



President's Message

Diana Ruby Sanderson

The tragic events of September 11th will stay with all of us for a very long time. Like most of you, I sat transfixed at images so horrifying that I did not believe them at first. The news of so much loss of innocent life was overwhelming and emotionally shattering.

So much of what I saw was too much to comprehend. I have seen New York from the top of the World Trade Center. I was just in Washington, D.C. not more than a couple of weeks before and drove by the Pentagon. But it was the footage of the wave of dust and debris created by the fall of the towers that was especially heartbreaking. Out in front of the blast was paper. Papers from desks, cabinets, drawers, once in front of a human being, fluttered to the ground. Manhattan was covered in dust and paper.

As an archivist, I thought, "How on earth do you recover from this kind of a disaster?" The only logical answer is "You do not."

In July 1998, an arsonist attacked the Thomas Wolfe House State Historic Site. While this disaster in no way compares to the scale and scope of September 11th, it was, nonetheless, a shock to Asheville and to the cultural heritage community. It pointed out how vulnerable all our institutions are to meaningless acts of violence and to disasters. My own institution is dealing with a persistent, mysterious roof leak that has so far caused no damage to collections. As our building ages, we will continue

to confront potential disasters, including ones that may effect our valuable holdings.

In response to the Wolfe House fire, eleven museums and archives in Buncombe and Henderson Counties formed the Mountain Area Cultural Response Emergency Network (MACREN). After writing bylaws and adopting a mission statement, MACREN offered training sessions in disaster preparedness and disaster recovery, for libraries and cultural institutions in the region. The first event in January 2001 drew 70 participants from all through the mountains and upstate of South Carolina. The attendance proved how much this type of information and training is needed. MACREN's next phase includes expanding the member institution base and identifying funding sources with which to purchase supplies for a disaster recovery stockpile.

How do we recover from a disaster? As archivists, we plan; we learn; we train. We do not deny that something **can** threaten our collections.

As human beings, how do we face the reality of September 11th? We reach down deep and draw upon those pools of courage, perseverance and hope. We grieve. We save the images and the stories of destruction and heroism in our hearts. We learn. But we never forget.

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The North Carolina Archivist is the newsletter for the Society of North Carolina Archivists.

Members are encouraged to contribute by submitting articles, book reviews, letters to the editor, and information on recent personnel changes, professional development, acquisitions, exhibits, workshops, projects, and publications.

The newsletter is published quarterly, and this issue was designed using Microsoft Publisher 98.

Newsletter Editor:

Laura Clark Brown
Manuscripts Department
CB# 3926, Wilson Library
Chapel Hill, NC 27514
(919) 962-1345
ljcb@email.unc.edu

Book Review

American Archival Studies: Readings in Theory and Practice

Paula Jeannet Mangiafico

American Archival Studies: Readings in Theory and Practice. Randall C. Jimerson, ed. Chicago: Society of American Archivists, 2000.

One of the finest things about collections of short stories or essays is that, once having read the obligatory prefatory material, one can feel free to roam over the volume, skipping, picking, and choosing texts according to personal taste and curiosity. Given the scope of *American Archival Studies*, it might be wise to choose this non-linear method of reading. The span of this book, at 657 pages, might give some readers the feeling that after 300 pages of engrossing reading (and it will capture your attention, if you are at all serious about being a professional archivist), 330 more just might be the end of the reader! It is the kind of book that gives one plenty to think about, raise eyebrows at, and discuss with fellow archivists. But one has to meet it with some fortitude; it will flex those little gray cells that tend to atrophy as we are submerged in our daily routines.



The editor, Randall Jimerson, has chosen twenty-eight recently published essays that offer the reader an in-depth and stimulating look at the state of archival studies and the archival profession in the last two decades. Many will become classics in the field (if they are not considered so already). The collection is intended, Jimerson states in his preface, to supplement, not replace, *A Modern Archives Reader: Basic Readings in Archival Theory and Practice*, a classic introductory text on archival practice and theory published by the NARA in 1984. Though the two titles are similar, Jimerson's places studies, not readings, at the forefront. You will not find "how-to" information in *American Archival Studies* (with the somewhat odd exception of an article on reformatting audio materials); no analyses of the profession's salaries, ranks, tenure issues; nothing on oral histories, acidic paper tests, or MARC formats. You will not find articles on

exhibits or environmental concerns in the workplace. But these are not omissions that matter for this volume (although there is very little space given to reference and outreach, a surprising lack, given the changes in the public service arena even in just the last decade). The essays in *American Archival Studies* are thought provoking but do not offer much pragmatic reassurance; they often raise more questions than they answer. While this may be disconcerting to most of us, it is also part of what makes being in an evolving profession so exciting. It also helps that the reader gets to dip into the French Revolution, ancient Greek thought, the Salem "witch" trials, the creation of communication markers for radioactive waste sites, good for 10,000 years of interpretation, and Benjamin Franklin's bifocals.

The volume's structure follows that of the Society of American Archivists' *Fundamentals Series*. It is divided into nine sections: Understanding Archives and Archivists; Archival History; Selection and Documentation; Appraisal (one of the largest and most interesting sections); Arrangement and Description; Reference and Use of Archives; Preservation; Electronic Records; and Management. Most of the essays were previously published in SAA's journal, *American Archivist*, although a few were published in the Canadian *Archivaria* and in other professional journals. All of the authors are American archivists affiliated with academic institutions in the United States. At least two of the papers were written as graduate student papers, giving the reader a chance to hear the voices of a new generation of archivists who are convinced of the value of archival research, and this development is one of the most needed changes in our profession.

In his introduction, Randall Jimerson, a professor of American History and director of the Graduate Program in Archives and Records

Management at Western Washington University in Bellingham, gives an excellent overview of the struggle of the archival profession to integrate practice and theory. To many archivists, theory is still a dirty word, even though a profession such as ours depends on articulated principles that can only come out of theoretical reflection.

The essays in *American Archival Studies* bear witness

to the idea that archivists can integrate pragmatic concerns with theoretical issues. A few of the essays are so dense as to be somewhat slow to read, while others follow the classically familiar format of the research essay: the problem, the literature, the methodology, the results, and the conclusions. But

with one voice, they call for more archival research to allow us to continue to improve the way we select, assess, preserve, and allow access to historical documents and artifacts. They explore many theoretical issues that are complex and fascinating, and touch on virtually all of our daily activities as archivists, including: the idea of authenticity; the creation of cultural memory; visual literacy (as opposed to textual literacy), or how people learn to “read” images; and the symbolic meaning and value of certain archives.

They also touch on many other aspects of our daily work such as: how electronic records have changed our workplaces (Daniel Pitti and Margaret Hedstrom both contribute excellent articles on this topic); the permanence of information as opposed to the permanence of the artifact; whether or not our institutional practices should be material-centered or user-centered, or some kind of balance of both; and the surprising and challenging role of an archivist as interpreter in so many spheres of activity. Some of these issues have been the most divisive or fraught for our profession, but the approaches in this volume offer thoughtful and lucid commentary.

In one of the best essays, James O’Toole’s “On the Idea of Permanence” (a companion piece to another of his essays in the volume, “On the Idea of Uniqueness”), the author describes at length the evolution of the term “permanence” in the archival profession,

starting with the earliest oral and written cultures. In our own modern society archivists have come to realize that permanence is a relative term, not an absolute condition. It has changed meaning in the past few decades as we have realized the limitations of preservation, and thus our practices of appraisal and preservation (and our rhetoric) have changed along with it, or at the very least, there are very serious questions to answer because of

“What better way to flex our muscles than to read American Archival Studies, then bring the excitement and energy it generates to the discussion table...”

our discoveries about the impermanence of permanence. In the discussion of how one term has changed meaning for a profession, O’Toole also points to the broader necessity of examining the vocabulary we use because these questions “lead to greater clarity in

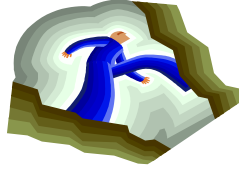
thinking about what archivists do and why they do it.” (494) He also reassures us that “such larger questions are surely beyond the scope of the archivist’s daily professional practice. They do, however, constitute appropriate subjects for future research and reflection.” (494)

The reader finds in this essay, one of the last in the book, the reason why all the essays in *American Archival Studies* are valuable to read, even if only a few at a time: they encourage reflection on larger issues of not just *how* we do the things we do, but *why*. Such self-examination is crucial if we are to commit ourselves to preserving the historical records of our society.

Theoretical reflection is also certainly a hallmark of being a professional, and this theory-based collection of essays belongs on every institution’s bookshelf along with the how-to manuals. What better way to flex our muscles than to read *American Archival Studies*, then bring the excitement and energy it generates to the discussion table at our next professional meeting?

The Historical Divide

Jill Snider



In the fall of 1984, as a first-year history graduate student at the University of North Carolina, I had my initial encounter with an archive. I was not aware that September morning, as my classmates and I filed into the University's Southern Historical Collection for an orientation, how lucky we were. Our historiography professor, Dr. Nell Painter, had a keen understanding of the importance of manuscript collections and a deep respect for those who kept them, and she was about to impart that knowledge and admiration to us. Never, she warned us, discount an archivist. They are experts at what they do, and they will prove your most important allies in the work you will do.

My first trip to the archives was brief, but the experience stayed with me. The primary feeling I remember having was that of confusion. I had been making my way around libraries for years, but this was new territory. There was the familiar card catalog, but I sensed right away that archives were different, and that finding what you were looking for was not going to be as simple as looking under the correct Library of Congress Subject heading and walking into the stacks. Manuscript collections clearly were too big and too diverse to be easily cataloged or described on 3x5 cards. Given the task of locating letters written by visitors to hot springs in various locations across the South, my fellow budding historians and I stumbled our way through our assignment. Our rescue came in the form of Dr. Richard Shrader, then reference archivist at the Southern Historical Collection, for whose willingness to teach I am still grateful. Introducing us to the vagaries of the archive's card catalog and to a number of indexes, finding aids, and bibliographies prepared by the staff, he helped open a new world to us. It was through this experience that I first realized that archivists were indispensable guides, and I was beginning to understand Dr. Painter's admonition.

The relationship between the writers of history and its keepers has fascinated me ever since. I have worked in the ensuing years in both capacities, and I continually am surprised at how seldom two groups so intricately engaged in the historical proc-

ess talk to each other. Trained in different academic disciplines, segregated into separate professional organizations, and granted vastly different status by the universities and other institutions in which they work, archivists and historians only occasionally collaborate. In fact, they sometimes see themselves as adversaries. Witness the recent controversy surrounding Nicholas Baker's criticisms of archives' preservation efforts. In the animosity, it seems to me, is often lost a very important point, that historians and archivists essentially do the same thing—they write history. Historians often think themselves the central figures in recording the past, but the historian can only write using evidence rescued by the archivist. It is the archivist who decides which materials to collect, which to spend preservation resources on, which to catalog and describe, and which to discard. In essence, by controlling what evidence is available and its accessibility, archivists write the first draft of history.

I became aware of this fact in a painful way in the fall of 1988, four years after my first trip to the Southern Historical Collection, when I took a position as a graduate assistant there. Hired to process manuscript collections, I caught my breath when I was informed that one of my duties would be to decide what in the collections to *throw away*. The idea of destroying an historical artifact left me aghast. My training as a historian told me that absolutely everything could serve as a source of information about the past. Now they wanted me willfully to destroy a primary source? And worse yet, many of the items that were favored for discarding were the very ones I most valued as a historian. Popular culture artifacts such as greeting cards, lapel buttons, souvenirs, etc., often were separated from paper items and either destroyed or returned to their donors. I argued with my supervisor at the time over this practice and, finally, after much patience on her part, I came to realize that one simply cannot save everything. The financial resources and physical space available to archives simply are not adequate to do so and, even if one were able to, as the computer age has taught us, sometimes there is a problem in having too much material. I was lucky enough, however, also to have a boss willing to see my point of view, and the Southern began saving

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more popular culture materials.

What strikes me now in thinking about this experience is that the good-natured argument we had in the processing room of the Southern occurs so infrequently today in the classrooms of history departments or schools of library science or at conferences and workshops attended by both historians and archivists. Both parties, I believe, could benefit from cooperating in making collection development and preservation decisions. Historians might be less quick to criticize if they understood the limited financial and physical resources available to archivists as well as the advantages and disadvantages of the preservation options available. Likewise, archivists might make different decisions if they more fully understood how historians define historical evidence and how they use it. Good history—the goal of historians and archivists—I believe, depends on a mutual understanding and support of each other's goals.

A number of barriers stand in the way of cooperation between historians and archivists. Besides the differences in their academic training, on some level, their missions are naturally at odds. One of the jobs of the archivist is to preserve materials, to safe keep them for future generations. This task sometimes requires restricting access to materials and imposing rules for their use, something often found irksome by historians, who chafe at security procedures, at wearing gloves to handle photographs, at limiting photocopying (the heat and light of which damage inks and papers), or at viewing sources in less pleasing formats such as microfilm. The historian desiring to write the best history possible feels primarily the pinch of the expense and time involved in visiting archives. Exacerbating their situation is the ever-increasing expectations of scholarly research within the historical profession. Under pressure to publish more widely and more frequently, by the time the historian enters the archive, he or she is most likely hurried and anxious. Will they find what they are looking for? By the time they do, will they have enough time to go through it? Is it time yet to run out and put money in the parking meter? In this view, restrictions at times seem capricious and onerous, especially when they vary from archive to archive.

Another stumbling block in the cooperation of his-

torians and archivists is the frequent devaluation in academic communities of what archivists do. Archivists most often take their training in library science, a field historically dominated by women, and thus traditionally one paid less and afforded lower status. Struggling with the remnants of that tradition, archivists, both male and female, understandably today resent the lack of appreciation for their work. While acting as a reference archivist in the summer of 2000, I remember being surprised at how less enthusiastically I was treated by historians when introduced as an archivist rather than a historian. I did not experience a similar response when introduced to other archivists as a historian. Clearly, an economic and social divide exists that is deleterious to historians and archivists working together. Both fill equally crucial roles in the historical process and bring equally important skills to bear on those roles, but not until the parity of their contributions is recognized is full cooperation apt to occur.

It is crucial, however, I believe, that this cooperation somehow happen. In an era when funding for historical and archival ventures is under attack, historians and archivists can no longer afford to go their separate ways. I have witnessed over the last decade increased pressures on both parties to change how they work. The internet has led to a bombardment of archives with electronic mail requests from a nonacademic public demanding access to materials, and thus increasingly endangering the integrity of those materials. You can only handle or photocopy a Civil War letter or a watercolor sketch so many times before it begins to disintegrate. Likewise, attacks on the funding for organizations such as the National Endowment for the Humanities (a major source of preservation monies) and for universities themselves have stretched the limits of archival staffs at the same time that they have decreased the resources available for historians to travel to archives. Forced by economic restraints and increased teaching duties to rely more often on the internet and request photocopies by mail, historians spend less and less time in the archives and thus have fewer face-to-face encounters with archivists. This situation necessarily diminishes the quality of what they write. The context in which materials are found, the serendipitous discovery, the sugges-



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tions of an archivist intimately familiar with the provenance of collections and aware of similar materials in the archives, all are lost when one picks and chooses items from an online finding aid.

When historians and archivists are isolated from each other, it is the writing of history that suffers most. Archives, with less money and insufficient staff to handle their duties, are able to collect and preserve fewer historical sources. Historians, unaware of the importance of collection and development activities and further and further removed physically from the archives, not only learn less about the sources they use, but also unknowingly separate themselves from a crucial part of the historical process. As stated before, what is not collected and saved, cannot be written about.

By opening up communications, it seems to me, both parties stand to win. But where does one begin? Clearly some of the issues that divide archivists and historians have deep roots in the past and will not yield easily to change. We must, though, I believe, make a beginning. Small but useful steps might include a history department inviting a local archivist to teach a research methodology course for their graduate students. Archivists who teach in library science schools might encourage their students interested in archival careers to take history courses and research seminars as electives. Bag lunches could offer a place for representatives of both fields to explore questions such as what constitutes historical evidence, how it can best be collected and preserved, and how archivists and historians can cooperate in developing strategies for a changed research future in which the larger public will increasingly have to be considered. Such gatherings might also provide a forum for tackling stickier issues such as archivists' pay. There is no limit to the topics that need to be addressed. For the sake of history, I encourage us to start, even if only in small ways.



Letter from the Editor

Laura Clark Brown

Dear Membership,

I hope you enjoyed Jill Snider's thought-provoking essay "The Historical Divide." After several conversations on the gaps between historians and archivists, I asked Jill to put pen to paper and share her thoughts with the archival community. From her article grew the idea of a regular feature for *The North Carolina Archivist* where members and non-members alike could share their own thoughts and concerns for the profession.

My hope in starting this new section, "Letters to the Editor," is to attract contributions from the wider membership beyond the usual suspects who faithfully contribute each quarter. I would like to open another avenue for productive, professional dialog.

If you have an elegant solution or a "home remedy" for an archival quandary, if you have a story from the archival trenches, or if you need a soapbox for your own archival theories or practices, write a letter to the editor. Your contribution can be in the form of an article or simply a letter. Perhaps you will have some feedback on the joint meeting of MARAC and SNCA, or maybe you would like to respond to Jill's article. Send your contributions to me at:

ljcb@email.unc.edu

or

Manuscripts Department
CB# 3926, Wilson Library
Chapel Hill, NC 27514.

Submissions for the winter issue are due November 30th.

Respectfully,
Laura Clark Brown
Editor

New Resource

Letters from a North Carolina Unionist: John A. Hedrick to Benjamin S. Hedrick



More than two hundred previously unpublished Civil War letters are now available in a new book from the North Carolina Division of Archives and History. Written by John A. Hedrick, who was the U.S. Treasury Department collector for the port of Beaufort, these letters provide a unique, compelling look at day-to-day life in Union-occupied eastern North Carolina.

Edited by Judkin Browning and Michael Thomas Smith, *Letters from a North Carolina Unionist: John A. Hedrick to Benjamin S. Hedrick, 1862-1865* contains one of the largest collections of correspondence by a Southern Unionist still in existence. Hedrick's letters are one of the longest unbroken chains of civilian letters written from Union-held North Carolina.

John Hedrick arrived in Beaufort in June 1862, less than three months after Union troops captured the town, and remained there until the war's end. His letters are addressed to his brother Benjamin, who in 1856 had been driven from his professorship at the University of North Carolina at Chapel Hill for supporting Republican antislavery presidential candidate John C. Frémont. Although they were natives of Davidson County, North Carolina, both brothers supported the Union cause.

In his letters John shared with Benjamin facts, rumors, and opinions on a broad range of topics. He wrote a great deal about the Civil War and political affairs, liberally expressing his views on military leaders and politicians. He passed on the latest war news, including an account of the panic in Beaufort in 1864 when a Confederate attack was thought to be imminent. He discussed Federal expeditions from Beaufort and New Bern into the Confederate hinterland between 1862 and 1865.

One of the most valuable aspects of the Hedrick letters is the description of the relationship of Union troops and other Federal personnel to the citizens of eastern North Carolina. Hedrick made frequent references to the two North Carolina white Union regiments in Beaufort and also to African American Fed-

eral troops in the area.

John Hedrick's correspondence is filled with comments on almost all aspects of life in Beaufort and eastern North Carolina during the war. He reported on food, births, deaths, church attendance, economic conditions, racial and social relationships, and the frightening yellow fever epidemic of 1864. Hedrick frequently recorded accounts of African American activities, such as the 1863 Independence Day celebration held by blacks on Shackleford Banks.

Judkin Browning received a B.A. degree in history at Florida State University and an M.A. in public history from North Carolina State University. He is currently working on his Ph.D. at the University of Georgia. Michael Thomas Smith received a B.A. in history from the University of North Carolina and an M.A. in American history from North Carolina State University. He is currently working toward a Ph.D. at Pennsylvania State University.

Letters from a North Carolina Unionist is indexed and includes a list of sources for further reading. The introduction and notes by the editors place John Hedrick's letters in the broader context of the Civil War in North Carolina and provide information on the controversial Hedrick brothers before, during, and after the war. The book's dust jacket features a view of Fort Macon, Beaufort Harbor, from Morehead City.

Letters from a North Carolina Unionist: John A. Hedrick to Benjamin S. Hedrick, 1862-1865 (hardbound, 287 pages, illustrated, index) sells for \$25.00 plus \$3.50 shipping. North Carolina residents please add 6% sales tax. Order from: Historical Publications Section (N), Division of Archives and History, 4622 Mail Service Center, Raleigh, NC 27699-4622. For credit card orders call 919-733-7442.

SAA Birmingham 2002

Alden N. Monroe, Chair of the 2002 SAA Host Committee



In 1984, I accepted a job at the Alabama Department of Archives and History after working in Cincinnati for seven years. At the time, I thought I was making a three to four-year commitment to Alabama and the South. As we prepare to welcome the Society of American Archivists to Birmingham in 2002, I find myself examining the reasons I moved south and the reasons I have stayed for nearly 18 years.

I came because I wanted to experience firsthand what it was like to live in another region of the country and specifically the Deep South. Once I became immersed in the culture, I found many of my preconceived ideas to be dated, slanted or totally wrong. My image of the region, like that of many people raised north of the Mason-Dixon Line, was based on images presented by the media and impressions developed in my youth during the Civil Rights Movement. Those images are now nearly forty years old.

I have stayed for a variety of reasons. The first reason is the people. In a world where politeness has increasingly disappeared, Alabama is a place where courtesy is evident in word and gesture. It is a place where extended families and small town connections are still woven tightly into of the fabric of society. It is a place where people "hug your neck" and ask how your mamma is doing, where they make eye contact and take the time to truly talk to you. Come to Birmingham and experience southern hospitality.

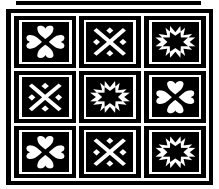
Then there's the food. Fill your plate with butter beans, collard greens, turnip greens, fried okra, fried green tomatoes, corn bread, fried bread, sweet potato soufflé, sweet potato pie, fried catfish, fried chicken, fried steak with rice and onion gravy, chicken and dumplings, corn bread dressing, barbecue, banana pudding, red velvet cake, caramel cake, boiled peanuts, and yes, grits. The names of the peas alone could fill a book: black-eyed, field, purple-hull, pink-eye-purple-hull, white-acre and crowder, just to name a few. Come to Birmingham



and go to a barbecue joint or to a local eatery and get meat and three (vegetables) and experience southern cooking at its finest. And if down-home cooking is not your style, you can choose among upscale restaurants featuring cuisine ranging from the classic to the eclectic.

It is the music. The South, Alabama and Birmingham are home to country, the blues, jazz, and gospel. The Alabama Jazz Hall of Fame honors great jazz artists with Alabama ties through exhibits conveying the accomplishments of Nat King Cole, Duke Ellington, Lionel Hampton, Erskine Hawkins, Clarence "Pinetop" Smith, and Sun Ra. Birmingham is also the home of a long tradition of gospel singing, especially a cappella quartets.

It is the art. The region is proud of a rich tradition of folk culture and outsider art. Potters, quilters, basket makers, painters, and sculptors abound. The works of these crafts people and artists are displayed in galleries throughout the United States. In addition, the Birmingham Museum of Art is home of the Beeson Wedgwood Collection, the finest and most important collection of eighteenth-century Wedgwood china outside of England. The museum is also widely known for superior examples of Buddhist and Hindu sculpture; Chinese, Japanese, and Korean paintings and ceramics; and an outstanding collection of sub-Saharan African textiles, sculpture, and masks.



It is the history. Spanish, French, and British settlements grew amidst the Native American population. Alabama witnessed the beginnings of two of the most influential events in United States history: the Civil War and the Civil Rights Movement. Many of the events surrounding the Civil Rights Movement occurred in Birmingham. Visit the Birmingham Civil Rights Institute, a monument to the courage of countless individuals who, during the 1950's and 1960's, confronted the racial discrimination of

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American society. Nearby is the 16th Street Baptist Church, the site of the 1963 bombing, and Kelly Ingram Park, home to stunning sculptures commemorating the struggle for freedom.

Birmingham was also the South's first truly industrial city due to its close proximity to iron ore, coal and limestone deposits. Visit Sloss Furnaces National Historic Landmark, a 32-acre blast furnace plant where iron was made for three-quarters of a century. Now a museum of history and industry, the site preserves an extraordinary collection of buildings, industrial structures, and machinery. Sloss is the only twentieth century blast furnace in the country that is being preserved and interpreted as a museum.

In Birmingham, go golfing on one of the many nearby courses including the nationally known Robert Trent Jones Golf Trail. Take in a Birmingham Barons game (this is the team for which



Fall Meeting with MARAC October 25-27, 2001 Richmond, Virginia

Janis Blodgett

By now, you all should have received your MARAC conference program and registration materials, and we hope you will join with other "colleagues from south of the MARAC border" at this important conference October 25-27 in Richmond, Virginia. There are 5 pre-conference workshops on various topics, and if you want to extend your visit to Richmond, there are tours, a film festival, and "Southern Hospitality" (aren't you curious?).

The plenary speaker will be Dr. Charles F. Bryan, Jr., director of the Virginia Historical Society and co-editor of *Eye of the Storm: a Civil War Odyssey Written by Private Robert Knox Sneden* (Free Press, 2000). The conference ses-

Michael Jordan played). Enjoy the bonsai at the Birmingham Botanical Gardens. Visit the zoo or Birmingham's state-of-the-art science center, the McWane Center and IMAX Dome Theater. In addition, Birmingham has cutting edge medical facilities and several universities, as well as the amenities of any urban area. A population of nearly 1,000,000 makes the Birmingham area truly a city, but a city with a distinctly southern flavor.

The South is a complex and changing region with a fascinating history and a promising future in which Birmingham will play a central role. We welcome you to our home in 2002, and hope you will come to experience some of the warmth and grace of the South. Come and see where history was made and is being made. See the changes of the last forty years. Come see why Alabama has become my home.



sions run the gamut from documenting disasters to educational outreach to EAD projects to preserving electronic records to ... well, you get the picture! This promises to be a wonderful meeting, and truly shows what good things can happen when two professional associations work together to create an outstanding conference.

On Saturday morning at 8:00 am, SNCA members will gather for a breakfast buffet and brief business meeting. At this time, we will also present the Gene Williams Award, so be sure and arrange your schedule to attend this important session.

See you in Richmond!



News from Around the State



Employment and Professional Activities:

Bill Brock, Collection Management Archivist at the **Presbyterian Historical Society**, was appointed co-chair of the Awards Committee, Society of American Archivists. It is a two year appointment, and he will be serving with Alexandra Gressitt of The Library of Virginia.

Julie Carter, Davidson class of 2001, is the latest Archive Fellow in the **Davidson College Archives**. Following a tradition set by her predecessors, Julie is bringing enthusiasm and creativity to her work in the archives.

Mike Martin retired on July 31st after nearly 30 years of service to **The University of North Carolina at Chapel Hill Libraries**, most of it as University Archivist.

Lisa Persinger was recently hired as Special Collections Librarian for the **Wake Forest University Archives and North Carolina Baptist Historical Collection**. She graduated with a BA in History from West Virginia University and received an MLIS from The University of North Carolina at Greensboro in May 2001.

Ruta Schuller served as a consultant to the State Archives of Latvia from June through August 2001.

Caroline Weaver, Assistant Curator for Exhibitions and Outreach at North Carolina State University Special Collections, is the new webmaster for SNCA.



After 36 years of service, **John R. Woodard**, Head of the University Archives and Director of the North Carolina Baptist Historical Collection at **Wake Forest University**, retired at the end of June 2001.

Exhibits, Projects, and Workshops:

The **Davidson College Archives** is hosting the

North Carolina Inmagic Users Group on October 12th. At the meeting, **Jan Blodgett** will show how the archives is using Inmagic software to manage collections and to mount the archives databases on the web. For more information, contact Jan at 704/894-2632 or jablodgett@davidson.edu

In spring 2001, **The University of North Carolina at Chapel Hill Manuscripts Department** offered the first Southern Studies Travel Stipends. The Department received twenty-eight proposals from scholars across the nation and around the world. The primary selection criteria were merit of the scholars' research and relevance of topics to the Library's collections. Four individuals received \$500 stipends. Each recipient arrived in Chapel Hill this summer and spent at least a week conducting research in the collections.

The stipend recipients came from Boston University, The University of Florida, The University of Southern California and the University of Sheffield in England. Their projects were:

- The Southern Folklife Cultural Revival Project and the Shaping of Southern Culture
- The Last Southern Gentleman: A Biography of Shelby Foote
- Hillbilly Los Angeles: Country Music, Migration, and the Urban Frontier, 1937-1969
- African American Culture as a Political Weapon within the Civil Rights Movement between 1954 and 1970.

The stipend program was made possible through the generous endowments of John Eugene and Barbara Hilton Cay, Guion Griffis Johnson, J. Carlyle Sitterson, and Joel Williamson.

Based on the success and positive response of the 2001 award recipients, the Manuscripts Department will offer the stipends again in spring 2002 and

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hopes to grant six awards for research in summer 2002.

Grant Opportunity

The NC ECHO project is now offering an opportunity to apply for grant money. Please see the following web site for more information:
<http://statelibrary.dcr.state.nc.us/lsta/lsta.htm>

Spring 2002 SNCA Meeting Greensboro, NC

Janis Blodgett

Join us at University of North Carolina at Greensboro's Jackson Library for the spring meeting of SNCA scheduled for March 15, 2002.



The meeting program will feature a keynote speaker discussing some of the biggest challenges facing archivists today, a panel discussion on all aspects of managing a digitization project, and two concurrent sessions on processing large multi-media collections and/or designing effective exhibits.

Tours and pre-conference workshops are still in the planning stages, but the possibilities look promising. UNCG will be on Spring Break during this time, so parking should be plentiful, and you'll have an opportunity to see a "campus under construction."

More details will be reported in the Winter issue of *The North Carolina Archivist*, but the date is firm, so mark your calendars and plan to join us in Greensboro next spring.

Proposed Change to Bylaws

The Executive Board has proposed a revision to the bylaws to be voted upon at the SNCA/MARAC meeting in Richmond, Virginia, October 26, 2001.

Only portions of the bylaws where changes are recommended are listed; for a complete copy of the bylaws, please see our web site at: <http://www.ncarchivists.org>

Current bylaw:

II. Budget and Fiscal Year

- A. The Executive Board shall prepare an annual budget within one month after the annual business meeting.
- B. The fiscal year for the Society's budget and for the payment of dues shall be May 1st to April 30th.

Proposed change:

II. Budget and Fiscal Year

- A. The Executive Board shall prepare an annual budget within one month after the annual business meeting.
- B. The fiscal year for the Society's budget shall be May 1st to April 30th.

The Executive Board is pleased to recommend this change for the convenience of the members. The change has several advantages to SNCA as a whole and to individual members. Members who join in the winter or spring will no longer have to pay dues again on May 1st.

If you have any comments, please feel free to share them with the Board at the meeting in Richmond.

The Society of North Carolina Archivists is an organization of individuals and institutions who share a common concern in the preservation and use of archival and manuscript materials. The purpose of the society is to promote cooperation and exchange of information among individuals and institutions interested in the preservation of the archival and manuscript resources in North Carolina; To share information on archival methodology and the availability of research materials; To provide a forum for discussion of matters of common concern as they pertain to the archival profession in North Carolina; and to cooperate with professionals in related disciplines. Dues are \$25.00 per year.

Visit us on the Web

**[http://
ncarchivists.org](http://ncarchivists.org)**



**P.O. Box 20448
Raleigh, NC 27619**