.) The last noted finding aid accesses 2200 selected items, filed by subject, which reside in the collection.

Decisions about devising subject headings were to every extent possible determined by a painstaking process of letting the material speak for itself. After all, this is material that in the 1970s was not bibliographically controlled--and largely remains so--through the Library of Congress or any of the commercial indexes. Very little attempt was made to force these subject headings into conformance with existing headings, because it would have demanded enormous changes of these systems. Extant headings were completely inappropriate and of no use to the collection; its material is not simply women's material, which still does not have subject access, it is also feminist. This is one example of how attempts to make the collection successful, in this instance by making it useful, are complicated by the lack of viable models.
The fourth area of activity--outreach--is spreading the mission or, more generally, any contact made outside the department. It is important to the success of the collection that it is known widely and broadly. In order for Northwestern University to acquire materials, people everywhere need to know that it is actively soliciting them. Northwestern needs to start this itself, but real success lies in the network of contacts who know about the collection and tell other people. This network should be national as well as international, but it also should be local--within the university library, the broader university community, and the immediate local environment. Communication encompasses a whole range of options--talks, interviews, articles, and publications, as well as areas not yet ventured into such as video and computer options.

As should be clear from the above, the curator must embrace a diverse group of constituencies, with widely divergent needs. In a sense, the sole unity here is the need to introduce the collection to people unfamiliar with it. In each instance, the collection has to be described effectively to them. What constitutes effective description will vary, as it will be based on the curator's assessment of the collection in light of the patron's needs. For the student, orientation designed to get the student to use the online data base to access materials in other parts of the library might serve better than would a strict emphasis on the collection. The student should still be furnished with the information sheet on the collection, to gauge his tolerance for more specific description and to let him know of the collection's availability. Giving students strategies for overcoming the weaknesses of subject access might be more useful in the long run than in-depth orientation to the Women's Collection in the beginning.

A faculty member may be interested in the collection for instruction purposes, but is far more likely to be interested in terms of pursuing some specific research. In many instances, the faculty member will not be interested in the mission of the
collection per se, because she is, for example, an eighteenth century French art historian or a medievalist. However, these people might be interested in acquainting themselves with the array of feminist journals as potential sources for their research. The donor may be interested in knowing that the material will be used. Many donors, however, are as convinced as the curator about the collection's mission and donate because they see the value, have confidence in the collection, and know that the material will be made accessible.

The curator should be able to work with all the resources of the library in which she works. She needs to devise a way to let the various colleagues and co-workers learn about the collection and its mission. It is important to try to communicate the value of the mission in order to enlist their aid. To do this, it is useful to come to grips with co-workers' areas of expertise, their problems, and areas of mutual benefit. It is particularly important that the curator not draw attention to herself in this process.

The picture painted here is of an array of responsibilities for the curator, which are stimulating and can stretch her abilities. In writing this article, I have learned several things. I already knew that I enjoyed the opportunity to experience much of the movement from a very special place. I realize the importance of the mission sustained me. It was solely through conviction that documenting the movement is significant and useful that I was able to summon up the genuine enthusiasm, candor, and energy to do the work. By writing dispassionately and simply about the tasks performed, I have a better understanding of what I was doing and perhaps how dedicated I was appearing. Once laid down, however, the tasks and responsibilities seem less awesome and the mission even more vital.

Sarah Sherman was head of the Women's Collection, Northwestern University Library, from 1974 to 1986.
Indexing Archival Films:  
Alaska Archival Motion Picture Program

Steven Walsh, David A. Hales, and Judith Diamondstone

Since the turn of the twentieth century, the state of Alaska has attracted professional and amateur filmmakers eager to document the northern wilderness and its inhabitants. Existing films on Alaska include thousands of feet of historically precious, unedited footage as well as studio productions; they are in demand by research specialists, educators, and filmmakers, as well as nonprofessional Alaskan citizens. Responding to that demand, administrators of the Rasmuson Library at the University of Alaska in Fairbanks launched the Alaska Archival Motion Picture Program to preserve film footage on Alaska and the circumpolar regions and to make it available to a variety of user groups.

First funded in 1979, the program has enabled Rasmuson Library staff to preserve 300,000 feet of film, of which 233,000 feet has been indexed in a computerized system. Because most of the first films in the collection were unedited compilations of sequences of footage on unrelated subjects, program developers had to modify existing indexing systems that reference single-subject, whole films. As a result, the Catalog-Index of Alaska Archival Motion Pictures indexes scenes within a film--one of its special features.

In developing a cataloging system for Alaska films, Steven Walsh, chief indexer, consistently strove to accommodate the different needs of potential patrons--all those who had expressed sufficient interest in Alaska films to provide incentive for the program. As a result, the indexing system generates information in different formats. The catalog-index, which is available on microfilm, online in the university mainframe computer, and on hard copy in the
Rasmuson Library is easily accessible to the general public and provides enough information, scene-by-scene, to identify films of interest. The index and film abstracts that compose the catalog-index are a concentrated version of information that is originally recorded on "logging sheets" and "cover sheets." The logging sheets break each scene into individual camera shots to provide a detailed narrative of each motion picture, including notations on film quality. They are a valuable resource for filmmakers and research specialists, especially those who are located outside of Alaska. Patrons can request a printout of the logging sheets from the archival film office in Fairbanks.

A description of the kind of footage available in the collection will facilitate the explanation of indexing decisions. Travelogues, such as those taken by *Nature Magazine* photographers William Finley and Arthur Pack, are typical of the kind of unedited films that defy classification unless they are broken into smaller segments. For instance, the viewer might see bears rumbling along, then fishing in a river, followed by a shot of a cabin along the river, a pan of the riverbank, the forest, a shot of a man standing in the cabin doorway smoking a pipe, men wading across the river holding motion picture cameras, someone using a rifle to frighten a bear, then a shot of a canoe paddled in the river, a big steamboat, or gear being loaded onto the steamboat from smaller boats. The above example could be classified under at least three different subjects: bears, cameramen, and the steamboat. The Alaska archival film indexing system makes it possible to do this, by referencing sequences of footage within a film. By adopting methods for classifying unedited footage, the indexers developed an efficient system for handling all film, including fully edited and narrated material, that economizes on patron research time.

Silent films in the collection often provide subtitles on separate frames. The films of William Van Valen belong to this category. Van Valen headed the Wanamaker Expedition to the Arctic from 1917 to
1919, during which he filmed subjects such as Eskimo whaling, Eskimo sports, reindeer herding, and other activities. Subtitles provide information that might be significant to researchers. For instance, a soft black and white image of an old Eskimo man in thick hooded parka and skin boots, with an ice tester in one hand, is followed by a slide that indicates he is a renowned hunter who is able to smell a dead whale through twelve feet of ice. The following scenes show Eskimos digging a huge hole in the ice and hauling up a dead whale. Sensitive to the needs of researchers, indexers in the Alaska program include significant detail in the index entry whenever it occurs on film. As example, two index entries for the above scenes, under the subject heading HUNTING:, follow:

Whale: Eskimos use picks, ice testers to dig huge hole to pull up rancid whale; Barrow, Alaska, near.

Whale: Portrait of Eskimo who can smell whale through thick ice pack; Barrow, Alaska, near.

Notice that the index uses verbs to provide thorough but economical subject information in a readable format. Patrons who are not research specialists can use the index without training or assistance to find films on subjects of special interest. Teachers can search for classroom material. Descendants of early Alaskans can look for films that show the lifestyle of their forebears.

Index entries are organized under subject and location headings which are listed alphabetically. Always sensitive to the needs of researchers, indexers decided not to use an existing classification system, but instead to develop one that would correspond more precisely to materials in the collection and, thus, streamline the pursuit of special inquiries. Indexers identified subject categories as related material accumulated within a film and from different films in the collection.
Figure 1 shows how index entries are organized under headings. Underneath each heading, entries are listed in alphabetical order. Therefore, the first word of an entry serves effectively as a subheading.

AGRICULTURE

Harvester pulled by tractor, men harvest potatoes, hay stacks in field: Palmer, Ak.; summer.

AIRPLANES

Cargo airplane, Soviet, "CCP 04175"- on side: Treshnikov Ice Island, Chukchi Sea.

Drops bag at mining camp, bag picked up: Bird Creek, Talkeetna District, Ak.; summer.

Military: P-38 Lightning; other military airplanes fueled.


Single-engine, worked on, takes off from gravel road: Southeastern Ak.; spring.

Ski-plane, on frozen lake, taxis, "N704BK" on wing gear, dogs unloaded; winter.

ANAKTUVUK PASS, ALASKA

Boy plays with paper airplane; summer.

Dog mushing; summer.

Figure 1. Index entry headings.
Like headings, subheadings are defined as material accumulates from the films that are cataloged. As data accumulates under a particular subject, the indexers designate certain first words as formal subheadings, to ensure that all relevant information is grouped there, even if it must be entered more than once underneath a heading. Subheadings that have been formalized are set off in the index by a colon. In Figure 1, there is only one formal subheading, Military:

Thus, the indexing system provides for an emergent classification scheme tailored to materials in the collection. To assist patrons, the index includes a subject heading guide and a location heading guide. (See Appendix A for a sample of the Subject Guide.)

An example of the full index entries, with film and footage reference data and date or approximate date of the film appears in Figure 2 (the letters in parentheses have been added to facilitate explanation).

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>G</th>
<th>H</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>FISHING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(A)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FISHING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(B)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fishwheel: man poses</td>
<td>147</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>~1947</td>
<td></td>
</tr>
<tr>
<td>with fish caught by fishwheel; drying rack with fish; Fairbanks, Ak., near, possibly.</td>
<td></td>
<td>(D)</td>
<td>(E)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nets repaired; Atka, Ak.</td>
<td>18</td>
<td>1347-26</td>
<td>1481-30</td>
<td>1946</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>116-00</td>
<td>1953</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sticks used by three young persons to search for something, possibly fish, in shallow water.</td>
<td>52</td>
<td>169-38</td>
<td>1935-1948</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 2. Full index entries.
Notice that headings (labeled A) and entries (labeled B) are listed alphabetically. In the figure, the first entry starts with a formal subheading, Fishwheel followed by a colon. The second entry begins with an informal subheading, Nets followed by a semicolon. The third entry begins with a first word that is merely descriptive and is not set off by punctuation from the rest of the entry--Sticks. Only headings and subheadings appear in the Subject Heading Guide.

Reading left to right in Figure 2, the first column following an entry is a film number (labeled C). The film number is followed to the right by one or more scene referral numbers. These are paired numbers separated by a dash: the first (labeled D) refers to feet of film and the second (labeled E) refers to a frame of film. The paired referral numbers indicate the first frame of the scene that includes footage of the indexed subject. The complete referral sequence directs the user to a specific film and to one or more specific scenes in the film. If more than one film contains the subject indexed, then there will be more than one film number listed (F). Also, if no paired numbers follow the film number (see G), then the entire film may be considered relevant to the indexed subject.

The last column provides film dates. There are three possible notations for film dates. The first (labeled H) is preceded by "ـ" to indicate that the date is estimated to be within a year or two of accuracy. The second film date (labeled I) represents what the cataloger believes to be the exact year the film was shot. The third film date (labeled J) shows two dates separated by a hyphen indicating that there was insufficient information to estimate the year the film was shot, so a range of years is provided instead.

The index is both concise and informative. By scanning the Heading Guides at the front of the index, a patron can search efficiently for instances of a specific artifact or a particular human subject. By reviewing relevant index entries, the patron can select films or portions of films that might be of interest.
The catalog-index also provides an abstract of each film, arranged chronologically according to its date of acquisition. A film summary number heads the abstract, which outlines the title, subject activities, "animated objects" (including humans and animals; a semicolon is used to separate the categories), location, date of filming, and film credits. The outline is followed by a summary of the film and concludes with data on the film condition, available format, and length of film. An example of a film abstract is in Figure 3.

Archival Motion Picture No. 1
a. Untitled
b. Grass gathering: scenic boat trip
c. Native Alaskan and Caucasian
d. Near Atka, Alaska
e. 1946
f. Summer
g. Photographer: Simeon Oliver

Grass gathering at Atka, Alaska. Residents cut long grass, lay it out to dry in sun, split grass. Scenic boat ride by inlet or "Old Harbor." Rectangular holes dug in ground; purpose of digging not known.

Original Format: 16mm film Silent/Black and White
Film Condition: Little scratchiness throughout
Time: 5 1/2 Minutes

Figure 3. Film abstract.

The Catalog-Index to Alaska Archival Motion Pictures, composed of film abstracts and the index, is the major product of a program also devoted to film
acquisition and preservation. Likewise, it is the end product of a thorough logging system which begins after films have been inventoried, and technical and accession information has been filled out on cover sheets (see Appendix B for cover sheet format). Patrons can request a computer printout of the cover sheets and logging sheets if they want additional information on a film.

The logging process is the backbone of the catalog-index. It entails writing a verbal description of a film while viewing it through a film reader. The detailed logging procedure is actually comprised of simple conventions that facilitate the translation of filmed events into a written narrative. Using a set of terms for describing types of camera shots and a few punctuation marks to denote how the shots are connected, indexers can track camera movements, correlate a written narrative to sequences of footage, and give a reader a clear and accurate impression of a film. An additional set of symbols that denote technical flaws in film quality add sufficient information for filmmakers in distant locations to select footage from the Alaska film archives by reading the logging sheets.

Logging sheets provide columns for (1) a running record of feet-and-frames to mark the beginning of scenes, (2) a narrative description of shots within scenes, (3) problem coding, and (4) index entries, which can be composed during logging or after the written narrative of the film is complete. To fill out the logging sheet, the indexer loads a film onto a film reader and punches a "start-hole" through the film with a paper punch. The frame at which the hole was punched is advanced until the hole projects onto the screen, and the feet-and-frame counter is reset to zero at that frame.

As the film advances, the indexer records what is happening in every shot. (A shot is defined as footage that is continuous until the cameraman releases the camera trigger or until the editor later splices the film.) A shot might be taken from a distance or close up; the camera might be stationary.
or gently swung or tilted. Alaska indexers adapted symbols denoting types of shots from those used at the National Archives in Washington, DC. (A complete list is available from the authors.)

Since a cameraman usually uses a number of shots to cover one subject, each scene is generally composed of multiple shots. For instance, an airplane landing might be shot from a distance several times, then as a close-up. In order to economize the narrative, the descriptors are used with punctuation to indicate how the shots are linked.

If the shots are of the same kind (e.g., multiple long shots), an apostrophe is used with the descriptor plural (LS's). If different types of shots are used (e.g., long shots and close-ups), and if they occurred in sequential order (first long shots, then close-ups), the different descriptors are separated by a dash (LS's-CU's). If different types of shots are used but not in sequential order, the descriptors are separated by a comma: "LS's, MS's" indicates that both long shots and medium shots were used; at least one long shot occurred before any of the medium shots; otherwise, the order of shots cannot be determined from the record. Generally, shots are combined in sequences that are thematically related. To indicate a related sequence of shots, each verbal description is followed by a semicolon, until the last verbal description in the sequence is marked with a period. (See Figure 4.)

FEET-AND-FRAMES LOG
15-06 MLS Man rides snowmachine pulling sled, approaching airstrip,
  MS man sits on sled, smokes cigarette,
  ELS airplane in flight;
  MLS's Pilot unloads box from airplane, man lifts box onto sled attached to snowmachine,
  LS village in distance, snowmachine approaches.

Figure 4. Sequence of shots.
Interrelated sequences of shots combine into scenes. By compiling verbal descriptions of interrelated sequences of shots, the indexer builds up a scene description. The indexer must determine when one scene gives way to the next, a point open to interpretation.

Since filmmakers, historians, and archivists are all interested in the quality of the film image, the logging system includes a code to indicate the condition of footage throughout the film. The indexer uses the problem code column on the logging sheet to note film condition during the viewing process. (A complete list is available from the authors.) Figure 5 is an example of a logging sheet, filled out through the scene that begins at ten-feet-plus-six-frames from the start-hole.

<table>
<thead>
<tr>
<th>Feet-and-Frames</th>
<th>Scene Description</th>
<th>Problem Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-00</td>
<td>Start-hole</td>
<td></td>
</tr>
<tr>
<td>1-02 CU's,</td>
<td>Wildflowers: chocolate lilies, iris, sitka rose, bluebells, shooting stars;</td>
<td>UE1 (under-exposure; slight problem)</td>
</tr>
<tr>
<td>LS</td>
<td>large white dog runs to person in field of shooting stars at Knik Flats near</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Anchorage.</td>
<td></td>
</tr>
<tr>
<td>7-20 LS's</td>
<td>Cars move on four-lane street in Anchorage, sign, &quot;515 CLUB.&quot; Small boats</td>
<td>CH1 (camera handling; slight problem)</td>
</tr>
<tr>
<td></td>
<td>moored; dock buildings.</td>
<td></td>
</tr>
<tr>
<td>10-06 LS's</td>
<td>Homestead house, children play with dogs on porch; children, dogs walk through</td>
<td></td>
</tr>
<tr>
<td></td>
<td>field of ripe oats.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LS's Buldozer pushes over spruce trees;</td>
<td></td>
</tr>
</tbody>
</table>
Indexers devised the logging system to provide an accurate written overview of films for patrons who are unable to visit the collection, or for those who are looking for specific information from a lot of footage. Once patrons have identified films of interest in the catalog-index, they can request copies of the logging sheets from the archival film office in Fairbanks. While the index references the beginning of scenes, the logging sheets break scenes into individual shots and, thus, provide a detailed, sequential description of each film. In addition, the logging sheets offer technical data on film condition scene by scene, which assists filmmakers in selecting appropriate footage for films in progress. The logging sheets can eliminate the unnecessary expense of time and money required to travel thousands of miles across Alaska to access the collection or to acquire copies of films that are not needed. In addition, the logging system can serve as a research tool in the field, enabling a researcher to tie an informant's anecdote about filmed material to the exact sequence of footage where it occurs.

Sensitive to the needs of research specialists as well as nonprofessional Alaska citizens, indexers of the Alaska Archival Motion Picture Program developed an efficient, user friendly system for accessing filmed information. The program is achieving its purpose—to preserve and catalog a growing collection of films, including historically precious, old, unedited footage and professional studio productions.
APPENDIX A
SUBJECT GUIDE

This is a sample portion of the Subject Heading Guide.

SUBJECT HEADINGS -
Subheadings -
/Formal/ /Nonformal/

---------------------------------------------
AGRICULTURE
Farm
Farmers
Fur farming:
Harvester
Tractor (s)
University of Alaska Agricultural Experiment Station

AIRPLANES
Airfield (s):
Airliner
Airport (s):
Airstrip (s):
Biplane
Cargo
Float-plane
Fokker
Military:
Pilot briefing film
Seaplane
Single-engine (s)
Ski-plane
Small airplane
Twin engine

ALASKA RURAL SCHOOL PROJECT
ALASKA STATEHOOD
ALYESKA PIPELINE
Construction:
ANIMAL TRACKS
ANIMALS - BEARS
Black bear:
Cub (s)
Fish
Grizzly:
   Kodiak bear
Polar bear (s):
ANIMALS - BEAVERS
APPENDIX B

COVER SHEET FORMAT

The computerized version of the cover sheet format as it appears on screen

Page 1 of Cover Sheets

FILM : : DATE : / / : LOGGED BY: :
TITLE: :
SUBJECT: :

DATE OF FILM (DATE1): : (DATE2) : : (DATE TYPE) : :
PHOTOGRAPHER: :
DONOR: :
DONOR'S ADDRESS: :
COPYRIGHT: :
PRODUCER: :
LOCATION OF ORG: :
DATE OF ACQUISITION: / / : ACQUIRED BY: :
SOURCE OF DOCUMENTATION :
RELATED INFORMATION :
NUMBER OF REELS: : FRAME PER SECOND: : LENGTH: :
35mm-SAFETY: : BLACK & WHITE: : CAMERA ORIG: : SOUND: :
35mm-NITRATE: :COLOR: :RELEASE PRINT: :TITLE FRAMES :
16mm : : TINTED : : PRINT MASTER : :SUPERIMPOSED
SUPER-8mm : : POSITIVE : : VIDEO TAPE : : SUBTITLES: :
REGULAR 8mm : : NEGATIVE : :
APPENDIX B (contd.)

Page 2 of Cover Sheets

FILM

IMAGE QUALITY

FOCUS: :

EXPOSURE: :

NITRATE DETERIORATION: :

CAMERA TECHNIQUE: :

FILM CONDITION

DRYNESS & BRITTLINESS: :

SHRUNKEN SPROCKET HOLES: :

SPROCKET HOLE DAMAGE: :

NUMBER OF TEARS OR RIPS: :

NUMBER CEMENT SPLICES: :

NUMBER TAPE SPLICES: :

LOGGING REMARKS :

WARPED FILM EDGES: :

SALVAGEABLE: :

REMARKS :

EXTENT TO WHICH THIS FILM DUPLICATES OTHER FOOTAGE IN COLLECTION :

Each area between the colons "::" is a data input area. In the computerized system, the cursor moves only within these areas, and jumps between them with each carriage return. Page 2 automatically appears on the screen after page 1 has been completed.
Steven Walsh is the head indexer for the Alaska Archival Motion Picture Program. He has a M.A. in anthropology from the University of Alaska concentrating on the history and culture of the St. Lawrence Island Eskimos. During the summer of 1986 he attended the Northern Libraries Colloquy in Lulea, Sweden where he delivered a paper on the indexing system discussed in this article.

David A. Hales is an Associate Professor of Library Science at the University of Alaska-Fairbanks. He holds a M.L.S. degree from Drexel University and a M.A. degree in folklore and folklife from the University of Pennsylvania. Over the years he has compiled several indexes and been a consultant for other indexing projects.

Judith Diamondstone worked as editor on the Alaska Archival Motion Picture Program from 1984 to 1985. She has worked in northwest Alaska producing public information materials and on St. Lawrence Island, Alaska as co-researcher on a historical literacy project. She is currently a doctoral student at the Harvard Graduate School of Education.

For more information, please contact Steven Walsh.
Sampling in an Archival Framework:
Mathoms and Manuscripts

Margery N. Sly

In *The Lord of the Rings*, J.R.R. Tolkien describes the Mathom House at Michel Delving in the Western part of the Shire. A Mathom is something that a person does not want to keep but cannot bear to throw away. 1 Archivists may often feel that they preside over such a house. They are trained to preserve records of permanent historical value—to prevent their destruction. However, much of the masses of records produced, especially in the twentieth century, may not be of permanent historical value, and archivists need appraisal techniques which will aid them in dealing with this situation and allay their fears that valuable material is being discarded. Appraisal is very much a creation of the twentieth century with its abundance of records, as are some of the techniques developed to deal with those records. Sampling is one option that any archivist who makes appraisal decisions should consider. The technique can be used as a means to reduce record volume after appraisal or as an appraisal method, applied to determine whether records should be retained, weeded, or sampled for retention. Often, however, an archivist has a limited background in statistics and a knowledge of that somewhat controversial subject—sampling—which comes from a cursory reading of the less than extensive literature on the subject. The literature itself often only contributes to the general confusion surrounding sampling and worries some archivists all the more. They are able to produce a variety of reasons not to consider sampling—all legitimate. These include lack of time, money, or staff, uncertainty as to what future generations of researchers will want, fear of
discarding valuable material, and worry that statistics is a discipline best left to specialists. Many of the questions and problems archivists raise about sampling can be answered when the technique is viewed in an archival framework. Statistical applications have their place, but not at the expense of professional, archival validity. Even archivists who are dealing with smaller manuscript collections may find applications for simple sampling techniques and should be aware of the possibilities use of these techniques present. Every archivist should be able to identify those records which are likely candidates and, possibly with the help of a statistical consultant, carry out a sampling project.

Sampling of any type results from or is a tool for making appraisal decisions. In archival literature, there appear to be two identifiable applications of sampling. The first is sampling to reduce bulk. In this type, the records—a mass mailing on a particular issue directed towards a senator, for example—are homogeneous or display other characteristics which identify them as sampling candidates to appraisal archivists. Examples of this application can be found in articles by Larry Steck and Francis Blouin, Eleanor McKay, and other archivists. 2 The second application is sampling for appraisal purposes, which can be viewed as a survey technique and is used when typical appraisal questions cannot be answered using traditional methods. Sampling of this type was used in the Massachusetts Superior Court and the Federal Bureau of Investigation appraisal projects. 3

Dennis Affholter, a statistician, has stated that all archivists, unwittingly or otherwise, participate in some form of sampling and backs up this statement by listing three basic types: accidental or haphazard, subjective or judgmental, and probability. 4 His "simple typology" has both the effect of reassuring archivists that, as they are doing it already, sampling must be all right and of muddying the terminological waters by injecting more confusion into what is already an archivist's
nightmare. In the hope that this easily understood typology will aid archivists in investigating sampling options, further definition follows.

Haphazard or accidental samples are selections consisting of what remains, is available, or is accidentally discovered. This form could be equated to the Darwinian theory of natural selection or survival of the luckiest. The archivist is not operating with a coherent collection policy, in many cases, and just takes what comes. Affholter implies that, in the face of storage constraints or other problems, haphazard selection such as choosing "the nearest box" occurs. 5 Responsible archivists should cringe at this description and hope that their colleagues, when faced with this situation, will at the very least apply Affholter's second type of sampling.

Subjective or judgmental sampling appears to be the most prevalent in current practice. The archivist applies subjective knowledge of the records and their possible use to weed or otherwise reduce the size of groups of records, often on a piece by piece basis. Both the records and the researchers are at the mercy of the archivist in this case. The collection may end up useless, and even if it does not, the researcher's uncertainty about what has been lost may never totally be allayed. However, in many cases, this is the only option if size reduction is imperative and a more functional collection is desired. Again, a caveat is necessary here. Good record keeping on the part of the appraisal and processing archivists, in the form of well-documented decisions written into the finding aid, will go a long way to aid anyone but the most exacting or suspicious of researchers.

Affholter's third form of sampling--probability--has the advantage of objectivity and relatively easy application to large amounts of records. Researchers who desire a precise description of the methods used to reduce the size of a collection and the reassurance that one archivist's subjective views were not applied to decimate "their" records, will be appeased. Archivists, conversely, will be able to document the reasons...
behind size reduction (minimal research value, for example), as well as the method, be it through the use of random number tables or some other statistical option. As subjective review is no longer possible with the size of many of the collections created today, the statistically valid samples produced using probability sampling could result in a useful collection.

So, the question may not be whether to sample, but rather how to sample. Sampling techniques will depend on the type of records in questions, and it is valuable to remember that probability sampling is not necessarily the most useful sampling approach. What questions should the archivist ask when faced with records which have the potential to be sampled? A well-trained appraisal archivist should be able to identify these record types and to include the option of sampling in the initial appraisal. Only the archivist, using solid archival criteria, can decide what records should be sampled and how they should be sampled. Bulk is, of course, an immediate identifier, but should never be the only criterion used.

To determine whether records are eligible for sampling, the following appraisal questions could be asked:

1. What are the records?
2. Are they homogeneous—concerned with one function only and essentially similar in character—or are they individual and variable in nature?
3. Is it possible to retain the essence of the records through sampling?
4. What is the correlation between amount of research value and bulk?
5. What is the method of arrangement and organization?
6. Have the records been properly maintained?
7. Is the filing system adequate and consistent throughout?
8. What is the method of indexing?
9. Do ancillary sources of information exist?
10. What is the size of the body of records?
11. For what purpose would these records be sampled?
12. Will the records serve the user after sampling?
13. How will the user approach and access the holdings?
14. Are the records being retained for evidential or informational purposes or both?
15. Will anticipated use justify cost of storage?
16. What resources are available in the owner repository to appraise and process these records?
17. What is the trade-off between research value and resource allocation?
18. Are there any acceptable alternatives other than sampling?

It is clear that the archivist has a large responsibility in the face of possible records destruction. M. Reiger states that "determination of archival value is an act of judgment and therefore necessarily more or less subjective. But it is possible to minimize such subjectivity by defining the objectives and criteria of appraisal, i.e., by setting forth the standards of value in terms of which the appraiser makes his judgments." 6 The questions above can go a long way in supplying objectivity to the appraisal and sampling process. Dividing that somewhat forbidding list of questions into more manageable categories will, perhaps, further clarify the archivist's vital role in the initial decision for or against sampling.

Maynard Brichford's definition of records appraisal brings archival responsibilities into focus. Appraisal is

...a process that requires extensive staff preparation, a thorough analysis of the origin and characteristics of records series, a knowledge of techniques for the segregation and selection of records, an awareness of the development of research methodologies and needs, and a sequential consideration of administrative, research, and archival needs. 7

Using Brichford's three areas of
consideration—archival, research, and administrative needs—in a type of decision tree (Charts I, II, and III) can be useful.  

Ideally, archival considerations (see Chart I) should lead the list of questions, and the most obvious of those questions is that of the space requirements of the repository. Does the size of a collection make its acquisition questionable? Does sheer volume or bulk make sampling an option? A large collection may be very valuable, ruling out any but the most basic of weeding. Bulk is, however, a good indicator of sampling possibilities.

Then, the content of the records and their arrangement must be investigated. Is the content individualized and variable, making total retention or a subjective sample the option chosen? Or, are the records homogeneous in respect to important characteristics and will they retain their essence if sampled? If so, a probability sample, using random number tables or even retaining every nth item can be considered.

The records' arrangement is also an important consideration. By what method were they arranged? Was the arrangement properly maintained? How were the records indexed? If the arrangement is poor, are the records worth the amount of work necessary to process them before sampling? If the arrangement is workable, sampling still remains an option.

Indexing and cross referencing are an important subsidiary to arrangement. If the records were created with cross-referencing linkages, a probability sample would destroy that continuity, whereas a subjective sample could preserve them.

When standard archival appraisal techniques do not produce answers to this first set of questions, the second sampling option—sampling for appraisal—should be considered. A probability sampling, random selection of items or files following a statistical scheme, will supply the objective information needed to answer traditional appraisal questions. The Massachusetts Superior Court and the Federal Bureau of Investigation appraisal projects
I

Archival Considerations

Contents

Valuable

Yes

Sample

No

Sample

Individual/Variable

Homogeneous

retain essence if sampled?

No

Sample

Yes

Probability Sample

With respect to what characteristics?

Arrangement

Poor

Worth rearranging?

No

Sample

Yes

Sample

Workable

method of indexing?

Properly maintained?

what method?
used this technique to determine both the types of records present and to gain some idea of potential historical value and research use.

The second crucial area of investigation is that of research use and historical value (see Chart II). First, the archivist must consider the existence of ancillary sources for the same information. Is it published elsewhere, can it be abstracted from other records, or is it available in a more usable form? What are the researcher's options?

The archivist must display concrete knowledge of the subject areas involved, current research use, and the records' expected future and potential use. There is a fine line between the value of a collection and its future use, but it may be important to differentiate here. If a collection or series has no identifiable value, perhaps it should be discarded in its entirety. This may alarm future researchers, so Affholter has identified the option of taking a tiny representative sample, merely to prove that the records were worthy of total destruction. 9 Does the value of the records justify the cost projected for storage, arrangement and description, sampling? A large series's research value may justify total retention. And, what if there is valuable material in the collection, but some doubt as to whether even that will encourage use?

Determination of the evidential and informational value of the records, as first defined by T.R. Schellenberg, 10 can aid the archivist in the search for research value. Records have evidential value if they contain significant documentation of the important activities, functions, policies, or procedures of the creator of the records. Informational value exists when the records contain important, often unique, information about individuals, events, organizations, things, and conditions. The Federal Bureau of Investigation Appraisal Team appraised records as worthy of permanent retention when they contained either value. 11 A subjective sample may be possible in these cases, but using probability sampling on records with
considerable informational value, for example, often results in a useless body of records, because unique facts are permanently lost. It is here that subjectivity may come into play with the archivist deciding which unique information is of permanent value.

Leonard Rapport writes of the case files of the National Labor Relations Board (NLRB), 12 whose sample has not served the purpose for which it was taken. These "homogeneous" case files were sampled using a subjective method designed to retain records with evidential value. Research use, however, has been minimal. When researchers did request the records, they demanded informational value in the content. They wanted to study every case on a particular topic or the contents of specific transcripts and exhibits, not the workings of the NLRB itself, which was what was preserved in the sample as having evidential value. That information was already available, in part, in published form.

Will sampling improve research use and will the amount of use justify cost? Researchers doing quantifiable work will often take a probability sample themselves. Using a probability sample of case files to determine, for example, the ethnic distribution of welfare recipients appeals to some. Others, hoping to research an administrator's involvement in, for example, welfare fraud, would prefer to work with an undisturbed group of records or do qualitative work using a subjective sample. Should sampling be performed with the thought that there will be more users interested in quantitative, sociological studies or that a more individual, subjective approach will be used? Communication with potential users is vital.

Most sampling applications are of a more recent vintage than the NLRB example, and it is, therefore, too early to receive much in the way of researcher reaction. Felix Hull has observed an any sample is better than the retention of no papers at all attitude in users, but noted that other researchers would prefer to see the retention of a smaller number of complete series rather than fragments of many. 13 A
few American archivists have taken the position that they are aiding the researcher by reducing volume. Larry Steck and Francis Blouin state that "...good archival practice requires selectivity. Otherwise, the very best will become smothered in the mediocre and the worthless."14 Eleanor McKay, too, feels that reduction in bulk makes the records more useful for the researcher.15 And still other archivists, such as R. Joseph Anderson, see records with great potential going unused, but do not know why.16 Is it because of their size or because of incorrect identification of research value?

Each collection will have its own historical value; it is up to the archivist to identify that value and promote use. Many interesting methods have been developed in projects where sampling is used as an appraisal method to determine what has alternately been called "criteria of significance," "criteria for research potential," and "historical interest variables,"17 but there is still no foolproof way to predict the research interest of future scholars.

The final area to investigate when considering sampling is that of the repository's resources and related administrative concerns (see Chart III). Reality definitely intrudes on theory here. What are the trade-offs between available space, budgetary, and staff resources, and potential research use? The archivist is inevitably caught between administrative and research needs. What are the short and long term advantages of storing, sampling, or microfilming the records in question? How does the archivist justify sampling and hiring a statistical consultant to the administrator who is supplying the necessary funding or a hostile history department that would prefer to see the entire collection preserved?

Political and contractual difficulties are often present. Does the archivist wish to offend a donor by implying that every item in the donated collection is not historically valuable and to write or rewrite a donation agreement to allow for disposal? Legal questions restricting use of case files because of privacy considerations, for example, may
make the consideration of the use of sampling unnecessary, at least for the moment. Why expend resources on records which cannot be opened for research use? Postponement of processing or sampling may be a viable alternative and may also pass the decision for or against sampling on to a less fortunate successor. Each repository has its own individual concerns.

The final question for many archivists may be this: From where is the help necessary to answer these questions and then possibly to carry out a sampling plan going to come? This can and should come from four different sources. 18 Fellow archivists can assist in determining organization of records, sampling potential, and research value and may have prior sampling experience. Historians and other users can contribute information on historical interest and potential research use. Situations involving confidentiality, contract revision, or other sensitive questions may require legal advice. If sampling is not chosen because of the answers to these questions or if the sample is to be a subjective one, the archivist can stop here.

The fourth source of assistance and, perhaps, the most important when probability sampling appears to be a viable option, is that of the statistical consultant. All the information gathered from the archivist's preliminary appraisal work, from the answers to those questions, and from the first three sources should be synthesized and presented to this consultant, who will use the information and work with the archivist to formulate the problem in statistical terms. The consultant can then suggest a variety of methods with which to sample. In addition, he should develop a written plan, which documents the plan's statistical bases and will aid future quantitative researchers. "The important question is how many items should be saved to meet the requirements of saving as little as possible while also meeting those other constraints, with what level of risk." 19

Sampling options are many, but one which archivists should keep in mind is the use of
combinations. Statistically, this might not be the most valid method, as it usually combines some form of statistical sample with a subjective application, but it does have its advantages. An example of this is found in the Massachusetts Superior Court project's "fat file" theory of historical interest, 20 which, when used in addition to a random (probability) sample, provided for retention according to the size of the file. The project staff had determined that the fat file is one of the correct predictors of historical interest. The Federal Bureau of Investigation Records Appraisal Team gave it the more subdued name of "multi-section file theory." 21 Anderson presents another option to be used when dealing with case files, when he suggests that significant information from each file be selected and then a random sample of complete files also be preserved. 22 These options may not generate the degree of objectivity supplied by pure probability samples, but they do add a desired subjectivity.

The process involved in determining whether to sample appears to be somewhat complicated. Consider, however, some of the broad advantages accruing from the application of this technique. Sampling is well suited for application to records which are identifiably similar in form and content. It allows systematic investigation of the historical interest of the files and a means of predicting such interest from standard file characteristics, which can be analyzed. And, finally, even if the results of the archivists' investigation militates against probability sampling, that investigation creates information that will be useful in its own right. 23

What are the alternatives to sampling when, as is often the case, the results from the decision tree are not favorable? The first and most obvious is to preserve the whole collection or series. No doubt, if scholars were honest, this would be the preference of many. The option of postponement is also retention of the whole, but the possibility of reconsideration or reappraisal continues to exist.

A second alternative, touched upon above, is that of the use of combined methods. Addition of the
subjective reassures the archivists and historians who hope to retain specific information needed to flesh out the bare bones of a pure probability sample.

Yet another possibility is microphotography, especially where volume is the overriding consideration. Size reduction is considerable and no painful decisions about destruction need be made. On the other hand, microphotography is expensive, especially if the records are first processed to minimum archival standards. More importantly, the records' historical and research value does not change merely because they are on microfilm. If they had significant, consistent value throughout, the consideration of sampling would not have gotten very far. At the other end of the spectrum is the fact that microfilmed junk is still junk. Microfilming after sampling can always be considered.

A final alternative is that of automated data processing. As technology improves, this option should become more viable, and again, it can be combined with microphotography. However, depending on the original form of the records, this method can be very time-consuming and costly. 24

As archival sampling project reports continue to be published, similar comments and problems arise in each. Identification of these may both serve to improve future sampling projects and to further illuminate various aspects of sampling itself. These comments can be divided into two general categories: changes in archival thinking and theory, and improved archival efficiency.

The changes from Sir Hilary Jenkinson's statement that everything transferred from the creating agency must be kept, 25 to the development of appraisal as a crucial aspect of archival theory is an important one. Sampling, in some ways, can be identified as the third step in this development, if some generalization may be excused. Jenkinson recommended keeping everything regardless of value. Archivists who developed appraisal methodology recognized the existence of material with no permanent historical value. Proponents of statistical sampling know that the
application of that technique may well result in the destruction of unique and valuable historical material. This is a basic change in the purely custodial view which some archivists have had of themselves.

Another theoretical thread which runs through a few of the more advanced sampling schemes is the feeling that archivists should attempt to influence the creation of records that they will eventually receive. The format, the order and arrangement of the records, if influenced by archivists at their creation, may be more easily sampled at the time of their retirement. One of the questions asked during an investigation of sampling possibilities is whether the filing system itself was adequately thought out in the first place. Anderson suggested that it may be "...feasible to require that state welfare agencies use standardized, easily recognized forms," 26 for example. In an era in which some have repudiated the theory of original order, but in which the volume of the records often precludes changes in that order after receipt, influencing the arrangement at creation may also be a way to aid both the creator and the archival repository.

The second area which demands consideration is that of improvement in archival competency and efficiency. The option of sampling is more easily researched with all the archival tools in place. Archivists may not want to "elevate" the profession to a science, but improvements in some areas are possible. One of the more crucial working documents in a repository's files should be a well-thought-out collection policy. This document in itself represents a sampling policy, as does the selection of those collections that will represent the areas defined in that policy. 27 It can aid archivists in justifying collecting, retention, and sampling.

Record keeping has long been one of the more haphazard, individual aspects of archival science. Archivists should begin to document all decisions, especially those relative to appraisal matters. Finding aids, which currently describe those records
which remain, should also identify the records which were discarded. Justification for sampling and the methodology used in the sampling scheme should appear in the finding aid. If the end choice after an investigation was not to sample, then the information that influenced that decision should also be retained. The need to document appraisal decisions may also force the archivist to learn methods that will assist him in gaining better knowledge of the records in a faster and more efficient manner.

Archivists should be able to correlate sampling decisions with complete user statistics. If good user records exist for currently held collections, these decisions would be infinitely easier to make. If repositories learn to conduct more complete exit interviews, old collections' gaps will be identified, and eventually, the feedback from post-sampling reaction will help to determine whether that sampling was worthwhile.

One aspect of sampling that cries out for standardization and more efficient application is that of terminology. Hull states that "terminology has tended to be less than precise and the whole question of the use of sampling has given rise to much uncertainty and some misgivings among archivists." 28 Statistical terminology can strike fear in the heart of many a numerophobic archivist. When this terminology is used incorrectly by archivists in their discussions of individual sampling projects and when those archivists' misinterpretation of statistical terminology causes the misapplication of sampling methodology, confusion reigns and the phobia grows. Perhaps the Society of American Archivists will add coherent definitions of some of these terms to its standard glossary.

Sampling can either be viewed as the archivist's last resort or as a possible technique to use in the face of growing collections and shrinking resources. If simple definitions and an easily followed methodology can be standardized within the profession, nevertheless recognizing the unique qualities of every group of records and every retention situation,
archivists will be more likely to consider the sampling option. Archivists should recognize that they sample, in the broader sense of the term, at almost every level of archival activity and in almost every type and size of collection.

Sampling can be considered in the context of the entire framework of archival theory. In fact, it may be viewed, in one form or another, as a necessary archival tool at all levels of archival work. The technique of sampling should not be viewed as a purely statistical method, but rather something that archivists do unconsciously every day. When statistical applications are employed, statistical validity should not be the only criterion used. Professional validity and, in fact, emotional validity may be the most important influences on the final product.

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NOTES

1 The author thanks the anonymous reporter who used this item in a slightly different context, in an untitled note, South Carolina Historical Magazine 67 (1966): 125.

3 Michael Hindus, et al., The Files of the Massachusetts Superior Court, 1859-1959 (Boston: G.K. Hall, 1979); Appraisal of the Records of the Federal Bureau of Investigation, microfiche (Washington, DC: National Archives and Records Service, 1981). Both these projects used sampling to determine the contents and types of files present. The end result was not necessarily reduced bulk, but rather information to assist standard appraisal decisions.


5 Ibid., 8.


8 This decision tree can be used by archivists who need to set out the pros, cons, and options influencing their sampling decisions. The options given may be altered by any number of conditions, so the conclusions reached in this particular tree will not accurately reflect every archivist's situation. Items within the three sections of the tree do
overlap, but it was found too confusing and difficult to combine them into one flow chart.


11 These definitions are adapted from Appraisal of the Records of the FBI, 3-3.


13 Hull, Use of Sampling Techniques, 29.

14 Steck and Blouin, "Hannah Lay and Co.," 20.


17 Paul Lewinson, "Archival Sampling," The American Archivist 20 (1957): 4; Appraisal of the Records of the FBI, 3-3; Hindus, Files of the Massachusetts Superior Court, 6, passim.


19 Ibid., 20.

20 Hindus, Files of the Massachusetts Superior Court, 175.
21 Appraisal of the Records of the FBI, 3-9.


23 Paraphrased and adapted from Hindus, *Files of the Massachusetts Superior Court, 41.*


28 Hull, *Use of Sampling Techniques,* ii.
Artificial Intelligence, Expert Systems, and Archival Automation

Peter B. Hirtle

The success of archival automation during the past two decades cannot be questioned. From the development of the SPINDEX (Selective Permutation Indexing) program at the National Archives, through the work of the National Information Systems Task Force (NISTF) committee, to the development of the MARC AMC (MAchine Readable Cataloging, Archives and Manuscripts Control) format, automation's progress, while perhaps slow in comparison to the library profession, has been sure.1

The relative success of current archival automation programs is especially surprising when one considers that automation in an archives promises few of the cost savings available in a library context. By sharing cataloging records, librarians can hope to increase the quality of their catalog and decrease the per item cost of cataloging. In an archival environment, however, most materials are unique; there can be little sharing of cataloging records, and no decrease in overall cataloging costs. In most instances it is likely that conforming to national standards will actually be more expensive than cataloging according to local practice. Improved control and access for archivists and users, and not cost savings, have been the driving forces behind archival automation.2

Of course, the use of computers in archives has lowered some of the clerical costs associated with processing. On the local level, finding aids, guides, and inventories prepared on word processors have either been less expensive or of a higher quality than their typed cousins. In addition, some archives have experimented with using database management systems
for inventories and other finding guides descriptions as well. On a national level, the MARC AMC format holds out the promise of becoming a machine-readable supplement to, if not a replacement for, the manually generated National Union Catalog of Manuscript Collections. Widespread acceptance of the MARC AMC format should result in improved archival reference services.

Yet, the professional activities in an archives, including the arrangement and cataloging of collections, still remain the task of the trained archivist. While quicker access to collection or series descriptions can be achieved by placing the descriptions into database management systems or national bibliographic utilities, a professional archivist still must describe the collections before the descriptions can be added to a database. In addition, a professional archivist is needed to translate researchers' questions into terms which can be used to interrogate the database. Archival automation has made the clerical tasks involved in describing collections in archives easier; it has not altered or replaced, however, the intellectual and professional skills archivists bring to their jobs.

Recent developments in the field of artificial intelligence (AI) may change this picture. In particular, with the development of expert systems, it has now become possible to foresee a time when archival automation may actively assist in the processing of collections and even meet some of the reference needs of the users. No expert system currently exists which is ready for use in an archives. Yet, prototype systems are currently being designed, and from these prototype systems the operational expert systems of the future will develop. For example, expert systems designed to perform automatically many of the cataloger's duties are already under development in libraries. Librarians are also experimenting with expert systems which can respond to reference inquiries, and the National Archives has conducted preliminary investigations into the possible reference use of expert systems in an archives.
The development of expert systems engenders with them, because of their nature, standardization of routines and other activities. Expert systems promise a savings in professional expense, so it is likely that they will be adopted. However, unless the archival community as a whole becomes involved with the pilot projects, the danger exists that the standards developed for other purposes, such as library cataloging (as happened initially with the MARC format), or created because they represent a system analyst's view of an archives and its activities, will be forced upon the profession. This article, therefore, is intended to introduce archivists to the basic concepts and vocabulary of expert systems, and to bring to their attention the pioneering applications work already under way.

For most of its history the computer has been primarily a number-cruncher, capable of doing millions of calculations in the scantest period of time, but incapable of dealing with symbolic representation or abstract thought. Only with the development in the 1970s of the new fields of cognitive psychology and its computer-based cousin, artificial intelligence, could computers begin to live up to the dreams of their first creators in terms of analytical and symbolic reasoning ability. Artificial intelligence has been defined as research efforts aimed at studying and mechanizing information processing tasks that normally require human intelligence. Researchers have discovered that people do not explore equally all possible approaches to a problem when they wish to solve it. Rather, they use their problem-specific knowledge and their knowledge surrounding the problem (their "domain knowledge") to help them understand issues and to limit the possible approaches or solutions to the manageable few that are most likely to succeed.

A chess champion, for example, does not automatically analyze all the possible implications of every move available at any moment. In chess the average number of moves that can be made from a given position is thirty-five; an exhaustive search of the
possible outcome after three moves by each player would require the examination of more than 1.8 billion moves. 6 Instead, chess champions have developed an "expertise" which helps them limit their analysis to those moves which are most likely to lead to positive results. Expert systems, an application of the findings of artificial intelligence studies, are computer programs which try to embody the heuristic, or rule-of-thumb, reasoning of experts.

An expert system is built by first creating a knowledge base containing the knowledge of the expert. 7 In most systems the knowledge is in the form of rules, expressed in a series of if/then statements, though some systems can induce rules from examples provided by the programmer. Any essentially rule-based expert knowledge system is a prime candidate for development into a knowledge database.

The knowledge database is processed by the heart of the system, the inference engine. Inference is most often achieved through backward chaining; when the answer (the "then" part of the statement) is known, the computer then works backwards through a series of "if" statements. 8 The system expresses which of several alternatives is more likely to lead to useful results, usually by giving the answer as a probability, and can often show the user how the solution was reached. A recent development in the field has been the proliferation of relatively inexpensive expert system "shell" programs, many of which are designed to run on microcomputers, and which only require the addition of a profession's rules in order to function.

Most professional tasks, such as those of archivists, are guided by a set of heuristic rules. In some cases, these have been articulated into a set of clearly stated rules. In other cases, they are implicit in the knowledge of the professional, but have never been expressly articulated. 9 Expert systems identify and codify the implicit or explicit heuristic rules present in most professions, and then apply them. Several by now quite famous expert systems, embodying the knowledge of professional
practitioners, have been developed. Included among them are MYCIN, a program designed to assist in the diagnosis of bacterial infections; DENDRAL, which identifies chemical spectrographs; and PROSPECTOR, which aids in the search for minerals and other natural resources.10

While MYCIN and the other programs were developed by first identifying and then transferring to the computer the heuristic principles which the practitioners in each discipline follow, the task of developing an expert system is made easier when the rules are already codified. An example of the latter would be library cataloging. In the Anglo-American Cataloguing Rules, 2nd edition, (AACR2), librarians (and archivists) have an established set of rules guiding how material is to be cataloged. An expert cataloging system would embody the rules in AACR2 and then apply them to a book or archival collection in order to catalog it automatically. Rather than have a cataloger who knew the rules apply them, the computer would.11

The development of a microcomputer based cataloging program would be of tremendous use to archivists. It could be the perfect cataloging assistant for those archivists who wished to catalog their collections in the MARC AMC format and according to national standards and, yet, who are not in and of themselves expert catalogers. Although there have been as yet no publicized attempts to develop an expert archival cataloging system, preliminary efforts at developing an expert system embodying the general cataloging rules in AACR2 have been made at the University of Exeter and at Linköping University in Sweden. Their general findings on the possibility of incorporating AACR2 into an expert system should be of interest to archivists faced with the new task of cataloging.

Both groups of researchers concluded that while AACR2 may be understandable to an expert cataloger, it is not intelligible to computers.12 The rules, while on first glance exact in their formulation, are on closer examination quite inexact; cataloging requires
a high degree of judgment and interpretation on the part of the cataloger. The development of a fully automated expert cataloging system, therefore, would require a new set of cataloging rules—ones solely in the form of production rules, which are unambiguous in their application and, hence, comprehensible to a computer. 13 An example of a cataloging production rule would be, "If a work is a monograph and the work is by one personal author then the main entry equals the heading for personal author." 14 Preliminary talks are under way at the Library of Congress and the other national libraries to discuss the development of a new set of computer compatible cataloging rules, but it would appear that it will be a long while before cataloging is performed by a computer.

While the Exeter and Linköping Universities researchers held out little hope for the development of an expert cataloging system without first effecting major changes in the nature of the cataloging rules, they did uncover certain elements of the cataloging process which could be effectively performed by the computer. In particular, they independently came to the conclusion that the second part of the AACR2 code which deals with the selection of access points could be expressed in the production rule format required by expert systems. Robert Burger has independently suggested that artificial intelligence systems could be used in authority control. He envisions a system which would link automatically all forms of a given name under which a user might search and thus, in effect, remove the idea of a primary access point altogether. 15

The use of an expert system in the formulation of authority headings may be one of the easiest, and hence first, practical applications of expert systems in libraries. It is also a clear example of how the standardization which increased automation engenders may be inimical to existing archival practice. As Steven Hensen has noted, the selection of access points has been seen "as a potential minefield for archivists and thought to be best avoided." 16 In particular, the emphasis on common usage rather than
administrative hierarchy in the formulation of corporate headings in AACR2 has been viewed as a stumbling block for archivists. Hence, the impact of an automated expert authority system on archivists could be considerable.

If archivists are going to intermingle their records with more standard bibliographic descriptions, as is happening in the national bibliographic databases, they will have to be involved actively in decisions regarding authorities for the databases.18 The Society of American Archivists's Committee on Archival Information Exchange and the different AMC working groups in the bibliographic utilities must stay alert to developments in computer-assisted authority control and its possible impact on archivists, to insure that the interests of archivists are not overlooked.

Much library research into possible applications of artificial intelligence and expert systems has been in the area of technical services and, in particular, on the application and interpretation of AACR2. Many more potential applications for expert systems exist in the library and archives, however. Expert systems, for example, could be developed for the training of new archivists. If it were possible to condense an expert's knowledge into a database—in effect, to capture the institutional memory of an experienced archivist—it would then be possible to design a system which would lead an untrained or poorly trained archivist or a researcher through the same retrieval steps which an archival master would follow.19

Further, expert systems could be part of a records management program and assist in the selection, scheduling, and arrangement of records. Perhaps, through the application of fuzzy reasoning and other artificial intelligence concepts, an expert system could be developed which could assist with records description.20 It may even be possible to borrow from the research into natural language systems (also being conducted as part of artificial intelligence research) in order to construct an expert system which would respond effectively to questions posed directly
by the user, thus removing the intermediary role of the archivist altogether.

These are all visionary predictions of what expert systems may be able to do in the future. The most thoroughly explored and currently available expert system application in archives focuses on the retrieval of records. The National Archives has built a prototype expert system for reference inquiries using the commercially available MI expert system shell. The system was designed to emulate the thought processes of an expert archivist in order to answer patrons' inquiries. Using as its test database a portion of the archives's holdings of Department of Interior records, the system first captured an expert archivist's knowledge of the nature of the originating offices, the content of the papers, the filing arrangements of government agencies, and the heuristic approaches the archivist would take in answering inquiries about the collections. It then used this knowledge to translate subject inquiries into references to specific record groups and series which were likely to contain material of interest.

The results were surprisingly good. In a test which, in response to a set of test questions, compared the number of relevant series retrieved by the expert archivist to the number retrieved by the system, the system performed credibly. While incomplete indexing limited the total system recall to seventy-four percent of the correct entries, the system did identify eight appropriate series which the archivist failed to pick up the first time through. This suggests that the system may at least have a role to play as a memory supplement for expert archivists.

At least two elements of the expert system test at the National Archives are troubling, however. The first concerns the expert system's dependence upon the quality and completeness of machine-readable information available to it. An expert system can be no better than the data available to it. If, as happened at the National Archives, series are poorly described or improperly indexed, or if a rigorous thesaurus is not used in the database design and
construction, the system's rates of recall and precision will fall.22 The few library-based expert reference systems are similarly limited by the nature and quality of the databases which they can search. 23

Does this mean that to use an expert system to retrieve records archivists must begin to index thoroughly and to supply subject terms to their collections, a practice which many have avoided in the past? If one were to emulate the National Archives system, the answer would appear to be yes. A second approach, however, may be more feasible.

Since inventories and other finding guides are, to a degree, an index to and subject analysis of a collection, they could, if they were in machine-readable form, serve as the database which an expert system would interrogate. A simple and practical expert reference system for archives would consist, therefore, of an expert system shell coupled to a database of finding aids, most likely read into machine-readable format through the use of an optical character recognition (OCR) scanner. It is likely, however, that to employ expert systems in their institutions, archivists will need to rethink their descriptive practices radically.

Secondly, and also troubling, is the implicit standardization of archival practices which the development of expert systems engenders. The prototype system at the National Archives was designed to search a select group of records, and hence could be designed with that group of records in mind. One of the underlying concepts in the project, however, is that archivists have many practices in common. Furthermore, the designers of the National Archives system suggest that there are "general principles of archivey (sic) which apply across all record groups."24 Again the NISTF experience is helpful. While their studies suggested that there may indeed be general principles of archival sciences, they could not agree on them among themselves. 25 Archivists are now faced with the possibility that the "general principles of archivey" will not be drawn up by their colleagues, but by systems analysts and programmers.
Discussions about expert systems for cataloging and reference use are proceeding apace in the library world, and the National Archives has designed a prototype expert system which could assist the naive user in navigating his way through the specialized arrangement of an archives. While there are no practical applications for archives currently available, expert systems do hold the promise of making automation cost-effective for an archives because of their ability to complement or replace professional, rather than clerical, duties. Hence, archivists would be well advised to experiment, if possible, with one of the relatively inexpensive microcomputer-based expert system shell programs to see if they can devise applications useful for their particular archives and collections.

If the promise of expert systems in archives is to be fulfilled, it is essential that archivists pay close attention to and participate in the development of artificially intelligent expert systems in related fields, such as library science. Failure to do so may mean that one day archivists will be forced to make do with an expert system knowledgeable about everything except archives.

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NOTES

1 The history of archival automation efforts has yet to be written, though information on early developments can be found in Richard M. Kesner, ed., Automation, Machine-Readable Records, and Archival Administration: An Annotated Bibliography (Chicago:

2 Lytle, "NISTF," 361.


4 Smith, "Artificial Intelligence," 69.


6 Waltz, "Artificial Intelligence," 119.


8 The reverse of this process, called (naturally enough) "forward chaining," is also used.

9 One of the conclusions reached by the NISTF committee was that in spite of the seeming anarchy in the archival profession, there was a surprising degree of similarity in processing, and in particular in the


14 Davies and James, "Cataloguing," 286.


22 Ibid., 17.


The Atlanta Historical Society received a $75,000 General Operating Support grant from the Institute of Museum Services, a federal agency within the National Endowment of the Arts and Humanities. The grant will allow the historical society to send out traveling exhibits and to organize public workshops on the care of artifacts and manuscripts.

Florida State University received a $23,000 grant from the National Historical Publications and Records Commission (NHPRC) for the publication of the Black Abolitionists Papers. The Florida State Historical Records Board also received $5,000 over a two-year period from the NHPRC to hold meetings for grant review and planning of records programs.

The Mississippi Department for Archives and History has been awarded a grant of $30,450 from the Mississippi Committee for the Humanities to establish a project entitled "Mississippi Midscape Extended-The Spanish Tradition." The project, scheduled to begin in October, is designed to interest the public in Mississippi's colorful colonial beginnings, a topic
that has previously received little attention. The first phase will include lectures by scholars, giving an overall view of the colonial period. The second phase, which will focus on the influence of Spain on Mississippi, includes translation of provincial records that are in the Department for Archives and History and selection of material for program presentations.

The North Carolina State Historical Records Advisory Board, Raleigh, NC received $6,100 over a three-year period from the NHPRC to hold meetings which seek to improve grant review processes and plan for improved records programs in the state.

In 1987, the Florida State Archives will receive a total of $48,443 in grant monies from the Library Services Construction Act to undertake three projects designed to increase public access to the collections. The first project will produce a guide to the archives. Afro-American resources in the Florida State Archives and the State Library of Florida is the focus of a second grant-sponsored guide. The third project will provide consultant assistance to plan the preservation of and a catalog description for 1,500 16-mm films produced by the Florida Development Commission during the 1950s and 1960s.

The University of Southern Mississippi, Hattiesburg has been awarded an Archival Fellowship grant from the NHPRC. The university has selected Alan K. Virta, senior manuscripts cataloguer for the National Union Catalog of Manuscripts Collections project at the Library of Congress, as the fellow.

The Florida Historical Society has received a grant from the Institute of Museum Services for the conservation of its photograph collections, one of the
largest in Florida, numbering over 210,000 images. It includes the Gene Hyde Collection which covers the history of Fort Lauderdale and Broward County since 1938. There are also many Seminole Indian photographs in the society's files.

* * *

The Elmer E. Rasmuson Library at the University of Alaska-Fairbanks has published its Guide to the Mike Gravel Papers, 1957-1980 by Barbara M. Tabbert. The papers primarily document the years 1969-1980 when Gravel served in the United States Senate as the junior senator from Alaska. The guide is available for $12 by writing the library, Fairbanks, Alaska 99775-1005, or telephoning (907) 474-7261. Make checks payable to Elmer E. Rasmuson Library.

* * *

In April of this year, the Louisiana State Archives in Baton Rouge dedicated a new state-of-the-art archives building. Transfer of records into the new facility will begin as soon as possible. Appropriately, the dedication takes place the year the state celebrates its 175th year of statehood. Statewide celebrations will mark the state's anniversary and a seminar marking the occasion will be held in the new home of the archives.

* * *

Carla Kemp, University of Florida, would like to establish an archival network via the electronic mail service in BITNET. Anyone interested in the network should contact Ms. Kemp at the University of Florida Library, Gainesville, FL 32611, telephone (904) 392-6547, or through the BITNET network ID CYZEU3Q, Node: NERVUM.

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The Kentucky Department for Libraries and Archives has announced the publication of the Guide to Kentucky Archival and Manuscript Repositories, the first in a series of planned publications based on information
gathered by the NHPRC-sponsored Kentucky Guide Project. This introductory volume provides a brief overview of 285 public and private repositories in Kentucky, supplemented by appendices and a thorough index. To order the volume, write: Barbara Teague, Kentucky Guide Project, Kentucky Department for Libraries and Archives, P.O. Box 537, Frankfort, KY 40602-0537.

The Jimmy Carter Library in Atlanta, Georgia officially opened for research 27 January 1987. Former President Carter cut the ribbon in a ceremony held in the main research room. More than six million pages of material documenting the Carter administration are now available for use by researchers.

The University of Tennessee at Martin will reorganize the administration of its museum and archives following the recommendations of Dr. William Morison of the University of Louisville, who was hired as a consultant. Following the renovation of the Child Development Center on campus, the Archives and McCombs Collection will join with the museum in new quarters under the administration of the director of the university's library.
This manual fills a void in the literature of archival administration and should be on every archivist's shelf of essential reference works. Much of the information found here is not available in any other convenient or easily accessible form, and it is certainly not obtainable in a prose style so easily understood by a nonspecialist readership.

Organized broadly around basic archival operations that have legal implications (acquisitions, appraisal, accessioning, donation and purchase, access, and reference services), the volume presents various legal issues and questions that may arise in the course of archival work, discusses the applicable laws and their possible impact, and outlines the major legal considerations involved. The authors clearly state that their aim is not to answer all questions--an impossible task--but to present the legal questions that may confront archivists, provide information on the "major types of laws governing archives," and "discuss some reasonable means of analyzing and resolving issues." The manual accomplishes these aims admirably.

It is impossible, in a brief review, to mention all of the useful and important information to be found in this excellent publication in the SAA's Basic Manual Series. An introduction on the "context of law" describes succinctly the interrelationships of
federal and state law and statutory and case law in making up the judicial structure in the United States. There is a thorough discussion, in the opening chapter, of the laws that may define records in a public agency and, in some cases, the creation and retention, if not ultimate disposition, of records in a private agency. Archivists who collect private papers will profit from the chapter on donations and purchases, which includes a treatment of tax implications and a comprehensible explanation of the tax provisions that relate to deductions for personal papers.

Considerable space, over thirty pages, is devoted to issues of access to records and the administration of access restrictions. Although much of this discussion pertains primarily to public, and mainly federal, records, the authors also treat such access issues as privacy and libel in private papers and point out the potential impact of federal laws on the administration of public documents that may reside in nonfederal repositories. There is an extensive treatment of the Freedom of Information Acts, their impact on access to federal records, and the administration of the provisions of these acts by archives.

Every member of an archives's reference staff would benefit from the discussion of legal implications of various aspects of reference services, from researcher registration and reading room surveillance to publication and copyright. Chapters on "Special Problems" and "Working with the Lawyer" deserve special mention since they present valuable summaries and explanations of topics that are either treated previously mainly in episodic or personal narratives, or not fully covered in the archival literature. The law covering authenticity of documents, particularly for use in legal proceedings, receives a brief and cogent review. In "Working with the Lawyer," the authors discuss three scenarios in which archivists may have contact with lawyers: (1) through a lawsuit, either as plaintiff or defendant, (2) through lawyers' use of an archives for legal
research, and (3) through a subpoena of certain records from an archives. Their explication goes far toward demystifying the workings of the legal process in its relationship with the archives.

Valuable citations to laws and legal cases, model forms for purchase agreements, gift and deposit agreements, and restriction and access statements, and diagrams for analyzing legal dilemmas (as in the application of the copyright act to duplication of archival materials) are found throughout the manual. There are several useful appendices, among them the American Library Association-Society of American Archivists joint statement on access to archival materials, code citations to all state open records and privacy laws, and the sections of the copyright act that relate to the use and reproduction of materials by a library or archives. A glossary of legal terms, a bibliographical essay, and explanations of the form for legal citations all add to the manual's value as a reference tool.

Archivists owe the authors, one an experienced archivist and the other an attorney knowledgeable about archival issues, a debt of gratitude for this well-written and well-organized volume packed with information, clear and sound analysis, and practical advice. They have taken a complex subject and made it intelligible, collecting and codifying a voluminous store of knowledge and published material from legal and archival sources. Some topics are not covered as thoroughly as all archivists would wish (copyright being a topic that could have taken at least half the volume), and as the authors warned, all the answers are not here. But the user is provided with legal citations and with methods of analyzing legal problems that should help resolve many potential difficulties. Larger archives should have several copies of this manual and may wish to present a copy to the institution's legal counsel.

Linda M. Matthews
Emory University
Signs of the changes manifest in contemporary life are everywhere. The volume Manuscripts: The First Twenty Years presents a marvelous tool for understanding the changes in the world of the archivist and manuscript curator over the last generation and more. These essays, from the journal of the same name, describe a world in which collectors and curators lavish loving attention, often for a lifetime, on a modest body of manuscripts created either by a single individual, or a small group of individuals, often united by power or creative talent.

This world is alien to most archivists and manuscript curators of today. Much has changed since many of these articles were written in the early 1950s. Today, few repositories collect only historical materials of a narrow elite, be it political, artistic or otherwise. A far greater number and diversity of collectors and institutions are seeking to gather this wider range of historical materials. Many repositories, whether new or old, have experienced periods of financial stringency in recent years. Finally, the sheer bulk of documentation created by individuals, especially those in institutions of the late twentieth century, present unique problems for those with responsibilities for their care.

The world of the collector or curator, as presented in this volume has its strengths, along with its weaknesses. Many of the writers of this edited volume evidence a level of knowledge of the subjects of their collections to which only the researchers in the reading room of the archives of today could lay claim. In turn, this level of intimacy with a subject can result in an antiquarian obsession with detail,
which even the biographer or other scholar would find unnecessary.

Similarly, this volume evidences both strengths and weaknesses. The selections of articles for the work are excellent. Here is really a series of case studies, most treating a particular collection of manuscripts. The editor has sought to arrange the book topically, rather than chronologically, around subjects thought to be of value to the collector or curator, such as collecting practices and collecting policies. Unfortunately, several of the topics are ambiguous, with one titled "Historical Documents" and another "Manuscripts as a Key to Biography and History," and there is little difference between the nature of the contents of the two sections. This type of work does not lend itself to arrangement by broad functional areas, since nearly all the essays are narrowly focused and descriptive in nature.

Unfortunately, the volume suffers, so far as its use in answering questions on specific topics, from the absence of an index. Since most of the articles are brief and narrowly topical, this is not a serious omission, because the table of contents is both clear and complete. A more serious weakness of the volume is the lack of clarity in the reproduction of illustrations of the original manuscripts. The costs associated with photographic reproduction of such illustrations might be prohibitive, but this volume will not be as useful as it could be to many, due to this weakness. Attention to detail has been the essence of the professional life of the manuscript collectors and curators who created these essays; it is regrettable that detail is lost in this reproduction of their published work.

Despite its limiting weaknesses, this volume is a useful addition to the bookshelf of the archives, manuscript repository, or research library. The well-chosen articles introduce the reader to the world of the collector and curator, prompting thought about what changes the flood of twentieth century historical documentation has caused.

Les Hough
Georgia State University

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As twentieth century society has become more complex and sophisticated, the records it has generated have also become more complex and increasingly voluminous. Archivists have had to abandon older, more labor intensive forms of descriptive control in favor of newer methods better suited to manage the prodigious quantity of records created. The archival profession sought relief through the use of modern technologies and computers. Yet, no panaceas were found, and the transition has been laborious and has seemingly opened a Pandora's box of problems. Many of these problems were not new; they had simply never received the attention they should have. Toward Descriptive Standards is an effort by the Bureau of Canadian Archivists to address some of these problems in the area of archival description.

The root of this effort can be traced to the report of the Consultative Group on Canadian Archives which was published in 1980. The report noted that the lack of standards for the description of archives "seriously hinders the creation of an information system at the national level." As a result, the Bureau of Canadian Archivists sought and received funding from the Social Sciences and Humanities Research Council of Canada to establish a Working Group on Archival Descriptive Standards. The goal of this body was "to produce a set of proposals for adoption by the Canadian archival community in the area of developing standards and guidelines for the description of archival materials." In its one year of existence, the group did not achieve this goal. It discovered that the complex nature of archival description necessitated an effort beyond anything they were capable of accomplishing in such a short span of time. Therefore, the group modified its goals
and instead produced a set of recommendations which should help to establish a solid basis for the future development of descriptive standards in Canada.

The work of the group proceeded on the premise that existing practice must be thoroughly understood before guidelines or standards can be formulated. To this end they studied the theories and principles of archival description, analyzed existing standards for descriptive practice in related disciplines, and studied the current practices of archival description in Canada. The results of this work are outlined in the first three chapters of the report.

Chapter 1 attempts to establish a conceptual framework of what archival description encompasses and what archivists hope to accomplish with it. Basic assumptions regarding both archival description and the idea of standards are outlined. While some of these assumptions appear to be basic, it becomes evident elsewhere in the report that they are either not universally accepted or applied.

Chapter 2 provides a brief overview of existing standards or de facto standards in related fields. Of particular interest is a bibliography of various international and national standards as well as an annotated bibliography of other types of related standards.

One of the most enlightening sections in this report is the chapter which reports on the study of descriptive practices in Canada. Not only does it confirm that "descriptive and indexing practice is highly idiosyncratic," but it also raises questions about the level of comprehension archivists have of archival theory. Moreover, it provides concrete information about the types of descriptive finding aids being created, which data elements they contain, and for what types of records or functions they are being prepared. A review of the data in this chapter clearly supports the need for adoption of descriptive standards.

The thirty-five recommendations made by the Working Group are categorized by the types of considerations to which they apply and seem to be
arranged in a general priority order. For instance, overall principles and concepts precede recommendations on specific types of descriptive standards. Various types of records and media are addressed, as are subject indexing, information exchange, and the process of development, adoption, maintenance and implementation. An explanation and justification is provided for each individual or series or recommendations. Bear in mind that these are not recommended standards. They are proposals, which are based on accepted archival concepts and practices, for the formulation of standards. In some cases they merely recommend the formation of a committee, while in other instances they are more specific.

An additional feature of this volume is a lengthy bibliography of works related to archival description as well as the development of standards in general. Nearly half the report is devoted to this annotated bibliography which contains 267 entries. This section alone should make the report of interest to any serious archivist.

Although there will be archivists who are disappointed with this report, it has a great deal of value to the profession. The Working Group did not achieve their original goals, but they have provided ample impetus, at least for the Canadian archival community, to continue the pursuit for descriptive standards. The report also has value for archivists outside of Canada. The information, survey results, and recommendations contained in this volume are applicable on a wider scale and should stimulate archivists elsewhere to evaluate their descriptive finding aids and practices.

Copies of the report may be obtained free of charge from Terry Eastwood, Co-chairman, Working Group on Archival Descriptive Standards, School of Library, Archival and Information Studies, University of British Columbia; Vancouver, B.C., V6T 1Y3.

Terry S. Latour
University of Southern Mississippi
"So, what's it good for anyway?" That common question which started haunting most liberal arts majors, plagues them still as archivists. David Gracy, now at the University of Texas, has endeavored with missionary zeal to convert archivists into self-promoters. The January, 1987, issue of the Society of American Archivists Newsletter includes these phrases: "educating records creators on the value of archival programs" and "increase public awareness of the importance of archives" (p. 3) and "manage historical records that can prove very useful to current decision making" (p. 8).

By now it should be clear to all archivists (and admittedly perhaps it always was) that they must persuade the public and those who control archival budgets and programs that the preservation and administration of archives is not a luxury, nor is it antiquarianism run amuck. Rather, historical records have value both to individuals and to society.

Musterling our arguments is difficult, and we must utilize all the resources that are available for that task. Fortunately, historians have faced the same difficulty in justifying their existence since the first human being sought public support for a life of contemplation of the past. The result is a genre of historical writing that can most easily be labeled "self-justification" if all who read this understand that the term is not meant to be deprecatory.

One recent example of the genre is Vaughn's The Vital Past. The format will be familiar to most
history majors, a series of collected essays in each of which the author has struggled to explain the value of the study of history. Thirty-four essays have been included by about the same number of authors. All were written in the twentieth century and most by American authors. Most of the essays are extracted from longer works.

Editor Stephen Vaughn's arrangement of the essays is interesting and suggests the content of the essays. Part I deals with "History and the Individual" with sections on expansion of experience; maturity and wisdom; values, self-knowledge, and identity; and stimulus of imagination and instrument of freedom. Part II is devoted to "History and Society" with sections on civic virtue and the schools; the present, the future, and policymaking.

Vaughn has chosen his essays well and has provided valuable introductions to each section and brief biographies of all the authors. The book is best read by dipping into it from time to time rather than devouring it as a whole. The volume will be in wide use in college historical methods and historiography courses.

Had Vaughn waited a couple of years to publish his volume, he undoubtedly would have included an excerpt from Thinking in Time, which would fit comfortably in the policymaking section on the value of history to society. Authors Neustadt and May come to their task with impressive credentials. Both have served as consultants to various government agencies, and May earlier focused on one aspect of the use of history in his "Lessons" of the Past: The Use and Misuse of History in American Foreign Policy. For about a decade they have cooperated in teaching a course on the uses of history at Harvard's Kennedy School of Government. It is from that course that this book has developed.

Written for those who govern and those who assist them, the volume is based on the presumption that all decision makers use history. The purpose of the course at Harvard and this book is to train decision makers in the most profitable use of history. The
authors point out various common abuses of history and suggest how to escape those traps. They also suggest a number of positive steps to utilize history more fully to improve decision making.

Although the authors emphasize that this is not a work of history, interest in the volume is notably enhanced by the case studies they offer to illustrate wide use and misuse of history by high-level United States government officials. These vignettes are lively and full of judgments by the authors, making this a book that can be read from cover to cover.

If *The Vital Past* was written with historical methods and historiography courses in mind, and if *Thinking in Time* was written for government officials and their aides, why will archivists find them useful? First, archivists are decision makers, and they do or should use history in making those decisions. No solicitation should be made without consideration of the history of the archivist's institution. No preservation action should be taken without evaluation of past failed conservation techniques. Arrangement and description must reflect the history of the record creators. Reference service must be based on the long history of custodian/researcher relations.

Second, archivists should appeal to researchers by promoting the use of history. A county clerk may help form a county historical society to encourage use of the county's records. A university archivist may point out to the university's historians that students can learn about research methods, the history of the university, the history of the region, and even the history of American education by utilizing the university archives.

Third, archivists must persuade those who control their budgets that history can be used in very practical ways. Whereas archivists usually perform well the first two tasks above, the recent Society of American Archivists study *The Image of Archivists: Resource Allocators' Perceptions* (the Levy Report) has shown that archivists have failed in this final responsibility. Thoughtful reading of *The Vital*
Past and Thinking in Time will enhance archivists' skills in justifying their existence.

Martin I. Elzy
Carter Presidential Library

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Mercer University Press continues to publish valuable resources related to the study of Southern religion. Lippy's bibliography is an important tool, not only for religious institutions, but for university libraries and other research collections. The bibliography includes a guide to archival, manuscript, and research collections that document Southern religion. The volume is topically and institutionally divided. The first section of each chapter is a critical analysis of the secondary literature for that area of study. The second contains the standard bibliographical entries for these works and hundreds of additional books, articles, dissertations and theses.

The Encyclopedia of Religion in the South has its value in its handiness. It is a quick source of information to a variety of topics, people, institutions and events.

Both volumes are solid reference tools for most libraries and research institutions.
The directory, published by the Chicago Area Archivists, is an attempt "to assist in the location of valuable archival and manuscript material in the Chicago area and Calumet region of Northwest Indiana." The information for the directory was compiled by the use of a questionnaire. The directory includes information on 183 libraries, archives, museums, and historical institutions. The entries provide the name, address, and telephone number of the institution as well as information on operating hours, a brief description of the holdings, restrictions, size of the collection, dates, and the availability of finding aids. The directory includes an index of repository types and an index of proper names found in the entries.
INFORMATION FOR CONTRIBUTORS

EDITORIAL POLICY

Members of the Society of Georgia Archivists, and others with professional interest in the aims of the society, are invited to submit manuscripts for consideration and to suggest areas of concern or subjects which they feel should be included in forthcoming issues of PROVENANCE.

Manuscripts and related correspondence should be addressed to Sheryl B. Vogt; editor, PROVENANCE; Richard B. Russell Memorial Library, University of Georgia Libraries, Athens, GA 30602.

Manuscripts received from contributors are submitted to an editorial board. Editors are asked to appraise manuscripts in terms of appropriateness, scholarly worth, and clarity of writing.

Accepted manuscripts will be edited in the above terms and to conform to the University of Chicago Manual of Style.

Only manuscripts which have not been previously published will be accepted, and authors must agree not to publish elsewhere, without explicit written permission, a paper submitted to and accepted by PROVENANCE.

Two copies of PROVENANCE will be provided to the author without charge.

Letters to the editor which include pertinent and constructive comments or criticisms of articles or reviews recently published by PROVENANCE are welcome. Ordinarily, such letters should not exceed 300 words.

Brief contributions for Short Subjects may be addressed to Glen McAninch, Public Records Division, Kentucky Department for Libraries and Archives, P.O. Box 537, Frankfort, KY 40602-0537.
Books for review should be sent to Bill Sumners, E.C. Dargan Research Library, 127 Ninth Avenue, North, Nashville, TN 37234.

Manuscript Requirements

Manuscripts should be submitted in double-spaced typescripts throughout—including footnotes at the end of text—on white bond paper 8 1/2-x-11-inches in size. Margins should be about 1 1/2 inches all around. All pages should be numbered, including the title page. The author's name and address should appear only on the title page, which should be separate from the main text of the manuscript.

Each manuscript should be submitted in three copies, the original typescript and two copies.

The title of the paper should be accurate and distinctive rather than merely descriptive.

References and footnotes should conform to accepted scholarly standards. Ordinarily, PROVENANCE uses footnote format illustrated in the University of Chicago Manual of Style, 13th edition.


Use of terms which have special meanings for archivists, manuscript curators, and records managers should conform to the definitions in "A Basic Glossary for Archivists, Manuscript Curators, and Records Managers," The American Archivist 37, 3 (July 1974). Copies of this glossary may be purchased from the Society of American Archivists, 600 S. Federal Street, Suite 504, Chicago, IL 60605.
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