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Cover: Atlanta Municipal Airport, 1948. From the Lane Brothers Collection. Courtesy Special Collections Department, William R. Pullen Library, Georgia State University, Atlanta, GA 30303.
Fund Raising for Historical Records Programs: An Underdeveloped Archival Function

Richard J. Cox

The scenario is a familiar one, recounted numerous times at gatherings of archivists and sometimes taking on mythological

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1 The views in this essay are drawn from the author's experience as project archivist for the New York Historical Records Program Development Project, funded by the National Historical Publications and Records Commission (NHPRC) and operating out of the New York State Archives and Records Administration from 1986 to 1988. Part of this project was devoted to improving the financial resource development capability of the Empire State's historical records programs and included interviews with resource allocators, workshops on fund raising, and the preparation of a section on fund raising in a self-study manual for administering historical records programs to be published by the state archives in 1989. Many of the ideas in this essay were drawn from working with Judy Hohmann, an individual with fundraising consultation experience and who drafted most of the material on fund raising in the self-study guide. For more information about fund raising for historical records programs, refer to section three of Strengthening New York's Historical Records Programs: A Self-study Guide (Albany: New York State Archives and Records Administration, 1989). This essay represents the author's views and not those of the New York State Archives and Records Administration.

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An archivist eagerly assumes a new position, excited by the anticipation of a new challenge, the interesting records under his or her care, the prospects of new and more significant acquisitions, the endless possibilities of research use, and the promises of support for building a strong historical records program.2 The eagerness turns to discouragement and sometimes disillusionment as the promised support is actually revealed. There are no resources for new staff, the "increased" funds for supplies and equipment are inadequate for any real improved maintenance of the historical records, other money-burning problems--such as major design and construction flaws in the repository's building--suddenly appear, and there are threats to divert funds from the historical records program to other "more important" functions of the institution. The "promising" historical records program becomes but another example of the underdeveloped and under-funded operations that archivists have pessimistically and consistently described throughout the 1980s.3

There are, of course, at least two ways that archivists caught in this situation can assess their position and take action. This

2 The emphasis of this paper is on programs such as historical societies, local public libraries with historical records holdings, college and university special collections units that acquire historical records, and the like. Although many of these programs are government supported, they are also generally encouraged to seek additional external funding support. This paper is not addressing the needs of federal, state, and local government records programs or other institutional records operations, such as business archives, that must concentrate on winning support from their own parent agency.

3 The greatest source of information on the condition of America's historical records programs has been the final published reports of the state assessment and reporting projects, conducted from 1982 to 1986, and partially summarized in Lisa Weber, ed., Documenting America: Assessing the Condition of Historical Records in the States ([Albany]: National Association of State Archives and Records Administrators in cooperation with the NHPRC, [1984]).
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takes no deep insight to figure out, for it requires little more than determining whether the proverbial glass is half empty or half full.

A not uncommon approach is a sort of paralyzing discouragement that causes the archivist to leave the repository or to focus inwardly on other important functions that can be accomplished without significant new infusions of monies. The archivist, and his or her staff, may even become "valued" members of the institution if they follow that latter route, but not in a way they hoped or intended. They are perceived to be hardworking staff who can make important contributions with very little financial or other support, although they are often "out of sight, out of mind," seem to "hark to the past and seem passive and stored compared to more current, ongoing, aggressive demands on the budget," and "lack political clout." The archival staff may be treated respectfully, but their program has little hope of advancing with a modicum of resources or without demonstrated comprehension by institutional administrators and resource allocators of the nature and importance of the historical records function.

Another approach is the one in which the archival profession needs more successes. Archivists see the situation as a challenge to be faced with imagination, hard work, and devotion to tasks not normally associated with historical records administration. Their focus is shifted to capturing the attention of those who control and allocate financial resources, both within their own institutions and from external sources, in a way that will gain the support necessary to build a solid program enabling the effective management, preservation, and use of the historical records holdings. The archivist adopts a holistic view in which functions such as public programming, outreach, advocacy, and fund raising—the latter activity being dependent on the effectiveness of the former functions—are properly connected to the more basic archival endeavors of appraisal, arrangement, description, preservation, and

4 See the summary of research carried out by Sidney J. Levy and Social Research Inc. on the attitudes of resource allocators toward archives and archivists in the Society of American Archivists (SAA) Newsletter, August 1985: 5-7.
reference. And most importantly, perhaps, the archivist views the acquisition of outside funding as always secondary to winning financial support from within the institution of which the historical records program is one part. Archivists should not seek to substitute efforts of winning internal support by raising funds externally, and, in fact, programs that fail to have strong internal support will likely fail at external fund raising.\(^5\)

The archival profession has already begun to address its lack of success at building first-rate, well-funded historical records programs, primarily by acknowledging that activities such as publicity and fund raising are crucial and need to be fitted into an overall program design. The Society of American Archivists's (SAA) recent report on archival goals and priorities stated that "few archivists receive any training in administration, planning, fund raising, or public relations. If there is to be enlarged public support and financial resources, the training and skill of archivists as managers must be improved."\(^6\) Such awareness, on the part of at least a portion of the profession, has led to increasing attention on archival image and societal worth,\(^7\) efforts to define and track

\(^5\) This is because fund raising is dependent on strong governing board support and effort, from being involved in self-study that leads to plans that identify funding priorities to soliciting from private sector sources the necessary funds. For an interesting recent essay on working to gain increased internal support, see Harley P. Holden, "Athens and Sparta: The Archivist and Resource Allocators," Provenance 5 (Fall 1987): 37-46.


the values and significance of use of historical records, and some descriptions of means by which to acquire additional financial resources. But, at best, such attention by archivists is in a nascent stage, and the profession needs more tools, analysis, and guidance. This is especially true with fund raising, both in conceiving and carrying out this function.

Archivists' misconceptions have influenced, often adversely, their acquisition of funding. The archival profession's primary focus on raising funds has been in the public sector, mainly the National Historical Publications and Records Commission (NHPRC) and the various programs of the National Endowment for the Humanities (NEH). Preoccupation may be a better term than focus, since many archivists seem to think only about these programs when seeking external funding, despite their limited availability, duration of support, restricted uses of funds, and the intense national competition for the awarding of grants. The two million dollars available for records grants from the NHPRC will barely begin to meet the needs of New York state's two thousand or more repositories, let alone the thousands of other repositories scattered through every state in the nation. The problem of the limited funds significantly weakens the potential value of the public sector.

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grants and, thereby, the opportunity for professional staff to contribute to the financial base of their programs and to gain funds that provide a catalyst for continued program development.\textsuperscript{10} The point is really very simple: archivists must correct some common misconceptions they have had about the nature of fund raising and tap private sector sources of funding in order to ensure that America’s documentary heritage is adequately preserved.

In addition to conceiving of fund raising primarily as writing grants to public funding agencies, what are the other major misconceptions by archivists about fund raising? First, archivists tend to approach fund raising as another research oriented activity rather than an advocacy effort. Archivists seem to want to do research in foundation indexes or study how-to books rather than do what needs to be done, communicating to and winning over a large portion of the public about the values of historical records and the programs that care for them. Research is very important for fund raising. But, presentations on fund raising at conferences and meetings often are little more than lessons in public agency grant writing or introductions to references such as published foundation indexes, valuable for those who have had no exposure

\textsuperscript{10} This statement is not meant to imply that the NHPRC and NEH programs are unimportant sources of support for the archival profession and an important part of the effort to preserve America’s documentary heritage. Indeed, in some areas--such as NHPRC and local government records programs--these funding agencies have provided crucial leadership. What is being suggested is that these funding sources are not adequate to provide anywhere near the assistance required by this country’s historical records programs. Such public funding agencies will have to become more cautious in their allocation of funds, seeking projects that promise to create tools or conduct research that benefit the broader historical records community. This probably requires providing less and less support for the basic functions of state and local historical records repositories, even if the funding levels of NHPRC and NEH are significantly increased. The probable decrease of monies here makes it even more important for archivists to determine alternative sources of funding.
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to such activities and references, yet barely scratching the surface of the dynamic nature of effective fund raising.\textsuperscript{11}

Second, archivists often take it for granted that what they do is important and assume that all society should think the same way. Successful fund raising is dependent on the public understanding something about the archival mission and why historical records are worth preserving. This requires significant planning, effort, and patience.\textsuperscript{12} Historical records repositories likely to have the most success in fund raising are those well known in their community with clear missions and publicity and other materials demonstrating that these missions are being taken seriously. Institutions that do not possess a community profile and the instruments necessary for building such a profile will face a lot of "catch-up" work in readying for fund-raising initiatives.

The third misconception is that there are "magic" formulas for fund raising, rather than hard work and commitment to the resource development function that will bring in funding. Resource development is just as serious a responsibility as any other aspect of archival management. Archival administrators who contend that they do not have the time for such work because of processing backlogs or reference demands will need to reevaluate their priorities. Investing in public outreach and in developing a stronger profile of the historical records program within its larger

\textsuperscript{11} Research in such indexes is even more problematic since such sources generally describe only larger foundations and funding sources that are generally unavailable to the majority of historical records programs and are not easily indexed for effective use by archivists since there are so few grants for archival work.

\textsuperscript{12} An informal 1986 survey of private sector donors in the region around Albany, New York revealed that such donors had not supported historical records programs because they had not been asked to contribute and because the donors lack understanding of what historical records programs are about or their value. Successful examples of fund raising were for museums and historical societies that had raised funds for their facilities and had not used their historical records holdings as a major argument for such fund raising.
institutional setting, with an aim toward enlarging the program's base of support, seems the better investment over the long haul. Although there may be temporary frustrations because of shortfalls in efforts to keep pace with the more traditional archival activities, historical records programs may eventually gain the resources necessary to resolve many of these constant backlogs of work and the expensive efforts to preserve and manage their fragile holdings. One archival manager has predicted that the need in this area will be addressed and resolved in the future:

There will be a gradual diminution in the perception that there is a conflict between being a professional archivist and being a manager or program developer, or that becoming an effective program developer implies leaving the archival community. Building program development skills [program planning, advocacy, communication, basic management, and leadership skills], and thereby stronger archival programs, can lead to the more tangible rewards that will retain competent archivists in archival programs.13

Finally, archivists seem to have ignored the largest source of prospective funds, the private sector. The private sector encompasses individuals, businesses and corporations, and foundations on local, state, and national levels, and accounts for billions of dollars in contributions to worthy causes.14 These individuals and institutions only remain to be convinced that historical records are worthy of support. Doing this convincing may require a reconfiguration of how many archivists spend their time, but no

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14 For more information on patterns of giving in the United States refer to the annual report of the American Association of Fund-raising Counsel. Giving USA Annual Report 1987 reports that $87.22 billion dollars were contributed to nonprofit programs. Over eighty percent of this money came from individuals.
archivists would suggest that their records are not worthy of such support.

Although convincing individuals and other funding sources that they should part with their money for the benefit of historical records requires hard work and excellent interpersonal skills, there are some basic principles for fund raising that largely determine whether a historical records program will be successful in this area. What follows has been gleaned from a variety of manuals by fund-raising experts, advice from a fund-raising consultant, and experience in adapting this information for use in fund-raising workshops for historical records programs held in New York.¹⁵ The principles and fund-raising steps described present only the opinions of one archivist who worked with an individual experienced in fund-raising consultation. They need to be tested by historical records programs and reported back to the profession in case studies of successes and failures in building financial support for these programs. Then the profession will not only have stronger programs but possess tools that can be used effectively in building operations to manage the nation’s documentary heritage.

**Principle One:** The historical records program should understand its own business and needs before ever seeking monies from the outside. Successful fund raising is dependent on the historical records program governing board and staff knowing the program’s mission, long-term goals and objectives, and needs. Funds should be raised to meet priorities; priorities should not be dictated by

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funding opportunities. Letting this occur can produce a malformed and weak program, one with lots of activity (some of it even good activity) that is not directed to any specific purpose or with any measurable result. Seemingly prosperous programs can exist that are seriously neglecting, or at least not gaining the necessary resources for, the management and preservation of their historical records holdings.16

Historical records program governing boards and staffs considering embarking on a fund-raising campaign or establishing fund raising as an ongoing function should conduct some self-evaluation that results in a long-range plan for the development of the program and, at the least, results in a solid mission statement. The archival institution should be measured against existing professional practices in the areas of identification and retention of historical records, preservation, availability and use of historical records, and public programs and advocacy.17 Going through such

16 The necessity of carefully using the financial resources available to a historical records program is partly a factor of the immense resources needed for managing and preserving the materials of the documentary heritage. For a disturbing assessment of this, see Howard Lowell, Preservation Needs in State Archives (Albany: National Association of Government Archives andRecords Administrators, February 1986).

17 Although the modern archival profession has a way to go in terms of developing standards in many of these basic areas, there nevertheless exist many solid descriptions of practice that represent for most repositories, especially small local programs, admirable targets that would considerably strengthen their operation. Moreover, there are important activities underway that are moving the profession toward better articulated standards, such as the use of automated bibliographic systems and the US MARC Archives and Manuscripts Format for description of historical records. See Steven L. Hensen, "The Use of Standards in the Application of the AMC Format," American Archivist 49 (Winter 1986): 31-40 and Toward Descriptive Standards: Reports and Recommendations of the Canadian Working Group on Archival Descriptive Standards (Ottawa: Bureau of Canadian Archivists, December 1985).
a process, employing any of the many institutional planning methods that have been well-developed and described by public administration experts, would enable the identification of program priorities for development and funding. It should be a logical step, knowing these priorities and needs, to identify prospective funding sources (both public and private) to strengthen the historical records program and to help it meet its mission.

**Principle Two:** A historical records program must have support from its governing board and/or parent agency before embarking on a fund-raising effort. Governing board members, resource allocators, and key administrative staff (such as an executive director) must always take responsibility to start and aid a continuing fund-raising initiative. Successful fund raising is dependent upon strong support from governing boards, especially in terms of both financial support and in seeking such support. Fund-raising experts consistently suggest that the chances of successful fund raising are severely diminished when there is no financial giving from governing board members and unless board

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18 There are a number of publications that archivists could consult that would provide some background in this area and that cite some of the other voluminous literature on this subject. A good starting point is Suzanne B. Schell, "Institutional Master Planning for Historical Organizations and Museums," American Association for State and Local History Technical Report II (1986). Other useful articles are Bruce W. Dearstyn, "Planning for Archival Programs: An Introduction," Mid-Atlantic Region Archives Conference Technical Leaflet 3 (1984) and Liisa Fagelund, "Performance Planning for the Portland Program," Georgia Archive 10 (Fall 1982): 60-70. Volumes specifically designed to enable historical records programs to conduct self-assessments are the Society of American Archivists, Evaluation of Archival Institutions: Services, Principles, and Guide to Self Study (Chicago: SAA, 1982) and the more recent Strengthening New York's Historical Records Programs.

19 Despite this essay's emphasis on private sector funding, historical records program governing board and staff members should bear in mind that some programmatic priorities might be best met by preparing a proposal for a short-term project from some source such as the NHPRC and NEH.
members take the active lead in seeking out and nurturing financial donors. Historical records program staff are there to promote interest in raising additional resources for the management of their holdings, to provide information about the repository and its activities and needs for a well-developed and effective program for the management of historical records, and to assist the governing board and other fund raisers in their effort to increase the financial resources of the repository.

**Principle Three:** *Historical records programs should carefully consider their funding possibilities.* After determining their financial needs, historical records program governing boards and staff should identify prospective donors, from individuals to local corporations and businesses to local, state, and, if appropriate, national foundations. Armed with such a list, the governing board members and chief repository staff should selectively interview prospective funding sources to ascertain the public perception of the program and degree of knowledge about the program’s mission, activities, and needs. This interviewing should also provide the historical records program with a general idea of the level of financial support that might be available to it, determine the strengths and weaknesses of the repository as perceived by this select public, and

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20 For example, fund-raising experts note that individuals be contacted for financial donations by individuals, governing board members or persons associated with the repository, that have made donations of amounts comparable to that being solicited. Such a principle rules out staff solicitation since staff will likely not have made such contributions and because their positions may be dependent on the outcome of the fund-raising campaign. The concept to be followed here is for peer to peer solicitation.

21 National foundations will be out of reach for the vast majority of historical records programs except for those that might have archival holdings of national or international importance. Most repositories should concentrate on the potential financial resources within their community, resources which can considerably improve their operations since these monies have largely been untapped by the historical records programs.
indicate what a donor might want to know before contributing money. No matter what this process tells the historical records program, including that it might not be prudent to embark on a fund-raising effort at this time, the repository will have built some additional public support by informing more individuals about its mission and activities.

**Principle Four:** *A historical records program should have a "case statement" to facilitate its fund-raising efforts.* A case statement is a formal, written (it can also be orally presented) presentation by a program addressed to prospective private sector sources to raise money. It is equivalent to the formal grant proposal submitted to public sector funding programs such as NHPRC or NEH and, as such, is crucial to any fund-raising effort. Case statements can vary in length (largely depending on whether their audience is the general public, corporations and businesses, or foundations) and appearance (they can be attractively published or neatly typed on repository letterhead). However, they generally include a brief summary of the program's mission, a concise history of the repository, descriptions of the strengths and needs of the program, potential of the program and the use of the solicited funds, and a description of a vision for the program's future, including what the new funds can help the program accomplish and the difference that the new monies will make. The content of case statements must be endorsed by the repository's governing board or parent agency, since these individuals will often be the ones primarily soliciting the funds. Case statements must also be accurate and clear since they will help guide the

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22 Case statements should always be prepared after initial contact with the targeted donor audience, although the repository should have identified its funding priorities and the purpose of its fund-raising effort. For example, if a repository is seeking funds from a number of businesses in its community, it might be surprised to learn how different are their requirements. Some may require only a simple letter, while others will expect some background information and detail about the expected use of the funds. Nevertheless, the structure of the case statement can be followed usefully in meeting these different needs.
fund-raising efforts by the governing board members and perhaps other interested volunteers, most of whom will not be professionally trained archivists.23

**Principle Five:** *The historical records program should tie its funding priorities to its best and most logical sources of funds.* Although this seems to be a fairly obvious principle, it is nevertheless an extremely important one to keep in mind and it reinforces how important it is that the program first determine its own needs and priorities. If a program’s main funding objective is short-term and primarily encompasses the actions of professional archivists, such as producing a finding aid or reducing a backlog of unprocessed holdings, then a public sector funding source such as NHPRC might be most appropriate for an initial effort. (This does not rule out, of course, the possibility of seeking support from other private sector sources or the requirement that the funding agency might ask for substantial matching monies for the project.) If a program is after funding for a specific project, it might be able to match corporate donor prospects with the need: a desired exhibition on the history of banking and its archival sources just might interest a local bank or financial institution; a paper preservation project might attract a local paper manufacturer; or the need for renovating or constructing historical records storage facilities could be discussed with a local construction company.

Although a historical records program is wise to seek additional funds from public granting agencies and private sector foundations and corporations, the program should always put an emphasis on a broad-based fund-raising effort that seeks to build continuing support for the program and goes after the largest pool of outside resources—individuals. It has already been noted that individuals represent the largest portion of funds donated to worthy causes by the private sector. Individuals are also more flexible and potential-

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23 This fact certainly indicates the importance of involvement by archival staff in the determination of the priorities of the fund-raising campaign and the content of the case statement.
ly able to support everything and anything that a historical records program does or is interested in doing. Since many historical records programs already have memberships or friends groups and since all repositories have regular research clienteles, individuals are a logical and proper place for these programs to embark on fund-raising efforts. If a historical records program has done all its homework in preparation for raising monies, it will not be difficult to approach for assistance all the various individuals that it serves or wishes to serve.

Although it is impossible to lay out a precise or perfect set of steps that will guarantee success in the desired objective or that will not require some modification because of circumstances peculiar to the institution, a series of basic steps is a useful blueprint to have in mind. The process described below also rearranges the foregoing basic principles into a convenient and logical sequence of actions that historical records programs can experiment with and adapt as necessary.

**Step One:** *Know what the historical records program's mission is and what it is that the repository hopes to accomplish, in both the short and long-term.* Make sure that the program's governing board or parent agency supports the mission, the repository's plan, and the effort to raise additional funds from outside the program.

**Step Two:** *Identify prospective funding sources (in both the public and private sector) and their potential levels of support.* Match these sources against the priority needs of the historical records program.

**Step Three:** *Inform and involve potential funding sources so that they learn more about the historical records program and its activities.* For the public sector this includes phone calls and letters seeking the appropriate information and, in many cases, there are convenient opportunities for face-to-face meetings with representatives of those agencies. For the private sector this means the preparation of a case statement, whether for a general campaign for an endowment or a fund-raising initiative for a specific project, and the mobilization of governing board members and other volunteers for the asking of funds.
Step Four: *Ask for the money.* For the public sector, this requires preparing the grant proposal and submitting according to the funding source’s guidelines. For the private sector, this means writing letters, making phone calls, making oral presentations, personal solicitation, and involving in all of these activities the governing board and volunteers.

Step Five: *Acknowledge the contribution.* For public sector grants this means publicity about the grant and recognition of its source on publications and in other ways; guidelines for such agencies are usually fairly explicit about what should be done. For the private sector this means a thank-you letter, press release, events such as repository open houses and tours, and token gifts such as plaques or publications. With private sector donors it is important to honor their wishes about recognition (some prefer to remain anonymous and to keep them informed and involved in the historical records program. The repository will more than likely be going back to these sources again in the future).

Step Six: *Evaluate the funding effort.* At some time evaluation should occur to determine the effectiveness of the fund-raising effort and to begin to prepare for follow-up work for the next effort! Except for projects that have specific starting and ending points, fund-raising will be an ongoing function for the historical records program. Public sector granting agencies usually provide guidelines that enable or require some evaluation. Evaluation of private sector efforts should enable the repository to consider the level of time and other resources expended in comparison to the financial gain to the institution.

Step Seven: *Plan for the next fund-raising effort.* Historical records programs will need to start the process over, continually trying to raise its level of financial support to the point that it can responsibly care for its valuable holdings. Each successful fund-raising initiative should lay the groundwork for a more effective effort the next time.

Since effective, ongoing fund raising is a function that has not become incorporated into the normal management of most historical records programs, a logical question to ask regards the use of fund-raising consultants. Although historical records
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programs are very accustomed to having consultants to advise on archival functions, the use of external advisors from other disciplines, such as fund-raising and resource development, is a less common experience and needs to be addressed briefly.

Fund-raising consultants should not be necessary for most repositories, provided they have followed the kinds of actions described above. Consultants can be reassuring to program governing board members and staff, however, who have no experience in this area. Fund-raising consultants can be very valuable assets under these circumstances. Such individuals can help the repository consider whether it is ready to undertake a fund-raising effort; train governing board members, staff, and volunteers to raise monies; direct the actual fund-raising campaign for the institution; provide information on specific aspects of fund raising such as deferred giving and capital funds; and help the program lay the groundwork for a successful fund-raising effort through public relations and the preparation of materials such as case statements. Since most consultants will customize their services to the particular needs of the repository, fund-raising advice can be affordable to even the smallest historical records program.

Before the historical records program hires a fund-raising consultant, it should check the consultant’s references, especially seeking out the recommendation of similar types of institutions with which the consultant has worked, and ascertaining whether the consultant is a member of either the National Society of Fund-Raising Executives or the American Association of Fund-Raising Counsel. Both of these organizations have high standards of conduct and professional ethics and can provide additional advice on how to contract with a professional development person.

Incorporating fund raising into a historical records program’s continuing activities will not necessarily be an easy task. For most programs this will require behavioral change and new commitments, although the potential paybacks should more than compen-

sate for any short-term difficulties that the repository might face. Below is a brief list of questions that the governing board and chief staff of a historical records program should consider before embarking on a fund-raising effort:

1. Does the historical records program have a currently valid and appropriate mission statement?
2. Is there a current, appropriate formal statement of goals, objectives, and planned activities for a period of at least three years into the future?
3. Are the financial resources available to the historical records program sufficient to carry out, in a minimal way, its goals and objectives?
4. Has the program identified ongoing objectives and projects that are likely candidates for grant applications to public funding agencies or private sector fund-raising campaigns?
5. Has the program identified private and public sector funding sources in its community and elsewhere appropriate to its needs and projects?
6. Has the program sought to strengthen its financial support first from its parent institution?
7. Does the program have a governing board and other individuals willing to solicit donations? Is its staff adequate to support such a fund-raising effort?
8. Is the program and its mission well known in the community? Does it have an effective public outreach or advocacy program?
9. Is the program identifying significant uses of its holdings that can be used to promote the repository among potential contributors?
10. Does the program have a case statement and promotional materials that it can use for fund raising?
If the historical records program has addressed such questions, then it is probably ready to mount a fund-raising campaign. And, in the long run, it should be able to better preserve its historical records.

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In August of 1985 the Special Collections Department of the William R. Pullen Library at Georgia State University (GSU) acquired a collection of photographic negatives estimated to number 150,000 images from Margaret P. Lane. Mrs. Lane's late husband, Dan Lane, had been the last operator of an Atlanta commercial photography studio begun by his father in 1939. Subsequent events have shown that the acquisition of this collection was a simple matter when compared to the difficulties of arranging, describing, and providing access to such a large body of images in negative form. This article will discuss the changing role of visual images in the study of the past, give a brief history of the firm that created the images in the Lane collection, describe the scope and condition of the collection, and explain the arrangement scheme for the collection.

Since photography is a young artistic medium when compared to painting, it has had a definite recognition problem. Art museums have been slow to acquire and display photographs as works of art. The same situation has largely been repeated in the field of history. Warren I. Susman has written that
historians have yet to confront fully the implications of America's becoming a "hieroglyphic" civilization. We have been living in a new world of visual images since the nineteenth century, with a range of consequences at least analogous to what occurred when civilization based on oral communication was transformed by the introduction of writing and, ultimately, printing.¹

As this century ends, however, and as photography celebrates a century and a half of popularity, visual documentation is becoming more of a standard tool for researching historical eras as well as for reporting current affairs.

Historians are making increased use of visual images as both primary and secondary sources. The variety of ways in which historians are using photographs can be seen in the recent publications of Pete Daniel, Jack Temple Kirby, and Michael Lesy. Daniel's *Breaking The Land* and Kirby's *Rural World Lost* are traditional historical accounts which use photographs and other types of illustrative material to support the written text. Daniel, for instance, includes forty-one photographs and four maps in *Breaking The Land*.² Kirby's *Rural World Lost* contains twenty-nine photographs, fifteen charts, twelve maps, and three tables.³ Daniel's *Deep'n As It Come*, an otherwise traditional historical

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treatment of the great Mississippi River flood of 1927, uses text and photographs almost equally.4

Michael Lesy, on the other hand, approaches history primarily through visual image sources. Indeed, his books are history as gleaned solely from pictorial artifacts. Lesy's Real Life has a small amount of text accompanying 152 photographs.5 His most recent book, Bearing Witness, is comprised of several hundred photographs and no text at all except for a brief preface and an introduction.6 Lesy, more than any other American historian, has accepted Susman's challenge to "confront fully" the implications of studying the history of a society that has become more and more visually-not print-oriented.

Lesy has also raised one of the more fundamental questions about the use of collections of visual images as authentic historical sources. "If photographs constitute a form of historical data," he queries himself and others, "then what in fact do they reveal?"7 At least one person, Robert A. Sobieszek, director of the Photographic Collections at the International Museum of Photography, has tried to come to grips with this intriguing question. Sobieszek has stated that the chief virtue of a photographic archive rests in its dual abilities both to respond to specific questions about historical events and to suggest questions not yet asked.8 Visual images are also inherently dynamic: to view a photographic


6 Lesy, Bearing Witness.

7 Ibid., xvii.

archive is to be confronted with the way history looks. Recognizing this characteristic of visual images, Sobieszek has called photographic collections "active sets of artifacts reflecting the past and addressing the present."\(^9\)

Although each image in a photographic archive captures only one instant in time, the cumulative body of these instants provides clear information about the values, attitudes, designs, and styles of a society.\(^10\) But a photographic archive, particularly one numbering in the thousands of images, is more than the sum of its parts. All the images are certainly not of equal value, and many of them will be duplicates or near-duplicates of others in the collection. Researchers examining scores of boxes of images, however, will acquire a critical mass of visual data comparable to the wealth of written data that they accumulate on thousands of note cards when using traditional printed sources. After the primary subject matter of an image has perhaps answered the researcher's principal question, secondary and even tertiary subject matter contained in the image can pose many additional questions about the person, place, or event, creating a virtual dialogue between image and researchers.\(^11\) In the end, of course, as with information obtained from written sources, the researcher must make a personal interpretation of the visual data based on his or her appraisal of its validity as a source.

In stark contrast to historians, middle-class Americans in the nineteenth century rushed to embrace the new photographic medium. In 1850 there were fewer than a thousand photographers in the United States. By 1860, however, an album of family photographs was commonplace in American homes. This album served as a visual extension of the genealogy recorded in the

\(^9\) Ibid., 1.


\(^11\) Ibid., 289.
family Bible. Many of these albums were greatly expanded during the Civil War when Americans eagerly purchased thousands of individual photographs and packaged sets of photographs of battle scenes. By 1890 the number of commercial photography firms had increased to twenty thousand. This rapid increase in the number of photography studios suggests a special role for photography in everyday American life. The era of the photograph, in fact, coincided with America's change to a thoroughgoing consumer society. The photograph became one of the first—and most valued—items of this new mass consumption.

The rapid growth of photographers in Atlanta came a little later than in the rest of the country. This rebuilding city, home to three professional photographers in 1870, had five photographers in 1880, seven in 1890, and twenty-two by 1900. By this time the city also boasted of three retail establishments specializing in photographic supplies. When the Lane brothers opened their studio in 1939, they joined forty-four other photographers in seeking to earn a living from the public's desire for

12 Lesy, Bearing Witness, viii.
13 Ibid., vii-viii.
16 Atlanta City Directory (Atlanta: R.L. Polk and Company, 1890), 1247.
17 Atlanta City Directory (Foote & Davies Company, 1900), 1875.
pictorial documentation of every aspect of day-to-day life in Atlanta.\textsuperscript{18}

J. Hubert Lane had begun his photography career in 1914 with the \textit{Atlanta News}. A short time later, the newspaper magnate William Randolph Hearst bought the \textit{News} and changed the name to the \textit{Atlanta Georgian}. J.H.'s brother W.C. joined the \textit{Georgian} staff in 1916. From 1916 until the demise of the \textit{Georgian} in 1939, the two Lanes photographed extensively in Atlanta and in other areas of Georgia for the newspaper and also accepted free-lance work and assignments from wire services. It was the failure of the \textit{Georgian} that catapulted the two brothers into business for themselves. In the early 1940s, the two Lanes were joined in the business by their sons Dan and W.C., Jr. (An advertising slogan used by the firm at the time declared them to be "A 4 Lane Highway to Finer Photographs.") Dan Lane continued the family business for several years after his brother's death, but Lane Brothers Photography, Inc., closed its doors permanently in 1976, a year after Dan's death.

Following her husband's death and the subsequent closing of the family business, Mrs. Lane moved the entire stock of exposed negatives to her home. Most of the cardboard boxes containing the negatives were placed on shelving or stacked on the floor inside a closed section of a carport. Other boxes were stacked outside on a concrete floor where they were vulnerable to all the dangers from the environment except direct rainfall.

Staff members of the GSU Special Collections Department first examined the collection of negatives nine years later in the spring of 1985. It took only a few minutes to grasp the size and comprehensiveness of the collection. Proceeding from box to box, the archivists found example after example of the two characteristics about which they were most concerned: clear, sharp images mostly in good condition and subject matter of certain historical value. The initial survey of the containers revealed images of Franklin D. Roosevelt on his way to Warm Springs, Margaret

\textsuperscript{18} \textit{Atlanta City Directory} (Atlanta: Atlanta City Directory Company, Inc., 1939), 2044-45.
Mitchell speaking at Rich's seventy-fifth anniversary celebration in 1942, an Armistice Day Parade in 1941, a parade of Civil War veterans, an Atlanta second grade reading circle in 1942 (See Figure 1), Grantland Rice hunting with Robert Woodruff on the Woodruff plantation, World War II Civilian Defense guards checking the papers of motorists at a bridge in Fulton County, the Reverend Billy Graham preaching in the Peachtree Arcade in 1964, golfing legend Bobby Jones at the Augusta National, a little girl
playing checkers with GI's in a black USO club in 1944 (see Figure 2), Captain Eddie Rickenbacker talking with Atlanta Mayor William Hartsfield, a young polio victim in an iron lung, Jack Dempsey fighting in Atlanta’s Ponce de Leon Park, black Atlantans lining up to register to vote at the Fulton County courthouse in 1946, the signing of the document officially integrating the Atlanta public schools in 1961, a Ku Klux Klan rally atop Stone Mountain in 1939, and one of the most memorable events in Atlanta and
Georgia history: The 1939 premier of *Gone With The Wind* at Atlanta’s Loew’s Grand Theater.

Three problems, however, were equally in evidence. The first was that some of the negatives had suffered moderate to severe cracking or buckling of the emulsion, probably caused by extreme fluctuations in heat and humidity levels. The second problem was created by the photographers’ particular storage method. The negatives were mostly in the 4" x 5" format, on Kodak Safety Film, and stored in paper envelopes only slightly larger than the negative. Some envelopes contained only one negative, but most contained more than one, and some contained a large number. In many of the envelopes containing large numbers of negatives the pressure created by overcrowding had caused all the negatives to curl on both long sides. This curling would later present handling and storage difficulties for processors, but does not present any major obstacles to obtaining good prints of the images. The third problem was the lack of order in the collection. As noted earlier, the Lane brothers stored their negatives in paper envelopes designed to hold 4" x 5" negatives. The entire collection consisted of about fifty linear feet of boxes stuffed with packets of these paper envelopes rubber-banded together. Some packets contained a small section of an alphabetical file, for example, "Fa-Fi." Some other packets contained a chronological grouping, for example, "Nov. 1947." Each envelope generally had notes written on it indicating who had ordered the photograph, the date, and sometimes some specific printing instructions. In addition, many envelopes were not organized in any way. Even worse, many negatives were completely loose. Some of the loose negatives, however, had some identifying remarks written directly onto the border of the negative. A thorough examination of the collection led to the conclusion that whatever organizing system or systems the Lanes may have used over the years was no longer identifiable.

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19 Negatives in 8" x 10", 5" x 7", 35mm, and other sizes, and glass plates in 4" x 5" and 5" x 7" sizes made up about ten percent of the total number of images.
These problems of condition and organization were more than compensated for by the unexpected scope of the images comprising the collection. Many of the glass plates, for instance, were exposed in the 1920s. The Lanes also did a brisk business in re-photographing old photographs, thus creating new negatives of scenes originally captured on film in the last third of the nineteenth century. In addition to this surprising cache of older images, the collection covered a wider geographical area than originally believed. The Lanes’ coverage of political campaigns, for instance, took them all over the state of Georgia, as did their coverage of important personalities in all walks of life, significant events, and natural disasters.

While it is true, therefore, that the bulk of the 150,000 images were made in Atlanta during the period 1939-1975, a substantial number were made either during an earlier time period or in some other part of Georgia. The number of negatives dated prior to 1939 is evidence of the extensive free-lance work the Lanes did while officially employed by the Georgian.

The processing of the Lane negatives began in June 1986, when the department hired three students to work twenty hours a week during the summer academic quarter. An archivist had already decided to strive for two goals simultaneously: the placement of each negative in its individual protective sleeve and the separation of the negatives into series arranged by subject matter. Using only the identifying notes written by the photographers on the paper envelopes, the students sorted the envelopes into distinct subject matter series:

1. Corporate Bodies
2. Portraits
3. Events
4. Geographical Places
5. Animals, Plants, and Things

All the staff members involved in the project reviewed the literature on arrangement and description techniques for large collections of visual images. While several were somewhat useful,
Renata Shaw's two articles published in 1972 in *Special Libraries* addressed the situation most directly.\(^{20}\)

In her articles, Shaw set forth three methods of achieving practical cataloging solutions to the physical arrangement of universal pictorial collections. She recommended individual cataloging for valuable items such as artists' drawings, fine prints, fine (that is, art) photography, and original cartoons.\(^{21}\) For less valuable images with a common theme, such as five thousand train photographs, she recommended group cataloging.\(^{22}\)

Shaw's third method seemed most nearly to fit the universality of the Lane Brothers collection. For just such large and varied collections, she proposed a self-indexing scheme that would include four distinct subject series: Portraits; Geographical Places; Events; and a rather miscellaneous series titled Things, Plants, and Animals.\(^{23}\)

The students began their initial sort using Shaw's four subject series. It soon became clear, however, that an institutional equivalent of Portraits would have to be created. Corporate Bodies was made the fifth and last subject series. The sequence of the five subject series reflects the respective sizes of the series following the first sort. Probably because the paper envelopes contained information mainly identifying the clients, the large majority of images fell into the first two series.

In addition to resleeving those negatives identified and housed in paper envelopes, the students had to contend with the large number of loose negatives. They did so by separating all loose negatives into two categories, identified and unidentified. Since the


\(^{21}\) *Ibid.*, 502

\(^{22}\) *Ibid.*, 505.

photographers sometimes wrote caption material directly onto the negative, these were sleeved and assigned to the most appropriate series based on the information provided by the photographer. All the unidentified loose negatives were sleeved and placed in a holding box for further attention at a later stage of the processing cycle.

After making the first general sort into the five series, the next step was to alphabetize all the negatives in each series. Beginning with the Geographical Places series, the staff expected the lessons learned from working on one of the smaller series would pay off later when arranging the larger ones. The alphabetizing process consisted of completing four steps for the contents of each paper envelope:

I. Remove all negatives from the paper envelope
II. Place each negative in its own polypropylene sleeve
III. Examine each negative for internal evidence to determine the most accurate description of its subject matter
IV. Assign the negative to new envelopes according to the following criteria

A. If the internal evidence matched the original notes supplied by the photographer, the negative was returned to the envelope. If the now individually sleeved negatives would no longer fit in the original envelope, a new envelope would be made, transferring a verbatim copy of the original notes to new envelope. In some instances the old envelope would also be included in the new envelope.

B. If the negative’s internal evidence did not match the original notes, the students prepared a new envelope that contained the new description in a primary position as well as the original information in a secondary position on the face of the envelope.

C. If the internal evidence revealed that a negative did not belong in Geographical Places, it was assigned to the transfer box to await later placement in the most appropriate series.
D. Negatives that were so severely damaged that they could not be sleeved were placed in envelopes with descriptions derived from internal evidence.

E. Each envelope containing sleeved negatives and accurate descriptions was placed alphabetically into one of the following subseries of Geographical Places:

1. Apartments, hotels, and motels
2. Named buildings, shopping centers, and other privately owned buildings
3. Government buildings, parks, other public facilities
4. Hospitals
5. Schools, colleges, and universities
6. Named streets
7. Numbered streets
8. Aerial views and skyline views of Atlanta
9. Copies of old photographs
10. Places in Georgia outside Atlanta
11. Places outside Georgia

Subseries one through seven were derived from categories established for metropolitan areas in the zip code directory. The addition of subseries eight through eleven was made necessary by the wide variety of images in the series. In nine of the subseries of Geographical Places, the arrangement is a straightforward alphabetical plan. The arrangement within both Named and Numbered streets, however, is by street number, for example, 124 Jones Street is followed by 126 Jones Street, 130 Jones Street, and so on.

The students employed these same four steps when they began the task of alphabetizing the other four series of negatives: Corporate Bodies; Events; Portraits; and Plants, Things, and Animals. As each series was processed, the students placed more negatives in the transfer box for eventual reassignment to appropriate series.
For each of these subsequent series, transfers from all other series as well as newly identified loose negatives were integrated into the existing body of negatives. Two series, Corporate Bodies and Portraits, comprised only a single alphabetical arrangement. Plants, Things, and Animals, however, naturally subdivided itself into three subseries. The last series, Events, like Geographical Places, was more conveniently divided into several subseries based on the diversity of the subject matter included in the series. The five subseries created within Events were Corporate Bodies, Personal Names, Movie Premiers, Disasters, and Miscellaneous.

In summary, what can be said about a huge aggregation of photographic images such as the Lane Brothers Collection? Earlier in this article it was stated that historians continued to distrust the visual image long after it had been embraced by the vast American middle class as a common method of recording trivial, as well as important, family events. To some extent this distrust was well founded, since it is certainly true that not every visually recorded image of an historical event, place, or person has interpretative value, and it is also true that images are of vastly unequal value as interpreters of past events. Historians gradually, however, came to understand that photographs have a power that seems unique to the visual document. Lesy has tried to explain this power by stating that "photographs intellectually and emotionally engage you to search for clarification either from . . . written sources . . . or from . . . other images." 24 Another investigator of the power of photography, Roland Barthes, has written similarly that the "photograph possesses an evidential force, and its testimony bears not on the object but on time . . . . In the photograph, the power of authentication exceeds the power of representation." 25 Because a collection of photographic images is in a constant state of revision due to new historical approaches with fresh questions about the past, its potential for revelation

24 Michael Lesy, Bearing Witness, xx.

transcends even its magnitude or comprehensiveness. Robert A. Sobieszek sums it up nicely by stating that "the value of a collection like this rests in its resiliency in responding to questions of immediate import and its fluidity in suggesting questions not yet asked." 26

The Lane Brothers images have attracted intense interest on the part of researchers, who have been gratified to find that the collection is available for research with no restrictions on access or reproduction. This demonstrated capacity of the images to fulfill the researchers' demands has already confirmed that this collection meets both of Sobieszek's criteria.

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26 International Museum of Photography, Acquisitions, 2.
Features

The Paperless Office: Hope for the Future or a Grand Illusion?

Susan A. Chapdelaine

All records, policies, procedures, documents, references—even learning resources—will be online. No more paper, just pure accessible information!¹

Despite this early promise of the paperless office, the volume of paper in corporate offices continues to grow annually at alarming rates. Advances in technology have not eliminated paper

¹ Carl Bender, "The Promise of a Paperless Workplace," *Optical Storage* (Fall 1987), 24.
from the office environment but have actually increased the amount of paper which is generated. Paperwork continues to be the largest overhead expense in business today. Consider the following:

Corporate offices in the United States experience an estimated eight percent increase in paper generation annually.
Each employee creates an average of two cubic feet of paper per year.
Over fifty percent of the paper generated are duplicate copies.

Much of this increase in paper generation can be attributed to the advances in technology itself. For example, high speed laser printers now can produce lengthy reports at the touch of a button, and convenience copiers enable duplicate copies of records to exist at multiple locations. Added to these technological advances is the continued cultural preference for the paper document and resistance to the paperless society.

Clearly the concept of the paperless office has failed. Technology has not, and in all likelihood will never bring about a truly paperless office. But despite this fact the impact that technology has had on transforming the way in which modern corporations and organizations conduct business cannot be discounted. Technology has revolutionized the way information is created, transmitted, stored, and accessed. These changes have in turn affected the way information is managed and will ultimately be preserved.

In 1987 the Association of Information and Image Management (formerly the American Micrographics Association) commissioned Coopers and Lybrand to conduct a study of the status and future

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of information and image management. During the course of the study underlying technologies, available products, typical applications, and future developments were examined. The study's findings show that despite technological advances in recent years ninety-five percent of all information is still in paper form, four percent is on some type of microform, and only one percent of all information is recorded in an electronic format.

Despite these findings, the study forecasts significant changes over the next decade as developments in imaging technology, and particularly optical based storage technology, will have a major impact on the office environment and will significantly alter the way in which records are stored. If these conclusions hold true, the coming years will witness the emergence of a multi-media office environment. Businesses will continue to utilize traditional media and mature technology, including paper and microforms, and will integrate these with newer imaging technologies--particularly optical base storage systems.

This diversification of information sources and formats intensifies the need to manage information efficiently within a business or organizational environment. Yet uncertainties remain as to who within an organization should play a leadership role in the management of this information. In many organizations MIS (Management Information Systems) personnel are given the primary responsibility for the management of information resources. But too often MIS and data processing professionals are more concerned with the vast amounts of information that can be created and manipulated using data processing and telecommunication equipment than with the need to control the information they are creating. It is interesting to observe that the data processing profession has adopted the verb "to archive" in their vocabulary, but in a data processing environment it means little more than the downloading of data to tape or disk and the storage of the media. Seldom, if ever, is the concern given to the long-

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term preservation of the information contained on that media--at least not until it is needed and can not be retrieved.

There are increasing signs that corporate management is beginning to recognize the value of information resources. Publications like *Megatrends*, *The Information Edge*, and *Infotrends* point to the rise of the information society and discuss how corporations can improve their competitive advantage through the effective management of their information resources. Information is beginning to be viewed as a corporate asset in the same manner as financial and human resources. Recognizing this fact, corporations now see the emergence of the position of "chief information officer" among the ranks of upper management and the development of broad based information management programs which incorporate strategic planning for information systems.

How do archivists and records managers deal with the changes in information technology and what role should they play in its management? Their reaction and ability to adapt to changing technology will determine the role which they assume in the information environment. They can and should play an active role. Changes in information technology at last present an opportunity for archivists and records managers to prove to management the value and immediacy of the services provided.

To deal effectively with these changes in technology, archivists and records managers need to change their focus from the management of records to management of information regardless of the format in which it appears. It is essential for management to realize that although the processes and information formats may change, the need to manage information is not eliminated and that, in fact, the need becomes more critical.

Unfortunately, archival attitudes toward technology have in the past been motivated by fear or resistance, viewing technology as a problem to be contained rather than an opportunity to be grasped. The result has been a lack of recognition of archivists' expertise and the failure on the part of management to recognize the value of the service that they perform. Archivists and records managers have not yet learned to capitalize on the skills that they possess.
Archivists and records managers have always been concerned with information—in preserving and making available information which documents the activities of the organizations they represent. Archival and records management training programs teach about the life cycle concept of records, but in practice both groups continue to focus on the end of the cycle. Records managers develop retention schedules which establish the disposition of records, but say little about the management and control of the records as they are created and actively used. Archivists focus on appraisal, description and preservation but seldom become involved in other aspects of the life cycle—particularly the creation and active use of information.

To have an impact in today's information economy, archivists and records managers must take a proactive approach to information management. They cannot afford to wait until they are asked to participate. They must immediately begin to expand their scope of services and become involved in systems planning, analysis, and implementation by stressing the interrelationships among data management and records and archives management.

There are many things that archivists and records managers can begin to do in order to position themselves to play an active role in information management. The first is to understand the organization for which they work. While this may seem like an obvious point to most archivists, it really is not. Before the information needs of an organization can be analyzed, the archivist first must understand the organization itself. An accurate assessment of its information needs can not be obtained without a thorough understanding of its basic purposes and functions. This must go beyond a basic knowledge of the history of the organization, which is fundamental to archival appraisal. It is necessary to understand fully the organization and its business, its decision-making process, and the nature of day-to-day operations.

The questions that need to be answered include: What kind of work does the organization do? What is its purpose and strategic direction? How has the organization grown and changed? Why has it branched out in one direction and not another? What is its marketing strategy? What kinds of information are generated
of the information economy present a chance to change these misconceptions and stereotypes which have become all too familiar.

The Coopers and Lybrand study has predicted the emergence of a new discipline called "Information Resource Management," which will incorporate data processing, office automation, communications, and information and image management. Nowhere in the study is there mention of the role of archivist or records managers. If their predictions on the rapid growth and changes in the information society hold true, archivist and records managers must begin now to assert themselves and demonstrate the valuable contributions which can be made. The choice of involvement or noninvolvement is up to them.

Susan A. Chapdelaine is Corporate Records Manager at Metcalf and Eddy, Inc., an engineering design firm in Boston, Massachusetts. She is president of the Boston chapter of ARMA (Association of Records Managers and Administrators). This article is adapted from a paper given on 26 March 1988 at the New England Archivists Annual Meeting, Wellesley, Massachusetts.

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5 Coopers and Lybrand, 39-40.
will show the relationships between various information formats and accurately reflect the functions of the organization.

A fourth step is to get involved in the planning process. Records management and archival issues are rarely considered in the development of automated information systems. If archivists do not take the initiative of making planners aware of these issues, no one will. It is important to get to know the people in the information services and MIS departments and make them aware of records management and archival issues and concerns. Records managers and archivists can bring a unique perspective to such a planning process.

The last step, of all the steps outlined above is perhaps the most important and that is to maintain a positive attitude. Information technology is not something to be avoided or feared. Changes in office automation and technology will greatly enhance the accessibility of information if it is properly managed. Archivists and records managers have the skills needed to manage this wealth of information. It is now time for them to show their organizations how proper management of information resources will enhance the organizations' effectiveness and increase their competitive edge!

Archivists must recognize that none of this can be accomplished overnight. When they are faced with tremendous backlogs of work and shortages of staff and funding, it is often easy to delay involvement or to ignore the problem altogether. But these are the very reasons why archivists must make the time to pursue these activities.

The well-publicized Levy Report issued by the Society of American Archivists's Task Force on Archives and Society⁴ concluded that resource allocators hold archival work and the profession in high regard, but see no sense of urgency and feel that archivists have adequate funding and staff. The opportunities presented by the advances in information technology and the rise

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of the information economy present a chance to change these misconceptions and stereotypes which have become all too familiar.

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5 Coopers and Lybrand, 39-40.
Sunshine State Showpieces: Alligator-Skin Bindings in the Florida Archives

Hal Hubener

Archivists are primarily concerned with the informational value of records. Sometimes, however, that emphasis on information is so great that other properties, such as intrinsic value, are ignored. Materials have intrinsic value if they possess qualities that make their original form the only archivally acceptable one for preservation.\(^1\) These qualities may be physical or intellectual; that is, they may relate to the material object itself or to the information contained in it. Books, for example, can have intrinsic value because of several unique or curious features: paper, imprints, watermarks, illustrations, or bindings.

In the Florida State Archives forty folio-size\(^2\) record books partially bound in alligator skin recently have been identified. The

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\(^1\) *Intrinsic Value in Archival Material: Staff Information Paper 21.* (Washington: National Archives And Records Service, General Services Administration, 1982), 1.

\(^2\) Folio size is thirty-three to forty-eight centimeters in length.
skins, rectangular or squarish\(^3\), and in shades of black or brown, are found on the front and back covers as inlays and are bordered by durable calf. The volumes themselves have stiff spines with raised bands and, except for the inlays, are of a type manufactured by many binderies throughout the nation during the late nineteenth and early twentieth centuries.

The inlays are easily recognized by their network of scales and roughness of touch. Generally they are well preserved.\(^4\) Given the poor environmental conditions in which the books were stored for several decades, the lack of wear indicates the skin is a suitable binding medium. Yet because of the rectangular design, centered location, and front-and-back symmetry, the skin's purpose is more decorative than functional.

Represented in this collection are both state and local government records. Of the former there are twelve record groups, eighteen series, and thirty-six volumes. Of the latter there are two record groups and four volumes, including one City of Daytona tax book and three Pasco County dockets. The tax book has the earliest entries—from 1885. The Treasury Daybook, Volume 17, and the Department of Education Official Minutes have entries that begin in 1911. Assuming the first entries were made soon after the books' manufacture, then the alligator leather was used roughly over a twenty-five year period.

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\(^3\) One book is half leather: the spine and corners are in calf and the inlays in alligator skin.

\(^4\) The spines, in contrast, are detached from several volumes—an indication of weakness in the binding or the result of heat and humidity. Before their transfer to the state archives, these books were kept for several decades in state offices that had no climate controls.
Several binderies produced these books. Identifiable ones are the Drew Company\(^5\) and the Times-Union Bindery,\(^6\) both of Jacksonville, and the state printer I.B. Hilson.\(^7\) Another volume has a handwritten note on the inside cover indicating delivery in 1910 by a Cap Publishing Company of Tallahassee. The company is not listed in the State Library's 1911 city directory, though there is a firm, Daily Capital Bookbinding, listed in the 1904 directory.\(^8\)

Many volumes name the binder on the spine; some are missing spines, however. So other means must be used to shake secrets from these silent volumes. Fortunately they have sufficient

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\(^6\) The Times-Union Bindery was affiliated with Jacksonville's *Times-Union* newspaper, which was founded in 1864. The Jacksonville fire of 1901 and a later flood destroyed most of the printing and publishing records.

\(^7\) Irving B. Hilson was born in 1863, graduated from Harvard College, and went to Florida. He was publisher of the *West Florida Post* from 1913 to 1923 and was identified with the *Pensacola News*. He died circa 1933. A brief biography of Hilson can be found in Harry Gardner Cutler, *History of Florida: Past and Present*, Vol. III (Chicago: Lewis Publishing Co., 1923), 83.

\(^8\) Several locations were checked for Tallahassee city directories, but none has them in the early twentieth century.
individual characteristics, in most cases, to identify the bindery. The spine-labeled Hilson volumes, for example, have black, rectangular inlays and average about thirty-two-by-sixteen centimeters. Gold-tooled designs are similar and the marble-pattern endpapers have small nonpareil motifs. All beginning entries date from 1903 to 1905.

Drew-bound books have endpapers with either the Drew logo or a marbled Stormont or nonpareil pattern of varying size. The inlays are rectangular or squarish and may be as large as thirty-two-by-forty-two centimeters. Frequently bordered on three sides, they are black or brown. Identifiable Drew volumes have the spine label or more frequently a binder’s ticket pasted to the inside of the front cover. This ticket cites the Drew Company’s Frey binding patent. The spines read either H. Drew and Bro. or H. and W.B. Drew Co. Beginning entries in Drew books have a broad range of 1885 to 1910.

There are two books bound by the Times-Union: Volume 6 of the Division of Treasury Daybooks, and Volume 4 of the Division of Treasury Registers of Warrants. Both volumes have brown inlays; one uses marbled-pattern endpapers of the Spanish design, and the other nonpareil.

Attention needs to be paid not only to the physical features of these volumes, but also to their scarcity. Forty books are bound in alligator skins, as mentioned previously, but the series themselves number hundreds of volumes. In the Pasco County records,
Local Records 43, there are over two hundred volumes but only three with alligator skin. In the Articles of Incorporation, Series 186, there are also more than two hundred, but only one in alligator. One reason for their scarcity is that some binderies at that time probably used whatever leather they had on hand. In the state archives, at any rate, there are not only alligator inlays, but also calfskins of varying textures, non-leather covers (for example, buckram) and even one volume with either a beige calf or vellum inlay. The inlay is in a formée (or Romanesque) cross pattern.\(^{13}\)

Another reason for the variation in binding materials is that volumes in most series were purchased from more than one bindery. Record books in these series were purchased from establishments in New York, Philadelphia, St. Louis, Savannah, and Jacksonville, to name only a few cities. Entries were made in some volumes over a period of many years. By the time an agency needed a new book, the style could have changed or the bindery gone out of business.

What may be surprising, considering the history of the alligator industry, is that the Florida State Archives has so many volumes with the skin. The hunting of these reptiles became a profitable business in the mid 1850s after France discovered that alligator skins could be turned into durable products. The Civil War adversely affected the industry, but it had recovered by 1870. The 1880s saw unrestricted slaughter of alligators. During this decade tanneries processed some two-and-a-half million hides,

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\(^{12}\) See Volume 3, Series 252. Vellum is a fine-grained calfskin or lambskin, not tanned but prepared with lime, and used for writing on or binding.

\(^{13}\) A formée or Romanesque cross is an ancient heraldic pattern having the arms narrow at the center and expanding toward the ends.
which were used primarily for shoes and handbags.\textsuperscript{14} By the turn of the century it was estimated that the alligator populations in both Florida and Louisiana were only one-fifth what they had been twenty years earlier.\textsuperscript{15}

Since increasing demands would have meant higher costs, much use of alligator skin after 1900 would not be expected. Yet eighty percent of the volumes have beginning entries from 1900 or later—a curious development unless these books were manufactured much earlier than their initial entry dates. At any rate, the fact that no volumes are found with beginning entries after 1915 was not, as might be thought, because of Florida laws restricting the hunting of alligators. Despite the reduction in the alligator population, hunting of the animals continued. It was not until 1965 that the sale, possession, or transportation of alligator skins was made illegal, and not until 1970 that poaching was banned.

An important question is whether these books are also found in city halls, county courthouses, and other state agencies of Florida, and in other archives.\textsuperscript{16} Several southern archives and Florida agencies have been contacted but none has indicated having any alligator-skin record books. Thus they are probably unique to Florida and, moreover, found only in the Florida State Archives.

The intrinsic factors that make the volumes worth preserving in their original format are the artistic use of the skin, gold tooling, and marbled-pattern paper; evidence of technological development; age; and exhibit value. These factors also provide the basis for research into a wealth of subjects: history, binding

\textsuperscript{14} This information is taken from: Sonnie M. Toops, \textit{The Alligator: Monarch of the Everglades} (Homestead: The Everglades National History Association, Inc., 1979), 45.


\textsuperscript{16} Alligators were found in ten other southern states in the 1880s.
technology, art, economics, foreign trade, and conservation and preservation. To those who handle and observe these books and consider their values, they afford a palpable pleasure that miniatu­rized technology cannot match.\textsuperscript{17} As originals they retain those intrinsic qualities that make them, indeed, showpieces.

\textbf{Hal Hubener} is Special Collections Librarian at the Lakeland Public Library, Lakeland, Florida. He worked with alligator-skin bindings while Archivist I in the reference section at the Florida State Archives.

\textsuperscript{17} Ironcally it may be necessary to convert the printed information in these books to microfilm or optical disk because of their fragile condition. Researchers interested only in the information content could then work from reproductions, and the original volumes would be available only to those researching their intrinsic value. The \textit{NARS Staff Information Paper 21 (4)} advises copying fragile, significant, or rare works.
**News Reels**

The National Archives and Records Administration (NARA) will build a new facility dubbed "Archives II." On 22 September 1988 President Reagan signed Public Law 100-440, the Treasury, Postal Service and General Government Appropriations Act, authorizing NARA to construct and finance Archives II. The new building will be built on a thirty-three-acre site on the northwest end of the University of Maryland campus at College Park. The federal government will receive usage of this land without charge. The design of Archives II will be completed in early 1990 and construction is scheduled to be completed in the fall of 1993. The National Archives plans to begin to move into Archives II in 1994.

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The Society of North Carolina Archivists (SNCA) is sponsoring a creative workshop on the conservation and preservation of library materials. Conducted by Thelma George, Conservation Technician at Perkins Library, Duke University, the workshop will consist of discussions of the enemies of library materials with demonstrations of restoration practices and book and paper repairs. This workshop will be held on 2 March 1989 in conjunction with the SNCA spring meeting at the University of North Carolina at Wilmington. Enrollment is limited to fifty. Registration information may by
obtained from the Society of North Carolina Archivists, P.O. Box 20448, Raleigh, NC 27619.

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The North Carolina Division of Archives and History has revised its guide to county records. The new tenth edition of *Guide to Research Materials in the North Carolina State Archives, Section B: County Records* is available from the archives for $10.00 plus $2.00 postage and handling. The 319 page guide contains a summary list of the records for each North Carolina county housed in the state archives. In all, the new edition of the county records guide lists more than 5,900 bound volumes and 10,000 cubic feet of loose records, as well as 22,000 reels of microfilmed records, that can be used by researchers interested in genealogy or local history.

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The South Carolina Department of Archives and History (SCDAH) has recently completed its long-range plan, which places heavy emphasis on new outreach activities to schools and the general public, planning for a new facility, and employee pay, training, and morale issues. The plan also moves the agency toward a unified archival/records management program and the concept of life-cycle tracking of records. The South Carolina Historical Records Advisory Board has completed the state’s records assessment report and released the publication in early September. Copies of the long-range plan and the assessment report are available upon request from the SCDAH, P.O. Box 11,699, Columbia, SC 29211.

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A former librarian at the University of Georgia, Robert M. Willingham, Jr., was found guilty of stealing manuscripts, rare books, and prints from the university library’s special collections department. He was sentenced to fifteen years in prison and ordered to pay $45,000 restitution. Willingham was convicted of
thirteen of fourteen counts and is appealing his sentence. The chief charge against him was the theft of *Les Liliacees*, an eight-volume collection of flower prints by Redoute. Only two volumes of that work have been recovered and many of the prints in them were missing. It is, of course, more lucrative to sell such prints individually rather than in their original book form.

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The Society of American Archivists workshop, "Understanding the MARC Format for Archives and Manuscripts Control," will be held in Atlanta, Georgia in March 1989. For more information contact Ginger Cain, Special Collections, Robert W. Woodruff Library, Emory University, Atlanta, GA 30322.

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This past summer the Georgia Department for Archives and History broke ground for a new state records center. The center will feature state-of-the-art materials handling, inventory controls, lighting, and ventilation. In the summer, the heat rising to the peaks of the sawtooth pattern of the clerestory roof will be exhausted through temperature-activated louvers. Other features include a high reference area, computerized location controls, a current systems microfilming operation, and a security vault for microfilm storage. The two-tier shelving system, each with its own loading dock, will reduce the need to move records vertically inside the building. The administration area will house offices, special audit rooms, staff lounge, and a locker room.

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The Athens (Georgia) Historical Society and the University of Georgia Foundation have entered into an agreement to establish the Susan Frances Barrow Tate Fund. This fund honors Mrs. Tate for her contributions to the study of Georgia history. A founding member of the Athens Historical Society, she was a
librarian in what is now the Hargrett Rare Book and Manuscript Library from 1954 to 1976. During this period of service, her unique knowledge of Georgians and their history provided a valuable resource for the hundreds of graduate students, professors, and other researchers, whom she willingly aided. The fund is established in her honor to benefit the Hargrett Library, the center of her professional life and a major repository of Georgiana, in its efforts to procure rare books, documents, and other materials. The Hargrett Library is located on the third floor of the University of Georgia Libraries main building. For more information contact Tom Camden, Hargrett Library, University of Georgia Libraries, Athens, GA 30602.

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The University Archives and the Richard B. Russell Memorial Library, departments within the University of Georgia Libraries, are cosponsoring an exhibit "All Blood Runs Red: The Life of Eugene Jacques Bullard." Bullard, a native of Columbus, Georgia, was the only black aviator in World War I. An expatriate, he flew with the French Air Corps and received the Croix de Guerre. The exhibit will run the month of February 1989 in the main library lobby.

In conjunction with the exhibit, University of Georgia professor of history John Morrow will give a presentation on Bullard and his activities. Dr. Morrow is currently the Charles A. Lindbergh Professor at the Smithsonian. His appearance is sponsored by University Archives, Russell Library, the Department of History, the Georgia Historical Quarterly, and Afro-American Studies. For more information contact Sheryl Vogt, Russell Library, University of Georgia Libraries, Athens, GA 30602; 404-542-5788.

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In September the Mississippi State Historical Museum opened seven permanent exhibits interpreting Reconstruction in the state
from 1865 to 1900. The exhibits are entitled "Aftermath of the War," "Reconstructing Politics," "Responses to Freedom," "Cotton Stranglehold," "At Home," "Solid South," and "Women's Education." About three hundred artifacts are featured in the exhibit and include such unique items as a handpainted ceiling from a rural house in Kempe County, a Washington hand press, the interior of a sharecropper's cabin, and original constitutions of 1868 and 1890.

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The Department of History at Mississippi State University, with the aid of the Mississippi Humanities Council, sponsored its eighth annual Presidential Forum on Turning Points in History, 1 and 2 November 1988. The topic this year was "Emancipation in the United States, Russia, and Brazil." Speakers included John Blassingame, Yale University; Peter Kolchin, University of Delaware; and Robert Brent Toplin, University of North Carolina-Wilmington.

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The University of Kentucky's Division of Special Collections announced publication of A Guide to Selected Manuscripts Housed in the Division of Special Collections and Archives, M.I. King Library, University of Kentucky. The guide represents the final phase of a project begun in 1985 to improve bibliographic access to the university's Kentuckiana manuscript holdings. Funded by a grant from the United States Department of Education, Title II C Program, the project included on-line cataloging of the manuscript collections at the record level and the preserving of many of the division's most prized and historically significant primary source materials.

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Cost of Preservation Microfilming at Research Libraries: A Study of Four Year Institutions by Paul B. Kantor has been published by the Council on Library Resources. The study's goal was to
identify the range of variability for cost associated with selecting and preparing books for microfilm preservation, filming, and maintaining quality control and adequate records. The report analyzes the data supplied and information obtained from site visits to four libraries: the University of Chicago Library, Columbia University Libraries, the New York Public Library Research Libraries, and the Library of Congress.

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The Archives of American Art, part of Smithsonian Institution in Washington, D.C., and the major center for original source materials on the lives of American artists and craftsmen, has just released its award-winning video, "From Reliable Sources." The twenty-five minute video takes a behind-the-scenes look at the archives and goes beyond the priceless collection of documents to reveal a fascinating world of collectors, dealers, and artists not otherwise seen in a visit to the archives. To order the video, write to the Office of Telecommunications, Smithsonian Institution, American History Building, Room BB40, Washington, D.C. 20560.  

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The Jackson Barricks Military Library in New Orleans recently became fully operational. A computer has been loaded to provide rosters listing only Confederate States of America (CSA) soldiers from all Louisiana units. The library houses a large manuscript collection pertaining to the Trans-Mississippi Department, CSA.

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The Research Library Information Network (RLIN), with the aid of a grant from the National Historical Publications and Records Commission (NHPRC), will expand its seven state archives project to include the states archives of nine other states including Georgia, Virginia, and Kentucky. The new project, which is scheduled to begin 1 March 1989, will encompass description of
state governmental archival record series and agency histories as well as appraisals of some current records.

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MicroMarc: AMC, a microcomputer software produced by Michigan State University under the direction of Fred Honhart, received the Society of American Archivists's C.F.W. Coker Prize for outstanding finding aids and innovative development in archival descriptive tools. Version 2.0 of the software, released in 1988, has improved speed in updating of indexes and a more flexible search module, allowing the user to redefine the fields on which the search indexes will be created. For more information contact Fred Honhart, University Archives and Historical Collections, EG-13 Library Building, MSU, East Lansing Michigan, MI 48824-1048 or call (517) 355-2330.

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New York State Archives and Records Administration (SARA) has announced that three Reference and Research Library Resources Systems (3R's) have received a total of $104,860 under the new Documentary Heritage Program to provide advice and assistance to the historical records programs in their regions. The New York Metropolitan Reference and Research Library Agency (METRO) in New York City has received $35,000; the South Central Research Library Council headquartered in Ithaca has also been awarded $35,000; and the Western New York Library Resources Council, whose office is in Buffalo, has received $34,860.

Each of the regional sponsors will hire an experienced archivist, establish a regional advisory committee, draft a preliminary statement of needs, hold regional workshops, and provide direct services to selected historical records repositories. This first year of the Documentary Heritage Program initiates the development of a regional advisory system that is expected to expand to all nine 3R's in the state as funding becomes available in subsequent years.
For more information contact Larry Hackman, Director of SARA, Office of Cultural Education, New York State Education Department, 10A46 Cultural Education Center, Albany, NY 12230 or call (518)474-1195.
Reviews, Critiques, and Annotations


Archivists have been seeking a means to encourage sharing of information about policies, methods, and publications in the fields of archives and records administration. When the National Association of State Archives and Records Administrators (NASARA) applied to the National Historical Publications and Records Commission (NHPRC) for a grant to establish a clearinghouse for information about government records, the NHPRC suggested that instead of setting up another clearinghouse, NASARA should study the needs of archivists and records administrators in general. NASARA hired Victoria Irons Walch, an independent consulting archivist, to make recommendations and to produce a report. Shortly after the project began, NASARA became NAGARA (National Association of Government Archives and Records Administrators). NAGARA sponsored two conferences in mid-1985 to determine the needs of those who would likely be the users of a clearinghouse. Conference participants did not precisely define the terms "clearinghouse" or "information resource center" (Walch uses the terms synonymously), but a consensus developed concerning the improvements which they
expected a clearinghouse to bring about. Walch evaluated other professions and information services, developed several options, and made recommendations. *Information Resources for Archivists and Records Administrators* is her final report on this project.

Walch begins with a profile of the user community, a survey of existing sources of information for archivists, and an analysis of information providers in allied fields. She notes that current resources were not meeting the needs of records professionals. The background section concludes with a "planning" chapter in which Walch deals with expected benefits, types of information to be documented, the target audience, and costs. In this section, she relies on the discussions which were held at the two preliminary conferences in 1985 and on her analysis of information centers in allied fields to shape her choices of options for the records community. Walch offers three "structural and service options" which range from enhancing existing resources to establishing a "full-service information collection and delivery operation." Based on the criteria which she develops in the background section, Walch chose the middle ground (her option B): setting up a new centralized, self-supporting information center. She modeled this option on the System and Procedures Exchange Center (SPEC) program of the Association of Research Libraries (ARL).

From several possible locations for this proposed information center, Walch determined that basing the center in the National Archives would be the most efficient use of resources, but also suggests investigating the possibility of allowing a private contractor to operate the center. In addition, she recommends that the National Archives and Records Administration (NARA) library become the official depository library for material concerning archives and records. The NARA library includes a large collection of materials on archives and records administration, and NARA had expressed interest in acting as a clearinghouse. Of course, insufficient funding, limited space, and a shortage of staff presented major obstacles to NARA's adopting the clearinghouse.

*Information Resources for Archivists and Records Administrators* is thorough and sensibly organized. Walch has placed reasonable limits on her report. She defines the "records community" broadly
to include allied professionals and local government officials as well as archivists, manuscript curators, and records managers. The types of information products and services which she evaluates were suggested in the early planning meetings for this project. Her evaluation of clearinghouses which serve allied professions shows both strengths and shortcomings. In addition, Walch avoids extravagant claims for resource centers or clearinghouses. She explains that resource centers are not panaceas; availability of information does not guarantee use of that information.

Walch's report has been quite successful. It identifies the major issues for discussion, it has mobilized leaders in the archives and records profession, and it provides a basis for establishing an information center. NAGARA and NARA have already carried out several of Walch's recommendations concerning the establishment of a center. The NHPRC gave NAGARA a grant to hold an implementation conference in mid-1987. In response to the conference's recommendations, NARA agreed to have its library provide several clearinghouse services and develop a database of archival literature. The NARA library already had begun a broader acquisition policy. In addition, the implementation conference agreed to recommend to the major archives and records organizations that a coordinating body, the Archives and Records Information Coalition (ARIC), be created.

Steven W. Engerrand
Georgia Department of Archives and History


For the past ten years archivists and reference librarians have consulted the Directory of Archives and Manuscripts Repositories in the United States in search of needed information about archival
institutions. In many cases the information listed was outdated or inadequate. The long awaited second edition of the directory is now available.

Because of some of the deficiencies in the 1978 edition of the directory, the National Historical Publications and Records Commission (NHPRC) staff, in 1980, initiated plans to prepare a second edition. These plans were slowed by federal budget cuts which decimated the staff of the commission. The staff reduction compounded problems inherent in the SPINDEX computer program used for data processing, such as problems in correcting and updating files. Priorities were reordered and the ambitious plans for a new edition were simplified. The NHPRC staff recanvassed all responding institutions in 1983. The responses received before 1 September 1983 were incorporated into the second edition. In early 1986 telephone numbers were updated again.

The 1978 edition included approximately 3,250 entries, with about fifteen percent of those providing only minimum information. The second edition includes 4,760 listings with only 335 abbreviated entries. About 1,400 repositories are listed that were not included in the earlier edition.

The format for the entries is identical to the previous edition. The directory is arranged alphabetically by state and thereafter by city and institutional name within the city. For each institution information in the following categories may be included: name of institution; address and telephone number; hours of operation; user fees; general restrictions on access; availability of copying facilities for users; acquisition policy; volume of total holdings of historical materials; a brief description of holdings; and bibliographic references to selected guides and printed finding aids published since 1958 that cite the repository.

A repository index and subject index are included in this edition of the directory. A listing of repositories by type, which appeared in the first edition, was omitted in the second edition.

One of the problems that plagued the 1978 volume was inadequate or inaccurate information. After checking the listing for my institution, I was not greatly encouraged that significant
Improvement in the 1988 directory was made. The telephone number of the archives which has not changed in almost four years was incorrect. The description of the holdings was confused with a sister institution. The address was the old address used four years ago. These problems are inherent in developing a directory of this magnitude with such a long lag time from compilation to publication. It is hoped this directory will have a longer, useful life span than the earlier edition.

The directory will be useful to archivists and reference librarians as they seek to provide information to researchers on archival repositories. It will be a pleasure to retire the old 1978 directory.

Pat Brown
Southern Baptist Historical Library and Archives


New York State consistently has been in the forefront of efforts to study, evaluate, and report on the accessibility and preservation needs of state and local government records. *Toward a Usable Past*, published in 1984 by the New York State Historical Records Advisory Board, identifies obstacles standing in the way of archivists and records custodians in providing access to historical documentation. The report identifies the physical preservation of historical materials as the single most important archival management issue in the state. This problem was estimated to be so severe and complex that if not addressed in an effective, systematic, and timely manner it might well strip the citizens of New York of large portions of their documentary heritage.

The identification of this single most critical issue prompted the New York State Library and the State Archives to initiate a detailed assessment of the preservation needs of historical records.
in the Empire State and develop a systematic action plan for preserving the state’s unique historical resources. The results of this study, partially funded by a grant from the National Endowment for the Humanities (NEH), was published as *Our Memory at Risk: Preserving New York’s Unique Research Resources*.

*Our Memory at Risk* is a strong and well-written report that offers to the general public compelling examples of the contributions made by historical records to the quality of life. Further, the report provides an intelligent and understandable explanation of the forces at work in removing these unique resources from our lives. This document is aimed at attracting the attention and support of private citizens, resource allocators, and elected officials. It emphasizes that enlisting the public and elected officials in the cause of historical resources preservation is necessary if unique historical records are to be identified and saved from the loss caused by neglect, internal degradation, and environmental factors.

The far more original and, from the perspective of the archivist, more useful contribution of this report lies in its thoughtful analysis and action plan for preserving the state’s imperiled historical records. *Our Memory at Risk* identifies nine issues or strategic considerations which must be addressed in a comprehensive and coordinated statewide records preservation plan. These issues include identifying and selecting historical resources, training archival and preservation administrators, developing preservation standards and guidelines, coordinating disaster planning, and establishing mechanisms for ongoing evaluation and assessment. Among the most interesting and extensively treated issues are those related to creating public awareness of archival needs and, as a direct result, commanding adequate public funding; the failure to acquire public support has resulted in the perpetuation of the cycle of poverty in the archival enterprise. Each issue discussed in the report is accompanied by one or several recommendations for addressing the problem; each recommendation consists of a suggested action, an identification of the most likely initiator or coordinator of the action, and an evaluation of the resources that would be needed to accomplish the recommended action realistically.
Our Memory at Risk will serve as a useful model for preservation needs assessment and planning in other states facing the same problems. This report is a thoughtful and important contribution to archives and records literature that ranks in importance with Documenting America and Howard Lowell's Preservation Needs in State Archives.

Michael E. Holland
Texas State Library


This Archival Informatics Technical Report, "Archives and Authority Control," is part two of the quarterly publication series, Archival Informatics Newsletter and Technical Reports. It is the proceedings of a seminar on authority control sponsored by the Smithsonian Institution held on 27 October 1987. The volume is comprised of six papers presented to the seminar, along with a discussion section after each paper and a general discussion at the end. The information offered here is a welcome addition to the all too sparse literature on authority control in the archival world.

The first of the six articles serves as an introduction to the reasons behind the seminar and to the thinking about authority control in general. In this article, "Descriptive Standards and the Archival Profession," Avra Michelson emphasizes that "although the primary reason to adopt authority control and descriptive standards is to maximize the ability of researchers to retrieve primary source materials . . . , the adoption of standards promises to benefit archivists" also. She discusses the progression of archival descriptive standards and outlines questions that archivists will have to face in using online catalog descriptions.

The next article, "An Introduction to Authority Control for Archivists" by Jackie M. Dooley, is a very useful piece for novices
and offers a refresher course for those who are familiar with the concepts and implementation of authority control. She provides a clear explanation of the types of authority records, as well as delineating how the archival community can build on standards already established by library professionals.

Lisa B. Weber's "Development of Authority Control Systems within the Archival Profession" discusses the short history of authority control in archives. She believes that a "purposeful statement of cataloging requirements and authority control relationships does not exist in the archival community" but that archivists are thinking more about this because of the requirements of standard cataloging encouraged by the MARC (Machine Readable Cataloging) AMC (Archives and Manuscript Control) format. Weber points out that bibliographic description in library catalogs is often limiting to archivists who want to provide the context and the content to the researcher. She discusses several ways in which to approach these problems, such as the provenance approach and access points for form of material and function. Echoing many of the other papers, she believes that more research on users is needed in the archival profession, so that archivists will know what kinds of authority files to construct and maintain.

Three other articles, two specific to the Smithsonian Institution and one to the Minnesota Historical Society, offer useful comments and perspectives. The general discussion that took place after the papers were presented provides broad commentary as well as answers to specific questions on authority control.

This report is a good beginning and can be thought of, almost as a call for action. Avra Michelson summed it up well by stating "that the development and use of descriptive standards, which include authority control, presents some of the most important work facing archivists as it directly challenges our professional commitment to provide access to materials and the extent to which we are willing to make primary source materials housed in our repositories available to a larger audience."

Julia Rather and Barbara Teague
Kentucky Department for Libraries and Archives

This small volume contains a biography of Jacob Shallus, calligrapher of the United States Constitution. It also traces the development of the Constitution itself and Shallus's role in its making. The author includes a history of the constitutional parchments. This odyssey eventually led to their placement in the National Archives in 1952. Photographs of the original Constitution and a brief sketch of the life of Francis Shallus, the son of the engroisser of the Constitution, add to this readable and attractive book about an individual who touched "greatness" but never achieved it himself.


This massive guide is similar to an earlier publication in this series, A Guide to Cherokee Documents in Foreign Archives by William Anderson and James A. Lewis. Kutsche essentially has created a calendar of manuscript collections pertaining to the Cherokee Indians in twenty public and private libraries in the northeast portion of the United States, plus one small collection in Colorado Springs. Most of these collections are already well known. The compiler has gathered these collections in one volume and provided valuable annotations and an index. The materials annotated are primarily documents related to the American Board of Commissioners for Foreign Missions. The majority of the material listed in the guide is located at the Houghton Library at Harvard University.

The index lists all of the personal names mentioned in each entry. Included in the index are names of places, tribes, and
institutions. A topical listing rather than a subject index is used for the guide.

This is a monumental project that will be a valuable reference tool for research on the Cherokees. The magnitude of the project limited the inclusion of additional collections in repositories in California and Oklahoma. This omission, though significant, does not diminish the value of this detailed guide.


This small volume adds to the growing archival literature aimed at the general public and the nonprofessional. The manual furnishes individuals and families with the basic "dos and don'ts" of archival preservation. The purpose of the publication is to provide basic preservation information, including advice to seek professional assistance whenever appropriate. This is a handy volume for archivists to recommend because of its readability and its coverage of the most common preservation issues and problems. It will save repeated explanations to answer the most frequently asked questions. Appendixes provide a brief bibliography and addresses of professional organizations and archival product supplies. The publication is available from KCAA, Western Historical Manuscripts Collections, University of Missouri, Newcomb Hall, Room 302, 5100 Rockhill Road, Kansas City, MO 64110-2499.
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.

Manuscripts are submitted with the understanding that they have not been submitted simultaneously for publication to any other journal. 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 the 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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