



SAA BUSINESS ARCHIVES NEWSLETTER

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DIGITIZATION RECONSIDERED *A Video Guru Takes on the Technocrats* by *Jim Lindner, Videopax*

Taking a position against wholesale digitization of audio and video tape is currently an unpopular stance. As calls ring throughout organizations to scan or digitize anything and everything in or out of sight, one who suggests caution is perceived as either a corporate anachronism or a hopeless computerphobic. I'm neither, and while there are many cases where so-called 'digitization' is warranted, I believe there are also many cases where it is a poor decision.

While many arguments for digitization are propagated by vendors and corporate technocrats (who may have agendas of their own), the reality is that there is no "one" form of digitization, just as there is no one "truth". The major benefit offered by digital migration is the lack of multi-generational loss making successive copies. But a strategic and in-depth examination of the various aspects of storing a large collection solely in the digital domain reveals that such a process may be fraught with long-term risks. These risks may threaten both the life and the integrity of the very material such a process is supposed to protect, far outweighing any benefits digitization holds regarding multi-generational loss. This article examines aspects of digitization, and takes the admittedly controversial position that a singular digitization strategy may not be - at this time - the panacea for our preservation woes that is hoped for.

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SAA Meeting Section Social !!

All section members are invited to attend an extended Happy Hour on Tuesday, August 29 at The Childe Harold from 4:30 - 6:30.

The Childe Harold is a highly-regarded bistro located at 1610 Twentieth Street near Dupont Circle, approximately four blocks from the Washington Hilton.

See page 19 for more info!

SANS SERIF

This Issue

The archival implications of technology is the theme of this issue, with a focus on moving images. Topics covered include digitization of video, providing intellectual and physical access to video, the legal considerations of electronic mail, and copyright issues for old television programs. There is also a piece on the Butterick Archives, the world-famous clothing pattern company.

A diverse collection to be sure, with articles prepared by a video vendor, a lawyer practicing in the field of intellectual property law, and three of our business archives colleagues. This interdisciplinary group has produced a body of work that you'll want to hang on to for a long, long time. The articles by Jim Lindner and Don Ghostlaw on digitization and Email, respectively, approach journal quality - and their views and depth of argument will hopefully provide you with valuable information as you confront these issues in your organizations.

And now, the important stuff.

Patron Saint Update

In the last issue, I noted the discussion that had arisen over the question of a patron saint for archivists. (In case you wanted to know, the section's preferences between the Celtic princess and the unrequited 18th-century businessman are evenly drawn: the current tabulation stands at Saint Sunniva - 0, M. Postelthwayte - 0). Since then, the topic has been bandied about the archives listserve, and a number of other candidates have emerged as possibilities.

Here are the contenders:

St. Lawrence the Librarian - a fourth-century B.C. curator who was grilled (not fried) over an open flame for refusing to kowtow to an autocratic Roman emperor. Last words were reputedly, "I'm done on this side; you can flip me over." Of course, something may have been lost in the translation.

Noah - A gifted appraiser who developed a sound collection policy, had the foresight to engage in disaster planning (although he had the advantage of insider information), and who correctly anticipated the importance of preserving multi-media formats. Pros? Extremely effective preservationist - the permanence of his work is seen everywhere today. Cons? He messed up on the unicorns.

Thoth - In Egyptian mythology, the scribe of the gods. He was also the god of wisdom and magic, and a bit of a trickster. Personally, I think this is a classic case of latent wannabe alteregos breaking the chains of the subconscious and escaping into delusory fantasies!

See? This what happens in the absence of a National Archivist. Thank goodness we won't have to worry about that anymore, eh?

- Paul

The MAIL STOPs Here

I am particularly pleased to see "Breaking the Rules" make its debut. I hope it will stimulate lots of debate and healthy disagreement.

To that end, I'd like to respond to David Horn's column about education. He rightly questions the viewpoint that only individuals who have completed a master's degree program with archival courses (such as the proposed Master's in Archival Studies) should try to administer an archives. I agree with David that such a viewpoint is presumptuous and arrogant. But I think there is a middle ground between embracing that view and rejecting it all together.

Business archivists should be as concerned as any archivists about professional credentials. Our arm of the field is particularly prone to consultants who call themselves business archivists, with little or no professional qualifications to back that up. And many long-time employees of old, established firms find themselves unexpectedly bearing the title of "company archivist," without even fully understanding what that means. I find both of these scenarios (which are all too common) to be professionally unacceptable. For these reasons I am an ardent supporter of both the MAS and certification. However, that doesn't mean that I think only individuals with those credentials (or, in the case of the MAS, its equivalent) should be administering corporate archives. That's an impractical suggestion for one primary reason: When we were starting our careers, most of us didn't have the opportunity to attend a graduate archival education program. Very few programs have been around long enough to fill all the slots required to administer archival programs. But I think that in the future, an MAS (coupled with

certification) should and will become a minimum standard for archival employment.

In the meantime, we have to live with the practical reality of the present -- which is that for one reason or another, untrained individuals are being asked to serve the role of archivists for their companies. Many of those individuals turn to SAA and Business Archives Section members for advice and support, and I think we should give it to them. SAA's workshops are serving a very important role in bridging the gap between the ideal world of tomorrow and the reality of today. And, as the MAS concept develops, workshops will evolve to help meet the continuing education requirements that we all face. They can, in fact, enhance the education that graduates of archival programs receive, because workshops provide an opportunity to exchange ideas with practicing archivists -- something that few graduate archival programs can offer in the classroom.

At some point I will agree with the statement that only graduates of archival programs should administer an archives. I think we're probably about a generation away from that eventuality. In the meantime, when making hiring decisions I will certainly grant preference to graduates of archival programs, as well as certified archivists -- unless the length and depth of the candidate's experience outweighs those credentials.

Thanks for the opportunity to air my opinion. I look forward to reading future columns of "Breaking the Rules."

Sincerely,

Elizabeth W. Adkins, C.A.
Archives Manager

FROM THE CHAIR

by Jean Toll, General Mills, Inc.

As you may have read in the newspaper, General Mills will be dividing into two companies at the end of May. The restaurant portion will be spun off; it will be named Darden Restaurants, Inc. after Bill Darden, founder of Red Lobster. General Mills is now a highly-focused consumer foods company, very different than ten years ago when we were in five basic businesses owning such diverse companies as Monet jewelry, Izod, Parker Bros., Red Lobster, and Eddie Bauer.

At the same time that the restaurant spin-off is occurring, our Chairman and CEO Bruce Atwater is retiring after serving the company in various capacities for the last 25 years.

These two major happenings, along with a new energetic management team, are keeping the archives hopping. The largest of these projects - the construction of a 5' x 75' annotated traveling display with a written supplement describing the evolution of the company - is to be unveiled at the company's national sales meeting in Florida. I was given one month to pull it all together. Need I say more?

Anyway, General Mills is certainly using its archives. As I'm sure you will agree, it's unfortunate that many other companies do not recognize the value of starting an archives. I'm convinced that we all need to be more aggressive with our public relations activities - on all fronts.

Her in the Twin Cities Liz Holum Johnson has formed a group of full and part-time business archivists (librarians, records managers, etc.) who have archives responsibilities but few resources. This is just one way that we, at a local level, can give

support to emerging archives and help spread the word.

InMagic Users Group?

On a different subject, we would like to gather information on computer usage within your archives. In particular, many business archivists are finding InMagic to be a valuable tool. If you are using this database, or are contemplating exploring it for use in your archives, please contact Liz Holum Johnson at 612/486-1054. It would be good to meet informally on this subject at the annual meeting this August in Washington, D.C.

By the way, I hope you will be able to attend the special business archivists meeting to be held at the World Bank on Wednesday, August 30. It promises to be an excellent forum for exchanging idea. Most who attended last year's session felt it to be extremely worthwhile. So onward and upward. I hope to see you in D.C.

What is The Childe Harold?

- a. What Hal Keiner's colleagues in New England call him.
- b. A new comic strip spun-off from Prince Valiant.
- c. A delightful bistro in D.C.
- d. Where you should plan to be on Tuesday, August 29th, for the Business Archives Section Social. See page 19 for details.

Answers a, c, and d are correct.

COPYRIGHT OF TELEVISION SHOWS

How One Sponsor Confronted the Legacy of its Contributions to Television History

by *Elizabeth W. Adkins, C.A.*
Archives Manager, Kraft Foods, Inc.

Let me preface this article with a caveat: I am not an attorney, so my perspective is a practical one, not a legal one upon which other lawyers can rely. Copyright is a very complicated business, especially in the area of broadcasting. However, I am happy to share the experiences of the Kraft Archives in dealing with our television collection.

Television's Golden Years

Kraft was a major television sponsor in the 1950s and 1960s. In fact, the company was a pioneer in television broadcasting. Kraft Television Theatre was the first one-hour live drama series on television, as well as the longest-running live drama series. It debuted on WNBT-TV in New York City on May 7, 1947, and in 1948 became the first program offered on the new NBC network.

Kraft Television Theatre ran for 11 years, and at one point was offered on two separate networks - NBC on Wednesday nights and ABC on Thursday nights. The program never took a summer break, and was rarely preempted. A total of 650 episodes were broadcast before the last show aired on October 1, 1958.

We have 114 kinescope copies of Kraft Television Theatre shows in our collection, in addition to hundreds of episodes of other Kraft-

sponsored shows including Kraft Music Hall, Kraft Suspense Theatre, and Kraft Mystery Theatre. Most of these shows were broadcast in the late 1950s and 1960s, by which time the industry had matured enough that the shows carried copyright notices.

But since Kraft Television Theatre was a TV pioneer, it never carried a copyright notice. That absence leaves its copyright status rather murky.

Three Owners and a Show

There has been a lot of interest in rebroadcasting clips from the show, since many notable actors and writers made their television debuts on it - including James Dean, Grace Kelly, Jack Lemmon, Rod Steiger, Anthony Perkins, Warren Beatty, and Larry Hagman. After years of uncertainty about how to handle these requests, our law department decided to hire an entertainment attorney to do some research and settle the issue of copyright once and for all.

Three primary players would likely have some claim to copyright: NBC, the broadcast network; Kraft, the sponsor; and J. Walter Thompson, the advertising agency which wrote, produced, and directed the

shows (a common practice in radio programming that carried over to the early days of television.)

Despite an extensive search in the Kraft Archives, the NBC historical files, and the J.
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***You should never assume
that you have complete
control over the release of
clips from your collection.***

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Walter Thompson Archives, the attorney did not find any contracts or other records which documented an agreement between the interested parties regarding copyright. However, she did come to the conclusion that since Kraft hired J. Walter Thompson to produce and direct the shows, the company legally owned the copyright as a "work for hire." Based on this conclusion, Kraft formally filed for copyright ownership a few years ago.

Legal and Practical Considerations

One might think that successfully establishing a legal claim for the copyright to these shows would give Kraft the exclusive right to control the release of the clips from them. But there are at least three exceptions.

First, any copyright is subject to contractual grants or licenses. There may be a considerable number of these contracts in the case of these programs, but as I said before, nobody seems to know for sure.

Second, all copyrighted material is subject to the doctrine of fair use, which permits unauthorized use of excerpts from most copyrighted materials for certain informational, educational, or critical purpose.

Lastly, we believe the original productions were broadcast subject to various union contracts, or, in the case of the music featured in the shows, ASCAP or BMI agreements - some of which may require residual payments for rebroadcast.

We don't have the extensive research time it would take to determine who has what rights to clips. So despite the fact that we have filed for copyright, we still require requesters to sign an indemnification agreement and contact all interested parties for their clearance.

As for the other Kraft-sponsored television shows in our collection, we do not own copyright. But just by virtue of having them, we do hold property rights. Since people might not be able to find the clips without accessing our property, we are entitled to a say in

whether those clips can be used. Since the Kraft name is in the title of the programs being requested, we attempt to exert as much control as possible over any use of any clip that will be attributed to "Kraft."

I have covered in a very brief and simplistic way our experience with copyright of TV shows. Some of these same principles may apply to radio shows as well. But if you have TV or radio shows in your collection, and you want to investigate their copyright status, it is essential to consult with your trademark/copyright attorneys.

The one piece of advice I am comfortable in providing is that you should never assume that you have complete control over the release of clips from your collection. So proceed carefully, and work with your law department to ensure that your company's interests are protected!

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Notable Quote #32

"Judgment comes from experience and great judgment comes from bad experience."
- Bob Packwood, 1986

Managing the Legal Considerations of Electronic Mail Records

by Donald K. Ghostlaw, Esq.*

Electronic mail ("E-mail") is clearly one of the fastest growing forms of communication in the 1990s. According to one recently published estimate, the trend will continue long into the twenty-first century.¹ With the rate of new Internet users growing exponentially, E-mail is frequently displacing the telephone as the communications mode of choice, for cost if nothing else.

For the price of a local telephone call and a modest fee to an Internet service provider, it is possible to communicate globally over the Net for much less than it would cost to communicate with the same people via long distance telephone. I believe that from most users' perspective, E-mail more closely resembles the telephone than it does the traditional "memo" or letter. Thus, E-mail often becomes the equivalent of digitally stored conversations.

This unique characteristic of E-mail raises many legal challenges that may be managed at least in part by the electronic records archivist.

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¹ See Scott Dean, *E-Mail Forces Companies to Grapple with Privacy Issues*, CORP. LEGAL TIMES, Sept. 1993, at 11. Mr. Dean predicts that there will be an estimated forty million E-mail users who will be sending sixty billion messages annually by the year 2000.

The Complexities of E-Mail: A Lawyer's Perspective

E-mail has some unique characteristics that distinguish it from other forms of communication.

- *Informality:* Consider how much less formal you are when you compose your E-mail messages than you are with a formal memo or letter. Many people, myself included, consider E-mail to be a typewritten version of what they would otherwise say to the recipient(s) during a telephone conversation. The only thing missing is the tone of the author's voice. If I am sending E-mail to a client, I will certainly be as courteous and careful as I would be to that client over the telephone. But if I am sending an E-mail message to a friend or colleague that I know well, there will be little difference between an E-mail "conversation" and a telephone conversation. When communications are held in such an informal manner, they are often written with less care or concern for the potential downstream implications to the individual or organization.

- *Users' Sense of Privacy and Security:* E-mail records are typically composed on a system where the user feels "secure" that the communication will remain confidential. This security comes from the perception that a trusted recipient will not forward a sensitive message to others in the
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organization, combined with the fact that the user must generally log into the E-mail system with a private password, which provides control over a small space within the computer that the user believes to be his or her exclusive domain. This is very often not the case, since many, many employers engage in some form of E-mail monitoring.² Nonetheless, the feeling of security and privacy that the typical user feels is very similar to the feeling of privacy that one generally expects on the telephone, which again leads to a certain degree of informality.

A Combination of Substantive and Non-Substantive Content: While I stand by my premise that E-mail is very similar to the telephone from the user's perspective, there is the other side to E-mail. Many people use E-mail as their principal form of communication, and never write formal memos or letters. The substance of their work lies in their E-mail communications. Some of what they send and receive in E-mail form is therefore just as valuable to the organization as the formal memos and letters stored in filing cabinets.

While one can argue that E-mail conversations closely resemble telephone conversations in many, if not most respects, most records managers are not charged with archiving the substance (as opposed to statistical information) of telephone calls.

The reasons are quite simple. In most organizations, telephone calls are not recorded and saved. Where they are recorded, with few

exceptions they are done so only for training and quality control purposes, usually under state and even federal telephone monitoring laws and the archival value of such recordings is typically viewed as very low.

Also, capturing and preserving voice data has traditionally been more costly and impractical than digital data (although that may be changing rapidly with more sophisticated compression technology that allows voice data to be stored digitally in a much smaller space than previously possible). There is also the element of privacy, and freedom from the "Big Brother" intrusion of telephone recording that allows people to conduct business freely, without concern that their every call is being recorded and preserved.

An Archival Challenge

The question that every organization should ask is whether E-mail records should be preserved for any length of time, and if so, how to select the E-mail records to be archived. While many E-mail records will have certain archival value to an organization, there is a strong argument that most will not, and that they can cause your organization more trouble than they are worth.

For example, consider an organization comprised of 10,000 E-mail users. If each user sends an average of just 10 messages each day to only one person per message (a purposefully conservative estimate to illustrate my point), there exists the potential for 100,000 E-mail messages each day.

The challenge to the archivist is distinguishing the difference between E-mail that has archival value and that which has no archival value (e.g., "are you free for lunch today?"). This distinction if it is to be made at all, is to be made among thousands and thousands of E-mail records that may pass through your organization on an daily basis.

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² Although employer monitoring of employee E-mail is beyond the scope of this article, you should be aware of E-mail monitoring issues, and urge your organization to develop a written policy regarding E-mail monitoring. To better help you understand the enormous scope of this hotly debated issue, see Charles Pillar, *Bosses With X-Ray Eyes*, MACWORLD, July, 1993, at 118.

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E-Mail Records are Discoverable as Evidence in a Law Suit

My experience shows that most E-mail users are shocked to learn that their E-mail records are discoverable in a court of law, although I think that a growing number of users are becoming sensitized to the discoverability issue. Although there are the traditional hurdles of establishing electronically-stored records as business records kept in the ordinary course and establishing that the digital data has not been corrupted or altered in any way, most courts at both the state and federal levels are routinely accepting E-mail records as evidence.

Since E-mail frequently is written in a more relaxed form, and often when presented out of context can take on different meanings than the author originally intended, it can be very dangerous to preserve en masse for any length of time.

An Effective E-Mail Purging Policy

Since it is illegal to destroy or otherwise alter any records once they become the subject of litigation or even possible litigation, it is critical that your organization establish a comprehensive, consistently followed E-mail purging policy. It is also possible for you as the archivist to integrate an E-mail record archival plan into that purging policy.

For example, your organization can provide employees with an option to electronically designate certain records for archival purposes, with an understanding among users that the default in the absence of such a designation is that the records will be purged according to a pre-set schedule. Consider the following elements to a comprehensive E-mail purging program:

- I have counseled clients who established a purging program whereby records that are thirty days old or older are automatically purged from the system every weekend and

backed up to tape (whether they have been read by the recipient or not). The records reside for another sixty days on the backup tapes before the tapes are erased. No E-mail record within the entire organization that isn't marked either for archives or as part of ongoing litigation exists for more than ninety days. In some organizations where there are different E-mail systems operating on different local and wide area networks, designing and implementing such a program is no small feat, but it can be accomplished through upper management support and careful coordination.

- The program must be effectively communicated to employees (particularly those who conduct a substantial portion of their work via E-mail and those who retain records for diary purposes). Employees should be encouraged to archive E-mail only when it has significant real or potential value to the organization. They should be informed that E-mail is discoverable, and to use the "front page" test when composing their E-mail. If you wouldn't want to see it on the front page of the local newspaper, then don't send it.

- Remember that backup tapes are just as discoverable as records that still reside on the system. Also, it is important to keep in mind that records that are simply erased from a personal computer hard disk may still be retrievable until they are physically written over. Many lawyers are aware of that technicality and will attempt to force a party responding to discovery to check for erased but unpurged (or "wiped") records, or the attorney may hire a company to scan such "erased" records looking for old E-mail. A comprehensive program includes software that will physically erase records completely.

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By far the most important element of an effective E-mail purging program is consistency. The program should be put in writing and followed consistently throughout the organization or the organization risks raising eyebrows in the event that its E-mail records are involved in litigation. A comprehensive, well documented and consistently followed E-mail purging policy should endure the scrutiny of the court much more easily than a policy that is followed only when it appears that a law suit is brewing. It is also critical that E-mail records that are involved in actual or potential litigation are not purged accidentally as part of the regular program. Not only should there be a mechanism for marking records to be archived, there should also be a way to mark records that need to be preserved on a shorter term basis at least until the conclusion of a relevant law suit and perhaps even a way to mark certain records as falling under the attorney-client privilege to make it easier to distinguish those during discovery.

There are often regulatory restrictions against destroying certain records before a specified period of time. For example, you should have counsel check the regulations published by the Internal Revenue Service, Securities and Exchange Commission and state and federal Departments of Labor, in addition to being aware of the Freedom of Information Act record retention requirements. While E-mail often does not represent the type of record for which these regulations require retention, the organization should be aware of the requirements imposed by these regulations, and build appropriate guidelines into its E-mail purging program.

Current Trends

If the growing number of E-mail records traveling within and outside of your organization isn't enough to convince you that a combination purging and archival program is essential to most organizations, the fact that E-mail records are rapidly changing in both source and character should.

Gone are the days when text-based E-mail sent only over internal local area networks is the only form of E-mail communication. As employee access to the Internet expands, and the costs of purchasing multimedia computer hardware drops, the legal considerations surrounding E-mail are expanding.

First, consider the source of E-mail. More and more companies are doing business not only on local area networks, but also over the Internet and on wide area networks that span interstate boundaries. For example, one of the ways that an employer was reasonably certain that E-mail monitoring without notice to employees was relatively risk-free was that there was a lack of state statutes addressing the issue, and the federal wiretap statute did not apply because the messages were all intrastate over local area networks. It is now possible, although there have been no cases thus far directly on point, that such monitoring of messages sent across state lines (over a WAN or the Internet) in the absence of a clearly stated policy regarding E-mail monitoring may fall under the federal wire tap statute.

Likewise, an E-mail retention program that records and preserves interstate E-mail messages that are later reviewed by the organization for any reason may be seen by the courts as a form of ad hoc monitoring. At the very least, the organization should be aware of the emerging legal trends that apply to monitoring when developing its E-mail purging and archival program.

The character of E-mail is also changing rapidly. It is now routine in many organizations to attach multimedia elements to E-mail
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records. These can include digitally stored sound, graphics, animation and even film clip files that are sent together with the traditional text, all of which are accessible to any recipient who has multimedia capabilities on his or her workstation.

When combined with expanding Internet access capabilities, these multimedia components do not necessarily have to be the original work of the E-mail author/sender. The author can download multimedia components, for example, from the World Wide Web (which by its very design is intended to carry many different forms of media), some legally and many that have been posted illegally and may infringe others' intellectual property rights. The author can then distribute such records all over the organization.

Not only are multimedia records considerably larger and more costly to store than simple text-based records, there is potential for contributory or actual copyright and trademark infringement within the organization. For example, consider the sales representative in the field who has been sent an E-mail containing many multimedia components, including other companies' trademarks and some copyrighted materials. These materials may have been posted somewhere on the Internet without the trademark or copyright owner's permission.

Assume that the person who composed the E-mail and sent it to the sales rep and the sales rep himself did not know that the intellectual property components of the E-mail message were infringing. Since the trademarks and copyrights were available on the Internet, everyone involved assumed that the material must be in the public domain, and it would be all right for the sales rep to integrate the trademarked and copyrighted work into his multimedia lap top sales presentation routinely presented to prospective customers. Assume further that the original E-mail message that

contained the infringing elements was permanently archived within the organization.

It is easy to see that as the sales rep continues to "innocently" infringe by showing his lap top presentation (innocent infringement is not a valid defense to a copyright or trademark infringement action), the company who has archived the original record so it is clearly available for discovery in the ensuing law suit has stumbled into a legal battle in part because it did not have a well-conceived, well-publicized E-mail policy of any sort.

Organizational Gap = Archival Opportunity

I recognize that the issues I've presented perhaps go farther than the direct concerns of the average electronic records archivist. But armed with an understanding of the importance of implementing an organizational policy regarding E-mail, as it applies to (i) the composition of records, (ii) the monitoring of records and particularly (iii) the purging/archiving of records, you are in a better position to assist your organization in the development of such policies and programs. I believe strongly that the archivist should have an active role in the development of such policies as E-mail becomes a more important part of the essence, both present and historical, of the organization.

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Techno-accuracy: Does 9.999568 = 10?

What do people mean when they talk about digitization? If one has the courage to ask such a seemingly techno-ridiculous question of the local techno-guru, one usually gets the patient and patient explanation that all the information is nicely and neatly stored as ones and zeros, invulnerable and accurate throughout time. Such an explanation is often offered as a technocratic security blanket, a soothing mantra, if you will.

And yet this familiar and seemingly comforting thought is inaccurate in the sense that it ignores 1) the process in which the signal gets into those nice and neat ones and zeros in the first place; 2) the process in which the signal is recorded to the media (most media is inherently analog); 3) the process whereby the signal is reconstructed from those ones and zeros; and 4) the many variables in between.

A case in point is video digitization, where the technology of image compression is used. These techniques are deemed necessary for many applications because at the current technological moment computer memory is too expensive and processors and busses too slow to deal with the onslaught of uncompressed data. Although some systems can store uncompressed video, these systems are very costly and store very short amounts of information - usually numbered in seconds, not hours.

The compression used in video is termed 'lossy compression', meaning that it is acceptable to throw away some of the information. Lossy compression tries to throw out redundant or visually 'unimportant' information to reduce the size and speed of

data represented in an image. Once this information is compressed away, it is no more.

If that were not bad enough, the results of those using the same compression techniques vary widely. Pictures compressed with JPEG (a popular lossy compression technique) differ significantly between manufacturers' systems due to specific implementation. Further, with the motion JPEG used in video compression, the results can vary from frame to frame - depending on content and the ability of the computer processor to keep up with the ocean of information that is presented to it for quick digestion.

Different algorithms have different artifacts - some which are apparent in the first generation, others which won't appear until many generations later. These artifacts can affect the detail within an image, or even the apparent motion of the

image.

So, which compression algorithm is currently the best? Each of the manufacturers will tell you theirs is.

The reality is that we live in an analog world, and the digitization process is merely taking a sample of that world - a digital snapshot. Manufacturers selling these systems often compare the visual quality to other analog formats, but the fact is that these systems are using an entirely different series of techniques to store and retrieve picture information.

It's a Question of Standards

Anyone who has ever used a scanner to digitize a paper document can testify to the fact that it is often impossible to get the exact scan twice. One could point to many reasons for this problem: the resolution of the sample (or scan), the color temperature of the lamps during the scan, the amount and distribution of bits available to represent the color (even black and

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The reality is that we live in an analog world, and the digitization process is merely taking a sample of that world - a digital snapshot.

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white have color - are there enough bits to represent the depth of the blacks?), whether the color space is compressed in any way, whether there are optics in the scanner, and if so what are the distortions across the field (very few lenses are perfect) ... you get the point.

One of the reasons there are some many different scanners on the market is that each has different characteristics and will therefore produce a slightly different scan. Indeed, from a purist perspective, it would be virtually impossible to get the same exact scan of a single document from two different serial numbers of the same exact model from a single manufacturer.

A scan is a series of samples, and decisions are made by (and for) you that can alter the accuracy of that sample. Since no scan can be identical to the original, depending on many variables it may be a very good or very bad series of samples. How good, or how bad, depends upon your yardstick - how you define what is 'good enough'.

Furthermore, what may be judged to be 'good enough' by today's standards will certainly not be good enough in the near future. As processors and memory systems get smaller, faster, and cheaper the tradeoffs that we are currently making in the digitization process today will become totally unnecessary in the future. These tradeoffs may rob our future of information that is important for future processes and techniques as well. With lossy compression, for example, some of the information lost could conceivably be used in digital noise reduction, which may rely on high frequency data to apply algorithms for signal reconstruction and improvement.

Is Migration for the Birds?

One argument favoring digitization is based upon the assumption that once the material has been digitized, it can be effortlessly and perfectly migrated from one technology to the next. Some experts have recently gone so far as

to suggest throwing out old equipment because of the purported ease with which digitized images can be migrated to future technologies.

That would be an interesting and comforting thought, provided that there was a single migration path for sampled (or any) data, and that application software will be forever backward compatible. But what would be the likelihood of that ever occurring?

One need only look to the current state of digital video for a possible answer. There are several competing companies offering digital encoders and decoders, all translating within the same digital standard. The prices of these systems can vary by tens of thousands of dollars - and not surprisingly, so do their picture quality as well. Although there are standards in which the order of the information being transmitted is defined, how you encode or decode (digitize) the video is NOT defined but left to the market to determine. Going further, digital video converters between different standards (D2 to D1 for example) from different manufacturers produce output that actually *looks* different!

File format translators are another huge problem. Some file formats do not have enough information for other formats, in which case one must "extrapolate" - take a good guess - at what the data might be. In addition, changing market conditions dictate that file formats evolve over time - adding new features and dropping unpopular ones - which make file format migration programs an imperfect science at best.

How many times have we heard "Just put it on a CD"? Exactly which CD format are we talking about, and which software is used to record and play back the information? Is it yellow book? Red book? What application is used, and what guarantee do we have that the application software will be around 50 years from now?

Currently, one of the biggest problems in the CD authoring market is incompatibility
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between different computer platforms for graphic performance. In fact, many 'multi-media' computers cannot play some of the CDs that were made just a few years ago.

How can we be naive enough to think that all of the systems will eventually be compatible, particularly with the knowledge that the sampling techniques used to put the information on the disk in the first place is a rapidly evolving

technology? Clearly, migrating one technology to the next is a far more complex issue than is immediately apparent.

Media Failure Means Never Having to Deal With That Information Again!

Historically speaking, media failure is one of the biggest problems facing information retrieval today - digital or analog. During one meeting where a corporate expert was giving a presentation on the archival advisability of storing all of the company's library on recordable CDs, I took the liberty of doodling on the top surface of a CD. When the meeting was done, I asked the individual to play back the CD, and when the machine spat out the disk - a catastrophic failure causing all the information on it to be lost - he stared at the disk.

When he realized what my artistry had done, he cried foul. I responded that in the real world, objects do get dropped, scratched, overheated, over humidified, and occasionally doodled upon. Of course, media failure can affect any information storage technology, which is why disaster planning and strategic duplication is vital. This being the case, then why is one media being offered as a single preservation strategy, particularly since CD-R was not invented with an archival application in mind in the first place? In my opinion, a technology

Clearly, migrating one technology to the next is a far more complex issue than is immediately apparent.

that uses index tracks to map out the location of all the information on the disk is extremely vulnerable to catastrophic loss - and therefore unsuitable for an archival application.

What's a Non-Technocrat to Do?

What then is the solution? The answer is to realize that there is not ONE solution, but rather to recognize that relying on any one media in a period of rapid technological innovation is a gamble - as apt to be the wrong choice as it is the right. The best

approach is to have multiple strategies that take into account that all media is subject to failure, that migration is not guaranteed to be possible or even advisable over the years, and that any wholesale commitment to a single technology is certain to fail.

Multiple strategies offer a much higher probability for survival because in the case of loss or technological obsolescence there are other possibilities for recovery. In this light, digitization should be considered an element of this multi-media approach, and not the all-encompassing solution it is being hailed as.



While in Washington for the SAA Conference, you are cordially invited to attend the Business Archivers Section Social.

When: Tuesday, August 29th, 4:30-6:30

Where: The Childe Harold, 1610 Twentieth Street, near Dupont Circle

Why: Free food . . . oh yeah, and the opportunity to enjoy the cordiality of your colleagues.

OUCH! LET'S SEE THAT AGAIN!!

Access to Moving Images at National Hockey League Productions

*by Mott Linn, Manager of Video Services
National Hockey League Productions*

My department at NHL Productions is essentially that of a stock footage house. From a collection of some 7000 videotapes and film reels, I supply customers with copies (dubs) of unique performances by some of the best athletes in the world. Clients can be either internal, such as for league promotional spots and highlight tapes, or external, such as for commercial use by other companies. Since response time is of premium importance, I have had to come to terms with how to provide rapid access to the collection.

Bonecrushing Hits: Basics of Physical Access

When dealing with moving images, access is even more critical than in most archives because just gaining physical control of an item can be a challenge. With motion picture film, as is the case with microforms, in a worse case scenario one can still view it using a relatively simple magnification process. With video tapes and disks, however, one can not view the material without proper equipment.

Despite the relatively short life span of video tape, in all too many formats the recording material may outlast its playback decks. With so many new and better formats constantly appearing on the market, the outmoded technologies fall out of use - and replacement parts for the decks are no longer produced. Eventually, the machines can no longer function, thus creating the ultimate access restriction.

As a consequence, archivists who have moving images in their collections must always

be aware of what formats they have and how they can be viewed. For example, in a previous position in Philadelphia, I had some two inch tapes, a format for which there were only three playback decks in the entire city. Before I lost access to this type of machine entirely, I hurriedly had the tapes dubbed into a 3/4 inch format which I did have a deck for. Although the transfer cost me a small amount of image quality - an increasing problem for each successive 'generation' of dub removed from the original - I ensured that the image could be accessed for years to come.

Like other archival materials, once access is granted to a patron one must make sure that the format is handled properly. In this case, this pertains not only to the actual handling of the item but also to ensuring that the playback decks are in proper working order. If not, they could irreparably damage the tapes.

You Need a Scorecard: Formats

It is important to recognize that some tape formats are more useful than others, although not for the reasons you might think. Clearly, one inch tape is one of the more archival alternatives on the market - it is broadcast quality, and perfectly suited for use as a master (i.e. a first generation dub that would be used to dub all successive generations from.) But one inch uses an inconvenient reel format that involves bulky recording and playback equipment.

A much more convenient format is 1/2 inch VHS. It is very easy to handle, so widely used that it is likely to have a very extended phase-out period should it ever be superseded by
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another technology, and so easy to dub that most people with the right equipment could do it themselves.

But VHS is not a broadcast quality tape, as anyone who watches shows like *America's Funniest Home Videos* can attest - so it is not a viable format to create a master copy on. Nonetheless, VHS still has significant archival use because its relatively low cost and ease of handling make an ideal format for dubbing viewing copies onto. When you want to provide access to your images while still protecting the original, VHS is a great choice.

Currently, one of the best marriages of convenience and quality is the Beta SP format. Beta SP is a cassette format, and aside from the higher cost of tape and equipment, it exhibits many of the advantages of VHS. Yet it is a broadcast quality tape, approaching the level of the one inch format. Beta SP is the choice of the production people here at NHL Productions, and is one of the better alternatives you can use for producing masters.

Seeing All of the Ice: Intellectual Control

At NHL Productions it is critical that we be able to quickly access the images we wish to retrieve. To do this, we, like many archives have a computerized cataloguing system. The software we use, SISCOM (out of Boulder, Colorado), is specifically designed for logging moving images.

This software allows us to include many different types of parameters in the search. For example, we can access parameters like what kind of event is documented, when the event took place, who was involved, which television station recorded the event, how tightly framed the shot is, and from what angle it was shot.

But even with these specific search parameters, you can still spend a lot of time viewing a 60-minute tape for the few seconds of action that your customer wants to use. Here is where the value of a tailored software product really becomes evident. It has the

capability of logging events by the time code that most current production-quality formats employ, so we can quickly that one perfect shot of that one magnificent play. The time this feature saves us on our searches more than offsets the added time this 'item-level description' philosophy costs us during the initial cataloguing - not to mention the good will rapid access accrues with the customer!

Same Game . . . Just Different Uniforms

As you can see, many of the basic concerns of the moving image archivist are similar to those of other archivists. The difference comes in the details. Instead of dealing with patrons mistreating documents or acidic paper, moving image archivists are concerned with poorly maintained machines mutilating tapes and lost generations of images.

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The Society of American Archivists (SAA), founded in 1936, is the oldest and largest national professional association in North America for archivists and institutions interested in the preservation and use of archives, manuscripts, and current records. Membership includes those serving in government agencies, academic institutions, historical societies, businesses, museums, libraries, religious organizations, professional associations, and numerous other institutions in more than sixty countries. Through its publications, workshops, annual conference, and other programs, SAA provides a means for contact, communication, and cooperation among archivists and archival institutions.

The Society of American Archivists, 600 S. Federal, Suite 504, Chicago, Illinois 60605, (312) 922-0140 or e-mail info@saa.mhs.compuserve.com.

AN EYE ON THE PAST, A WINDOW TO THE FUTURE

Yesterday's Fashions at the Butterick Archives

by Sherry Onna Handlin,
The Winthrop Group



In 1863, inspired by his wife Ellen as she bent to the time-consuming task of designing clothing for their son, Ebenezer Butterick created a cardboard template for children's clothes. Soon, the first sewing patterns - designs for men and boys - were being cut, folded, and sold by the Butterick family from their home in Sterling Massachusetts. Three years later, in 1866, Butterick began manufacturing women's dress patterns in New York City.

Ebenezer Butterick's invention had a significant and far-reaching effect - it greatly democratized American fashion. Before the introduction of his home-sewing patterns, the world of New York and Parisian fashion remained the exclusive domain of the wealthy. However, the advent of Butterick's guides - along with innovations in sewing technology - made the latest styles accessible to men, women and children throughout 19th-century society.

Threads in Time

The Butterick Archives was created over 25 years ago, and today contains a rich, diverse collection of source materials which chronical the his/herstory of fashion from 1863 to the present. In addition, Butterick publications address areas of social history as well as tracking political and economic developments through the decades. A particular strength is the way these writings reflect the transformation of women's lives and roles in society. How issues like health, education, child care, nutrition, *(continued on next page)*

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physical culture, arts, and the sciences were treated in Butterick publications helps to reveal how peoples' lives were and continue to be impacted by social change.

One of the strongest elements of the collection is its visual materials. For example, the 19th-century illustrations in Butterick magazines - the remarkable engravings and chromolithographs of notable printmakers like Louis Maurer and the Curriers - shed light on the history of printmaking and publishing in America. And the fascinating cover art - the work of such accomplished artists as Maude Humphrey Bogart, F.X. Leyendecker, Karl Kleinshmidt, Erté, and others - exhibits extremely high quality graphics.

Highlighting Butterick publications is *The Delineator*, a wide-ranging magazine that ran from 1872-1937 and was published in several languages. *The Delineator* printed the work of leading artists, authors, and other public figures. Its contributors included Theodore Dreiser (who edited the publication from 1907-1910), Edna St. Vincent Millay, Ida Tarbell, Julia Ward Howe, Edith Wharton, Ethel Barrymore, Marie Curie, Rudyard Kipling, Woodrow Wilson, and many others!

From Historical Resource to Creative Catalyst

Putting out an *Archives Memo* from Butterick's collection means dipping into a treasure trove of many textures: publications, patterns, slides, artwork, and artifacts, to name a few. The one-page *Memos* are occasional publications which highlight the content of the collection, and point to potential uses. The Archives, as part of the Promotion department, is meant to be a source of inspiration for people throughout the company who are working with contemporary ideas and trends. Vintage materials can aid in the recall of older design ideas, and also lend a feel for past periods to current company projects. This includes in-

house publishing as well as cooperative and international projects.

The most recent *Memo* (Fall 1994) presented an overview of the growth of women and athletics in America. Through the depiction of the attire worn for specific activities such as dance, gym work, horseback riding, basketball, and tennis, information regarding the development of the actual discipline itself was revealed. The topic of athletic wear of the past is echoed by current concerns about achieving greater health and vitality through a balanced approach to physical exercise. The pursuit of harmony through physical and psychological awareness continues to be a constant natural resource for us all.

Don't Toss That Leisure Suit!

To discover the Butterick Archives is to experience the thread of his/herstory in relation to the expansive concerns and contributions of women to society and world culture. The variety of imagery and text evokes many responses: humor, nostalgia, respect for great design, and a recognition of elegance in its many forms - all sharing their creative past with the present.

Notable Quote #169

"Business archiving is not the art of the possible. It consists in choosing between the disastrous and the unpalatable."

- *John Kenneth Galbraith, Ambassador's Journal*

UPCOMING: WASHINGTON

SAA ANNUAL MEETING August 28 - September 3, 1995

There are numerous activities that are slated for the '95 SAA meeting that will be of note to business archivists. What follows is an entirely arbitrary listing of happenings that your editor found of interest.

Workshops

Managing Electronic Records - A two-day session covering a wide variety of issues pertaining to electronic records data structures - legalities, technology, storage and reference procedures. Given the growing appeal of electronic communications, soon to be a must on most every archival resume! **Monday - Tuesday, Aug. 28-29.**

Records Management for Archivists - Another two-day session that will address RM concepts and guidelines, planning, obtaining support within the organization, and marketing services. After the last issue of this newsletter, I guess you all know how I feel about this topic. **Monday -Tuesday, Aug. 28-29.**

Training the Trainer: Teaching Techniques and the Adult Learner - If you ever wanted a case study on how to facilitate an educational event in your organization, this one-day session is your ticket. Topics to be covered include learning styles, managing room dynamics, and creating an open and interactive learning environment. **Monday, Aug. 28.**

Management: Getting Things Done When You Are Not in Charge - My pick for the most intriguing title, this one-day session will discuss life for support professionals - i.e. those

of us who work in organizations whose raison d'être is unrelated to archives. Topics to be covered include organizational politics, leadership styles, and interpersonal skills. **Tuesday, Aug. 29.**

Section Events

The Business Archives Section Roundtable: Advocacy, Legal Issues, and Ethics - Hosted by the World Bank, this roundtable will address three key areas that receive little treatment from the business perspective in archival literature.

Wednesday, Aug. 30, 9:00-2:00.

Section Social - The section has arranged to hold an informal gathering at The Childe Harold, 1610 Twentieth Street near Dupont Circle and about four blocks from the conference hotel. The extended Happy Hour will feature a cash bar and delicious food provided through the generosity of several corporate sponsors. The event has thoughtfully been coordinated with the SAA-sponsored tour of the History Factory earlier in the afternoon (see below).

Tuesday, Aug. 29, 4:30-6:30

SAA Events

History Factory Tour - A for-profit organization, the History Factory manages 22 corporate archives by utilizing state-of-the-art technology. The Factory also markets its services to clients looking to use their historical assets in exhibits, videos, and publications. The tour will cost \$21, transportation included.

Tuesday, Aug. 29, 12:45-4:00

Sessions

Reengineering Work in an Era of Declining Resources - Speakers from three institutions - NARA, Minnesota Historical Society, and Kraft General Foods - will discuss their experiences with one of the newest management tools, business process (continued on next page)

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reengineering. **Thursday, Aug. 31, 10:30-12:30.**

Integrated Archives and Records Management Programs in Health Care Settings - This session will examine the historical context of hospital documentation, as well as integrated archives and RM programs at a health care facility and an organization that sponsors medical research. **Thursday, Aug. 31, 10:30-12:30.**

Administrative Use of Archives: The Changing Role of Archives in the Modern Organization - Current research on the use of archival information by administrators offers important insights into the archival mission. Key issues in administrative use of archives in three settings - academic, non-profit libraries, and multinational corporations - will be explored. **Thursday, Aug. 31, 10:30-12:30.**

In Sickness and in Health: Managing Archives in Times of Personal Distress - When employees or members of their families become seriously ill, the effect on archival work flow can be devastating. This panel will explore formal and informal mechanisms for coping with these situations from four perspectives: a victim, a caregiver, a manager, and an EAP professional. **Friday, Sept. 1, 2:00-4:00.**

Crimes Against the System: Legal and Ethical Issues of Electronic Communications - Chaired by the Special Counsel to the Archivist of the United States and featuring a lawyer, a librarian, and an archivist, this session will explore notions of electronic privacy, copyright in multimedia Email technology, and ethics in electronic networks. **Friday, Sept. 1, 2:00-4:00.**

International Perspectives on Business Records - Representatives from an American

multinational corporation, a Scottish university archives that collects regional business records, and a Norwegian 'members only' non-profit center for business records will discuss international records law, collection strategies, outsourcing, and cooperative projects. **Saturday, Sept. 2, 2:00-4:00.**

Documentation Planning for Institutional Archives - Appraising voluminous and duplicative institutional records can be an daunting task. This workshop will offer documentation planning as a tool for addressing this appraisal environment, and take participants through the steps necessary to devise strategies for their own organizations. **LIMITED ENROLLMENT, PRE-REGISTRATION REQUIRED**
Sunday, Sept. 3, 9:00-11:00.

NEWS FROM THE REGIONS

East

Insurer Donates Rarities to Connecticut Historical Society

HARTFORD, CONNECTICUT -- Aetna Life & Casualty recently presented the Connecticut Historical Society (CHS) with a rare gift: seven unique items of significance in Connecticut history, including three bicycles manufactured during the nineteenth century in Hartford by the Pope Manufacturing Company, America's first bicycle manufacturer; a Pratt & Whitney Aircraft lathe and tools dating from the 1920s; and three larger-than-life papier mache trapeze artist figures, made around 1930, which for years were on display at the Danbury Fair.

Aetna acquired the objects in the early 1980s as part of an historical exhibit at the company's Capitol Avenue office complex in Hartford, a
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set of renovated factory buildings - some dating to the Civil War era, when they housed the Sharps Rifle Manufacturing Company. Both the Pope Manufacturing Company and Pratt & Whitney Aircraft also called the Capitol Avenue site home at one time. Aetna decided to donate the items to CHS after the refurbished buildings were sold to the State of Connecticut for use as office space.

"We are thrilled to receive such a marvelous gift from Aetna," said CHS Curator Elizabeth Pratt Fox. "The bicycles and the lathe represent important chapters in the proud history of Connecticut industry, and the trapeze artist figures are tangible reminders of the Danbury Fair, a cherished and now-vanished tradition."

Business History Discussion Group

CYBERSPACE -- The Business History Conference has hit the information super-highway as co-sponsor of H-Business, an electronic discussion group.

The group counts about 230 subscribers world-wide, and welcomes all comers. To join, send the following message to

lists@cs.muohio.edu: subscribe H-business <your name>. Make sure to replace <your name> with your personal name.

The Secretary-Treasurer of the Business History Conference is William J. Hausman, and he can be reached at the Department of Economics, College of William & Mary, Williamsburg, VA 23187-8795; tel 804/221-2381 and fax 804/221-2390.

MIDWEST

Project to Craft Appraisal Standards for the Records of Corporate America

ST. PAUL, MINNESOTA -- Two of the nation's largest holders of corporate records,

the Minnesota Historical Society (MHS) and the Hagley Museum and Library, have announced a project to deal with appraisal issues in documenting American business. Funded by a grant to MHS by the National Endowment for the Humanities, the endeavor will include a symposium, the publication of the papers presented there, and the creation of an appraisal document for corporate records.

"Documenting American economic, political, and social development is essential to understanding the American experience and projecting its future," said James E. Fogerty of MHS. "The role of American business in this equation is critical, yet its documentation has been seriously neglected." He attributed the documentation gap to the vast quantities of records produced by today's corporations, and the difficulties that volume posed for determining what could reasonably be retained for research use.

Fogerty anticipates that the published recommendations will have a substantial impact in addressing this gap in current archival practice. "The Society's previously published appraisal guidelines for Congressional records established national standards, and the business records project is expected to do the same."

The Society and the Hagley will work with a national advisory group on the project.

The symposium is scheduled for April 12, 1996, and is open to all interested participants. The publication of the appraisal guidelines and the book of essays will follow in the spring.

A mailing list of people interested in the project is already being developed. Anybody desiring to receive information on the project and its progress, or on the symposium should contact: James E. Fogerty, Minnesota Historical Society, 345 Kellogg Boulevard West, St. Paul, MN 55102; FAX 612/296-9961.

Eeeek! The Future ... It's Here!!

TOLEDO, OHIO -- According to the March 27, 1995 issue of *Computerworld*, the paperless office - and all the implications it holds for archivists - is no longer a hypothetical scenario, but a reality.

The Owens-Corning Fiberglass Corporation's new world headquarters, currently under construction in Toledo and slated to open in 1996, has a budget of \$100 million - of which exactly \$0 has been set aside for file cabinets. Yes, this aggressive \$3.3 billion materials manufacturer has given its employees "13 months to figure out how to live without paper."

As part of the plan, employees are working with the company's 250 Information Systems experts to evaluate different technologies, software, and hardware products. Company officials stated that they believed that "involving users in technology choices actually speeds up selection and deployment plans."

These activities are a part of the company's migration to a customer-focused work culture, which features employee teams, worker mobility, continuing education and a paper-less environment. (*Computerworld*, March 27, 1995, p.2)

Business Archivists Active at Successful MAC Spring Meeting

by Steve Gietschier, The Sporting News

ST. LOUIS -- The Midwest Archives Conference (MAC), now more than two decades old, held a successful spring meeting in Chicago, May 4-6, thanks in part to substantial contributions from business archivists. Elizabeth Adkins, *Kraft Foods*, served as co-chair of the program committee, and Steve Carvell, also of *Kraft*, was co-chair of the local arrangements committee.

Other business archivists on the program committee were Amy Fisher of *Procter &*

Gamble and Liz Holum Johnson of *H.B. Fuller*.

Business archivists also appeared in several sessions of the program: Greg Lennes, *Navistar International*, on "Archives in the New Adversity;" Tim Hawkins, *Playboy Enterprises*, on "Outreach in Corporate Archives: Lessons for the Profession as a Whole;" Linda Folland, *Herman Miller*, on "Three-Dimensional Objects in the Archives," a session chaired by Linda Hanrath, *William Wrigley, Jr.*; Karen Benedict and William Caughlin, *The Winthrop Group*, on "Certification . . . and Recertification;" Kathy Triebel, *Phillips Petroleum*, on "Selling to the Big Guns: Justifying Your Existence," a session chaired by Katie Dishman, *Chicago Mercantile Exchange*; and Steve Gietschier, *The Sporting News*, on "Entrepreneurship in the Archives: Fees and Fee Structures."

WEST

Juice, History, and Videotape: The L.A. Times History Center

by Dan Lewis, Company Historian Los Angeles Times

LOS ANGELES -- The History Center at the Los Angeles Times is one of a handful of newspaper archives in the country, with a full-time staff and history program. It is responsible for the archives, personal papers and manuscripts generated by the newspaper and its key personalities in its 113-year history.

The Center's collections, which consist of approximately 1,000 linear feet of material, include a videotape collection with some 375 videotapes on a wide variety of subjects, all related in some way to the history of the newspaper.

Included among these videotapes are interviews with key Times staffers over the years; external productions done by various
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television production companies on The Times, both highly critical and highly laudatory; Times staffers appearing on Nightline, CNN, and other programs; copies of movie trailers promoting the paper which have appeared in theaters over the years; compilations of Times television ads; Pulitzer Prize awards and events; tapes of significant visitors and dignitaries at the paper; and many other endeavors related to The Times' history, development and operations.

Many of the items are internal productions, such as in-house videos on The Times' medical department, printing facilities, and other departments.

The recent "O.J. Frenzy" has radically increased the number of tape materials in the collection, as Times reporters themselves have made news with breaking stories on a number of aspects of the crime, and appeared on local and national television programs - tapes of which have all percolated to the History Center collections.

The Center is itself also a generator of videotapes. For instance, a recent dinner and awards ceremony for employees celebrating 20 and 25-year anniversaries featured a video with History Center photos of the long-time employees being awarded as well as historic photos of Times Mirror Square. Other videos have touched directly on The Times' history, such as tapes of television programs about renovation of the WPA-era murals in The Times' lobby, or video stills of historic headlines that are used in a variety of history-related productions internally and externally.

While organizational and conservation issues arise periodically for this collection, other concerns appear more regularly. For instance, the wide variety of formats of videotape film poses a number of challenges from an archival and curatorial perspective - providing capabilities to view those different formats is increasingly difficult.

While the collection includes tapes in VHS, Betamax, and other, more obscure formats, a large number of videotapes are professional-grade ¾-inch - the format of choice of their creator, The Times' own Production Services. The bulky and expensive players required to view this format are only available in other offices outside of the History Center. As these offices regularly relocate while The Times ponders a major renovation of its historic suite of buildings, simply finding an appropriate video player in the million-square-foot facility becomes a challenge all its own.

Ultimately, the goal of the History Center's videotape collection is to promote the history of the newspaper, and thus to inform the present, in a variety of ways. The collection continues to grow and is used regularly. The role of the newspaper as presenter of news thus comes full circle: as the paper records history, it also makes history - and the History Center makes that history available for presentation and use.

Notable Quote #251

"Anybody can make history. Only a great mind can appraise it."

- *Oscar Wilde, Aphorisms*

Editor's Wish List

1. Attendees for the Section Social in Washington (*see page 19 for more details*).
2. Articles on managing international records for an upcoming issue of the newsletter.
3. A guest columnist for the **Breaking the Rules** feature, a forum for expressing how the occasional cherished archival principle is sometimes bent in order to effectively manage a business archives.
4. Contributions to **News From the Regions**.

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