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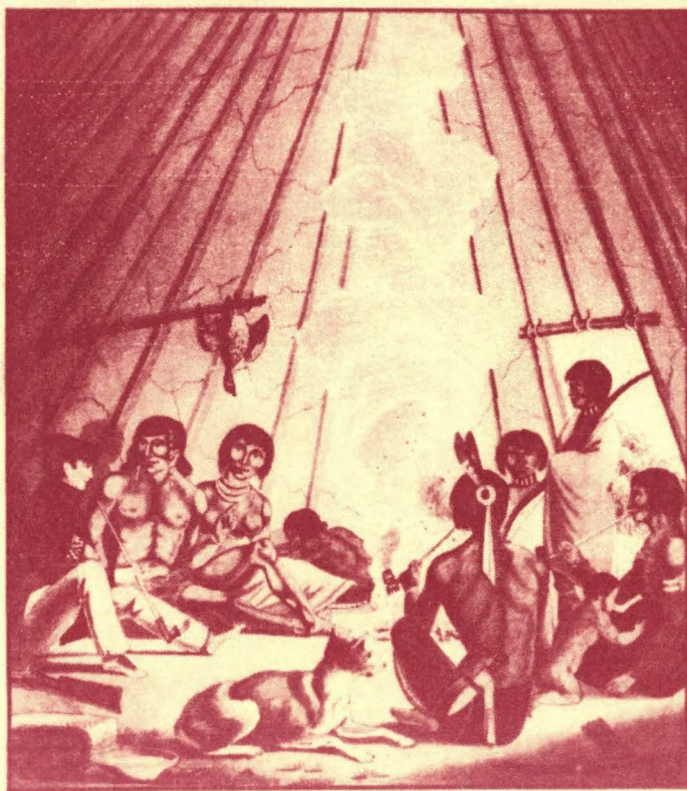


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The Acquisition of Visual Records Relating to Native Life in North America

Jim Burant

In 1991, the National Archives of Canada made its first deliberate acquisition of art works by an Indian artist, the Kwaguitl David Neel, who had produced a series of serigraphs relating to events concerning native-white relations in Canada. The first work, *Life on the 18th Hole* (figure 1), was inspired by the events at Oka, Quebec, where Mohawk warriors had blockaded a provincial highway and defied first Quebec provincial police and then Canadian federal troops for more than two months in 1990.¹ The second work, *Just Say No* (figure 2), was a commentary on the stand taken by Elijah Harper, a Manitoba Indian and

¹ For further information about David Neel, consult Ed Tompkins, *"To Speak for Ourselves": Portraits of Chiefs and Elders by David Neel* (Ottawa: National Archives of Canada, 1991), a brochure published to accompany an exhibition of the same name.

member of Parliament, whose no vote in a crucial provincial legislature debate resulted in the collapse of a national



Fig. 1 David Neel, *Life on the 18th Hole*, 1991. Serigraph: 71.0 x 55.4 cm. National Archives of Canada (hereafter NA), Acc. No. 1991-344-1 (C-138081)

constitutional accord which had been several years in the making. In 1992, two additional Neel prints were acquired: *Trial of Tears*, a reaction to an adverse judgement in the Supreme Court of British Columbia to a land claim by the



Fig. 2 David Neel, *Just Say No.* 1991. Serigraph: 66.1. x 55.4 cm. NA, Acc No. 1991-344-2 (C138082)

G'tsaan Witsoa'tin, and the more personal *Kwagiutl Family Portrait*, a portrait of the artist and his family in traditional motif.

The acquisition of these works was not made without serious consideration on the part of the National Archives. Both in policy and in practice, the purchase of individual art works by contemporary artists, whether native or white, has not been encouraged because there are so many unanswered or unanswerable questions about whether such acquisitions should be made. What about historical perspective? Shouldn't archives attempt to acquire fonds rather than items? Are such items documentary in the sense that they document not an activity or event but an individual reaction to an event? Aren't such items, either artist's prints or even photographer's portfolios, available in multiple versions and therefore likely to be acquired by a number of different institutions, including art galleries, museums and other archives? Why aren't archives acquiring the original artwork? All of these are legitimate questions, and should be included when one is drawing up institutional acquisition criteria or guidelines.

There is an alternate view to the problems being asked about acquiring contemporary works that can be described by stating a number of points. Such works, while not of an activity or event, may have an impact on or reflect contemporary societal attitudes, as do political or editorial cartoons, and can therefore already be considered historically significant. Sometimes prints or portfolios vary from copy to copy (no two are alike). The artist may not be considerate enough to maintain his or her fonds intact. There may not actually be an original artwork or photographic negative to which the print corresponds; and if there is, it may not be available for acquisition either as a

donation or a purchase at a reasonable cost. Even with firm acquisition and appraisal guidelines in place, it is difficult to make sweeping judgments about the acquisition of contemporary print productions or photographic portfolios. In the National Archives at least, every case is examined on its own merits. In fact, subsequent offers of limited edition prints by David Neel to the National Archives of Canada have been rejected because an Art Acquisition Committee felt that they had not had the same public impact and significance as the previous four.

The larger question which an interested observer might ask is: why was this the first conscious acquisition of a work by a native artist by the National Archives of Canada? The simple response is that it has not been institutional policy, because two other arms of the Canadian federal government have historically been responsible for such acquisitions. The Canadian Museum of Civilization has a contemporary Indian art section, coincidentally headed by a native who also happens to be an artist (Gerald McMaster) as well as an Inuit art section, both of which are part of the Canadian Ethnology Service; and the Department of Indian and Northern Affairs has both an Indian Art Centre and an Inuit art section within its Information Resources Division. Recently, most of the artwork held by the Indian Affairs Department has been transferred, some of it to various regional museums in the north and west, and some to the National Gallery of Canada, where there is also a separate Inuit art section. For art produced by native artists, there seems to be a wide variety of locations for such works within the national heritage structure.

What is missing in such institutions, however, is the aspect of historical content and narrative. Works created by

native artists are treated as works of art rather than as "visual narratives," and are considered primarily for their aesthetic sensibilities, while their importance as visual documents of an historical nature and within an historical rather than aesthetic context has been a secondary issue. This is where the art holdings of the National Archives of Canada are strongest, since they have been acquired primarily as historical rather than as art historical documents. Perhaps in this context the National Archives should have in the past considered works by native artists more seriously within the historical framework of maintaining "the collective memory" of the nation. What in fact has been done to serve the idea of maintaining the "collective memory" of native life? Before further addressing the question of acquiring native artists' works, it is useful briefly to review the history of the National Archives' acquisition policies relating to the native North American experience.

This experience is peculiarly eurocentric. Possibly the first art work acquired by the then Public Archives of Canada was purchased in 1888, sixteen years after the founding of the institution. Perhaps not surprisingly, it was about the indigenous peoples, and it was a contemporary work of art. An oil painting by a Canadian army officer, Robert W. Rutherford, it was entitled *The Surrender of Poundmaker to Major-General Middleton at Battleford, Saskatchewan, May 26, 1885* (figure 3). Rutherford, who had been trained as an artist as part of his military training, and as an on-the-spot observer, produced a work both rich in detail and severe in its presentation of conquerors and conquered. Of the sixty or seventy Indians assembled in the painting, eleven would eventually be condemned to death by Canadian courts, and eight eventually hanged, while a further forty-four would be imprisoned for various

offenses. The Indian chief Poundmaker, the leader of the native uprising, was released from prison after serving ten months of a three year sentence, and died less than a month after.² Perhaps, given the history of native-white

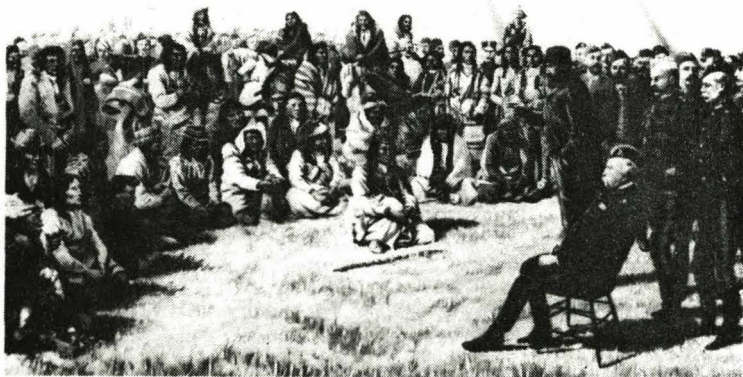


Fig. 3 Robert W. Rutherford, *The Surrender of Poundmaker to Major-General Middleton at Battleford, Saskatchewan, May 26, 1885*. 1888. Oil on canvas: 91.7 x 122.5 cm. NA, Acc. No. 1991-274-2 (C-2769)

² See Douglas Shoenherr, ed., *The Painted Past: Selected Paintings from the Picture Division of the Public Archives of Canada* (Ottawa: Public Archives of Canada, 1984), catalogue entry no. 39 by Martha Marleau, 72-75. See also Hugh A. Dempsey, "Pitikwahanapiwiyn (Poundmaker)", *Dictionary of Canadian Biography, (Volume: 1881-1890)* (Toronto: University of Toronto Press, 1982), 695-697.

relations in North America, and late nineteenth century societal attitudes towards the indigenous peoples, this work was a peculiarly appropriate first acquisition in developing the nation's "collective memory."

By 1906, the Public Archives, under Dominion Archivist Arthur Doughty, had been given the mandate to create a picture division, the reasons for this being recorded by Doughty in 1925, in a preface to the Archives' first *Catalogue of Paintings, Drawings and Prints...*:

We are so accustomed to Canada as we see it now, and as we move in it, that we are hardly conscious of the fact that what are to us to-day thriving cities and familiar scenes, formed, only a few years ago, part of a vast wilderness untrodden by the foot of the white man. It is here that illustrations associated with the beginnings and the advance of our civilization prove such valuable aids, since they permit one to obtain a connected and systematized view of our development.³

Archivist James F. Kenney noted in the introductory essay that up to 25,000 images had been accumulated in only twenty years, and he boasted that:

In subjects treated the collection has been built up on broad lines. The aim of the department has been to

³ James F. Kenney, *Catalogue of Pictures Including Paintings, Drawings, and Prints in the Public Archives of Canada* (Ottawa: Public Archives of Canada, 1925), preface.

meet the legitimate needs of all *bona fide* investigators of Canadian history.... Noteworthy also is the large group of pictures relating to the aborigines—Indians and Eskimos—their personal appearance, customs and manner of living.⁴

Kenney discussed the acquisition of original works of art, and of two classes of prints—those issued as single-sheets or in print sets—and those published as illustrations to books and periodicals. Although he noted that the separate print possessed a certain intrinsic distinction, usually artistic, "from the historian's point of view the illustration is as important as the separate print."⁵ This spirit or philosophy is one which drove acquisition in the division until the late 1960s, a Jenkinsonian approach which developed quickly into the peculiarly Canadian concept of "total archives."

During this period, great efforts were made to acquire works which were authentic documents about indigenous life by observers contemporary to the publication of the prints. Thus, among the more important single-sheet prints or print sets acquired were works by Cornelius Krieghoff (1815-1872), Peter Rindisbacher (1806-1834), Robert Petley (1812-1869), George Heriot (ca. 1759-1839), Edward Chatfield (1802-1839), and George Catlin (1796-1872). The acquisition of original works of art taken by artists on the spot was also pursued, which resulted in a superb collection of documentary art by 1925, including watercolours of northern and western native life by the

⁴ Kenney, ii.

⁵ Kenney, iv.

aforementioned Peter Rindisbacher (figure 4, cover), George Back (1796-1878), John Hames (active 1799-1812), as well as perhaps the earliest documented acquisition of a watercolour, in 1911. This anonymous work was entitled *View of Lake of Two Mountains with Indian Village, 1800* (the village was otherwise known as Oka).

As well as pursuing art works through dealers and auction houses, the National Archives of Canada also acquired collections from historians and other academics during this period. Included among these acquisitions was a major collection of Northwest Coast Indian views and Henry James Warre's printed set of *Sketches of North America and the Oregon Territory*, published as lithographs in 1848. As well as views of native life and customs, the National Archives acquired portrait prints of prominent and important native leaders, including an engraving of Brant, one of the four Iroquois sachems or "Kings" who travelled to London, England, in 1710 to meet the Queen.⁶ In 1977, the National Archives acquired the original painting on which this print and three others were based. Not all native portraits were as well-documented or authentic; the archives continues to supply to researchers with portraits of such leaders as Pontiac and Tecumseh, although with a proviso that such works were not done from life.

While most of the National Archives of Canada's holdings of art works about the life, customs, and appearance of North America's indigenous peoples can be

⁶ See John G. Garratt, *The Four Indian Kings* (Ottawa: Public Archives of Canada, 1982) for a fuller treatment of this print as well as of other similar eighteenth-century representations of native North American leaders.

seen to have a ring of authenticity and 'documentaryness' about them because of the context of their creation and use, there are also many prints in which fanciful artistry, resulting in imaginary images, has been acquired. These include the earliest print in the holdings, a view of *Hochelaga* 1565, based on Jacques Cartier's written account of an Iroquois village (figure 5). Many seventeenth and early eighteenth century images were based on classical antiquity, and presented a vision of "the noble savage." Many were featured in the 1975 exhibition and

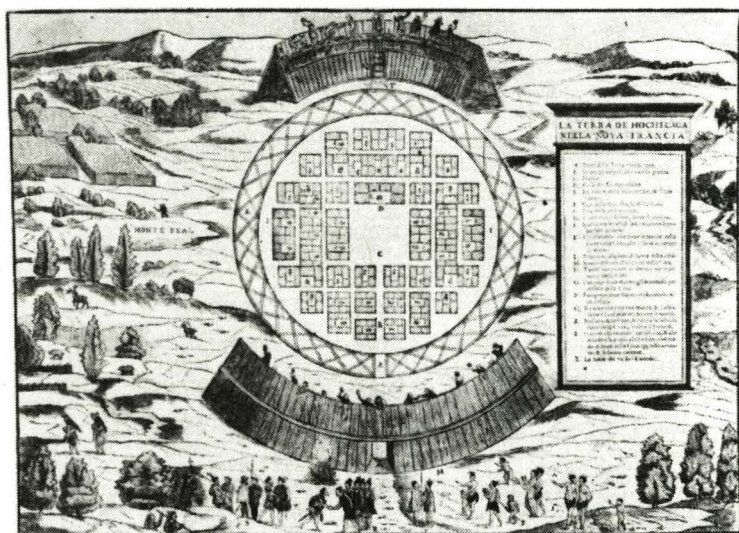


Fig. 5 Attributed to Giacomo Gastaldi, *La Terra de Hochelaga nelle Nova Francia*, published in Giovanni Batista Ramusio, *Terzo Volume delle Navigazioni et Viaggi...* (Venice, 1565), pp. 446-447. This copy removed and acquired as a separate sheet. Coloured woodcut: 26.7 x 36.7 cm. NA, (C-10489)

catalogue produced by the scholar Hugh Honour.⁷ The National Archives of Canada acquired a great deal of this imaginary imagery during the early years of its picture division, but fortunately did not venture deeply into the acquisition of ephemeral imagery from the nineteenth and twentieth centuries. Thus, the holdings are not particularly strong in those kinds of images in which the "red man" is all too often stereotyped or made "imaginary," although some of the trade card and poster holdings include several such images.

From the 1970s onwards, there has been an increasing effort made by the National Archives of Canada to acquire more "documentary" visual imagery of indigenous peoples. Among the more celebrated acquisitions have been the purchases of the Four Indian Kings portraits (previously mentioned) from a private family in England; a miniature portrait (figure 6) of Demasduit or Mary March, one of the last of the now-extinct Beothuck Indians, taken in 1818, after her capture by a group of white hunters in the Newfoundland interior; and original works by Peter Rindisbacher, Paul Kane, Thomas Mower Martin, and other Canadian artists. To emphasize the intensity of this effort, a recent National Archives exhibition and related catalogue,

⁷ Hugh Honour, *The European Vision of America* (Cleveland: The Cleveland Museum of Art, 1976). This seminal catalogue was produced in honour of the American Bicentennial and did much to examine the origins and fallacies of European imagery about native North Americans.

A Place in History: Twenty Years of Acquiring Paintings, Drawings and Prints at the National Archives of Canada⁸,



Fig. 6 Lady Henrietta Martha Hamilton, *Demasduit or Mary March*, 1819. Watercolour on ivory: 7.5 x 6.5 cm. NA, Acc. No. 1977-14-1 (C-87698)

⁸ Jim Burant, *et al.*, *A Place in History: Twenty Years of Acquiring Paintings, Drawings, and Prints at the National Archives of Canada*, Ottawa: National Archives of Canada, 1991.

includes "The First Nations" as one of its four sections, stresses the uses of such documentation for the study of native peoples, and pleads for a better understanding of Canada's past. In August 1993, many of the images included in that exhibition were consulted and used by a researcher from the Assembly of First Nations, an organization representing native communities from across Canada, as part of its presentation to the Canadian Royal Commission on Aboriginal Affairs. This type of use is encouraging to archivists within the institution, since such documentation should be used not only by non-native researchers to study indigenous peoples, but by native researchers to better understand themselves.

Far from being self-congratulatory, however, staff at the National Archives of Canada continues to be critical in examining the institution's acquisition criteria and guidelines. One of the massive gaps in its holdings are works by native artists done after European contact, particularly such works as ledger books and sketchbooks. There is a great pictorial tradition in indigenous societies, but most of what survives is artifactual in nature. Post-European contact, however, did provide natives with the opportunity to express themselves in western idioms. Mainly western plains in origin, such visual documents derive from the painted hides which are held in such institutions as the Canadian Museum of Civilization in Ottawa, the Heyl Foundation in New York, or the Museum of the American Indian in Washington. After the reduction of the buffalo herds, and with the availability of paper and crayons, many natives turned to recording their personal histories in ledger books instead, these being readily available through traders and other commercial sources. No examples of such ledger books are held in the National Archives of Canada, although one finds examples

in most museums of the American Indian or of western life, as well as in historical societies and archives throughout the United States (figure 7). Much has been written about this

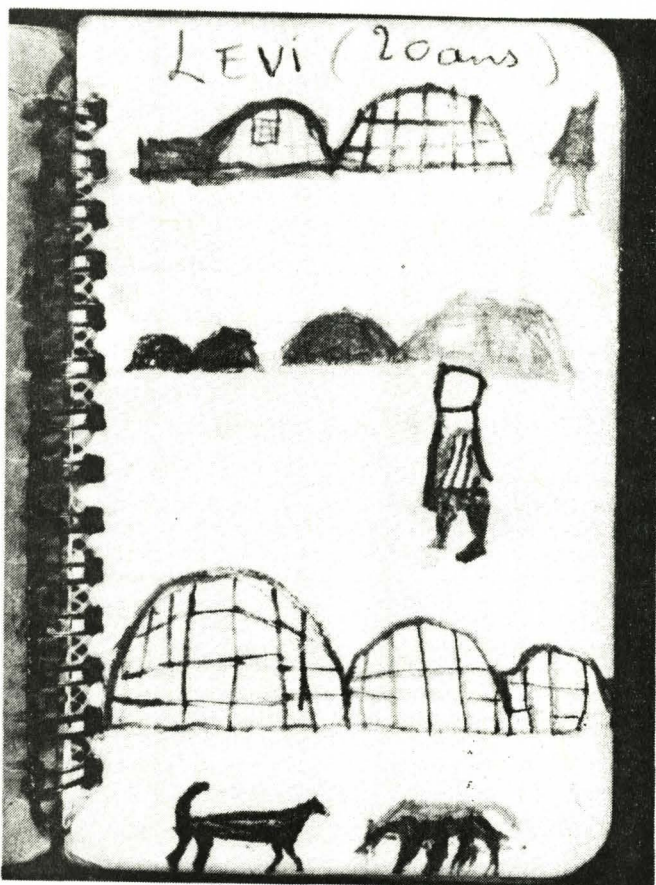


Fig. 7 Levi, *Levi: 20 ans [Twenty Years old: Igloos and Dogs]*, 1948. Coloured crayons and pencil: 10.8 x 6.8 cm. NA, Acc. No. 1992-497-1.2 (C-139809)

tradition over the past thirty years.⁹ Even in 1991, however, the Hungarian scholar Imre Nagy, in writing about the avalanche of publications concerning the white impact on the pictographic art of the Plains Indians, complained about "these drawings, which have been languishing in numerous museum archives for nearly a hundred years."¹⁰ One cannot be sure whether this is a compliment (that the material was actually in an archives), or an insult (that it had been languishing there, implying some neglect on the part of its keepers) to archives and archivists.

Research for this article, uncovered the fact that the National Archives of Canada did possess documents of this kind, but they had come into the holdings by serendipity rather than by choice. The first was a small sketchbook, dated 1948, which included a number of pictorial representations by an Inuit artist named Levi (figure 7).¹¹ These works are of great interest in the context of the introduction of printmaking techniques to the Inuit of Nunavut in the mid-1950s, but what is missing is the context of the record itself, because this document, like so many which have come to the National Archives of Canada,

⁹ Gloria Young, "Aesthetic Archives: The Visual Language of Plains Ledger Art," in E. L. Wade, ed., *The Arts of the North American Indian: Native Traditions in Evolution* (New York: Hudson Hills Press, 1986), 45-62.

¹⁰ Imre J. Nagy, "Progress or Decline? White Impact on the Pictographic Art of the Plains Indians" in *European Review of Native American Studies*, 5 (1991), 29.

¹¹ This sketchbook is accessioned as DAP Acc. No. 1992-497.

arrived as part of a miscellaneous collection of papers and manuscripts from a private dealer. No amount of research has revealed how this interesting work came into the dealer's hand, or even why. Accepting the internal evidence of the document itself, the works can be placed in some context, but it would have been far more valuable to have more complete documentation. The second group of documents was a series of fifty-one drawings by an Inuit artist named Joe Tuglavine of Davis Inlet, Labrador,¹² which arrived as part of a much larger fonds of more than 2500 drawings, prints, reproductions and plates of art works by the Canadian illustrator Lloyd C. Scott.¹³ In this case, the context of these records is much better-defined, since Scott was in Davis Inlet in 1964, where he met Tuglavine, and they corresponded and exchanged drawings over a period of five years. One of Tuglavine's drawings, *This Man is Having Fun*, 1965, (figure 8) is typical of the genre of work produced.

¹² This community has become widely known in the Canadian media recently, with the horrifying discovery that Inuit teenagers in Davis Inlet had attempted a mass suicide in the winter of 1992-1993, an incident which was captured on videotape. National attention was drawn to the miserable living conditions and general hopelessness of the youth in this community. Since then, a number of federal and provincial government initiatives have been made to improve both the living conditions and quality of life in this community, although a tremendous amount of work remains to be done.

¹³ The Lloyd Scott Collection (DAP Accession No. 1973-8) was acquired from the artist's family.

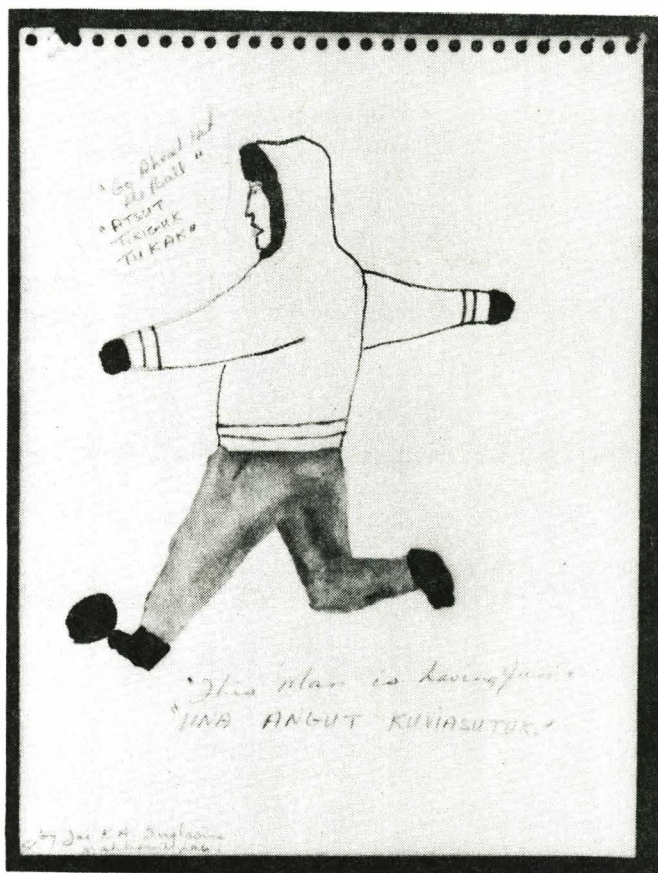


Fig. 8 Joe K. A. Tuglavine, *This Man is Having Fun*, January 18, 1966. Pencil and watercolour: 30.2 x 22.2 cm. NA, Acc. No. 1973-8-2528 (C-139931)

The question of acquiring this type of art does have a more general meaning for the archival community. The National Archives of Canada is not alone in having to re-examine its acquisition policies in order to face the dilemma of "exclusion" versus "inclusion." As society changes, and societal attitudes towards the various communities existing within the society change as well, a greater sensitivity to

these communities must be developed. Nor is it only a one-way street. For native artists, and within native communities, there has been an intense debate about what kinds of records to include in archival repositories, whether those repositories are controlled by natives or not.¹⁴ Even a brief review of the literature about indigenous artists in North America reveals the dichotomies which exist.

The *Proceedings from the National Native Indian Artists' Symposium IV*, held in 1987, included a number of controversial and contradictory sessions about various aspects of native art. One reviewer, Vanessa Vogel, noted that the predominant self-designation used by most participants during this symposium was "Indian," for example. There also appeared to be no consensus about an approach for native artists towards mainstream cultural institutions.¹⁵ An entire issue of the *European Review of Native Studies* focused on the question of "Native American

¹⁴ At the 1993 Society of American Archivists' Annual Meeting in New Orleans, Louisiana, archivist Sheree Bonaparte of the Akwesasne Council Archives outlined some of her problems in maintaining an archival repository with respect to varying attitudes within a native community in session 22: "Starting from Scratch: Establishing an Archives/Research Facility."

¹⁵ M. L. Vanessa Vogel, "Vociferous Native Artists" in *European Review of Native American Studies* 6 (1992), 62. This is a book review of Alfred Young Man, ed., *Networking: Proceedings from the National Native American Indian Artists' Symposium IV: July 14-18, 1987* (Lethbridge, Alberta, Canada: University of Lethbridge, 1988).

Art and the Problem of the Other."¹⁶ In an introductory essay, scholar Armin Geertz divided the issues relating to the collecting of native American art in three major categories: first, the struggle for history; second, the construction of the "other"; and third, the problem of intercultural understanding.¹⁷ The same journal contained articles on "Art and Native American Self-Assertion," "Token and Taboo: Academia vs. Native Art," "How the West Was Lost: An Artist's Perspective," "Glimpses of Eden: Iconographic Themes in Huron Pictorial Tourist Art," "Representations of Women in Native American Museum Exhibitions: A Kwakiutl Example," "Northern Plains and Plateau Indian Pictographs from the Sir Benjamin Stone Collection," and various other reviews and brief notes, including one on collecting postcards.

An important point was also made by the British ethnologist and museum curator Jonathan King, in a review of Jane Berlo's book *The Early Years of Native American Art History: The Politics of Scholarship and Collecting*.¹⁸ In his review, King complimented the author's ability to explain "in some detail the way in which collecting often reflects more of the society collecting than the society lucky enough to be

¹⁶ *European Review of Native American Studies* 5 (1991).

¹⁷ Armin W. Geertz, "Native American Art and the Problem of the Other: An Introduction to the Issues," in *European Review of Native American Studies* 5 (1991), 1.

¹⁸ Jonathan King, "The Making of Native American Art (History)," in *European Review of Native American Studies* 7 (1993), 55.

the subject of such attention." Archivists should note this point: while they can lament the mistakes or attitudes of the past, they must also always be aware of the present when they make decisions about archival acquisitions.

Where does this leave an archivist when it comes to embracing or understanding a different point of view? In many ways, archivists, particularly in the non-institutional setting, are still being driven by a Jenkinsonian approach to archives, that is, meeting researchers' needs, not just to acquire, but also in determining what to select and arrange, catalogue, and copy for access purposes, rather than attempting to take a more all-embracing approach to documenting and reflecting society. In Canada, most of the researcher demands on access to the holdings of the National Archives relating to native life is now being brought to bear by native communities trying to achieve self-discovery, primarily for the purposes of asserting land claims, but also to develop a sense of self-worth, to rediscover their own past, or for such private purposes as genealogy, and personal and medical histories.

In the past two years, for example, the National Archives of Canada has participated with the Canadian Department of Indian and Northern Affairs in giving training sessions for native land claim researchers from the Assembly of First Nations. The mutual suspicion and hostility between the Assembly of First Nations' representatives and the federal government has on occasion made such sessions lively if not downright ill-tempered encounters. One of the more recently-hired art archivists working at the National Archives participated in such a session in February 1993, and bore the brunt of a series of verbal attacks because of past acquisition decisions. The incident, when it was later reviewed with archives' staff, may have been exacerbated

by the fact that a speaker from the Department of Indian Affairs had delivered a fairly provocative and paternalistic presentation just prior to those made by archives staff, and had left before anyone could respond to him. The hostility which was expressed by the Indians during this meeting may have been directed at all federal public servants, but it serves to illustrate the problems which archivists sometimes have to feel in specific instances because of the sins of their predecessors. From the National Archives' point of view, such hostility was both unfortunate and futile. Researchers and archivists can and should learn from each other. Becoming angry with an individual archivist won't change the past, or make the archival records already acquired magically more comprehensive or extensive.

At the same time, scholarly researchers are learning to return and re-examine already existing materials in various repositories to see if such archival records can be made to serve different purposes or to be useful in other contexts. For example, a research project on native American maps and mapping has recently been initiated by the department of geography at the University of Sheffield, England. It has three components: incorporating and expanding existing data sets; investigating the relationships between distance measures, directionality, spaciality, and environmental semantic categories; and finally, investigating the misunderstandings arising from the use of such maps in negotiating, implementing and contesting land treaties.¹⁹ It is increasingly important for archivists to keep track of research of this type. Often archivists are responsible for

¹⁹ *European Review of Native American Studies* 6 (1992), 65.

materials which they do not have the skills, time, energy, or knowledge to understand. Their patrons can help them do so in many cases, and, particularly in the case of both art works by natives and about natives, such help can go a long way in describing and giving access to the records in a meaningful way.

For many archivists, the question of acquiring works by native artists may not even be a concern, since acquisition mandates may derive from institutional requirements and sponsorship alone; for others, the acquisition of non-textual media may not be an issue at all; and finally, for another group, acquiring material which does not constitute a fonds will also exclude such collecting. But if an institution sees itself in a broader context of documenting the society in which it operates, or attempts, like the National Archives of Canada, to be a "total archives," the question of such acquisitions will have to be faced. It is not just a question of how broadly one's mandate, acquisition criteria, or appraisal guidelines are interpreted, it is also one of determining the institution's desire to achieve some measure of societal inclusiveness, and whether what cultural anthropologists refer to as "the Others" in Eurocentric western societies should be included.

As an archivist, as a native Algonquin, and as a human being, I feel that public institutional archives must reflect as broadly as possible the nature, fabric, and conflicts of the society from which they spring. For the National Archives of Canada, an institution whose legislative act (passed in 1987) states that "the objects and functions of the National Archives of Canada are to conserve private and public records of national significance," and whose acquisition policy (promulgated in 1988) defines "national significance" as being "those which document the Canadian

experience...record the efforts and experiences of individuals, groups, institutions corporate bodies, and other organizations, which have become nationally or internationally recognized...document the physical environment in Canada, as well as events and trends (cultural, political, economic, social, demographic, scientific, and religious) having a broad, national scope,"²⁰ the acquisition of the artist David Neel's individual prints relating to the failure of the Meech Lake constitutional accord, the events at Oka, the G'tsaan Witsoataan land claim, and even his own family, all met the criteria which had been outlined. Such acquisitions by the archives may not have been made had Neel not offered to make these prints available in the first place, which is an important point. Since the acquisition of the David Neel prints, for example, the archives has acquired the original cartoons published in various native newspapers and periodicals by the Blackfoot artist Everett Soop, and has considered, but not acquired, works by other native artists, for various reasons, the primary one usually being that they have not had the public impact or have not met the criterion of "national significance."

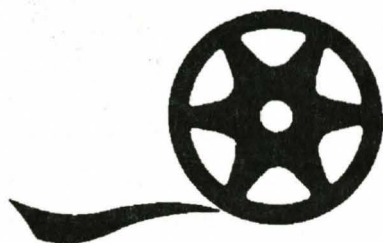
Mainstream archival institutions should be enhancing the scope of their collecting activities to be more inclusive and reflective of society as a whole. At the same time, individual communities and groups must also continue to be encouraged to create their own archives, in order to ensure

²⁰ 35-36 Elizabeth II, "An Act Respecting the National Archives of Canada and Records of Government of Government Institutions of Canada and to Amend other Acts in Relation Thereto," assented to 25 March 1987.

the survival of their collective memories for future generations. The Society of American Archivists' groundbreaking publication of John Fleckner's *Native American Archives: An Introduction*²¹ has no counterpart in Canada, and this is something which needs to be addressed by the Canadian archival community. That which has been done in the past is neither irrelevant or futile; rather, our past experiences in archival acquisitions, such as that of the National Archives of Canada, point out how archives must evolve to reflect the many different points of view which make up our society.

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²¹ John A. Fleckner, *Native American Archives: An Introduction* (Chicago: Society of American Archivists, 1984).

SHORT SUBJECTS**Case Studies
in
Appraising
Congressional Papers**

The first three of the following case studies were originally delivered in the Congressional Papers Roundtable meeting at the Society of American Archivists Annual Meeting, Montreal, Canada, September 1992.

Appraising a Retiring Senator's Papers: A View from the Staff of Senator Alan Cranston

Susan Goldstein

Congressional records, although defined as personal manuscript collections, are comparable to business records—typically, however, from an office that never implemented any records management. In order to describe the scope of the Cranston project, it is helpful to think of the Alan Cranston Papers as a collection originating in an office that has been in business for twenty-four years and employs over ninety people in four different work sites—the main office in Washington, DC, and three California branch offices. This, of course, does not take into account campaign offices that have come and gone over the years as well as the activity that created pre-senatorial papers.

It is true that everyone's experience with congressional papers is slightly different. A little background information

on the conditions of my employment with Senator Cranston is useful. I am part of the deed of gift. When Bonnie Hardwick, head of manuscripts at the Bancroft Library at the University of California at Berkeley, realized how large the collection could be, one of her stipulations was that the Cranston staff hire an archivist to do preliminary appraisal and weeding of the materials. This plan has both pros and cons—both of which will be discussed. And I'll include a brief digression on handling the unique problems that political scandal brings to a congressional staff and how this affects archival and records management work.

This plan was essential to the orderly transfer and processing of the collection. The Cranston papers initially consisted of over 6000 cubic feet; when completed, I estimate that the collection will be approximately 700 cubic feet. This is still a huge collection, but nothing like what The Bancroft Library would have had to fact if 6000 cartons of material had been dumped on their loading dock. The first year was spent in California, locating and processing the pre-senatorial papers. The second year was devoted to surveying and appraising the senatorial papers in Washington, DC. And the third year was spent in both locations, processing and assisting in the closing of the California and Washington offices.

My focus will be the significance and benefits of my role on staff and how that enabled me to make early appraisal decisions and better prepare the collection for the repository. To me, the defining factor is serving on the staff and engaging in onsite appraisal.

Perhaps it is best to consider the pros of this situation first. The biggest advantage that the on-staff archivist has is the chance to experience and understand the context in which records are created. She has the opportunity to know firsthand the office environment and the staff and become familiar with daily work operations. The importance of this cannot be repeated often enough; I can't imagine an archivist wading through and making sense of Cranston's convoluted office systems after the fact. When I arrived written documentation did not exist. The staff, for example, used two different lists of subject headings for different types of records; copies of each were tucked away in obscure locations, and no one was sure about the origins or differences between them. The entire flow of the mail system—how to handle mass mailings as opposed to individual letters, how they were microfilming, indexed, and filed—existed only in staff memory.

During my time in Washington, I was able to document office systems and procedures on paper and gather together indices and other guides. Understanding the office work flow is an important step in appraisal, and it could prove daunting for an archivist in a repository to reconstruct this whole process from the files. She would also miss out on staff personalities and dynamics that make each staff what it is.

Another advantage is the ability to appraise papers on-site before they are shipped to the repository. This includes weeding which cuts down enormously on bulk and, therefore, shipping costs. It also provides the luxury of time to do a thorough appraisal of the main and all field offices,

with contact with both current and significant former staff, and the possibility of repeat visits. I did most of my inventory on a laptop computer in dBase III+ which was easily transported from Senate storage attics, to offices, to people's homes. I decided on series titles, and then coded all series, locations, dates, and notes so that I could enter them into database fields. This was an enormous help, especially when placing orders with the federal record centers for shipping or destruction.

Once I had inventoried the collection, and the Senator had made the decision to retire, I was allowed to ship all noncurrent records created before 1987 to California. The final shipment will occur in December 1992, so the bulk of the collection arrived in two shipments. I knew what was in each box and could physically and intellectually organize them by series when they arrived.

Yet another "pro" to being on-staff was that I was able to be part of and influence administrative decisions. This meant that I was consulted on changes affecting my work areas, and that I could recommend and implement records management and weeding and storage guidelines. It was also possible to offer ongoing archival and records management advice, from how to store files to recommending that the Senator save the daily schedules that he kept on index cards in his pocket. This benefitted the staff and ultimately benefitted me, while also improving the quality of the material saved.

The staff trusted me as an insider who was acting in their interests—organizing noncurrent records for the reference needs of the staff, and preserving the history of

the accomplishments of the entire staff. Everyone allowed me access to their records and it was also important that I was there following through on promises, about such things as ease of records retrieval. I remained accountable for guidelines. At one point, the legislative director, who had been dubious about the whole records management process, was amazed and pleased to find that she was able to retrieve the exact box and file she needed from the records center using the storage and retrieval procedures that I had created. Staff members consulted frequently about records management and storage questions; I certainly felt like an integral part of the office operation.

Yet another advantage is that as a staff member the archivist can develop contacts and access on the hill to make her job easier. Working relationships formed with service departments provides better oversight and enables the archivist to work the system, be it having boxes over the allotment in the Senate Micrographics Office for microfilming or specially filled requests at the Washington National Records Center.

It was also possible for me to be more effective in helping with Cranston's oral history project. In working with the oral historian, I could inform her where the gaps in the papers existed so that she could include questions from those periods in her interviews. And I was able to give her background material and lists of names from certain periods in the senator's career that aided her in conducting her interviews. Generally, the staff archivist becomes a repository of staff history.

And, finally, I served as an archival emissary to an alien world. This was both a plus and a minus. As the only archivist on staff, as the only person focused on history a workplace that was obsessed with the immediate bill, issue, or crisis at hand, I could rarely discuss my work with anyone in the office. But I was able to educate the staff about archival issues. Appraisal workshops trained the staff to weed their own files when the office closed down. And I feel that I instilled some appreciation for the archival profession in my alien environment.

There are not many negative aspects to working on a congressional staff, except possibly toiling in the uninsulated Senate attics. Two points might be specific only to my situation. First, because I was hired as part of the Bancroft deed of gift, I was expected to do initial appraisal, but also a good chunk of the processing. It was sometimes difficult to combine the roles of archivist, both appraisal and processing, and records managers. My priorities were sometimes at odds with those of the staff or the senator. Instead of getting as much processed as possible, I spent much more time on records management than anticipated.

Senator Cranston's political problems in his last term, and his review by the Senate Ethics Committee, also is cause for reflection. His situation affected my work on a practical, daily basis, it affected the support of the receiving institution, and it will affect public perception and the use of the papers.

As records manager, I was not allowed to destroy noncurrent papers that had no information value and were taking up room in storage, because of the public relations

problem this would pose if leaked to the press. Even though those papers were completely irrelevant to the investigation at hand and should have been destroyed long before, I had to wait until the closing of the office. Using the word "destruction" in memos to staff was also not possible. Nothing I did could be construed as subverting the investigatory process.

On the other hand, as archivist, I was keenly interested in documenting the whole controversy. The archival perspective was unique among the staff. When, for example, the Senator gave his response on the Senate floor after his reprimand, the staff watched the speech on C-SPAN. I could see that he was writing on his statement and knew that it was important to retain his original speaking notes as he had made final changes and comments on them. So, while the staff was concentrating on his speech, I blurted out, "I need to get that copy of his statement when he's done!" Of course, much eye-rolling and groaning ensued. Someone remarked that I always had such a unique take on these situations that helped put them into perspective.

Cranston's dip in popularity makes the collection less desirable in certain ways. The possibility of raising grant money to finish processing or produce a flashy guide is less likely; the state legislature is certainly unlikely to support this collection as they have others. And research use might change. Will patrons want to see the Ethics Committee material as soon as the collection opens? Will the collection be used differently than it might have been?

These thoughts led to some general questions: How does scandal affect the value of the papers and the way that they are perceived? Everything in them is the same; they document the inner workings of a senate office, the different roles of a senator, and state politics over several decades. Are these congressional collections mostly enormous tributes or do they exist for serious research use? And, if the latter is true, why does the question of political scandal enter into their funding and completion? I'm searching for some of these answers myself in thinking about notions of history, memory, and posterity.

Susan Goldstein worked as Senator Cranston's archivist from 1988 to 1992 and is finishing her MA in history.

"Neither Fish nor Fowl": The Thurmond Collection as Both Repository and Records Center

James Cross

An exhibition entitled "The Age of the Marvelous,"¹ sought to explain the fascination of sixteenth and seventeenth century European culture with the unusual, rare, and exotic—whether natural or man-made. Among the paintings, natural specimens, rare books, maps, and manuscripts were displayed illustrations of wondrous animals. One common characteristic of these illustrations, whether of mythical or freshly discovered animals from the

¹ Organized by the Hood Museum of Art, Dartmouth College, the exhibition appeared as well in Raleigh, NC, Houston, TX, and Atlanta GA, between 1991 and 1993. The exhibition catalog was Joy Kenseth, ed., *Age of the Marvelous* (Hanover, NH: Trustees of Dartmouth College, 1991).

New World, was that the creature illustrated was often depicted as made up of parts from several different animals.

The Thurmond Collection at Clemson University is similar to these multi-part beasts in its dual role as both a records center and an archival repository for the records of an active member congress. This duality has a variety of effects on appraisal, including on decisions about when and what to appraise, the completeness of the records being appraised, and how the appraisal process is carried out.

The decisions on when and what to appraise are significantly affected by the need to act as a records center to the senator. The bulk of the collection (nearly 1500 cubic feet) consists of constituent mail and case files arranged according to file numbers assigned by the Correspondence Management System (CMS). Using the appraisal guidelines in the *Records Management Handbook*,² most of this material should be disposed of as routine, or sampled, with only important constituent issues and cases kept in their entirety. Yet all of these files still sit on the shelves.

These files continue to take up space in the stacks for a very simple reason: in an average year, the senator's office makes between twenty and thirty requests for CMS files from the collection. While most of these requests are for files that are only one to three years old, requests for files that are ten or even fifteen years old are not unheard of. Case files are especially unpredictable; supposedly

² Karen Dawley Paul, *Records Management Handbook for United States Senators and Their Repositories*, 2nd ed. (Washington, DC: GPO; S. Pub. 102-17, 1992).

"dead" cases come back to life with alarming regularity. Since its not possible to retrieve what isn't there, simple practicality demands that appraisal decisions on these files be deferred until their usefulness has finally ceased. This means that most of the CMS files will not be appraised until Senator Thurmond leaves office.

But the decision to defer appraisal is not just a practical one; what the Boles and Young "black box"³ model of appraisal would call "political" considerations comes into play here. To a large degree, the quality of the collection depends on the relationship that the archival staff has with the senator and his staff. The more reliable and efficient the archivist is in his or her records management role, the more confidence the senator's staff will have in his or her ability to handle the offices non-current records, making it more likely that they will continue to send all of their material.

The active nature of the office has its effects on the accessions received from them as well. Certain files will be deemed necessary for the continued functioning of the office, while other related files will be sent to the collection. This results in gaps in the records received, which complicates the appraisal process. Is there missing documentation, and will it show up someday? How does it fit into the material already housed? Will it duplicate or even supersede records already kept?

³ Frank Boles and Julia Marks Young, "Exploring the Black Box: The Appraisal of University Administrative Records," *American Archivist* 48 (1985): 121-140.

Closely akin to the problem of "missing" files is the piecemeal nature of accessions. Each functional area in the senator's office only sends part of its records at any one time. This makes it difficult to analyze the contents of the entire collection and how various areas fit together, which is vital for the appraisal process. For example, it is difficult to determine the amount of duplication among the files of various functional areas of the office, which could lead to preservation of more than necessary. In addition, changes in arrangement or documentation become clear only after the change happens, usually after a significant length of time. This is unlike the situation of the office archivist, who will either be involved in the change or be aware of it shortly thereafter, or of the repository archivist who received the entire collection at one time and can look at the changes historically. Both of these situations also allow the archivists involved to develop a better overall view of their collection, which helps in the value-of-information portion of the appraisal process.

In light of these factors, the appraisal process for the collection is an ongoing one that relies heavily on detailed descriptions of the various series in the collection and a concerted effort to track appraisal decisions through time. The descriptions identify types of records in the series, the reasons why they were created, and, most importantly, interrelationships already identified among the series described and others. Knowing the types of records in each series helps in identifying records that can be sampled or duplicates that can be weeded. A case in point is speeches; not only do they have a series of their own, but

they reside in other series as well. These extra speeches are weeded routinely from the other parts of the collection after verification that there is a copy in the speeches series. If there is not, it is added to that series. The only exceptions to this are copies with significant annotations or corrections and drafts.

One very important appraisal advantage that a repository with a growing collection has is that at least some appraisal decisions can be tested against the use researchers make of the open series. A user survey of researchers who use congressional collections shows a higher than expected use of constituent mail files. This is a pattern that had already been noticed in the use of the Thurmond Collection, and appraisal decisions on constituent mail files take this into account by sampling only those portions of a file that contain form letters or postcards, while leaving the more substantive issue mail in the file intact.

These are just some of the effects the records management duties that the repository staff provides to the senator's office have on the appraisal process from both practical and political standpoints. Ongoing accessions, if piecemeal and incomplete, can create difficulties for appraisal, but these may be overcome by detailed descriptions and careful tracking of appraisal decisions. Ongoing accessions can, however, also assist the appraisal process by allowing those decisions to be tested against actual use of the collection by researchers.

The exhibit, "The Age of the Marvelous," noted that the wonder caused by the marvelous stimulated curiosity and

learning. The Thurmond Collection marvel, like the exotic animals illustrated by those sixteenth and seventeenth century naturalists, might serve the same purpose.

James Cross has been the Thurmond Archivist at Clemson University since August 1987.

The Appraisal of Senator John Williams's Papers

L. Rebecca Johnson Melvin

Traditionally, appraisal decisions for a congressional collection have been made after the arrival of the collection at a repository. In this case, the collection was the papers of Senator John J. Williams of Delaware. Williams represented Delaware in the United States Senate from 1947 until 1970, and was known as "the Conscience of the Senate" for his honest pursuit of integrity in government while serving on both the finance and foreign relations committees. Processing the Williams papers was a dedicated two-year project. A project archivist was hired in 1988 and, shortly afterwards, a technician assistant. The project archivist made all of the appraisal decisions, and the technician followed guidelines to assist with sampling selected files. Processing was done in a year and a half; a

finding aid, summary guide, and an exhibition were completed by the end of the project in September 1990.

From the outset, appraisal was an obvious issue for this collection. It was clear that its final size was a concern for the Special Collections department with its limited space, and the University of Delaware had deliberately obtained in the deed of gift from the Williams family the right to dispose of the collection according to archival principles. Records of the original extent of the filing series from a survey of the collection and press releases about the collection's arrival at the University set the original bulk at 600 linear feet. Figure 1, "Appraisal Summary," provides a series outline for the collection with ratios of original extent to retained extent (in linear feet) for each series. The total of 480.5 linear feet recorded as the original extent in the appraisal summary does not include the Senator's library of bound *Congressional Record* volumes and other government publications, crates of framed photographs and memorabilia, or scrapbooks. Not quite a "twenty-percenter,"¹ in the end closer to thirty percent of the original files from the collection were preserved.

It might be valuable to review a few obvious things about appraisal and congressional collections. Congressional collections of the twentieth century are classic examples of the bulk records which beg "archival choices." In 1983, Richard Berner wrote, "a body of

¹ This is a sobriquet for twentieth-century collections, used by Thomas Powers, Bentley Historical Library, University of Michigan.

appraisal theory is perhaps the most pressing need in the archival field today."² Patricia Aronsson's seminal 1984 chapter in *Archival Choices*³ still provides important guidelines for appraisal of congressional collections. She emphasizes the dual nature of such material as both public records and private papers, and the need to weigh the sameness of the record types that appear in all congressional collections against the uniqueness of the collections as they reflect the individual office holder and the state or district represented.

Karen Paul's *Records Management Handbook for United States Senators and Their Archival Repositories*⁴ details the kinds of records found in senate offices and suggests retention schedules. These guidelines are just as useful to archivists at repositories and are helpful in answering the question of what is unique about the particular senator's collection. Paul's *Handbook* and the report of the Task

² Richard C. Berner, *Archival Theory and Practice in the United States: A Historical Analysis* (Seattle: University of Washington Press, 1983), 7.

³ Patricia Aronsson, "Appraisal of Twentieth-Century Congressional Collections," in Nancy E. Peace, ed., *Archival Choices* (Lexington, Mass.: Lexington Books, 1984), 81-104.

⁴ Karen Dawley Paul, *Records Management Handbook for United States Senators and Their Archival Repositories*, 2nd ed. (Washington, D.C.: GPO; S. Pub. 102-17, 1992).

Force on the Documentation of Congress⁵ emphasize the need to make appraisal decisions with a broader understanding of the scope of sources available to support congressional research.

In processing the Williams papers, a dull impression hovered in the background: there were ninety-nine other senators who served with Williams at any given time, and there were conceivably ninety-nine collections that paralleled Williams's papers. The evidential value of the collection in documenting the functions of his senatorial office was probably fairly well-covered in similar collections around the country. But this was the first twentieth-century congressional collection at the University of Delaware, and the evidential value of the papers as a source for students to research a senatorial office was not overlooked. Evidential value drove the arrangement scheme for the collection, with four subgroups reflecting functions of Williams's office: legislative, investigative, and committee work; the representative work for constituents; administrative details; and personal papers.

Appraisal decisions became more interesting when considering the informational value of the collection. Aronsson's advice is consistent with any informational guidelines: what does the collection tell us about the individual senator and his interests, the issues of the home

⁵ Karen Dawley Paul, *The Documentation of Congress: Report of the Congressional Archivists Roundtable Task Force on Congressional Documentation* (Washington, D.C.: GPO; S. Pub. 102-20, 1992).

state, the issues of his times, and the achievements of Congress during his terms.⁶

And then there are the basic appraisal guidelines which Nancy Peace summarized in *Archival Choices*⁷: importance, uniqueness, usability, reliability, completeness, comparability, cost of preservation, and density. Several of these are clearly subjective factors. With this acknowledgement of the inevitable subjectivity of some of the decisions to come, and after conscientiously contacting of colleagues and exploring appraisal decisions for other congressional collections, it was time to plunge into the processing of the Williams papers—a project that took one and a half years.

The luxury of having time dedicated to item-level processing as done with the Williams papers is one that comes infrequently. As summarized in Figure 2, "Outline of Series with Appraisal Notes," there were broad appraisal guidelines for the papers and different appraisal methods for the various series in the collection. There were those wonderfully straightforward discards: duplicates, carbons, envelopes, interim correspondence, and secondary printed sources such as government publications. These are obvious, but worth mentioning in a review of what was discarded from the collection because their bulk was considerable.

⁶ Aronsson, *Archival Choices*.

⁷ Nancy E. Peace, "Deciding What to Save: Fifty Years of Theory and Practice," in *Archival Choices* (Lexington, Mass.: Lexington Books, 1984), 1-18.

The standard office filing procedure in Senator Williams's office was to assemble related correspondence in this manner: incoming letter stapled to accompanying envelope; carbon of interim response stapled to that (interim means "thank you for your letter, a response is forthcoming"); attached carbons of outgoing and incoming follow-up correspondence to appropriate individual or agency; final answer from agency; carbon of outgoing answer to original letter; and, of course, any related clippings, reports, or attachments. Each bundle of correspondence was a colorful cluster of stationery, yellow and white carbons, with an average of five staples and a paper clip or two. Much of this was discarded--all that was needed was the original correspondence, evidence of the office's action, and the final answer.

Other guidelines were applied generally to the correspondence, especially the constituent correspondence. With the luxury of processing at the item level, it was possible to look for things to save: prominent correspondents, first-name basis correspondents, and regular correspondents. Also saved was correspondence representing views of corporate bodies such as civic, trade, labor, and fraternal organizations; ethnic and religious groups; and special interest lobbies. The geographical range of constituents was considered before making appraisal decisions. Was the issue important to Delawareans or to the nation as a whole? Senator Williams's papers were unusual in the volume of correspondence he received from Americans nationwide. Another factor considered was retaining the proportion of

respondents by sex when the issue was gender-related. For example, a large number of women wrote to the Senator to protest the coloring of margarine in the early 1950s, and the appraised files had to represent fairly the original proportion of his correspondents of this issue. And, of course, it was important to save more of the material documenting issues specific to Delaware.

Sometimes the appearance of a letter was enough to warrant its retention. Lengthy replies from the Senator, as opposed to non-committal responses of "thank you for your opinion," generally contained details of his stand on a particular issue. Letters from some constituents were lengthy and, at a glance, appeared to represent an educated point of view. On the other hand, some handwriting and spelling were quick clues that the author was elderly or uneducated, and it was interesting to have these represented as well. Return addresses were used to identify economically depressed areas (such as Appalachia) or other notable regions. And then a few things were saved for purely serendipitous reasons: correspondence on interesting letterhead or postcards, a few token pieces of crank mail, and for aesthetic appeal or to demonstrate the subjectivity of appraisal, letters written in green ink.

Different appraisal methods were used for various series in the collection. There were simple discards for the topically specific files such as the JJW:ERL Subject Files. These files typically included correspondence, office memos and notes, and background materials. There were instances where retention of representative files documented routine functions of the Senator's office. In

these cases, a single representative file or several files at random chronological intervals were selected and the others were discarded, with the original extent of the files recorded. For example, only three files from the original requests for agricultural year books found in the series Miscellaneous Office Files were saved. The first folder of the appraised files includes a sheet with the statement, "These three folders are representative sample files from five linear feet of requests for agricultural yearbooks in the original office files spanning the dates 1947-1970." This was also done for other routine files such as arrangements for school group tours.

In some cases, totally random samples of unimportant files were saved to document their substantial but insignificant existence. A small file of unanswered mail in the Miscellaneous Office Files was preserved because there was originally so much of it. The folder retained included this statement: "Sample of correspondence received but unanswered by Senator Williams's office for various reasons: insufficient address, no reply requested, illegible, or incoherent contents. Original files included almost three linear feet of unanswered mail, including four linear inches of unintelligible mail from a character known as 'D.M.'"

Small amounts of some series were saved merely to document the Senator's handling of certain types of requests or cases. In the case of academy recommendations, purely subjective criteria were used and the few "fat" files from each of the academies were pulled. As it turned out, these "fat" files represented young men who gained the Senator's recommendation, had successful

military careers, and kept in touch with the Senator. A general file was retained for each academy, and a summary list was compiled of the number of applicants recommended and not recommended by Williams. An explanation of this appraisal process was included with the series description.

Issue mail in this collection was primarily in the Legislative Correspondence and Executive Correspondence series. In some cases, indiscriminate samples of material in generic topical files were selected. These files addressed a wide range of concerns, often within an agency's jurisdiction, and often not requiring any significant action or comment from the senator. An example of such files to be sampled were those under "Executive Correspondence—Post Office—Mail Delivery Service."

In general, a quantitative sample of constituent correspondence from voluminous single issue files was saved. Files often contained a single copy of the robo or dura (form letter) response sent by the office and all constituent mail, sometimes including petitions. Twenty to twenty-five percent of this type of correspondence was saved. If a subject was deemed to have significant research potential, such as, for example, mail concerning the censure of Senator Joseph McCarthy, a greater portion of the correspondence was saved. The sample was sometimes taken by random selection, sometimes by closer inspection of groups of items, and sometimes by actually counting off two or three letters from every group of ten. Petitions were noted by saving the first page with text and one page of signatures. A close approximation of the number of signers

was then pencilled onto the petition. The original volume of mail was documented on a reference sheet added to the file. A measure of one inch being equivalent to eighty to one hundred pieces of correspondence was used (thickness of paper, length of letters, and presence of post cards were considered). For example, the file "Legislative Correspondence—ExecutiveOffice—Nominations—Haynsworth—Robo to Supporters—1969" includes the statement "October-November 1969 robo sent in response to ca. 1,150 pieces of general correspondence. Samples follow."

More of a qualitative sample of constituent correspondence from lengthy issue-focused files were saved. These files usually contained individual replies, rather than robos, from the Senator's office. A combination of random and subjective criteria was used to select approximately thirty to fifty percent of the material for retention. For example, one third of the file contents were saved from the "Legislative Correspondence—Agriculture—Humane Slaughter" file, a popular cause in Delaware, for some reason, between 1957 and 1962.

Each agency or topical subdivision in the Executive Correspondence and Legislative Correspondence series included "miscellaneous" files. These contained a wide variety of issues within a subject or jurisdiction over many years, and most correspondence received individual responses from Senator Williams's office. A fair-to-moderate-sized portion of material, evenly selected from the files, was saved. For example, the fourteen files of "Legislative Correspondence—Agriculture—Miscellaneous"

were reduced from an original extent of two linear feet to ten linear inches.

There were several key series retained in their entirety. Other than simple discards such as envelopes or duplicates, the original extent of those series remained. Only one series, the Correspondence Master File, was entirely discarded.

It is important to note, in closing, that the appraisal decisions were duly recorded for this collection. There is an explanation about appraisal following the scope and content note in the finding aid, there are appropriate explanations in the series descriptions, and, in many cases, reference sheets explaining appraisal for specific files were added to individual file folders. These explanations were readily provided for the researchers, because in many ways (space savings for the repository aside), the decisions were made for the researcher. Enough can be enough, and it seemed wise to let the researcher know what was chosen to document Senator Williams's career.

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Figure 1.

PAPERS OF SENATOR JOHN J. WILLIAMS OF DELAWARE
1947 - 1970
APPRAISAL SUMMARY

	original	:	retained
	(in linear feet)		
I. LEGISLATIVE STAFF/OFFICE FILES			
A. JJW:ERL subject files	35	:	11
B. Committee files	6.5	:	6.5
C. Projects/investigations			
1. Bureau of Internal Revenue	14	:	14
2. Bobby Baker	9	:	9
3. Medicare	1.5	:	1.5
D. Legislative reference material	3.5	:	3.5
E. Bills of legislation	16	:	8.25
F. Congressional Record office index	40	:	2.5
G. Voting Records	4	:	4
II. CONSTITUENT CORRESPONDENCE AND CASES			
A. Executive correspondence	60	:	25
B. Legislative correspondence	120	:	43
C. Congratulations (received and sent)	5	:	1
D. Academy recommendations	7	:	.3
E. Correspondence master file	80	:	0
III. ADMINISTRATIVE AND PERSONAL OFFICE FILE			
A. Miscellaneous office files	46	:	3
B. Datebooks	1.5	:	1.5
C. Appointments correspondence	1.5	:	.5
D. Invitations	17.5	:	.75
IV. PERSONAL			
A. Campaigns	1.5	:	1.25
B. Speeches	11	:	6
C. Scrapbooks			
D. Biographical information			
E. Periodicals			
F. Cartoons			
G. Citations and awards			
H. Photographs			
I. Audio-visual			
J. Books			
	480.5	:	142.55
			30 %

Figure 2.

PAPERS OF SENATOR JOHN J. WILLIAMS OF DELAWARE
1947-1970
OUTLINE OF SERIES WITH APPRAISAL NOTES

I. LEGISLATIVE STAFF/OFFICE FILES -- this is the key subgroup and most of the material in these files was saved. General appraisal guidelines were used to remove duplicates, carbons, interim correspondence, envelopes, secondary sources such as government reports and hearings, etc.

A. JJW:ERL subject files -- this series was the main office reference file maintained by "ERL," Senator Williams's executive secretary throughout his entire senate career. It is arranged topically under department and agency names. This structure parallels the department and agency arrangement of the Executive Correspondence and Legislative Correspondence series. Chief discards from this series were voluminous reports and financial charts, many used for reference and many reprinted at Williams's request in the Congressional Record. 30 lin. ft. reduced to 11 lin. ft. An additional 5 lin. ft. of ERL's stenographer's notebooks were completely discarded.

B. Committee files -- this series pulled together scattered files of Senator Williams's committee work. The files are not very complete even though almost everything found was saved. They include 1.5 lin. ft. of hearing transcripts from the Committee to Investigate the National Defense. 3.5. lin. ft.

C. Projects/investigations -- these files are expected to be the primary research interest of the collection so the entire contents of files were retained.

1. Bureau of Internal Revenue -- 14 lin. ft.
2. Bobby Baker -- 9 lin. ft.
3. Medicare -- 1.5 lin. ft.

D. Legislative reference material -- these files included material supporting preparation of legislation but also contained information of an investigative nature about Senator Williams's colleagues. All 3.5 lin. ft. retained.

E. Bills of legislation -- this series was mainly an office reference file of duplicate bills but some folders did include supporting documentation of

legislative work. The series was extensively weeded of duplicate bills. 16 lin. ft. reduced to 8.25 lin. ft.

F. *Congressional Record* office index -- only the office index was saved. Originally, this series included the full paper issues of the *Congressional Record* containing Senator Williams's comments in the Senate. The tear sheets from these speeches are available in the speech file and there is a complete set of the *Congressional Record* available elsewhere in the library. 38 lin. ft. reduced to .5 lin. ft.

G. Voting Records -- this useful voting analysis was retained in its entirety. 4 lin. ft.

II. CONSTITUENT CORRESPONDENCE AND CASES -- this subgroup contains series of material generated in response to constituent concerns. The bulk and repetitiveness of the file contents called for heavy sampling and appraisal.

A. Executive correspondence -- this series contains correspondence and reference material from executive departments and agencies, initiated by Senator Williams's office on behalf of constituent concerns. This series also includes casework. The structure of this series parallels the JJW:ERL series and the legislative correspondence series: it is arranged by executive department and agency subseries with topical sub-subseries. Within each subseries is a miscellaneous sub-series which received the heaviest appraisal. Some groups of files such as passport and visa application cases within the State Department were completely discarded. 60 lin. ft. reduced to 25 lin. ft.

B. Legislative correspondence -- this series contains constituent correspondence on general or legislative issues. It parallels the Executive correspondence and the JJW:ERL files with arrangement by department or agency and sub-subseries issues. Each subseries contains a miscellaneous group which received heavy appraisal. This series also contained many "robo" or "dura" letters, form letters sent in response to voluminous mail received about a single issue. Approximately 20 - 25 % of robo correspondence was saved with the office robo; a sheet of paper was inserted in each folder documenting the original volume of the correspondence. 120 lin. ft. reduced to 43 lin. ft.

C. Congratulations (received and sent) -- this series was correspondence both received and sent by the Senator. Appraisal was pretty casual because of the overall insignificance of the files. Letters of congratulation saved included many to and from colleagues, and typical constituent congratulations were from election years or in response to the Senator's stand on certain issues. 5 lin. ft. reduced to 1 lin. ft.

D. Academy recommendations -- original files contained a general information folder for each academy and then folders for each individual applicant arranged alphabetically by year. The folders were marked with a "check" or an "x" indicating whether the applicant gained Senator Williams's recommendation. We were able to do a quick tally of how many individuals sought nominations to which academies each year, and how many of them were recommended. We saved the general information file for each academy and a few files that demonstrated either the typical paperwork for such recommendations or the maintained files of a few servicemen with successful careers. 7 lin. ft. reduced to .3 lin. ft.

E. Correspondence master file -- yellow carbons of all correspondence sent to constituents, arranged alphabetically and chronologically. Because the constituent correspondence was so heavily appraised, this was not saved. 80 lin. ft. completely discarded.

III. ADMINISTRATIVE AND PERSONAL OFFICE-FILE -- this subgroup of office files documents general staff duties as well as the personal schedule of Senator Williams. Most office duties were deemed of little permanent value.

A. Miscellaneous office files -- this series contains administrative details and personal office management information as well as miscellaneous requests from constituents for publications, tours, and other courtesies. All specific information about Williams was saved. Only samples of the miscellaneous office details and request files were saved with each file including a statement of the original volume of each subseries. 46 lin. ft. reduced to 3 lin. ft.

B. Datebooks -- all saved. 1.5 lin. ft.

C. Appointment correspondence -- this series is arranged chronologically and includes requests from constituents for appointments. A sample was taken from each year. 1.5 lin. ft. reduced to .5 lin. ft.

D. Invitations -- this series is arranged chronologically and includes invitations both accepted and declined. This series was appraised by sampling invitations from random months at five year intervals. Special files for the Delmarva Chicken Festival and "Dinner with Ike" and as many accepted invitations as noticed within the random months were saved. Williams generally accepted invitations to Delaware fraternal organizations, church groups, and Republican Party functions. 17.5 lin. ft. reduced to .75 lin. ft.

IV. PERSONAL -- this subgroup of material documents Senator Williams's personal activities and thus most was saved.

A. Campaigns -- 1.25 lin. ft.

B. Speeches -- this series was weeded by discarding duplicates. 9 lin. ft. reduced to 5 lin. ft.

etc.

Processing and Maintaining Congressional Collections: The Congressional Papers Roundtable Survey

Mary Boccaccio

The Congressional Papers Roundtable of the Society of American Archivists was organized in 1984 and in recent years has maintained a membership of approximately one hundred individual members representing sixty-five federal and government repositories and private institutions, large, medium, and small in size. In 1990/91, the roundtable conducted a survey of its non-federal government members in order to determine the kinds of institutions that actively were collecting congressional papers and the levels of processing that were currently being conducted. Thirty-nine percent of the roundtable members responded. The survey dealt specifically with post-World War II congressional papers. This cut-off period was chosen in an effort to gauge the impact of copying and computer technology,

which is represented in geometrically increasing bulk and impact on acquisition and processing. Rather the results, particularly in the area of description, illustrated a period of stagnation before the explosion of electronic means of description and access in the early 1990s.

THE SURVEY

Questions included information about the repository, such as the total number of collections and the number of congressional collections held and staff size. Acquisition information concerned the means of original contact, relationship to the institution, and time in the member's career at which contact with a repository was made. Questions relating to processing addressed the levels to which the collections were being processed, disposition of series, collection description and the impact of computer technology, and preservation.

THE REPOSITORIES

The reporting repositories held a total of 2418 collections. Of these, 117 were post-World War II congressional papers. The total cubic footage for all collections was 50,581, with the cubic feet of congressional collections representing over half that total at 28,256. The number per institution varied, in part because of institution size, staff, and budget, but it appears that not just large institutions are interested and committed to preserving these collections. Average staffing was just over two per

institution reporting. The use of interns and students assistants was frequently noted in conjunction with some phase of processing these papers.

ACQUISITION

Half of the respondents had an institutional collecting policy. A state-wide collecting program was in place in four states. Collections held included one hundred and twenty from the U. S. House of Representatives, fifty-four from the U. S. Senate, and ten from the state general assembly. These numbers overlapped because individuals often progress from one office to another. Fifty-four percent of the institutions accepted congressional papers, while thirty-eight percent actively solicited them. The caveat here is that solicitation was selective. Of the one hundred and seventeen collections held, ninety were offered to the institution. Repositories reported turning down two collections, referring one, and losing eight.

Acquisition was reported equally during the member's active career and after his or her retirement, which also included death or losing a reelection bid. In over seventy-five percent of the cases noted, initial contact was made by the repository, while in sixteen instances (fourteen percent), the member made the initial contact. University officials and the member's family made the rest of the initial contacts. In two cases, repository staff members did not have a record of how their institution had acquired a collection.

Fifty-one percent of the congressional collections reported went to the member's undergraduate institution. Forty-two collections were reported as having other types of connections to their repositories including being an in-state institution or having the member on the board of regents or the faculty. Deeds of gift were reported for seventy-three or fifty-one percent of the collections.

PROCESSING

In recent years, both the House and the Senate historical offices encouraged members to make arrangements with a repository early and start transferring records as they become inactive. It became possible as well to begin the arrangement of a collection in a member's office. An archivist from the repository accepting the collection could spend time as part of the member's staff, learning systems, planning series, arranging transfer, and negotiating discard.

In other cases, archivists without institutional affiliation and specializing in congressional collections were hired by the member's office in a consulting capacity and actually prepared the papers for a repository. Series were fine tuned and in-house computer systems documented, duplicated, and contents printed out as necessary. It is possible to have systematic preparation for transfer to the receiving institution. Any documentation required can be prepared. In nine cases or twenty-five percent of the instances reported, processing began in the member's office. In four cases (eleven percent), it was reported

simultaneously in dual locations, while in the remainder, it began more traditionally at the receiving institution alone. These two latter trends—processing in the member's office and processing in two locations—seem likely to continue.

Of the 117 collections reported, 104 (eighty-eight percent) were considered to be completely processed by the holding institution. However, the definition of final processing often depended on the collection in question. For example, different series were processed and described to different levels. For these large collections, archivists reported that sixty-five (sixty-two percent) were processed at the series level; ninety-one (eighty-seven percent) at the folder level; and seven (six percent) at the item level. Hand lists, frequently used as quick and dirty finding aids, existed for twenty-one collections (twenty percent), while special indexing was done for twenty (nineteen percent). Computer access was available for only two collections—a figure that should have increased exponentially since the survey was conducted. Still, some of the responding archivists consider thirty-six of these collections not completely processed.

Because these modern-day collections are so voluminous, it is necessary to weed them down in order that institutions will be able to preserve them and scholars will be able to use them effectively. There are three prime areas for discard other than constituent correspondence. These include case work files or correspondence with constituents who have an official problem with a governmental agency or department and ask for a member's help to reach a solution; bucked files—those problems that are forwarded directly to the department or agency for response; and

routine discards such as duplicates and requests for government publications, photographs, flags, and similar items.

While some members place more emphasis on case work than others, in almost all congressional collections, case work and bucked files generally comprise a very large percentage of total collection volume. Privacy is an additional concern and, when accepted, these files are generally closed for a set period of time. There has been a more recent trend for members' offices to discard case files regularly. Archives have either opted to discard, sample, or simply not accept these files. In the survey, thirty percent reported discarding some, twenty-five percent discarded all, five percent no longer accepted them, and five percent sampled. Twenty-five percent kept all case files and five percent did not accession them. Specific sampling methods were not reported, although one respondent noted saving ten percent and another twenty percent. Comments included particular note that different methods of discard were used at different times.

Duplicates were a routine discard in only fifty-two percent of the collections. Perhaps this is true because of the time and effort required to find and remove duplicate material. Also, in some offices, administrative assistants (AA) kept their own files in a system separate from the main office files. While much of this material is duplicate, it would take much time and effort to weed and would destroy any understanding of how the office and staff functioned. Government publications were kept in ten percent of the cases reported, transferred to the documents section of the

institution's library fifteen percent of the time, and discarded in the remainder of instances.

DESCRIPTION

Not surprisingly, finding aids varied in kind and format from institution to institution, and use of more than one kind of description was not unusual. The formal description with typed hard copy was not necessarily the final or only description of the collection. Thirty-one percent of the 117 collections had a formal description, while thirty-eight percent had typed copies. Eleven percent had hand lists and seven percent had the description on microfilm. Interestingly, even though only two collections kept and converted the computer data, twenty percent or fifty-four collections were reported as being on a database in the repository—a figure that has undoubtedly increased.

The main form of collection announcement reported varied. On-line cataloging included seven in OCLC, six in RLIN, and three in WLN. Apparently little effort was made to announce the collections in other ways, beyond the repositories' newsletters and in-house databases. Generally, congressional collections were not being announced as ready for research.

PRESERVATION

Most of the collections arrived in the repository in fairly good physical condition. The main problem reported was brittleness (ten collections). Problems such as mold,

mildew, and insect damage were reported but in very small percentages. One repository noted making copies of video and audio tapes.

In processing, nineteen of the twenty-six institutions refolder while twenty-two rebox. Only four had microfilmed all or part of a collection and fourteen photocopied occasionally when the condition of the original necessitated it. While Senate computer tapes had been available to repositories since 1975, and the various House systems since 1977, only two institutions reported conversion of tapes to another system.

Mary Boccaccio works as manuscript curator at Eastern Carolina University.

Buffalo on the Beaches: Electronic Imaging of Historical Sources

**Richard Condrey, Faye Phillips,
and Tony Presti**

"We called it La Riviere aux Boeuf, that is, the River of Bullocks, by reason of the great number of them there was about it. These bullocks are very like ours; there are thousands of them, but instead of hair they have a very long curled sort of wool." Thus did Henri Joutel in 1685 describe what we believe to be the Guadalupe River in Texas in his "Historical Journal of Monsieur de la Salle's Last Voyage to Discover the River Mississippi."¹ The "bullocks," "boeuf,"

¹ B. F. French, *Historical Collections of Louisiana, Embracing Many rare and Valuable Documents Relating to the Natural, Civil and Political History of that State*, Compiled with Historical and Biographical Notes, and An Introduction by B. F. French, Part 1 (New York: Wiley and Putnam, 1846), 116.

that Joutel described were American bison. In 1686, near Apalachioca, Florida, and Dothan, Alabama, explorer Marcos Delgado described the beasts he encountered as "a kind of animal like cows."² The buffalo are gone from the coasts of Florida, Alabama, Louisiana, and Texas, but the documents describing the area when they existed are still available.

As society and scientists wrestle with concerns and uncertainty over global climate change, this wealth of potentially valuable information lies largely unused and deteriorating. These important links with historical ecology are the written and illustrated record of man's domination of the planet. They are contained in the rare and unindexed first-hand accounts of our ancestors. Though the record is diffuse and sometimes misleading, it is often rich and incredibly insightful.

While the current condition of these works is an impediment to their scientific study, a pilot project has converted this record into a machine readable, searchable, and speakable form. Scientists and librarians at Louisiana State University, have successfully converted B. F. French's 1846, five volume, *Historical Collections of Louisiana* into an electronic text. These eyewitness accounts of the early

²Robert S. Weddle, *Wilderness Manhunt: The Spanish Search for La Salle* (Austin, TX: University of Texas Press, 1973), 80. Marcos Delgado's Diary ("Derrotero") is contained in the Archivo General de Indias, Audiencia de Mexico, 1671-1685 (61-6-20). There are transcripts (Dunn Transcripts) at the University of Texas, Austin.

colony describe a system which was more like the Amazon than the constrained and degraded system which exists today. They depict a wild and sweet river, teeming with fish, flowing through the ancient virgin forests of America's heartland into the Gulf of Mexico through a mouth that extended for more than 160 miles and occupied much of what is now South Louisiana.

Reformatting rare materials broadens access to them for all scholars and students. While electronic imaging does not take the place of traditional conservation procedures it does lessen use of the original documents thus prolonging their present condition and future life.

The electronic imaging of French's volumes was accomplished through special funding. In 1991, the Special Collections Division of the Louisiana State University (LSU) Libraries, Baton Rouge, received a grant of \$285,000 to establish an electronic imaging laboratory, a local area network, and a disabled users adaptive computer center. Roughly \$167,000 was allocated to purchasing equipment that would provide digital imaging and scanning capabilities for the LSU Libraries. The remainder of the grant purchased equipment for the local area network and the adaptive computer center for disabled users. The grant was received from the Louisiana Education Quality Support Fund (LEQSF). Based on an oil and gas settlement between the state and federal governments, Louisiana created a permanent trust fund from which earnings are placed in a support fund, the LEQSF. Funds were appropriated by the Louisiana Board of Regents.

Hill Memorial Library, the home of Special Collections at LSU, is the location of the "Electronic Imaging Laboratory." Working with a local company, Key Systems Incorporated, project staff designed systems that would scan, digitize, do optical character recognition, index, provide images, and printed output of rare books, manuscripts and photographs from the collections.

French's *Historical Collections of Louisiana* were chosen as the pilot project because of the information contained, the relative rarity of the publication, and because the publication is in the public domain, no longer under copyright. French's volumes contain early travel logs of explorers to Louisiana and the Mississippi River in some of the first translations from the French and Spanish. Co-principal investigator for the project, Dr. Richard Condrey, has used the publication extensively in his work on the historical ecology of Louisiana.

The five volumes were printed between 1846 and 1853. The first volume was printed on a hand-operated printing press which caused the pages to have a warped effect. Surprisingly this created a problem in scanning which foxing and staining did not. Other volumes printed on automated presses did not have these problems.

The scanning and optical character recognition (OCR) was accomplished using Xerox's Kurzweil K5200. Each page was carefully turned and placed face down on the system's book-friendly scanner, at a rate of forty-five seconds per page. Once a volume had been scanned, a verification file was developed. This procedure, which took three to five hours and used the first five to eight pages of

a work, allowed the researchers to "teach" the machine the correct identity of characters of which it was unsure. In addition to the warp of the paper in volume one, other problems encountered included broken type, poor inking, and long "s"s. As each volume was scanned, however, the software was "taught" to remember the broken type and long "s"s. After the verification file was completed, optical character recognition was accomplished overnight in an operator-free environment. Error rates among the five volumes varied, reflecting both the quality of the text and the learning curve of the researchers. However, accuracy rose with each volume scanned.

The scanned images of each page were stored in a TIFF file and the text was edited in WordPerfect 5.1. Correction of the electronic text proceeded in three steps, all requiring cross reference to the image of the original text for verification. First the electronic text was machine-searched using the spell check feature of WordPerfect 5.1. This procedure requires three to five minutes per page and normally locates three to fifteen errors per page. Next, the text was read to search for errors such as correctly spelled but incorrect words (such as a 'had' which was incorrectly recognized as a 'bad'). Italics were added as needed and French and Spanish words were verified. This procedure required a normal reading level of five to eight minutes per page and normally locates zero to ten errors per page. Finally, a draft, double-spaced hard copy was produced and cross-checked against the original text, line by line. This was by far the most time consuming and tedious. By

this time machine errors averaged one error per page, and require ten to twenty minutes reading time per page.

Combined time for scanning, editing, and correcting ran between twenty-three to thirty-four minutes per page. Cost for scanning, editing and correcting a 250 page volume ran about \$1,925 of staff time.

The text was stored and edited in Windows WordPerfect on erasable optical cartridges which will hold 1.0 gigabytes. These were used throughout the editing process. When the final edited version of the French volumes was completed the master file was stored on 940MB WORM (write-once-read-many) optical cartridges. These master files will be utilized as "archival" backups and as technology changes the data on the cartridges can be transferred to the next generation of storage medium whatever that might be.

The final product produced is a CD-ROM containing all five volumes of the *Historical Collections of Louisiana* in WordPerfect which is key-word searchable. Because the French volumes were never indexed, the ability to do key word searching makes the publication a much more usable research tool. On the CD-ROM are the TIFF files of the images of the original pages of the volumes. Researchers are able to view the edited version of the text, and if desired, pull up the image file of the original page. Pages may be printed out from the edited version or from the image version. IBM Bookmanager Build utility provides the embedded navigation software.

Once the editing was completed a master CD-ROM was produced using mastering equipment in another department

on the LSU campus. The master was then sent to a CD-ROM replicating company and 300 copies produced. The CD-ROM edition of B.F. French's *Historical Collections of Louisiana* can be purchased from the Louisiana State University Press for \$50.00.

Buffalo may no longer run along the rivers and beaches of the Gulf of Mexico, but the documents relating to their existence and to the early history of the area are being preserved through the modern capabilities of electronic imaging.

Richard Condrey is Associate Professor, Coastal Fisheries Institute, Center for Coastal, Energy & Environmental Resources, Louisiana State University. **Faye Phillips** is Head, Louisiana and Lower Mississippi Valley Collections at the Louisiana State University Libraries. **Tony Presti** is president, Key Systems Incorporated in Baton Rouge, LA. A version of this article appears in *Microform Review*, v. 23, #1 (Winter 1994).

REVIEW

Recognizing Leadership and Partnership: A Report on the Condition of Historical Records in the States and Efforts to Ensure Their Preservation and Use. Prepared by Victoria Irons Walch. Iowa City, IA: Council of State Historical Records Coordinators (with funds provided by the National Historical Publications and Records Commission), 1993. Bibliography. One volume and a supplement. 365 pp.

This report on the status of archival programs in the fifty states and the District of Columbia and five territories attempts to establish a baseline against which future archival achievements can be measured. Using Ernst Posner's thirty-year-old *American State Archives* and Paul Conway's 1985 census of archival institutions for background information and comparisons, Victoria Irons Walch, with the help of the State Historical Records coordinators and National Historical Publications and

Records Commission (NHPRC) staff, gathered and broadly interpreted information about the care of state and local government records and about statewide initiatives supported by State Historical Records Advisory Boards.

The two volumes provide a snapshot of the condition of records care in 1993 in the states and, to a lesser extent, in local governments. The comparisons with the 1964 and 1985 studies offer useful reminders of how much conditions have improved over the years—every state in the Union now has a functioning archives (in 1963, twelve states had not state archivist), basic records management programs are now in place in all but four states, and one-third of the states occupy buildings that are less than twenty years old with twelve more states planning for new buildings. Nonetheless, many comments from state archival officials about budget cutbacks, the loss of personnel, storage facilities that are filled to capacity, a growing amount of records being sent to the archives, and inadequate conservation programs, etc., serve as reminders of how much more needs to be done.

The report covers fifteen main conditions and issues. The supplement offers detailed profiles of each of the states, territories, and the District of Columbia; information in it is almost entirely contained in the main volume. The most obvious problem with this report is the one most frequently mentioned in the introduction—Walch had only seven weeks to gather the information and write the report. A tremendous amount was accomplished in those seven

weeks, but no reason is ever given as to why only seven weeks were available. Would an extension of a few months have allowed more information to be gathered and more analysis to be done? Also there is often excessive duplication between some of the tables and charts and lists of comments from the states. For instance, a table, two maps of the United States and individual entries from each states all show which states have been involved in formal planning processes. Other information is left out or glossed over. It is difficult to draw conclusions, for example, about the states' involvement in the archival profession based strictly on the number of people in each state who are members of the Society of American Archivists and the Association of Records Managers and Administrators. Time did not allow gathering figures about the membership of regional archival organizations and local ARMA chapters (which are accessible to a much larger percentage of people working in archives) or to membership in the Academy of Certified Archivists. Perhaps the next study will include these important details.

As useful and informative as these two volumes are, the true worth of this study will come in follow-up reports. The Council of State Historical Records Coordinators or the NHPRC should commission another study every ten years or so to start providing an on-going, up-to-date report on the care of state and local government records.

Kaye Lanning Minchew
Troup County Archives

INFORMATION FOR CONTRIBUTORS

David Gracy Award: A fifty dollar prize will be presented annually to the author of the best article in *Provenance*. Named after David B. Gracy, founder and first editor of *Georgia Archive* (the precursor of *Provenance*), the award began in 1990 with volume VIII and is judged by members of *Provenance's* editorial board.

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 Robert Dinwiddie, Special Collections Department, Pullen Library, Georgia State University, 10 Decatur St., NE, Atlanta, GA 30303.

Manuscripts received from contributors are submitted to an editorial board who 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*, 14th edition.

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.

Book reviews and brief contributions for Short Subjects may be addressed to Robert Dinwiddie, Special Collections Department, Pullen Library, Georgia State University, 10 Decatur St., NE Atlanta, GA 30303.

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. Articles submitted on diskette (IBM compatible, in unformatted ASCII form) are welcome. Diskettes should be accompanied by three formatted hard 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*, 14th edition.

Provenance uses the University of Chicago *Manual of Style*, 13th edition, and *Webster's New International Dictionary of the English Language*, 3d edition (G. & C. Merriam Co.) as its standard for style, spelling, and punctuation.

Use of terms which have special meanings for archivists, manuscript curators, and records managers should conform to the definitions in Lewis J. Bellardo and Lynn Lady Bellardo, compilers, *A Glossary for Archivists, Manuscript Curators, and Records Managers* (Chicago: SAA, 1992). 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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