A DISCOURSE ON SHADOWS:
ARCHIVE IDEALS AND IDEAL ARCHIVES
HOW ACCESS AND PRESERVATION SHAPE THE PERFORMANCE
OF ARCHIVAL DISCOURSE

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Preface:

Archival science and library science are both aspects of information science. The genealogy of each discipline is different. They have come from very different origins, but due to the stories of individual libraries and archives they often have shared beginnings. Especially in Hawaii, the history of local repositories is often found in the library. I don’t mean to trace the histories of individual archives in Hawaii. Rather, I want to analyze how and why archivists negotiate the many forces that impact their repositories.

I believe a part of this negotiation involves the interpretation, or in some cases reinterpretation, of perfect forms to create systems that help the archive to function properly. These perfect forms I mention are Platonic in essence. I arrived at this analysis by following a methodology unique to Hawaii. Hawaii is a unique place on many levels. One of these aspects is described by the ‘ōlelo no ‘eau, or words of wisdom, nānā i ke kumu—look to the source. There are many practices in archives that come down through tradition. It isn’t important just to continue performing these tasks, we should identify why we perform them and why certain interpretations have been made by various regimes over time.

Since, this thesis explores interpretations of different repositories in Hawaii, I proceeded with my exploration, using this ‘ōlelo no ‘eau as a guide. My na ‘au interprets these words in many different ways, including a way to analyze and explain present practice by looking to their origins. This would indicate that all practices can be traced to an origin. It is these original practices that I am interpreting as Platonic perfect forms.
When I first began to look at the literature produced by archivists, I noticed that the majority of early writings dealt with vocational training. Recent texts are divided evenly between contemporary archival skill building and various theoretical analyses of the archive. Sir Hilary Jenkinson and Theodore R. Schellenberg were the first English speaking archivists to write extensively on archival sciences. Between them, they wrote several foundational texts: Management of Archives, Manual of Archival Administration, and Modern Archives: Principles and Techniques. These texts continue to be relevant.

The current journals, Archival Science and Portal: Librarians and the Academy, both have published articles covering the range of archival science. These articles include analyses of the archive using different theoretical frameworks. The two archivists whose writings have especially impacted modern readings of the archive are Ann Laura Stoler and Eric Ketelaar. Ann Stoler’s article, “Colonial Archives and the Arts of Governance,” interprets archives as being a tool of the State. The State uses archives to insure its own power. Eric Ketelaar also employs Foucault’s Panopticon to interpret the archive. He has determined that the archive is a prison, where both users and documents are under constant surveillance. It is a place of distrust.¹

My inquiry complements these works, but does not agree with their findings. Whereas they have chosen to describe the archive in their particular manner, I too have taken the knowledge I’ve gathered, in both an academic setting and through my

¹ These aren’t the only ways to interpret the archive and Archival Science, others have looked at the different paradigms that control Archival discourse. Fernando Ribeiro discusses the move Archive discourse made from a historical-technicist paradigm to being controlled by a scientific-informational paradigm. He uses Hayden White’s theory of genres to analyze this change.
own experiences, to write this thesis. I have chosen to look at a particular aspect of archival science. That aspect is the performance of the archival mission. I am interested not only in analyzing how performance occurs, but also how the archival mission is determined and formed. Of the many aspects that comprise the archive's mission, I have decided to focus on access and preservation. These two functions are important because they are the foundation for the modern archive. The preservation of materials and making those materials accessible to users is the true purpose of the archive (Jenkinson 15; Schellenberg, Modern Archives 16).

Due to the nature of this inquiry, as a theoretical assessment of archives, and to the small number of repositories in Hawaii, I followed a qualitative research model. I reviewed a wide range of literature in the archival field starting with those first published writers and ending with the current mode of post-modernist readings of the archive. This thesis stands firmly within the post-modern movement, specifically as a literary reading of the various works, interviews and observations conducted in pursuit of a methodology.

The observations were conducted at various times and allowed me to view both the archivists and the archive users at work. While I did not construct surveys, I applied to the Committee on Human Studies (CHS) so that I could interview the head archivists at several local repositories. These interviews afforded me the opportunity to access institutional memory and realize ways in which archival practice was informed by various visions of the Archive. I received approval for this research over the summer of 2006 and at the same time was assigned a tracking number indicating
institutional support and oversight. Per the federal requirements mandated and overseen by the CHS, all tapes made of the interviews were destroyed upon completion of transcripts and those transcripts will be held in a secure facility for three years for review by the Committee.

This thesis stands as my own interpretation of the archive and how shadows of perfect forms are integrated into Hawaii’s repositories. An analysis of institutionalized behavior provides us with a method to identify the unique situation inherent in the repositories of Hawaii. My hope is that these observations will help others envision the tension present in following the two separate modal structures of access and preservation.

The thesis is divided into two parts. Part 1 looks at images representing Platonic forms. I argue how these images are intimately connected to any interpretation of the archive. The two archive ideals that I have chosen to examine are Michel Foucault’s Panopticon and Umberto Eco’s Aedificium. I’ve decided to use these two images because they appear as polar forces. The Panopticon is the site of perfect surveillance and therefore constant access control. The Aedificium is a place of secrets, where preservation of the collection is the only mission. As ideals the shadows of these images are cast upon every archive.

Part 2 examines the performance of two archival duties and how they facilitate access and preservation in the archive. These two duties are selection and arrangement. Both duties have been interpreted in multiple ways, but both appear in some form or another in every archive and repository. I am interested in how the genealogies of the various institutions I visited impact the performance of archival

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duties. These genealogies are individual histories which I was able to access through
the interviews I conducted and the published material I was able to locate.

By reading and interpreting these genealogies I hope to prompt further and
continued study of Hawaii's archives. There are many areas that still need to be
addressed. User satisfaction and individual archive histories are two of these areas.
Ultimately, these various studies may promote a greater interest in archives,
especially interpreting ideals to afford better access and preservation.
Introduction: Building Authority: Discourse, Image and Sites of Similarity

Others have traced the history of the archive back to its origin in ancient Greece when the archive was literally the house of the magistrate who “held and signified political power” (Derrida 2). It was a site where authority and functionality were inseparable, a place where the temporal power of the state was domesticated and recognized. Recognition of the power held by these ancient archives occurred in full view of the general public whose only understanding of the manifestation of authority was in the physical presence of the magistrate. The concepts of authority and functionality are among the few traces of the ancient archive to descend to the modern age.

In the modern age the archive is the home of original sources, a place where the presence of the magistrate’s power has been traded for textual authority. Simply, the archive is a place of texts and the power implied by those texts. Rather than being based in the rule of law, the power of the archives is found through control over the types of knowledge contained in their collections. The archive acts as access point and preserver of this body of knowledge. There is an inherent tension between access and preservation, because they exist as discrete methods of archival control. It is the tension between these forces that shapes the formation of the archive as a complex institution.

The archive is a complex entity for many reasons. Not only is collection size at issue, but the individual interpretation of an ideal archive occurs over a long period
of time. An archive does not spring forth wholly articulated like Athena from the skull of Zeus, but evolves incrementally over the entire lifespan of an institution. Each archivist brings a different vision and a reinterpretation of an ideal or perfect form of the archive. Because of this there is no standardization, there cannot be a complete standardization among repositories. Each archive has a unique history; the heterogeneity of archival genealogy\(^1\) introduces another complexity to archival discourse. This complexity becomes apparent when we attempt to bring these disparate manifestations under a singly name, "Archive." What we are left with when we finally view individual archives as collections of practices and beliefs that have become integrated into the institution over time, is that the archive

has its regime of truth [...] the types of discourse which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish true and false [...] the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true. (Foucault, *Power/Knowledge* 131)

As custodians of the archive, archivists are bound by this ideology of truth, which has manifested itself through our missions to access and preservation. Access and preservation, are two separate goals whose implementation may not lie along the same path. Archivists must internalize their formal education and hands-on experience to reinterpret a space where both missions might be serviced.

Our formal education provides us with the truth behind what archival duties should be performed, how they should be performed and who should perform them.

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\(^1\) Foucault defines genealogy as "a form of history which can account for the constitution of knowledge, discourses, [and] domains of objects" (Foucault, *Power/Knowledge* 117).
It brings a system and a mechanism into the performance of archival duty, which is based largely on the works and writing of two early archivists, Theodore R. Schellenberg\(^2\) and Sir Hilary Jenkinson.\(^3\) Their work has dictated the manner in which formal training exerts an influence over the manner in which archivists have interpreted of the archive. This mechanism is mere ideology, the works of Jenkinson and Schellenberg only justify certain ways that the performance of archival duties should be practiced. Therefore it is imperative that archivists take these practices, as handed down through the system of our formal education, and weigh them against the practicality of their performance in individual repositories. Archivists balance these two models and incorporate them to balance the actions associated with access and preservation.

My investigation shows, archivists realize that there is not one "ideal" archive. There are multiple ideals, just as there are multiple interpretation and reinterpretations

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\(^2\) After receiving his MLS degree in the 1930s Schellenberg served in various administrative positions at the United States National Archives. During this period he wrote several seminal texts on the management and administration of Archives. He also designed various courses for the professional development of National Archive staff. These courses represented the chief method of educating archivists for the institution. His belief that most archival records were administered by libraries led him to the conclusion that "library schools are the proper places in which to provide archival training, for they reach the most important class of record custodians, i.e., the librarians themselves" (Schellenberg, *Management of Archives* 70). Since librarians are the obvious custodians of archival materials by virtue of the shared history of these collections.

\(^3\) Prior to Schellenberg’s theory, the competing and prevailing practice of archival management was derived from the work of Sir Hilary Jenkinson, specifically his *Archival Administration*. Jenkinson served in several archival posts in the United Kingdom, but he is most known for his work as the Deputy Keeper of the Public Record. He first published *Archival Administration* in 1922, as a guide establishing methods for archivists to handle the growing number of records in various media formats. A subsequent 1937 edition and a 1965 re-issue were printed under the auspices of the Secretary of the Royal Commission on Historical Manuscripts, which helped to keep Jenkinson’s methodology alive and an active part of the archival tradition. He expressed the impetus behind the writing of *Archival Administration* as a “re-introduction of control” (Jenkinson vii), in the Archive. He meant control in all its various meanings, control of the records, control of access to the records, control over the archive institutions, all these are forms of control discussed in his work.
of the archive. These ideals work together in the unconscious to produce a collective understanding influenced by education and empiricism leading to a certain performance of archival duty.⁴ These are the two ways available for archivists to envision the archive and its relationship to ideals. The first, formal education, locates the archive as a collection of professional practices and methods that are tied together and unified under the aegis of an ideal archive. In this first reading, ideals serve to justify the methods followed in particular archives, however the unique nature of each repository creates an abundance of ideal archive situations.

The second method of interpreting the archive is more complex. Instead of the ideal, as a thing born out of a need to justify the practice of archival duties, it is rather a presence which touches individual archives and shapes them into following a certain path. It is the thrust of the power an "ideal" wields within our local repositories that form sites where similarity between manifestations occurs. The field of Hawaii's archives is so heterogeneous that there are only a few sites that appear similar, and it is these areas of similarity or what I have named "sites of similarity," that this work intends to analyze. By defining "sites of similarity" as common genealogical practices, one should be able to trace the effects of ideals as the impact all types of repositories.

⁴ This sense of multiple ideals points to both an archival relativism and also mirrors a certain Neo-Platonic reading of perfect forms. When we contextualize the archive we are like those prisoners that are chained in Plato's cave, only able to view the shadows thrown upon the puppets' scrim. Like the prisoners in the simile we know the "the power and capacity of learning exists in the soul already; and that just as the eye was unable to turn from darkness to light [...] the instrument of knowledge an only by the movement of the whole soul be turned from the world of becoming into that of being, and learn by degrees to endure the sight of being, and of the brightest and best of being, or, in other words of the good" (Plato 228). That good is a form of an ideal.
In analyzing the ways in which the theoretical structure of the archive is used to inform practice within the Hawaii’s repositories, it might be possible to describe the scope and nature of these ideals and show how they are able to affect our repositories on an individual level. I looked at several different types of archives, public and private, in order to visualize a unified definition for the term “archive.” In this heterogeneous mass I found myself searching instead for any archival practice or duty that appeared within each setting. However, it was not particular practices or methods that drew attention, but rather the justification behind them that proved similar in every repository I visited. These “sites of similarity” are representative of the issues surrounding both access and preservation.

This inquiry privileges an examination of these sites through Post-Structuralist Theory because as a theoretical modality it takes a heterogeneous collection of practices and unifies them under a single terminology. Through unification of the disparate images one can identify an archive’s basic structure, analyze the way those structures work to produce an institutional space, and perhaps discover ways where an institutional space can invoke an archival discourse. An analysis of such structure cuts across all localized manifestations of the archive. Where the outward appearance may be radically different, the inclusion of these paradigms in every repository focuses our attention on those areas of similarity. In focusing on these similarities we can put Post-Structural terminology to use in explaining the ways archival genealogy

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5 The examples presented here are the Hawaii Mission Children’s Society Library, the Bishop Museum Library and Archives, the Mamiya Medical Heritage Collection, the Hawaii State Archives and the University of Hawaii’s Hawaii Congressional Papers Collection.
impact the missions of access and preservation. Post-Structuralist Theory, as used here, is the creation of two French philosophers: Michel Foucault and Jacques Derrida. Arguably these two have, through their analysis and writings, produced ways in which Post-Structuralism can be used to interpret and dissect the entire range of meta-structures. Here their presence in this text is used to analyze the paradigms and how one can focus on localized interpretations to discover the intersection between the individual and the ideal. Access and preservation are paradigms or models of performance that influence all aspects of the archive. Access and preservation, as the focus of analysis, are modalities of archival mission performance. These discrete paradigms not only form justifications of practice but also provide ways to visualize an "ideal archive." Such an interpretation can be manufactured in two ways, visually and textually, depending on the method we choose to use in interpreting archives.

Post-Structuralist Theory provides a terminology and structure holding the power to strip away the outer layers of a genealogy to find what lies beneath practice to discover the affect history has on a repository. Hawaii repositories, their individualizing aspects aside, share certain similarities. These sites stand as examples of an underlying structure that is agreeable to analysis. By engaging these sites of

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6 Michel Foucault's ideas of power, knowledge and control are used to dissect the Archive, both as image and structure. For Foucault, "the Archive is first the law of what can be said [...] but the Archive is also that which determines that all these things said do not accumulate endlessly in an amorphous mass" (Foucault, Archaeology 129). Foucault's Archive is order as a method of control. The paradox likewise derives its power from the methods by which order is achieved.

7 Similar to Heidegger, Jacques Derrida's analysis of meta-structures shows a place where "every event is itself already determined and made possible by prior structures" (Sturrock 63-64), and that these structures predetermine practice.
similarity one can also engage the multiple aspects associated with both visual and
textual representations of the "ideal archive."

I divide analysis of the paradigms along visual and textual lines, in much the
same way this thesis is similarly divided. There are two images which impact our
concept of an "ideal archive;" they are Foucault's Panopticon and Umberto Eco's
Aedificium. The Panopticon and the Aedificium are both ways in which the two
parts have been reduced to their simplest yet most condensed form. If the issue of
access is forced into a linear model the spectrum is balanced between no access and
total access. We invariably define several spectra across this issue of access,
including increasing and decreasing access based on user qualifications. Even though
access shapes its own discrete path, it is tied implicitly to a concept of preservation.
We can look at the spectrum of preservation as being defined by either the potential
usefulness of a document or some other equally subjective criteria. The Panopticon
and the Aedificium mirror the far ends found among these spectra.

The manner in which the machinations of the ideals can be analyzed can only
be surveyed within working repositories. We cannot rely on models or images of
repositories because each archive is fundamentally different from every other archive.
The presence of ideals within each archive therefore takes a different shape. Hawaii's
repositories can be seen as unique spaces, each having their own genealogies and
stories; no two are similar. It is this distinction that allows one to define where
similarities occur. The data collection methods implemented were designed
specifically to observe these functions at those sites of similarity.
I conducted interviews with the heads of several local repositories and through them was able to identify genealogical practices. The repository heads, whether archivist or librarian trained, are the logical source for discovering institutional memory. The interviewees represented a diverse set of repositories. Although radically different in the scope and breadth of their collections they all share some similar practices. All of these repositories, of course, have primary source materials in their collections. Many of them also contain published materials, but the acquisition of original manuscripts, photographs, and unpublished materials constitute an important portion of their archival records. With such a diverse selection I was able to move the inquiry to a higher level; they afforded me the opportunity to view ways in which the two paradigms of access and preservation were engaged to produce working repositories.

Before we can engage in such an analysis we must define several terms which will be used throughout this work. Chief among them is “discourse.” Discourse is fundamentally textual in a Derridean sense,\(^8\) it is the complex manifestation of words, both spoken and written, that together describe a field of practice and the practices that can be performed within this field. For instance, an archival discourse is comprised of the practices, training, traditions and ideas that form the archival field. This discourse preserves power only among those initiated to the specialized

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\(^8\) Jacques Derrida was the first major theorist to question the limitations that linguistic theorists like Ferdinand de Saussure imposed on discourse. Rather than focusing on spoken language as the height of discourse, Derrida enhanced the scope to include written text. Derrida believed Saussure’s imposition inflated the importance of speech by ignoring how the speech-act only limitedly transmits knowledge. For the most part, most knowledge is still conveyed by written forms and those cultures still committed to oral preservation of their heritage are quickly being assimilated (Derrida, *Of Grammatology*).
language found in its correct forms and methods. Discourse acts as a locus of power around which elites in the field create a space where control of the archive is constantly in contest. The archive is interpreted by many, especially those who ascribe to Derrida's idea of power being generated by archive control, which has led to the archives as a place where various agendas clash for this control. The clash for control of the archival discourse plays out in the performance issues arising between access and preservation.

When I analyze access and preservation I set them as paradigms for an archival discourse. As core patterns of practice, the two, as twin goals or missions of the archive, shape and guide the ways in which archival discourse is enunciated. By thinking of access and preservation as discrete paradigms we can analyze the way each affects the archive individually and collectively. By following the ways each paradigm enunciates itself we can better understand the ways in which our repositories are influenced by genealogy through different interpretation and reinterpretations of ideals. These paradigms provide justification for the ways in which we practice archival discourse, and as justification they are set up as institutional ideologies.

Genealogy, within the archive, is the term that describes and justifies the entire realm of practices that together form an archival discourse. When one reads the visual and textual images that together constitute an interpretation, one also has the ability to visualize ways in which an ideal can interact with a local repository. The reinterpretation of ideals within individual archives, appear as historiated initials,
where practices and policies, not figures, narrate the history of a site. To read this narrative one must understand the real, the ideal and the multiple ways in which they are connected. This thesis introduces points of intersection surrounding the performance of access and preservation which allow for such an understanding. By looking at archival practices as they have evolved over the history of a repository we can locate the ways ideals have been interpreted.
PART ONE:
Discourse Incarnate: Balancing an Interpretation of the Image

The dyadic relationship between the access and preservation paradigms does not produce a paradox in the classical sense—no statement acts to contradict itself. Rather the twinned concepts of access and preservation are modal structures. They are discrete but the coherence of the archive only occurs when equilibrium between the two is reached. Access and preservation work together to create a centralized, and institutionalized, common archival mission. Any analysis of an archive must look at this common mission because this mission inserts itself to become the dominant force in an archival discourse. Without either of these concepts the ideal archive loses its force to compel or force the individual archive to follow any kind of standardization. The same applies if one takes on a greater functionality at the expense of the other. If one part of the mission is sacrificed in order to complete the other, the way is which one interprets ideals is affected. The idea of an ideal archive becomes fractured into parts that cannot be presented in a cohesive manner.

The constant tension between concurrent implementation of both access and preservation often creates a lack of balance. The ways in which repositories continuously strive to strike a balance, evinced by their ability to function as working archives, provides an opportunity to see the similarities between genealogical practices in any archival discourse that occurs. This allows for an engagement

\[9\] The discreteness of access and preservation can be determined when thinking of them as Platonic ideals. Each is a shadow of a perfect form, separate and distinct from the other. There is access and not-access, just as there is preservation and not-preservation. The two cannot be considered as anything but discrete from each other.
between the archivist and the genealogical justification behind the performances of archival duties in particular ways. The interpretation of an ideal through the archivist-medium manifests itself in the archive. As a medium negotiating the symbol or image of what the archive should be, the archivist chooses which parts of the image to reinterpret for an individual setting. Just as access and preservation are discrete concepts there are two symbolic images which compel an understanding of ideals; they are Foucault’s Panopticon and Eco’s Aedificium.

The images do not necessarily compete against each other in a dominant/submissive relationship. They cannot compete with each other because by themselves they are fragmentary concepts. As ideals they are too polarized to produce functionally working repositories, instead they exist to complement the other so that one might visualize the constant tension between the two modal forces of access and preservation. By viewing the paradigms at work we are allowed a space where we can see how genealogy inserts ideals into the daily regimen of archival duties. The Panopticon and the Aedificium are only representations of relative truths.

Foucault’s Panopticon draws heavily on the works of the 18th Century virtuoso Jeremy Bentham, who designed the perfect prison, where control was not based on corporal punishment but on perfect surveillance of the inmates. The Panopticon is the site of such perfect access control. The Aedificium envisioned in

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10 Although virtuoso is often found in its pejorative connotations, I use it as it was originally intended. Recalling the words of Robert Boyle, member of the Philosophical Society of Wadham College (later renamed the Royal Society), who applied the meaning “men interested in science” (Shadwell xvii) and the understanding of all forms of knowledge.
Umberto Eco's *Name of the Rose*, is a metaphor of the perfect repository, perfect in the sense of being a place totally controlled through the preservation paradigm.

Divided or as fragments of a complete ideal archive, the Panopticon and the Aedificium serve as cautionary tales for archivists. They show the dangers inherent in interpreting the archival missions of providing security and access for our archival collections. Good intentions can be twisted and corrupted, turning from benign to detrimental forces that endanger the performance of the archival mission. Tied intimately to both are the sense of security and trust.

Security is an essential archival duty because theft is so much a real concern. These observations of the "archive image" are not meant to attack the way in which archivists secure their facilities, but rather to validate the ways in which archivists strive to maintain a balanced discourse to manifest the healthiest interpretation of archive ideals. Security is always a concern in every repository; as a site of genealogical similarity, one can analyze the practices that are incorporated under the broad domain of institutional security. In doing so, one can see how such genealogies affect current archival performance. Trust is but one face of the security issue.

The Panopticon and the Aedificium, as symbols and images of ideals, are a form of institutional genealogy. Their inclusion in the archive setting comes only into being through the archivist's reading and interpretation of the symbolic power they collectively wield.
Chapter 1: Beneath the Gaze: Panopticism, Neo-Platonism and Access in the Archive

The Panopticon, as designed by Jeremy Bentham, is a prison. It is built in concentric circles; at the center are the keepers/guardians whose gaze is omnipresent. The tower at the heart of these concentric circles is their home, and their charges—prisoners—are kept in single cells lining the inner wall of a greater circle facing the tower at all times (Bentham 194-95). It is a space where "inspection functions ceaselessly" (Foucault, Discipline 195). Bentham’s ideas of control, based on surveillance, have been appropriated by many institutions outside of the penal system. Panopticism has been integrated in schools, hospitals and also archives, because perfect surveillance is often interpreted as perfect access control.

No true Panopticon has ever been built by these institutions, but panopticism, or the theory behind the Panopticon, has been integrated throughout institutional practices and policies. In the archive, discourse is controlled by access and preservation of archival collections. Documents are held under an unflinching gaze from the moment they are inventoried. One can trace the evolution of surveillance in order to ascertain an archive’s genealogy and how the Panopticon has been reinterpreted for individual settings. Beyond architectural models, panopticism provides a method to insure that any item: record, manuscript or special collection realia, can be viewed at any time by the archivist on duty.

When one steps away from panopticism as pure physical architecture, one can envision it as a theoretical framework by which the relative importance of various
archive components can be defined and understood. The “vault” where archival collections are stored is the figurative heart of the repository, the next circle houses the archive staff, and the final tertiary level is composed of the patrons. Of course, there is no circular building housing archives in Hawaii, but as all repositories may be analyzed using this panoptic structure one can locate the ways in which access and preservation are maintained.

On a base level panopticism has been implemented at the Hawaii Mission Children’s Society Library (HMCSL) in the design of the reading room. Due to space limits the reading room only holds four tables arranged so that users never have their backs to the archive staff. Not only does this allow for the incidental surveillance of patrons but more importantly makes provision for an archivist’s complete view of the room. Archival materials never leave the archivist’s field of vision. Larger repositories exist where “the archivist on duty is seated on an elevated platform, from which he or she has a panoptic view, global and individualizing” (Ketelaar, “Archival Temples” 235), but the size of the HMCSL does not warrant anything more. Even limitedly, panopticism effects the interpretation and performance of access issues. The bandwidth that represents access issues goes from high security to no security. On the high end, too little access subverts the

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11 The circular structure of the Panopticon is reminiscent of Platonic models of a geocentric universe. Whereas the earth is the center of Plato’s solar system, the universe of a repository spins around the knowledge held in archival collections.

12 Certainly, nothing exists as near as grand a scale as the mother of circular structures, the “panoptical reading room the British Museum, which expressed the power of a [...] well-ordered system of knowledge [...] at the very heart of the Empire” (Ketelaar, “Archival Temples” 227). The Panoptical reading room represented England, at the center, quietly watching over its collection of colonial states.

13 Something that has been considered by other archivists like Ketelaar and Stoler is user interpretation of these panoptic policies, but no one has attempted to gather the opinions of archive-users in Hawaii. Perhaps this is a point of future departure for researchers in the field.
mission of the archive while too much access jeopardizes security of the materials. Finding a happy medium is key to translating panopticism, as an ideal, into a form which can be implemented to create fully functioning repositories.

Panopticism is a point of similarity across all repositories; the HMSCL is far from the only archive to interpret this model in a local setting. To some degree all genealogies have been shaped by Foucauldian discourse. As a point of genealogy, panopticism is a tool one can use to glimpse the shadows displayed on the puppet-scrim. Bentham’s Panopticon as a totalizing force is a manifestation of Plato’s cave, and “the prison-house [of] the world of sight, the light of the fire is the sun […] that in the world of knowledge the idea of good appears last of all, and is seen only with an effort” (Plato 227). One can play with Foucault’s focus on the eye, because panopticism holds that only the guardian sees everything. The archive staff essentially fulfills this requirement of the panoptic structure; they see what happens both in front and behind the scrim. The archivist sees the documents, arranges for their accessibility, decides policies and understands the balanced reasoning behind their implementation. All should be encompassed by his vision.

The effort archivists take in integrating panopticism by balancing its harsher effects brings an ideal nearer to hand. By looking beneath the theoretical mapping of the concentric archive it becomes apparent that the Panopticon blinds archivists from seeing the damage total access denial causes. Using panopticism to interpret access control as access denial produces a blindness that infects all aspects of archival

14 Trust between archivists and archive-users is often the first casualty of rampant panopticism.
discourse. In following a Panoptic model too closely, archivists may lose sight of their responsibility in making collections accessible for the public. Archival collections still stand at the center of the archive, but by recognizing the limitations of panopticism archivists can control how interpretations are made.

Holding to an ideology of truth, which Foucault distinguishes as being “linked in circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it,” archivists are constantly in danger of following a path that ignores the archival mission of making accessibility a core concern (Foucault, Power/Knowledge 133). Archivists need to assess the methods their archives employ to provide access to their collections: an online presence, finding aids, and card catalogs, to name a few, all contribute to accessibility and therefore are susceptible to the pull of panopticism.

Of the five repositories considered in this thesis, four had online catalogs for public use, three had card catalogs and all of them had in-house created finding aids. However, none of them were comprehensive by themselves. Archive patrons must use a combination of resources to access the wide array of available documents, and as a result patrons only comprehend the difficulty they have in completing their research. This shapes the way archive-users look at archives, and perhaps are the origin of the interpretations made by Stoler and Ketelaar. Only archivists see the

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15 This analysis ignores the individual histories of each repository, and shows that Stoler and Ketelaar are subject to the same pull of panopticism. They only see the one and not the many, proving Plato prophetic when he said, “the many, as we say, are seen but not known, and the ideas are known but not seen” (217). Such an interpretation reaches to describe only the effect of the idea of panopticism without acknowledging that panopticism is interpreted differently within every archive.
genealogies of their archives and can trace the histories that have produced the unique access situations they face.

Getting caught in the wake of the Panopticon's concentric pull causes one to disregard the inherent power held in the collected knowledge found in the records. The collections, received through deposit, gift or bequest, find this power in the truth of their texts. The ability to see and read them is the point where archivist and archive-user can visualize how "each [record set] is made more useful than the simple sum of its elements [...] in order to increase the utilizable effects of the multiple" (Foucault, Discipline 220). The "multiple" that Foucault refers to is the cumulative power held by all the documents in an archive. Similarly, one can extend this to the power held by multiple repositories in a single locale—Hawaii, for example. When one turns Foucault's language on the collection of Hawaii's repositories a very interesting thing occurs. One can ascribe Neo-Platonic modes to Foucault's words. "There is many a beautiful and many a good, and so of other things we describe and define, to all of them the term 'many' is implied" (Plato 217).

The multiple interpretations of ideals as they are found in the various archives is this idea of "many," which both Foucault and Plato acknowledge.¹⁶ In the archive, the common "essence" found in each of the multiple interpretations, serves as a basis for Foucault's own arguments in support of observation, wielding panopticism like a sword, as a tool used to control all aspects of an institution. If one were to describe

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¹⁶ Plato not only acknowledges the possibility of multiple interpretations of a single perfect form, but goes further, saying "there is an absolute beauty and an absolute good, and of other things to which the term 'many' is applied there is an absolute; for they may be brought under a single idea, which is called the essence of each" (Plato 217).
panopticism as an “essence” of Hawaii’s archives, one could point to the ways in which panopticism affects a genealogy, thereby defining archival practices. It is as if Foucault’s genealogy and Plato’s “essence” are two ways to describe different aspects or interpretations of the same phenomena. That phenomena being an ideal’s influence over the way archivists are allowed to interpret the same perfect form differently.
Chapter 2: *In Nomine Aedificium*:17 Genealogy, Perfect Forms, and Preservation as Discourse Agents

What may be accessible may only be that which has been preserved. The Aedificium, as constructed by Umberto Eco, is a “perfect form, which expresses the sturdiness and impregnability of the City of God” (Eco 15).18 The perfect form Eco envisions is really Neo-Platonic, where there are perfect forms or ideals for everything. This includes both positive and negative ideals, “and of just and unjust, good and evil, and every other class [...] taken singly, each of them is one,” each of them is a perfect form (Plato 183). The interpretation of that perfect form “the various combinations of them with actions and things and with one another [...] are seen in all sorts of lights and appear many” (Plato 183). Eco uses the perfect form to illustrate the multiple functions of the Aedificium. As a repository it is the perfect place to preserve the vast collection of knowledge accumulated over the Abbey’s lifetime.

Here preservation has taken single-minded control over the repository, through an almost total lack of access. The Aedificium mirrors ways in which we move to preserve records through access control, and “there are two ways to apply restrictions to specific bodies of record: screening users or screening records” (Pugh 160). Pugh’s language is unclear and inexact; one can interpret her words several

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17 This translates into, “in the name of the Aedificium.” As a professor of semiotics at the University of Bologna, Umberto Eco, writes on control over chaos and what can be interpreted as the power of names to control discourse. The Aedificium is the body that names and thus controls a discourse of preservation.

18 The City of God is the perfect world, the Ideal only obtainable through divine intervention; it is the eternal city—a place decay and time do not touch its occupants.
ways. She is referring to the vetting of both users and documents and she is also
alluding to the positioning of scrims as tools of visual impairment between readers
and records. If so, the Aedificium, as an interpretation of idealized preservation,
portrays a place that is perfectly corrupted. Such corruption makes the ideal essence
recognizable.

The Aedificium is an ideal, but one that has been corrupted by a temptation to
preserve knowledge and collections at all cost. There is a system of rigid control that
twists preservation discourse by means of,

a plan which has remained obscure to all over the
centuries [...] Only the librarian has received the
secret, from the librarian who proceeded him, and
he communicates it, while still alive, to the assistant
librarian, so that death will not take him by surprise
and rob the community of that knowledge. (Eco 35)

Just the staff is committed to knowing how the maze functions. But it is the entire
community which has entered into the discourse by supporting the practice of the
Aedificium. It is the genealogy of the Abbey, passed down like a sacral mystery
through time. Secrecy and mistrust are the ideology followed by Aedificium
sanctioned preservation.

The labyrinth as its own agent exerts control over this discourse of
preservation. It is built for the express purpose of preserving the collection, and
preservation of the knowledge found in that collection is at the center of the Name of
the Rose. The twists and turns of stairways, corridors and rooms recall the concentric
circles of panopticism, which themselves allude to the circular relationships found in
Foucault’s analysis of institutional systems of power. The labyrinth diffuses the
control that archive-users have in negotiating their own way through the system of reference sources, while it concentrates the power held by those that see the truth of the archive system. Vision and blindness are as much a part of the Aedificium as they are a part of panopticism.

This often is portrayed in the opportunities available for archive-users to understand how reference sources are designed. Not only are these resources subject to panopticism, but they are examples of how archives preserve their own histories. Each resource aid reflects a moment in an archive’s lifetime and can be read as genealogy. Each archival regime change brings a different aspect of the collection to light. All subsequent regimes have preserved these resources, for a variety of reasons, instead of recreating completely new resource aids. This incremental building of reference resources reflects genealogy, but can be interpreted by users as mirroring the Aedificium.

Archive-users often do not know the individual genealogies of Hawaii’s archives. Their confusion corresponds to their perception of these archives as mazes which they must navigate to find the information they want. Access and Preservation issues are often read by them as being dead-end turns meant to insure that archival collections remain secret. This reading is inaccurate; because everyone generally has access to the same finding aids and reference staff.¹⁹

¹⁹ There are always exceptions and different reasons where finding aids may not accurately reflect material in a collection. Part 2 further explores some of these exceptions.
Murders have been committed to preserve the secrets of the Aedificium’s maze, but nothing near as drastic has ever played out in Hawaii’s repositories. The secrets of the Aedificium are the secrets of origin, of knowledge, and of systems of power—all pointing to a particular image of truth. The murderer, a blind monk, knows how to negotiate the various traps and twists of the maze without the need for sight. His blindness aids and abets his crime, because others do not notice him. He is invisible.

He is like the wearer of Gyges’ ring, tempted and twisted by his ability to remain hidden from sight. He is an interpretation and a shadow of a perfectly corrupted form, which can be described as mirroring “our distinguished masters of craft [...] who knows intuitively his own power and keeps within their limits;” as an elder of the Abbey community he is a mentor to the other monks, for “we must allow him, while doing the most unjust acts, to have acquired the greatest reputation for justice” (Plato 43). He hides behind this reputation for holiness to commit the most unholy acts, all to preserve a book from view. He does not seek to destroy the book. He, at first, only wishes to hide it within the heart of the Aedificium, so that none may read from it and be altered by what is in the text. He understands the power that text wields in effecting discourse, saying,

*Every book by [Aristotle] has destroyed a part of the learning that Christianity had accumulated over the*

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20 Not even able to gaze on the offending manuscript he wishes to hide, he nevertheless sees clearly the path he feels he must take.

21 Gyges’ ring, imparts invisibility to the wearer and “no man can be imagined to be of such an iron nature that he would stand fast to justice. No man would keep his hands off what was not his own when he could safely take what he liked [...] or go into houses and sleep with anyone at his pleasure, or kill or release from prison whom he would, and in all respects be like a god among men” (Plato 42).
centuries [...] Before we used to look to heaven, deigning only a frowning glance at the mire of matter, now we look at the earth, and we believe in the heavens because of earthly testimony. (Eco 576)

The power of the Aedificium, as it is interpreted and reinterpreted by archivists, is centered on a total control over archival collections. Bereft of its collections, an archive or repository no longer has the ability to engage in any archival discourse, fragmentary or otherwise. The Aedificium and the maze preserve discourse through controlling interpretations of information. Such preservation is part of the genealogies of Hawaii’s repositories, where archivists have interpreted their mission as a means to shape interpretations of truth through censorship of the historical record. In the early 20th century it was not uncommon for an archivist to take letters or files and deem them inaccessible to the public.22 Censorship, in such a way, preserves the documents but renders interpretation or use of them impossible. Archivists always seek to balance the forces of preservation against those of access, like Odysseus negotiating a safe path between Charybdis and Scylla. They have turned the discourse from concern over the preservation of a particular way of viewing content, to the physical preservation of the collection item itself. Hopefully, in doing so, archivists have attempted to bring an end to the types of censorship that mark the genealogies of our archives.

Beneath the façade of the Aedificium, one sees how archival genealogies form the mass of contemporary archival practices. These practices, in turn, support ways

22 Censorship has been a part of every archive and library’s genealogy. The protection of intellectual freedom by increasing access to materials is the mission of both institutions. Current archivists are aware of this history and are moving to set policies to insure such censorship no longer occurs.
in which the paradigms of access and preservation can be envisioned. But—it is a view only accessible to archivists. Blindness of archival genealogy supports an interpretation of the archive as an Aedificium. Preservation must be more than “emancipating truth from every system of power [...] but of detaching the power of truth from the forms of hegemony, social, economic and cultural, within which it operates at the present time” (Foucault, *Power/Knowledge* 133). Part of the mission of access and preservation is negotiating this detachment, or finding ways to shift archive-users’ perceptions of how systems of power are integrated within the archive. When archive-users understand the reasoned arguments behind the performance of archival practice, they become secure in reading the archive as more than their genealogies.
PART TWO:
Limits and Boundaries: Finding Sites of Similarity

There are a vast number of archival practices that occur; part of my job was to seek out which practices were incorporated as part of a recognized genealogy. I arranged these practices and used them to facilitate an analysis of how the access/preservation dyad constructs a Catch-22 within any archival discourse. I began by naming the key areas where interpretation of perfect archive forms and ideals occur similarly in the various repositories.\(^{23}\) I started with names because by naming something one can define its scope. By acting as “authorities of delimitation” one can view the archive’s multiple roles, “as an institution possessing its own rules, as a group of individuals constructing the [whole], and a body of knowledge and practice, [and] as an authority” (Foucault, Archaeology 41-42). Through these multiple roles the archive is shown to be in a continuous operation trying to complete the archival mission to promote access while preserving the records. The manner in which these goals are achieved present ways in which specific acts of genealogy are integrated into current archival practice.

\(^{23}\) Naming also connotes domination—tied to Adam in a pre-lapserian Eden, where God said: “Fill the earth and subdue it. Have dominion over the fish of the sea, the birds of the air, and all the living things that move on earth” (Genesis 1:28). Or at the moment, “God formed out of the ground various wild animals and various wild animals and various birds of the air and he brought them to the man to see what he would call them: whatever the man called each of them would be its name” (Genesis 2:19). Subdue, dominate, control—all are tied to the power of naming. But—here I do not wish to confuse the discovery of sites of similarity with limiting discourse. I do not mean to reference Derrida’s statement, “there is no […] power without the control of the archive, if not of memory” (Archive Fever 4), since this inquiry is concerned with what occurs internally within a given archive, not externally. External control is based on the ways in which archives and archival collections impact outside entities, e.g. a colonial government’s use of the archive to either control access to or eliminate records of indigenous groups.
How perfect forms of archival practice have been integrated throughout Hawaii’s archives is a way to connect local interpretations to their “ideal.” I approached the archives and their interpretations of ideals as one would enter a hedge maze. The global view is obscured by figurative shadows and leaves, but as each new practice is recognized another twist or turn is illuminated and comes into view. This allows one to see the interconnectivity between the paradigmatic structures supporting access and preservation. We are like Adso and Brother William holding aloft our lanterns to dispel the dark nature of the Aedificium, wending our way through to find the very heart of the archival discourse. Reaching the heart of the maze opens ones eyes so that archival practices can be seen and examined.

Negotiating the labyrinth of archival discourse successfully allows one a mechanism to control the manner archival duties are performed, and by incorporating the various interpretations of perfect forms of panopticism and the Aedificium, we can understand how genealogy effects every aspect of the archive.

Though the methods followed do not always reiterate themselves exactly the same in every repository, they are bound by a common system of discourse. There are as many practices tied into archival duties, almost as many as the imagined rooms of Eco’s Aedificium. The two duties that present the most effective systems of power, in relation to their effect on the balance of archival discourse, are appraisal and arrangement. The archivist’s performance of these actions approach the most potent and lasting areas of tradition and genealogy. Ideals are constantly and

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24 Understanding the various histories of these repositories is the next step in tracing archival genealogies.
consistently manipulating archival discourse, because as perfect forms individual archivists interpret situations in their own particular and unique way.

Discourse is controlled by practice, but the performance of archival practices is itself controlled in two ways. By example, archivists conduct themselves in particular ways while working within the archive. These systems of conduct are based on these same forces, formal education and on-the-job training. One’s formal education occurs in an academic setting, where practice follows the authoritative texts reproduced in archival literature. Text is a discourse someone else has experienced. It is fundamentally colored by a disconnection, if not a disregard, for the genealogies that exist beyond an archive and the text. Reading archival discourse becomes a way to negotiate between these natures. Even though Jenkinson and Schellenberg, in their respective bodies of work, represent an archive discourse that has been shaped empirically, what archivist engage with is only words printed on a page.

The text does not reproduce these first-hand experiences. One must continuously reinterpret a highly structured language, in the form of technical writing, and apply it individually. Each person who reads the text may not interpret it in the same way. The academy initiates archivists into this secret language, creating a way

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25 Within the last 25 years there have been two comprehensive articles tracing the similarities and differences between Schellenberg and Jenkinson: "Jenkinson and Schellenberg: A Comparison," by Richard Stapleton, which appeared in Archivaria 17: 1984; and "A Comparison of Jenkinson and Schellenberg on Appraisal," by Reto Tschan, which was published in American Archivist 65(2): 2002. Tschan’s article is the more nuanced and tries to stress not only how the two developed their theories based on their experiences, one in England and one in America, but also how they have informed the way that all archives now approach the appraisal of records.
of understanding the techniques of archival duties. Translating the text into a meaningful discourse in a similar way is the goal of an academic education. But—
not all knowledge is taught in the same school. Archivists consider the experiences that they have in their individual archives to reinterpret the tools, gained in their academic educations, in order to make them useful in various settings not mentioned specifically in a text. Taking skills and lessons learned from various sources and using the knowledge gained from many sources, is part of a Hawaiian tradition and can be traced in the genealogies of Hawaii archives.

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26 Even though anyone can gain access to these same texts, by visiting a library or commercial outlet, the academy teaches institutional ways of interpreting these texts.
27 'A‘ohe pau ka ‘ike i ka hālau ho‘okahi (Pukui 24).
Chapter 3: Delineating Selection: Jenkinson and Schellenberg on the Scope of Appraisal

The initial step in bringing a record into an archive is appraisal. It is the first point of discourse control, and it occurs in every repository. Since it occurs in every archive, it can be linked to a Platonic form. The manner in which it is practiced becomes an interpretation of the perfect form. The different interpretation of the one perfect form allows for the creation of multiple readings of the same text. Appraisal only performs the necessary function of allowing the goal, of archival mission to access and preservation, to be reached. Appraisal is also the first point over which Jenkinson and Schellenberg diverge, since "Jenkinson is typically cast as the passive custodian, desirous of keeping everything, while Schellenberg is seen as the less idealistic, more pragmatic interventionist, father of the disposal schedule" (Tschan 177). Their differences are based on the experiences they had in the repositories they worked in. Both worked in government repositories, but the differences of the age and breadth of the collections provoked a different interpretation of the ideals.

In Hawaii, one cannot make such easy or ready comparisons, instead one looks first at the types of collections contained in individual repositories. An archive's mission statement and the policies it follows when determining what enters a collection, give an insight into how genealogy controls the appraisal of new materials. At the Bishop Museum Library and Archives the staff does not "actively

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28 Whereas Foucault discusses tension in "France of 1835," as being between the "legal and medical profession jockeying for status [and] for the power necessary to assert their discourse as document" (Brown, On Foucault 41); in the Archive tension is not so simply stated. Many factors influence the function of the Archive, because it is a site where control over discourse occurs.
solicit to receive materials," rather new materials usually enter as gifts to the collection. When materials are offered to the Archive, those materials must meet certain appraisal criteria. According to the Head of Archive Collections at the Bishop Museum, DeSoto Brown, “the Museum as a whole obviously has defined parameters for what to collect. The geographical area that we [the Museum] cover is Hawaii and the Pacific.” First, the issue of content must be met. However, even if material “falls within our [the Museum’s] geographical […] area, but it’s not something someone would think to come to Bishop Museum for” (Brown 2), then Brown’s reaction would be to suggest another repository collection where the material would be better suited for selection.

The history of the Bishop Museum as a center of Hawaii natural history and ethnography is the genealogy of the archive. This genealogy focuses collection practices to a particular geographical area. Anything that falls outside that domain is not considered for appraisal. Discrimination, as a tool of archival appraisal, is part of the archivist’s skill set. The archivist must determine the appropriate disposition of a record, which sometimes means a record may be more suited to enter a different repository. The archive, then, is a place where specific authorized materials are held and preserved29 as original sources.

The value of records, according to Schellenberg, is “as source materials, in the sense of providing basic information for various forms of study, research, or inquiry”

29 The archivist, “must first identify and appraise the value of the material, deciding what to keep and what to dispose of...the archivist is responsible for preserving the physical integrity of the material...[and] ...must provide for outreach opportunities that give the material an ongoing life outside of its safe storage” (SAA Council Handbook par. 5).
Materials are selected for the value they can afford to researchers, especially historians, who take them "in order to construct the moving pattern of images in which the form of the historical process is mirrored" (White 51). An archivist should keep the potential value materials have in mind during the appraisal process, because research is an important way for access to be afforded to the public. But—as Jenkinson believed—that issue should not be the deciding factor behind the acquisition of particular material. 30 Tschan further develops these differences held by Jenkinson and Schellenberg. He interprets the various ways to read the value of records. Archivists cannot forget how closely appraisal is tied to the interpretation of an archival discourse. Appraisal is the all important first step to creating collections that researchers want to visit and see.

If the materials are present in our archives, Jenkinson wrote, they have "been set aside and preserved, not based on any notion as to their potential future value, but during the course of activities for the creator's own purposes" (Tschan 182). They may be accessed by later researchers. Archivists are able to control the balance given to these perceptions of relative value, because a record's value is found not in its individual importance, but rather how it relates to the whole body of assembled material within the same collection. The way a collection is formed becomes part of an archive's history and this history forms a genealogy which, as it is bound within

30 If we select material we think will be important in the future we run the risk as "public or private agents [who] do not merely observe and describe reality; [rather that] shape people, events, and the environment into entities that will fit their categorizations" (Ketelaar, "Archival Temples" 222).
the circular systems of power, provides and points to the truth of both records and repository.

Every local archive can attest to the importance the entire collection of records holds. Archivists can point to specific examples where the collected records, as a whole, have provided needed information when an individual document, by itself could not. Logically, a single document does not have the same force, nor produce the same effect, or contain the amount of knowledge found in an entire collection.

For example, the Mamiya Medical Heritage Collection (MMHC) contains the Hawaii Medical Association Physician Files. 31 This collection began as a “great project started by the Women’s Auxiliary to the Hawaii Medical Association (HMA). They went back and typed up articles [...] from all the newspapers and whatever else they could find.” They brought those files together in a single place, “to be able to write a biography of the doctors” in question. Singly, those articles did not convey anything beyond what the reporters wrote, but in total they provided a way for the HMA “to honor the deceased physicians” (Gerwitz 3), gathering the lives and accomplishments of those doctors in a single place as a resource for future researchers. Only together do the Physician Files form a complete record of the HMA in Hawaii. If those Physician Files had not been collected by the Women’s Auxiliary that history would be silent. 32 This surviving record only persists as a potential source because it has

31 There are approximately 4,000 folders comprising the Hawaii Medical Association (HMA) Physicians’ Files.
32 According to the Society of American Archivists (SAA), the national professional organization for archivists, “history is not what happened in the past. It is, as the word itself suggests, a story, written by subsequent generations. The veracity and accuracy of the account, however, is totally dependent upon the surviving record at hand—documents, manuscripts, letters, publications, photos, and
been selected, preserved, and made available through the direct decision of the creator agency, and not the archivist. Following this accepted pattern, Gerwitz and her staff still add pertinent articles to the Physician Files, but the decision to make those files a part of the collection remains entirely in the hands of the HMA. The creator agency makes the records available, but the mission of the archivists at the MMHC is making those records accessible to the public. The HMA, as creator agency, and the MMHC, as a repository, work in tandem to fulfill the archival mission. In this instance, a successful interpretation of the access paradigm has been implemented.

The danger of panopticism occurs when an archive second-guesses the creator agencies. In attempting to centralize power over every aspect of a collection, an archive might hold what amounts to a “monopoly of literary legitimacy […] the power to say with authority [what is] authorized,” deciding what part of a collection may be seen and what will remain secret (Bourdieu 42). By having judgments dictated not by the appraisal criteria of our repositories but by some third party—the intended future researchers, archivists are led by potentiality and not by reasoned practice. To follow that path is to “appeal to the Historian [...] the obvious person to undertake such a task [...] must he not be regarded [...] as a person particularly liable to prejudice” (Jenkinson 146-47), and to upset the balance of the discourse. Jenkinson stresses the archivist as impartial receiver, but this only is

memorabilia from which the story must often be pieced together and reconstructed, item by item, clue by clue” (SAA Council Handbook pars.1)

33 The Historian, as a potential user of archival collections, is often used as a foil to the archivist. The Historian is presumed to have a different approach to appraisal based on how material might find their value in use as historical sources.
effective where the mass of records entering the archives does not exceed the ability of the archive staff to appraise those materials. If records are only collected and stored, then archives fall towards becoming the perfect Aedificium. Preservation becomes more important than making records accessible for public use.

The ability to appraise material is only as great as the amount of staff time or the number of staff members which can be devoted to the endeavor. Appraisal directly affects an archive’s ability to balance the issues surrounding access and preservation. Schellenberg is keenly aware of keeping this balance, incorporating disposal schedules as part of the selection process, and whittling the bulk of materials down to “those records [...] adjudged worthy of permanent preservation for reference and research purposes” (Modern Archives 16). In doing so, Schellenberg creates a genealogical practice for each repository to follow. Through a rigid control over the amount of material that enters the archive, the archivists hold true to their mission.

Though both Schellenberg and Jenkinson, stand diametrically opposed to the other, there is a middle ground that can be found. It is this balanced perspective that archivists transfer into their repositories when relying on academic educations. Archivists take all aspects of their educations, academic and empirical, when they become archivists in individual institutions. By focusing on the knowledge learned in an academic setting, archivists not only interpret the forms of access and preservation, but also reinterpret the institutionalized genealogies they have knowledge of.

“The archival repository[ies] in Hawaii include hundreds of books, vast manuscript resources and over one hundred twenty five thousand pages of newspaper
materials” (Nogelmeier 85), and archivists inherit custody of the entire legacy. At this time, when an archivist begins work in any particular repositories, part of their duties may be to appraise or reappraise unprocessed materials based on a suitability for inclusion in the collection. When archivists tame Schellenbergesque disposal with Jenkinsonian receivership they also strike a balance in respect to the methods education and empiricism have in regards to the modal structures supporting access and preservation. Understanding archival genealogy starts one on a path that leads to a more successful interpretation of the form appraisal takes. It also acknowledges the different situations affecting perfect access to an authorized history.34

Selection of a record for entry into the archive is similar to the translation of a relic from its site of lowly burial to the shrine or cathedral signifying a public authentication of its power to affect understanding of the power of the archive. Notwithstanding the history of relics, as sacred objects taken from the incorrupt bodies of saints, it is a way for individuals to see and touch an ideal. Touching an ideal instills a sense of individual ownership and power. But “it seems to me that power is always already there, [and] that one is never outside it” (Foucault, Power/Knowledge 141). Separation from the systems of power doesn’t ever occur, but acknowledging how that power, in the form of archival genealogies, constantly shapes archival practice makes it possible for archivists and institutions to envision new ways to interpret ideals for better results.

34 “Every scrap of[...] history that can be discovered and verified or rescued from oblivion, is of permanent value to the world” (MacFarlane 20). The archivist is not the limiting factor to the inclusion of records, but things that we cannot control—available space and staff.
The archive has always been imagined as a temple of learning, perhaps the origin behind the image of the Aedificium. The Aedificium contains all knowledge but severely prohibits access to that record. It is the ultimate and infallible authority, since it cannot be questioned. "Quod non est in actis, non est in mundi—what is not in the record does not exist" (Ketelaar, "Archival Temples" 222), and what has not been appraised and collected is not authoritative. The record finds its force to affect discourse in the same authentication process relics do. The record is authorized only through public access, because if the public cannot access the record or know that record exists the power of the archive is limited. The archive has no power outside of its own walls.

The potential value of archival materials is connected to the access we afford to users. Jenkinson writes that the archivist,

has to take all possible precautions for the safeguarding of [the records]. Subject to the discharge of these duties he has in the second place to provide to the best of his ability for the needs of historians and other research workers. But the position of primacy and secondary must not be reversed. (Jenkinson 15)

This pursues a final outcome where an archive is run through the narrow scope of panopticism. Jenkinson demands that we treat the archive like "a temple shielding the idol from the gaze of the uninitiated, guarding the treasures as a monopoly for the priesthood" (Ketelaar, "Archival Temples" 234). The idol corresponds to the archival
collections, and it is only those individuals who are legitimate researchers or historians allowed to see.\textsuperscript{35}

Preservation is necessary, but in many of our repositories the majority of the user population is not composed of historians. It isn’t practical for archives to define potential patrons using terms like desirable (academics) and undesirable (lay people). Archives cannot afford to build Aedificium in every backyard. If the archival mission is to be maintained then archives need to interpret the user population as more than a homogeneous group of intellectuals and academics. The potential user population is a heterogeneous cohort—the majority of users are ordinary individuals. This heterogeneous user population wants access to the archival collections, and in the Hawaii State Archives the “majority […] use […] the photograph collection or genealogy” materials (Shaner 8).

If the greatest percentage of users are not historians then balancing the interpretations of access and preservation, on their separate bandwidths, takes on a greater importance and becomes more apparent. Photographs and individual family’s genealogies may be the most used collections at the State Archives, but provision has been made for every collection held at that site. Systems are in place for every possible contingency, so that “if they’re interested in something broader than genealogy or photographs…if they’re interested in some sort of historical topic or

\textsuperscript{35}Many repositories located in the mainland United States and in Europe are only open to those researchers who carry letters of introduction. Lawrence and Nancy Goldstone recount an experience they shared at the Rare Book Room at the Boston Public Library where they were denied entry because they did not have “a letter from the chairman or a senior professor from an accredited university or a letter from another source that the librarian [would] accept,” as “the rare-book collection is only for bona fide academic research” (Goldstone 163).
trying to find out about some person or agency [...] then the reference archivist will take them to a finding aid and show them how to use it” (Shaner 8). The vast assortment of archival reference aids points to a concerted effort on the part of the administration and staff of the State Archives to meeting the mission of making the collections accessible.

As demonstrated, archives must be able to meet all possible needs the public might have. Interpreting Schellenberg the archive clearly demonstrates an ability to mediate, not only, along the individual spectra of access and preservation, but also between the two perfect forms. The archivist’s “desire is to promote free inquiry to the fullest extent,” and Schellenberg’s “contribution to the search for truth lies in making available the evidence that is in his possession” (Modern Archives 226). The local Hawaii repositories have positioned themselves to also increase access of their collections to a wider range of users.36

The archivist is tasked with representing the wide range of experiences found in the records37 and in this manner one might say that the archivist affects the historical record. Archivists are not automatons as Jenkinsonian passive receivership would have them, rather the personal attachments or investments they have made, in respect to the archival collections they manage, cannot be effaced. Since the 1930’s,

36 Hawaii repositories are attempting to meet this in many ways, we are designing curriculum resources for our public school to acculturate our youth with the ability to use primary materials and by partnering with various outside agencies to make online access a point of entry into parts of our collections. The historical record “is supposed to belong to everyone,” and as keepers of that record we feel that the future is a place where “all [can] be heirs to a time over which we might exercise the rights of collective ownership” (Mbembe 21). Access affords everyone a certain degree of ownership. 37 “The very decision to create a record, or to preserve it, or to place it in an archival repository becomes an act of memory construction. We [the archivists] consciously decide to shape the archival record” (Jimerson 93)
there has been an exponential increase of both the formats and the number of records created. The advent of rapid and inexpensive machine reproduction following the creation of the mimeograph, the photocopier and later the computer, has necessitated a change in the interpretation of how archival duties are performed. The archival community has understood and accepted that “selection [is] the key component of theory and practice.” With this increase of records “a new understanding of the archivist’s role as an active shaper of the historical record,” became apparent (Kaplan 216).

This is not to confuse our appraisal criteria with something sinister; it is only a matter of fact that the archivist “decides what is to cross […] the repository threshold […] and what [is] not.” Since we have appraisal criteria, we necessarily limit the number of items that enter the archive. “By putting some records on a pedestal, we alter their context and meaning” (Ketelaar, “Tacit Narratives” 136) and by not selecting all the records that have been created we alter history. Ketelaar’s idea of the unaltered record is impossible, because every time a record is read it is individualized and shaped by the reader’s understanding.

Archivists are bound not just by the theoretical background received through their academic education, but also by practical matters that only become apparent once they begin to work in their repositories and see the individual genealogies that shape the way practice is performed. The ability to balance the paradigms of access and preservation is constrained only by the realities associated with budget, space, and staff. The amount of material that enters our collections is directly related to the
time our staff is allowed to review documents, and in the case of the Hawaii State Archives, the staff “write[s] an appraisal report which” is the deciding factor in the decision to “take the collection or not, and that always includes an inventory [...] describing the... breadth and [...] limited history about the organization or the person” (Shaner 7), who created the record.

The writing of the initial appraisal is only limited by the number of staff members who have the time necessary to prepare those reports. Consideration of staff time is a constant concern since there are a variety of duties that must be performed within the archive and the allocation of time to one endeavor is to the detriment of the others. Management becomes one way of insuring adequate attention is given to the range of archival duties.

As interpretations of the same perfect form, appraisal as it is performed in particular repositories shows the measurable effects genealogy plays in the enunciation of an archival discourse. Selection is a balancing act that archivists commit to when they enter the archival profession. Their duty is to insure that a portion of the historical record can be preserved for future access and determining what material must be removed for proper disposal. Ultimately, the archive is a place of trust, part of that trust is placed in the authority of our collections and part is placed an archive’s ability to dispose of records that do not enter the repository. For although much material is taken in, there always is going to be records that are found unsuitable for retention. In many cases the information may be of a sensitive nature,

38 The authority of archival collections is based on “their value as fixed and unchanging sources” (Jimerson 80).
making it imperative that in pursuing a balance between access and preservation, there are instances when it is privacy that must also be preserved.\(^{39}\)

By preserving privacy and educating the public on archival genealogy, archivists can dispel the allegations that they are actively attempting to reconstruct a historical record. These allegations are made by individuals who do not have a complete view of the systems of truth that control the archival institution. They only see what appears as *suppressio veri* or at worst, *suggestio falsi* (Jenkinson 13).\(^{40}\) Archival policy is not, as Stoler suggests, those “rules of practice, that can shape the specific regularities of what can and cannot be said [...which...] renders [...] archives as both documents of exclusion and as monuments to particular configurations of power” (Stoler 96).

Academic education and empirical practice are two of the many ‘schools’ that present methodologies proving Stoler’s interpretations are only relevant to single manifestations. Stoler’s implications cannot be directed, as she suggests, as a global analysis of an entire field of independent repositories. Nor can the archives she uses as examples be proclaimed as more than an individual interpretation of a perfect form. The individual archive cannot control the genealogies of every other member of the multiple archive community. A shadow highlighted against the puppet-scrim can be stretched and contorted into any shape the mind can envision, but that does not change the perfect form itself.

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\(^{39}\) Sometimes, as is the case with records for certain government agencies, disposal occurs prior to selection. In other repositories we may find older collections that have already entered the archives for storage, but have not been fully appraised. We may be expected to properly dispose of certain records that may not be of value to our collections, but may contain material of a private nature.

\(^{40}\) These translate as “censorship of true history” and the “creation of a false history.”
Chapter 4: Finding Order: Arrangement and Description as Tools of Balanced Discourse

If appraisal is the point where discourse is controlled, then it is arrangement and description that provide control over those records once they have been selected into an archive’s collection. The performance of arrangement and description, as archival duties, are inseparable, because both work towards the same final outcome. Arrangement and description directly effect access to a collection, in regards both material content and physical location. The umbrella term, used to describe the two functions when they are performed together, is processing. Processing is another system of the archival apparatus. But—analyzing the apparatus only raises the issue of multiple interpretations of the perfect form of processing, my investigation looks at these multiple interpretations to posit how the archival mission is being met.

When an archive declares a record has been processed into an archival collection, what is really being said is that those records have gone through the process of arrangement and description. Part of archival duty is the processing of records, and it occurs in every archive. Processing becomes another avenue whereby one can see how the Platonic forms are found, identified, and interpreted in various archive or repository settings. Even though archives have individual genealogies which produce a variety of methodologies and practices in respect to processing, the

41 Per Foucault, “a particular discourse can figure at one time as the programme of an institution, and at another it can function as a means of justifying or masking a practice which itself remains silent, or as a secondary re-interpretation of this practice […] There is a sort of interplay of shifts of position and modifications of function which can also vary very widely” (Power/Knowledge 194-95). Analyzing the apparatus brings these multiple readings of the same practice into view, much the same as the chained man, in Plato’s cave, turning to look at the light of truth.
effect is always the same—enhancing the performance of the archival mission by balancing the methods and outcomes of interpreting the perfect forms of arrangement.

Looking at performance provides a way to examine how records are processed, both in a technical and a physical aspect. Processing covers a broad spectrum of duties from the classification of materials,\textsuperscript{42} to the physical placement of materials, not only into acid-free holders, but also onto the proper shelf. Processing is inclusive of a variety of accompanying tasks that all represent a way to impose some type of order onto our sometimes disordered collections. The origins of the methodologies and approaches, which we take to the performance of arrangement and description, are found, as in the case of appraisal, in the same two schools, the academy and the archive. Education and on-the-job skill training prepare the archivist to make interpretations a particular way.

Archivists can learn the genealogy of their archive. It is written in the performance of archival duties, especially the processing of records. One way to understand how tradition formed and continues to shape processing schemes is through application of these theories. Knowing the history of an institution gives archivists the ability to reinterpret those areas that do not adequately facilitate completion of the archival mission. This thesis does not trace these archival histories, but I see that such a study should be the next step made in researching the repositories

\textsuperscript{42} While some local repositories use Library of Congress Subject Headings to classify materials and Library of Congress Schedules to provide a call number system, others have created internal authority records to effect subject searches and used alternate numbering schemes to arrange their materials.
in Hawaii. Historical analysis of the individual archives can only enlighten archival genealogies so that a great understanding of these multi-format collections in various states of preservation can be reached.

Genealogy defines practice, it sets limits and boundaries for the performance of particular archival tasks. These limits affect the ways in which users access the content of the material, because these boundaries shape and determine an archivist’s ability to process materials. This genealogy of archival process can be studied through the methods proposed by Jenkinson and Schellenberg. One can even turn to the manuals published by the Society of American Archivists (SAA) to find methods of analysis. Appraisal, as a practice based on a perfect form, doesn’t change drastically between repositories. The methodology behind the need for arrangement and description and the types of information gained through that process is similar in every interpreted manifestation of the archive.

Adaptation for individual situations occurs, because even though interpretation of the form of Appraisal is similar there are always differences based on the idiosyncrasies found in every repository. For example, finding aids exist in each of the archives I investigated, but the differences lie in the manner by which finding aids are created, their intended use, and how the physically appear. There is

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43 To recycle and reinterpret Foucault’s own words, this thesis “exists as a sort of prelude, to explore the keyboard, sketch out the themes and see how people react, what will be criticized, what will be misunderstood, and what will,” essentially spur interest in the systems of power constructed to control archival discourse in Hawaii (Power/Knowledge 193).

44 “It cannot be denied that there is a persuasive force in the idea that context control and domination are inherently better than their absence” (Lyotard 62). This kind of structured understanding of knowledge and subjects does not limit access to the records; it only renders their various differences impotent in the light of a greater understanding of their contents. By doing so, we can better help our users find the materials they want to research.
no standardization that I could reasonably assign. When archivists engage in the 
process of appraisal and description in their institution’s collections, they cannot 
ignore past practices even in the face of changes in archival theory. An archival 
genealogy often overwhelms these contemporary changes, because it has the force of 
tradition behind it. Once a tradition is established it becomes part of an archive’s 
genealogy, making it very difficult to change despite policy changes.

As in every place, the repositories of Hawaii all have very different 
genealogies and histories. In some cases, archives have been created out of existing 
library collections. In other instances, they have been newly formed around specific 
gifts. These histories impact the archive on a systemic level because these individual 
archives are led by their traditions and experiences down certain paths in the 
implementation of archival duty. It appears that the repositories with the greatest age, 
or whose collections have been gathered over many decades, share similar 
institutional practices; their histories show that their early custodians often had library 
backgrounds or were versed in library procedure.

Archival manuals present standard methods of policy and procedures that are 
not the same as those found in library science. The fact that many archives were 
founded or are run by library-trained professionals is a sensitive area, because it 
affects the way the Platonic forms in the archive are interpreted. One can measure 
both the advantages and disadvantages of using library methodology to process 
materials within the archive. Since many archival collections are or have been 
administered by libraries there is a historical connection that can be traced throughout
the lifetimes of our repositories. 45 But that shared history doesn’t necessarily equate to an immediate fulfillment of the archival mission.

In Schellenberg’s time, the situation was even more apparent. Modern archives were new creations and many early archivists only had library training. Schellenberg recognized the radical difference between the ways in which archivists and librarians envision and interpret archival duties. He offered up a sound solution, and a way to mitigate the worst effects of the situation. Schellenberg believed that library schools should take the lead in preparing future archivists, because as academic settings, “library schools [are] the proper places in which to provide archival training” (Management 70). Librarians are the obvious custodians of archives and archival records, if proper training and education exists in some way in their academic instruction, then they do not only make policy decisions based on empirical data. Library schools can balance the way librarian-archivists mediate between the forms of knowledge they receive, so that more successful interpretations of the ideals can be made.

By advocating archival training in library science schools Schellenberg was attempting to indicate the close relationship not only between libraries and archives, but librarians and archivists. The incorporation of archival training in our library schools goes further in suggesting this proximity; “library techniques have the same

45 Originally the Bishop Museum Library was the custodian of a photograph collection, a map collection, an art collection, and various manuscript collections. In 1991 the move was made to establish an archive made up of these various collections with the argument made that “the use and requirements for dealing with library materials, meaning published materials versus unpublished materials, are actually quite different.” This necessitated the creation of a separate organ, the Bishop Museum Archives, to administer “them not only in terms of what people are allowed to do with them but also how [to] catalog them” (Brown 2-3).
purpose as archival techniques, i.e. to make material available for use” (Management 5). Although our collections are very different the attention to accessibility transcends those instances were library genealogy and archival genealogy differ. “Both must be arranged and described so that they may be made available for use” (Schellenberg, Management 5).

Schellenberg recognized that access is the intent and goal of the arrangement and description process. However, he absolutely disagreed with the incorporation of library techniques with regards to arrangement practices conducted in the archive setting.46 Librarians can become archivists but only if they are willing to follow an archive’s genealogy. There is no place in the archive for many aspects of library science, and certainly no situation where one, today, would disregard archival discourse in favor of a library tailored interpretation.

On the simplest level, arrangement is the name given to the mass of tasks archivists complete in the attempt to establish within a collection. They try to “marshal them [the record] in such a way that the Archive significance of every document—its own nature and its relation to its neighbors is brought out as clearly as possible” (Jenkinson 97). This, more often than not, is related not so much to the proper indexing of materials, but to the order of them. This means keeping records in which they originally arrived in from their creator agencies.47

46 The fear of using library arrangement practices is the belief “library training focuses attention” away from the importance of the entire collection, only concentrating “on the treatment of the individual items” (Modern Archives 25).
47 Original order, provenance, respect des fonds, provenienzprinzip—all these are terms for the same thing, the arrangement of items in the same order that they came to the archive from the creator agencies.
Both Jenkinson and Schellenberg agreed that the division or separation of those records, by subject matter, falls outside the pale of archival authority. When archivists process official records for government agencies, this methodology makes perfect sense. The skills studied and gathered from academic texts dictate that this interpretation also holds true when archives receive gifts in the form of collections that haven’t been created as part of organizational or institutional functions. Such collections have only been gathered together in a single place, possibly from very disparate sources and produced by different creator agents, by individuals who have no direct ties to either.\(^48\)

It is up to archive professionals to institute methodologies, sound in their genealogy, that work for specific repositories. Performing arrangement means to “establish or identify record units and place such units in proper order in the stacks” (Schellenberg, Management 161). Description is merely the word that identifies the range of tasks completed to produce reference materials—finding aids, and essentially “means an enumeration of the essential quality of a thing” (Schellenberg, Management 106). Description acts as a light to illuminate the maze of genealogical practices that archivists must follow when processing records. The arrangement of materials and the creation of finding aids take many forms, because archivists think and interpret the same perfect form in different ways. Perhaps these multiple interpretations spurred Schellenberg and Jenkinson to both write in support of

\(^{48}\) We term the former, organic, and the later, artificial. Organic collections describe “all manuscript collections that come from a particular organic source,” as being “a particular person, […] a particular religious, educational, business, or other corporate body.” Artificial collections are those that have been brought together by a collector, but “bear no kinship to one another, are without continuity, and have no common origin” (Schellenberg, Management 174).
standardized practices. They both display a dislike for including library methodologies in the performance of any archival duty, including the format followed in making resource finding aids.

Standardization calls for a rigid policy as described by an over-arching agency. This can be the state, the professional organizations, or the academy. Jenkinson and Schellenberg, as agents of the texts found in formal education, seem to be supporting an academic standard. The Hawaii State Archives currently follows templates found in the “SAA manuals” to produce reference finding aids that “follow all the rules that the manuals say you should follow” (Shaner 8). This works for them and is true to the State Archives’ own genealogy.

The State Archives traces its genealogy back to its founding under the Territorial Legislature in 1905. Over the hundred years of its existence it has also had a very close relationship with library methodology, especially in the form of classification. Some of these have been redone to follow current accepted archival practice, but they still rely on their card catalog to access the majority of their early collections. This mixture of multiple interpretations existing does create some confusion and lends a certain credibility to the reproduction of the Aedificium in essence.

When records were first cataloged by the staff at the State Archives they also applied a type of Subject control. Unfortunately, they did not follow a recognized

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49 In 1905 the “Territorial Legislature […] didn’t want the records to leave Hawaii so they decided they would appropriate funding to build an archives building to house records of Hawaii […] They hired the first archivist […] a librarian, whose name was Lydecker […] He brought librarianship […] to the archives” (Shaner 1). Subsequent State archivists followed the methods he laid in place.
Subject authority list,\textsuperscript{50} which has led to many different permutations in the card catalog. When searching for materials on a specific location, like the “Iolani Palace,” for example, “you have to look under Iolani, you have to look under Palace, you have to look under Royal Palace” (Shaner 2). During the long process that went into the making of the card catalogs, both Subject and Name indices, the Archives lacked a main authority file, and so the resulting card catalog evolved into a complex resource that must be carefully navigated.\textsuperscript{51}

Along the same lines and near contemporaneously, with William T. Brigham’s guidance, the Bishop Museum became a world recognized center for Hawaii & Pacific ethnography and natural sciences.\textsuperscript{52} The Bishop Museum Library was established during the transitional period between the 19\textsuperscript{th} and 20\textsuperscript{th} centuries. Many of the collections, which eventually were incorporated into the present Bishop Museum Archives, were gathered in this period. For over one hundred years, the manuscript collections were administered by library-trained staff, and in a situation similar to the Hawaii State Archives, they created several formats for finding aids. Those include the original library card catalogs, the Hawaiian Ethnographic Notes (HEN)\textsuperscript{53} indices, a limited online catalog, “bound reproduced volumes of what originally was the Library’s catalog card system” (Brown 6), various print

\textsuperscript{50} If such a list existed at one time its location has remained hidden, no one has ever found a subject heading list.
\textsuperscript{51} The first section of the digitized Card Catalog will be online for users to access in 2007, resulting in faster searching capability.
\textsuperscript{52} William T. Brigham served as the institutional director of the Bishop Museum from 1891 until his retirement in 1918.
\textsuperscript{53} This collection was compiled by Mary Kawena Pukui and other Bishop Museum staff in the Anthropology Department. It was moved into the Archives during its formation in 1991.
inventories, and several online finding aids, including the Mele Database. Though not following the precise guidelines set forth in academic education, the Mele Database cuts across many different collections to collocate locations of resources on a subject level in a single index. It partially fulfills the mission and intent of the archive by providing comprehensive access to users looking for Hawaiian language songs and chants.

Historically, the Bishop Museum Library and Archives also employs subject authority in the form of Library of Congress Subject Headings (LCSH), because "they wanted to have [their] records as concise and as stripped down as possible," so that there would be sufficient access points. However, the drawbacks to using LCSH as descriptors in an archival collection, with an emphasis on Hawaiian culture and the arts, quickly became apparent after they were implemented. For example, the "Library of Congress [doesn't] allow the use of the word Hula" (Brown 5), which eventually led to the Archives making the decision that LCSH was not practical for their situation without making a lot of changes and additions. So many changes were made, that it became more practical for the Archives to dispense with LCSH and create an in-house classification system.

54 "The Mele Database [...] references and guides [...] to mele which are in different places [...] in some cases those mele are in HEN [...] in some cases those mele are in Hawaiian language newspapers" (Brown 6).
55 Since many of the archive collections were inherited from the library or other departments this classification system has not been universally applied to all records. Many older records still are controlled by LC vocabulary, but newer accessions are arranged under very broad descriptors (Genealogy, Biographical Name, Geographic Name) using terms taken from the provenance of each collection.
These are the types of interpretive problems foreshadowed in the texts. There is often no direct translation of library practice into the archive. Rather than being utilitarian, in this instance, the use of LCSH did not allow for greater access to the collection without having the subject authority manipulated and augmented by the staff.

Meeting a balance on access is but one part of archival discourse. Archivists must also concern themselves with preservation issues. Physical arrangement of items is a necessary part of the preservation process. This entails not only the placement of documents into individual folders and boxes, but making sure that original order is preserved when the boxes are shelved. Always conscious of the access/preservation conflict, Schellenberg believed, “if an archivist is to accomplish his dual purpose of preserving and making available […] he should place [the records] in the stacks in a neat and orderly manner.” This orderly manner refers to the attention to detail paid “to certain physical activities […] packing, shelving, and labeling” (Schellenberg, Management 199).

For the most part physical arrangement only becomes a major concern when space is a relevant issue. The Mamiya Medical Heritage Center, for example, has a large collection of medical instruments. Currently there are “almost 170-some odd items that are in the catalog,” which includes a wide spectrum of items representing the medical profession in Hawaii over a long period of time. This collection contains “a lot of microscopes, doctors’ bags, stethoscopes, lots of syringes and needles […] beakers, and a whole x-ray tube collection” (Gerwitz 4). Many of the smaller
instruments are stored in acid-free boxes and are housed in specially built cabinets, but other items, for a multitude of reasons, have been placed in alternate locations.\textsuperscript{56}

There are multiple factors of archive genealogy that limit an archive’s ability to manufacture this best case scenario: institutional support through adequate funding and staff numbers, multiple format finding aids that we inherit, and the increased speed of technological change. These factors affect all repositories, but perhaps to varying degrees. By far the greatest limiting factor is institutional support. Processing requires the ability to have enough time to adequately look through the collections. This allows for both a greater understanding of the content of the material contained within the records as well as the fulfillment of the arrangement and description of those documents; it is all about access. And—when one begins thinking of access in multiple ways interpretation and reinterpretation of the prefect forms access can take come into the field of play. If access is defined as, helping users get to the materials they want to research, then “it is very possible to [...] help public very successfully but at the expense of getting the processing finished” (Brown 7).

In terms of description, the best case scenario would be to have finding aids whose use is supplemented by experienced reference archivists. Archives cannot afford to run and certainly do not function without some material control over their archival collections. Without control one runs the risk of limiting access to the

\textsuperscript{56} Various exhibits ongoing in the Queen’s Medical Center Hawaii Medical Library use some of the surgical and medical instruments out of the Mamiya Medical Heritage Center’s collection for illustrative purposes. There is also a very large and heavy cabinet sized machine, recently donated to the collection by the Queen’s Hospital Radiology Department, that doesn’t fit in the repository’s main vault.
majority of a collection, almost like the Aedificium where materials, “are registered in order of their acquisition, donation, or entrance within” the labyrinth, so that only the archivist is aware of their placement. The users are forced to only “rely on their [the archivist’s] memory” (Eco 84). The reality of the archive situation in Hawaii shows the disparity between the perfect form and the types of interpretations archives are forced make based not only on individual genealogies but also institutional limitations.

A Catch-22 between the two paradigms manifests when a realization is made in regards to processing documents. If archives are unable to process their collections to a level of useful detail, then the reference information archivists may be giving users may not reflect the entire scope of the collection. Control over the archives allows for a balanced interpretation of panopticism. Control, like access, may be divided by different levels of description. This may take the form of anything from an initial inventory, created as part of the selection process, to detailed finding aids indexed as part of the cataloging process.

Unless an institution is overseeing the creation of a new archive collection, archivists inherit collections that have already been processed by many different people, with varying levels and understanding of archival practice, over the entire life of the repository. The reference tools that pass as legacy from past regimes, are a

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57 The Hawaii State Archives has “control over 100% of government records,” because even “unprocessed things have inventory sheets” (Shaner 7) created through the appraisal process.

58 Panopticism, when imposed judiciously, facilitates a well ordered collection. If it is abused our repositories become places where “writing links the centre and periphery [and] in which power is exercised” to process every record in such detail to render them under constant examination so that their “slightest movements are supervised” (Foucault, Discipline 197).
way that genealogy becomes inherited. This legacy is also subject to multiple forms. The Hawaii Mission Children’s Society Library’s collections started being gathered together in a single place during the 1920’s. Several generations of librarians have created subject indices, such as one on the Anti-Slavery Society of Hawaii. This level of detail is extraordinary because it is uncommon to “catalog manuscripts by subject” (Reppun 3-4) across different collections within the same archive, mainly due to the amount of time that it takes to compile such a resource.

For the most part, even if finding aids have not been created for public use archive staff may have inventories or brief line descriptions available only for internal use. Though not ideal, it still affords the opportunity to locate appropriate materials. This is one type of inherited situation, one where the archivist only has the barest minimum of control. There is a very real fear among archivists that they may take a position at a repository where there is a “crushing backlog of unprocessed collections lingering in the storage areas.” The only alternative left may be to “make a far greater number of collections accessible at a less detailed level of arrangement and description” (Zastrow 1).

The creation of finding aids through the process of arrangement and description is time consuming, even on a very brief level. With such high demands in

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59 The Hawaii Mission Children’s Society Library has card catalogs and various types of finding aids, whereas the Bishop Museum Library and Archives have several different card catalog indices and many different finding aids, both paper and electronic.

60 “A librarian [...] look[ed] at all these letters in Mr. Emerson’s files, in Mr. Baldwin’s files, Mr. Cook’s files [...] all talking about the Anti-Slavery Society,” because at that time the local missionaries “felt so removed from what was happening in the United States that they felt they needed to make their own statement” (Reppun 3-4)

61 Perhaps it is more common on the Mainland US and the European Continent where archival collections span centuries of documents, photographs, and realia.
terms of staffing it only becomes increasingly important to weigh the utility of the detailed finding aid. Because the standard templates often comprise many different sections that give an overview of individual series within particular collections, and sometimes synopses of individual records within a series—archives must proceed with some type of caution in mind.

Once an archive designates staff members and staff time to the production of those standard finding aids, that time is lost forever. Archivists are cautious in committing too many resources to a particular issue, since many “people don’t read those detailed finding aids, they don’t read series’ descriptions,” because it is often simpler for users to “go right to the inventory” (Shaner 8). There might be no return on the investment given. Hawaii’s repositories cannot afford to allocate resources to projects that don’t fulfill the archival mission. Rather, local archives can and do take those resources to fulfill other duties that better preserve a high level of access and preservation.

This radically changes the discourse in ways that impact an archivist’s ability to temper the various forms of knowledge they have acquired. Archivists have always looked at new technologies, as they come on the market, to find more utilitarian interpretations. The promise of technology, like digitization, is the offer to provide access to the archival collections while meeting the responsibility of preserving those collections. The computerized version of the Hawaiian Ethnographic Notes (HEN) and other online finding aids are only the first step in the possible ways to incorporate technology.
The next step then is to digitize documents and make them available to the public. Several local repositories have constructed web presences that have a mix of these online resources; the Mamiya Medical Heritage Center has the finding aids to the HMA Physician files and the Hawaiian Collection. They also have digitized 20 years of the HMA’s membership minutes, as well as articles published in the *Hawaii Medical Journal*. With clickable links to actual representations of the documents, users can access certain materials offsite without having to physically travel to the repository to complete their research.62

This raises a question over the uniqueness of archival material and a repositories’ proprietary interest in controlling who is sanctioned to disseminate copies of those items. It is a question that cannot currently be answered, because archives must consider, on the one hand, that they have a vested interests in insuring that the collections can be accessed and used for research purposes, while on the other, they have an interest in preserving the uniqueness of an archival record. Archives can turn to technology once again. There is software that limits a users’ ability to reproduce copies of material and methods of adding digital watermarks to documents. Unfortunately, these tools are in their infancy. It is too soon to come to a conclusion on this issue, especially since the archive profession has so many questions regarding the efficacy of digital formats as a method of preservation. Ultimately, though, both the literature and an archivist’s experiences point to a need

62 To meet increased needs due to the online presence, Laura Gerwitz and her staff also provide email reference service.
to produce finding aids that researchers can use without the kind of confusion that makes it necessary for the archivist to do all the work of identifying materials.\textsuperscript{63}

But—none of this decreases the level of work necessary to complete digitization projects; technology is a double-edged sword. While it allows users better perceived access, the archive has only traded the time, care and emphasis given to certain projects, on other projects.\textsuperscript{64} In fact, digitization often increases the amount of time spent on these endeavors, because it entails very deliberate knowledge of different programs. To meet these increased demands archives can, and have, turned to partnering as a solution. The Hawaii States Archives recently completed a successful partnership with Alu Like,\textsuperscript{65} digitizing various indices relating to the genealogical materials of individuals and their families.\textsuperscript{66}

Arrangement can only be fully achieved when the funds are available to purchase the necessary materials to enable a proper level of preservation. In every local repository I visited, there appeared to be very clear institutional support for ongoing preservation of physical materials. Perhaps technology is the answer, as it

\textsuperscript{63}This really is the future of the archives, as envisioned by archivists both locally and nationally. Richard Cox describes the importance of “making finding aids directly available to users for searching, retrieval and display [creating] the potential of shifting part of the reference burden […] from the staff to the users” (Cox 34); he suggests new ways of implementing digitalization in our repositories to bring this into reality.

\textsuperscript{64}“There’s a line of thinking out there that if you digitize it means you have less work to do […] We have this fantastic scanner that we just acquired and […] we are going to be digitizing and putting things out there on our website […] But—it’s not going to mean less work for librarians. It’s going to mean more. I’m going to need a third position by that time” (Reppun 6). One question that still has not been answered concerns continuing preservation of these electronic materials, given the continuing rate of technological advancement and change.

\textsuperscript{65}Alu Like Inc. is a non-profit organization, begun in 1975, whose mission is to “assist Native Hawaiians in their effort to achieve social and economic self-sufficiency” (Alu Like screens 1)

\textsuperscript{66}Na Palapala Moʻokūʻauha, The Hawaiian Genealogy Indices can be accessed through http://ulukau.org. These indices include: marriages (1826-1929), probate indices and probate minutes, wills, and citizenship (naturalization, denization, and passport) records.
provides a method to create an “alternative format method to preserve the originals” (Shaner 5). At the most basic level, the installation of air conditioning, the maintenance of low humidity levels, and overseeing proper ventilation is available, have all been implemented.

There are multiple ways to perform the tasks that comprise arrangement and description, but the processing of records exists in all types of repositories because the exercise of arrangement and description physically enables the archive to balance an archivist’s ability to provide access to the collections they maintain, with making sure that those same collections can be secured for future use. The decisions made, in respect to performing a balancing act between access and preservation, are manifested and repeated throughout an archive’s genealogy.

The ability to bring order into repositories is one of an archivist’s greatest strengths, because in safeguarding this heritage they mediate the disparity between “the practice of archives [...] the ritualized implementation of theory,” on one hand, and on the other, a reexamination of the empty motions of “the acting out of the script that the archivists” (Cook and Schwartz 173) of the past set down by genealogy and interpretation, for the modern archive to follow. This, then, is that moment when the chained prisoner is set free to see where the light originates. In seeing the origin

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67 “The first thing we did was scan the Mahele Book, because that’s always what people want [...] We’ve made a conscious choice [...] have been picking fragile material that’s large format that [...] need not be withdrawn from the use of the public” (Shaner 8).
of the light he knows the truth behind the shadows that he once took as real, bringing about good communication between users and archivists.\textsuperscript{68}

\textsuperscript{68} This statement does not condone changing the entirety of archival science, so that appraisal is affected. I only mean “true” discourse in the sense that through arrangement and description we, as archivists, can employ various media to make the users’ interaction with our collection more open and less veiled by complex finding aids or archival jargon.
Conclusion: Adapting the Discourse—Strategies for the Future

The archive is so much more than just a site. One cannot limit the understanding of a repository by focusing only on practical concerns. Archivists cannot only be driven to practice archival duties based on the knowledge gained in only one place. This analysis proves that the archive concerns itself not only with how genealogy and interpretation affect the performance of archival responsibilities, but also how it enables them to be performed. They are the underlying reasons behind an archivist's need to establish a balance between access and preservation.

At its heart, the archive is a complex entity shaped by many different factors. There is no unified understanding of "the archive" because it has not remained the same over the course of its lifetime. Every regime that has controlled the archival discourse in a particular repository has shaped the archive in different ways creating an institutional incoherence. A greater understanding of the discourse that controls archival representation benefits both archivist and archives by meaningfully affecting the direction that discourse takes. Archivists straddle the figurative waters, where tradition and the realities of the modern world are constantly at play over the tension present in the performance of the archival mission.

This discourse, while at play, flows through a labyrinth built by an individual archive's genealogy. Knowledge of that genealogy illuminates a path that can be followed through the labyrinth. By seeing the path set before them, archivists can determine potential outcomes. If archivists have the power to envision these
potentialities they can move to take apart sections of the labyrinth that stand in the way of successful integration of access and preservation. Change is not always a bad thing, especially if archivists implement change based on greater understanding.

Archivists are change-agents and adaptability is one of the motivating forces of archive work. As technology changes or as archive-user groups become more defined, adaptability signifies the presence of an institutional desire to achieve balance in the archival discourse. Archivists may not be able to recreate a perfect form of archives, but they can take the lessons learned, from all the schools where knowledge is found, and interpret the ideals into create less distorted realities.

The practices discussed in this analysis, appraisal and arrangement/description, were scrutinized because they are central to an archive’s mission to providing access and preserving the collection. Appraisal and arrangement/description, as they have been interpreted and reinterpreted over time, are palpable representations of an enunciated of archival discourse. As shadows of perfect forms, they are stretched and contorted by various factors, all of which affect the performance of the archival mission at our local repositories. The ability to read these signs, understand the various interpretations, and acknowledge individual archive genealogies, gives archivists an almost global view of their archives.

An archivist’s responsibility to the archival collection is two-fold, to preserve the record and to provide access to that record. With a global and totalizing view of

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69 The archivist “must first identify and appraise the value of the material, deciding what to keep and what to dispose of [...] The archivist is responsible for preserving the physical integrity of the material [...] and [...] must provide for outreach opportunities that give the material an ongoing life outside of its safe storage” (SAA Council Handbook pars 5).
the archive, the archivist can balance the two so that the archive does not fall prey to either totality. The archivist creates an illuminated space where both missions can be fulfilled. Archivists use the skills they’ve gathered and practiced to combat the blindness associated with either a focus on total panopticism or the Aedificium. Creating spaces that allow archive-users to engage archival collections is essential to the archivists’ mission. In these spaces the records become “enablers of democratic empowerment” (Ketelaar, “Archival Temples” 224).

However, when archivists fail to facilitate a space where open discourse occurs, archival ideals are interpreted users as being less than positive. Under the gaze of total panopticism or lost within the maze of an Aedificium, the knowledge found in the archival collections is trapped in its own obscurity. Obscurity and silence exist because of a poor interpretation of appraisal policies and a lack of understanding regarding the arrangement and description process. Instead of being viewed as centers of democratic transformation, repositories trapped by these problems may be, as Ketelaar has determined, “instruments of oppression and domination” (“Archival Temples” 224). Archives in imbalance are interpreted to be tools of a centralized empire exerting an undue influence over all record collections

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70 They lurk like Scylla and Charybdis arrayed on either side of the archival spectrum and both are trying to pull our repositories under their respective sways, attempting to transform them into modern day Panopticons or Aedificiums. Like Odysseus we guide our archives safely by navigating the various duties we are meant to perform, using the knowledge we’ve gained to sail through the middle of the maelstrom.
Democratic ideals, then, are part of the promise of the perfect or ideal archive.

The differences between the archive as a site where democracy is actively performed or as a site that sits at the center of silence and suppression are similar to the different repositories experienced by Jenkinson and Schellenberg. When one reads their works they see how the two focus on different issues. Jenkinson looks at only the preservation of the record, but Schellenberg tries to keep his sight on the issues surrounding accessibility. These two modal forces pull the archive along the spectrum to one of the two polar extremes. Just as light casts it shadow differently depending on its point of origin, archival duties may not stay remain the same in every performance. Performing archival duties in particular ways may or may not be the same every single time. This adds a different dimension to the complexity of archival discourse, but those performing archival duties should always keep in mind that their real duty is providing access and preserving the record.

Jenkinson lived in a very different time, one in which England still had her Empire. Jenkinson’s concept of the archival mission is the preservation of the record. The record of English rule needed to remain static, just as any monolith to Queen Victoria erected in a site of colonial rule, in order for the Government to appear just

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71 Ketelaar, Smith and Wareham all have published on the effects of an archival discourse controlled through fear and intimidation by a Fascist State.

72 The fear then is one of censorship. Once a document is selected it will be suppressed through the agency of the Archive. Because there is a way to interpret the repository in such a manner that “the question of the archive is not [...] a question of the past [...] It is a question of the future itself [...] and [...] of a promise and of a responsibility to tomorrow” (Derrida, Archive Fever 36).

73 Preservation is the catalyst “which transforms documents into monuments” (Foucault, Archaeology 7) to a culture.
as monumental. As a symbol of English sovereignty, the archive and its mission are overshadowed by the mythic quality of preservation of the record as historic control.\(^74\)

Schellenberg lived a very different life. He realized the traditional “American dream” and was a product of the democratic ideals symbolically represented by that dream. His understanding of the archival mission reflects this. The record is not just for use, but for use by the people. These democratic New Deal ideals were instilled in him throughout his childhood, and he brought these ideals to bear on the National Archives.

It is important to look at the issues surrounding the myth of an Archivist State realistically in light of our own repositories. There is a big difference between choosing to make archival collections inaccessible and having outside factors influence our ability to perform even basic archival functions. This difference is one of purpose and intention. Various factors impinge on the performance of archival duties. From the research I conducted and observations I made, I witnessed a real commitment to balancing the polarizing effects of access and preservation.

Hawaii’s archives do not actively limit access or censor records, quite to the contrary, they strive to increase ways in which users can interact with the record. They realize the importance of their collections in the constant shaping and reshaping of public perceptions on a host of issues. To realize this, archivists have incorporated various strategies into the performance of archival duties.

\(^{74}\) Not only do Jimerson’s words come back to haunt us, but we come to believe “there is no […] power without control of the archive, if not of memory” (Derrida, Archive Fever 4).
This performance of archival duties is transformative on several levels. Archivists take the manuals created by both Jenkinson and Schellenberg and use parts of each to construct the methodologies they chose to use when interpreting Platonic ideals in their own repositories. They try to shape a hybrid discourse. 75 Archivists in Hawaii also take the skills that they’ve developed and the lessons learned to reinvigorate the ways in which the discipline thinks and theorizes about the archive. 76 Acting as points of access to Hawaii’s vast historical record the repositories also stand in the unique position of directly affecting the way people know and perceive the past. 77 The archive is sited in such a way to impact the future through reinterpretation of the record. Just as archivists try to illuminate the genealogy of the archive in order to fix problems that arise, archive-users use archival collections to better see a fuller picture of the past.

Archivists can only go forward towards awareness, by transforming the ways in which interpretations takes place. This has involved the implementation of practicality. This practical nature shows that there is one certainty in the archive.

75 There is an ‘ōlelo no’eau, “O ke au i hala ke lamaku, ke ala i ke kupukupu,” which can be translated as meaning, “The past is a beacon that will guide us into the future” (Goodhue 36). We take ideas from our formal education, practices from other institutions, methods that have worked in our own experiences and gather them like embers to light our way into an uncertain future.

76 “Due to the preservation challenges of our tropical environment, our limited resources, and the distance from any other land mass [...] archival repositories in Hawaii often have to adapt established archival theory to what will work here given our unique population and cultural heritage. In this sense we are trailblazers...and in a perfect position to share our innovative solutions with other archivists saddled with the weight of ‘how it’s always been done’ in more traditional settings” (Zastrow 1).

77 Noenoe Silva, professor of Political Science at the University of Hawaii at Manoa, keenly represents the ways in which the Archive can affect our views on historical issues. At the suggestion of staff at the Hawaii State Archives, Silva rediscovered the Kū’e Petitions protesting the United States’ annexation of Hawaii. Previously, historians had crafted a myth of colonial wish fulfillment which silenced Native discourse and presented Native Hawaiians as either too lazy to be involved or totally supportive of United States hegemonic control. The rediscovery of the Petitions changed the landscape of history by proving the falsity of that claim (Omandam).
Every archive and every situation in the archive are unique, because unlike libraries, all archives cannot follow a standard model. The only claim to standardization occurs within the methods used to interpret ideals. But—what are these ideals and how does one know when and where or if they exist. These perfect forms defy discursive capture because they can only be identified by looking at the common performances of interpretation. Archivists know these ideals only by distinguishing between perfect forms and the shadows cast by these forms. Understanding archival genealogy and archive history is the key to unlocking the chains that trap archivists into seeing the shadows on the puppet-scrim.

Similarly, archivists can only arrive at high level performance of archival duties by seeing what practices don't function. This may be due to changes in preservation format or in accepted methodology, or it could be affected by time constraints or budgetary limitations. No matter the reason, functionality speaks directly to the many different issues that affect repositories, because when the archival mission is met things run smoothly. The reverse is similarly true. These strategies can be divided into offensive and defensive actions.

Archivists must always try to negotiate the many interpretations that appear as accepted theories of practice. This negotiation examines all interpretations, whether written by Jenkinson and Schellenberg or reinterpreted by David Bearman or his contemporaries in the second half of the 20\textsuperscript{th} century. Archivists can never stop learning or understanding new improvements in their field. Archivists take this
message of constant and consistent education and instill it in every part of archival discourse.

Perhaps this means partnering with outside agencies to bring archival collections to a greater audience. This strategy has certainly worked for the Hawaii States Archives. These partnerships are so important because they show archive-users that archivists are proactively answering the problems they perceive. The archivists are figuratively stepping off their raised platform and out of the repository to reach individuals who may not yet be part of the user cohort with which they commonly interact. Partnering often includes the type of support that meets one of the three issues affecting the archives ability to interpret a perfect form in the best manner. 78

Partnering is but one way to increase an archive’s ability to meet its mission objectives; we can also apply for grants to do special projects. This includes working with local schools to provide materials and information to teachers. Bishop Museum is currently participating in such a project. They are using a pedagogical model that supports a multi-dimensional educational approach to engage and invest students in their own learning. This involves artifacts, original documentary sources and published materials, which allows students to build different skill sets from the ones learned in traditional education models. There are many benefits to having students work directly with original sources, not the least of which is transforming our

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78 The three issues are funding, staffing and equipment. In the case of the Hawaii State Archives, they have received staffing to complete digitization and also scanning equipment and software to complete the projects. Partnership increases the Archives’ ability to increase the number of projects the Archives can complete.
repositories in to centers of learning. Archivists find themselves training the next generation of archive-users in accessing unique resources found only in archival collections.

Archivists can also counteract the misconceptions that cast archives as Aedificium by broadening the user population. In meeting access needs they can reevaluate the ways in which information and reference sources are presented to users. This strategy may mean revisiting the formats used in the creation of finding aids. When users come to the archive to conduct research, they do not come as tabula rasa or blank slates, which must be lead by the hand to feed at the trough of knowledge. Instead the majority of archive users are well versed in using computers to search for items; “now members of the public know how to do word searches,” because they have been acculturated by technology to search in these certain ways (Brown 5).

The danger of such a sophisticate user group is that there is often a tendency to perceive keyword searching as the height of search strategies. Unfortunately, many of the online public access catalogs utilize controlled vocabulary or only respond to Boolean search commands. Archivists cannot afford to spend all of their time retraining patrons, so they are changing the way users interact with catalog information. Many archives are strategically moving to employ different electronic formats and search features to meet the growing expectations of these increasingly computer literate users groups.
This is the direction Hawaii’s repositories are moving towards, thinking about access issues in radically different ways from those of their predecessors. Putting digitized images of documents in online computer databases so users can actually see what the original records look like is but one example of this new interpretation of the archival mission. This often means archivists have had to assume different duties, sometimes outside of an archive, in order to perform the archival mission. Recently, archivists have become politicized and had to support certain state legislation. The 2005 legislative session passed a law “which made electronic medium a legal way to store permanent records” (Shaner 4). This opens new avenues to accessing and preserving documents, but in doing so several difficulties impede quick movement on this path.

It raises obstacles for both creator agents and the archives. The increase of the creation of records is exponential. There is no standard policy for agents to follow when making the decision to save or destroy records. This appeared universal to every institution: academic, historic, political, or medical. There is no secure way to facilitate and secure the transfer of records from their source agencies to the appropriate repository. All of these are issues that need not only to be raised, but also must be addressed. Hopefully, workable solutions can be found prior to implementation. If solutions cannot be found, archives run the risk of losing the public trust that they’ve practiced so long and hard to attain through providing service and designing effective policies.
My interpretation of the archive is focused on the performance of selection and arrangement to effect access and preservation also serves to increase the ways in which archivists can perceive themselves and their repositories. Theory isn’t the exclusive province of academic learning, and certainly theory is neither universal nor eternal. Rather it is merely the collective name given to our performance of archival discourse: the ways in which we handle our responsibilities to the collections we maintain, the type of records that comprise our collection including their physical states, and the types of users who come to access materials for research. Theory is the way archivists, themselves, describe the multiple connections between the ideal and the actual by creating unified concepts. These unified consists are easier grasped and analyzed by the mind. The archive cannot be readily molded into a single image or idea. Education, at the academic level, should present different methods on interpretation. Perhaps integrating the lessons learned from personal experience into lesson planning, or using those same experiences to illustrate examples for new practical manuals, can be ways in which the archive discipline can shape archival discourse.

The process of insuring that the best case scenario occurs in our archives is a multi-step process. The first step in this process is laying a new theoretical foundation tamed by practical concerns. This thesis attempts to start us on that road by allowing a reexamination of the archive, a refashioning of the tools necessary to complete our archival duties, and a rethinking of all the parts that together create an archival discourse. Archivists, with the help of archive-users, can push this inquiry
further. The next logical step is to look at the multiple ways in which interpretations, and the subsequent decisions made on those interpretations, impact the archive.

Archivists can look at the statistics they keep to determine how many users enter our repositories and what collections are the most often accessed. But—it is impossible for us to measure a successful user experience without gathering information directly from archive-users. This should not limit the scope of people affected by realization of ideals. There are three distinct groups to be analyzed: users, non-users, and staff. The only way to gauge satisfaction, or dissatisfaction for that matter, is through surveys or interviews with each of these cohorts.

I think this is the next step in this field of inquiry, one which will inform the discipline of the success or lack of success found in following the strategies which have incorporated into the maintenance of our repositories. Of course, surveys are a great way to collect feedback on the perceptions and experiences of our patrons. Archivists must also be willing to address concerns that staff may have. Incorporating both provides a balanced assessment. This assessment can be used to provide alternative ways to meet archival objectives in light of access and preservation. Once we assess the effectiveness of our policies we can begin to address ways to resolve issues relating to the last group—those who do not use the archive.\textsuperscript{79}

\textsuperscript{79} There are several alternative strategies we can employ to gather the necessary data. Interviews produce significant data, and the growing trend is to conduct group interviews or focus groups designed to elicit responses. The Association of Hawaii Archivists (AHA), the local professional organization for archivists, would be the perfect place to get feedback from archive staff.
The first approach, in relation to this particular group, one can take is designing instruments for analyzing archival genealogy. This involves the creation of historical analyses of all the archives in Hawaii. Such an instrument would be a useful tool to modify individual archive strategies in the hopes of increasing the relevance of collections across a broader user group. The potential is staggering, both in terms of work and reward. Through the many different strategies which have adopted to deal with fulfilling our current missions, the archive can evolve into sites that mirror ideals more closely.

Archives must always keep an eye on the past when planning for the future. Ideals provide such powerful images because they symbolize perfect situations, one in which the challenges associated with both access and preservation are met. There will always be issues that arise and situations which show that repositories are not ideal, but from what I’ve witnessed in our local repositories these are constantly being addressed. When there are problems with access and preservation issues archivists always manage to find ways to insure that the mission of the archive is met. The strength of a good archive is constant vigilance to insure that the interpretations of archive ideals are being made by people who are fully informed of all aspects important to an archive. This vigilance insures archives stay on a path that leads to excellence in the field, through service.
Appendix A: Instrument of the Interview

Potential Questions

Can you please tell me how long you have been with this archive/institution?

Approximately how long have you been the head of this archive/institution?

Can you tell me a little about the history of this archive/institution?
   When was it founded?
   Why was it founded?
   What group of individuals founded it?
   What was the original intent/mission for the archive?
   Has this evolved over time?

Can you give me an overview of the types of documents in your collection?
   Do you actively collect certain areas or types of documents?
   What are your main areas of collecting?
   Have these been areas that have been historically collected by the institution?

In your estimation what percentage(%) of the collection is processed?

When processing documents what level of information is catalogued?

Is the method in use now the same method used over the life of the institution?
   How did the method start?
   Is there a set procedure followed when processing documents?
   Has the procedure changed since you became the head archivist?
   If so, what were some of the reasons for these changes?

What type of access do users of the collection have?
   Is there an Online Public Access Catalog (OPAC)?
   What types of finding aids have been created to facilitate access?
   Do the finding aids all follow the same basic structure?
   Are there instructional guides to use the finding aids?

Does the institution/archive keep general statistics on collection areas that users are interested in?

How many employees does the archive have?
   Has this been the same number of employees over the life of the institution?
   How many employees do you wish there were?
Appendix B: Agreement to Participate in Archives Study

Matthew Yim
Primary Investigator

This research project is being conducted as a component of a thesis for a master's degree in the Library and Information Science Program. The purpose of the project is to gain a better understanding of the frameworks of these local archives. Examining the formation, history and traditions will illuminate the backgrounds and collection practices of these institutions. As a former or current head of a local archive you are being asked to participate.

Participation in the project will consist of an interview with the investigator. Interview questions will focus on historical information regarding your institution, especially in regards to collection policy, traditions of processing documents and/or the institutionalization of these traditions. If requested, participants will receive a copy of the instrument prior to the interview to aid during the interview process. Each interview will be limited to 30 minutes in length, but follow-up interviews may be scheduled as needed and as agreed upon at the conclusion of the first session. Approximately 6 individuals will participate in this study. Interviews will be audio recorded for the purpose of transcription.

The investigator believes there is little or no risk to participating in this research project as the project merely maps the existing history, process and identity of a given archive.

Agencies with research oversight, such as the UH Committee on Human Studies, have the authority to review research data. All research records will be stored in a secure area. Audio tapes will be destroyed following transcription.

Participation in this research project is completely voluntary. You are free to withdraw from participation at any time during the duration of the project with no penalty. Due to the nature of the study and the size of the interviewee cohort further questions regarding the use of your name and direct quotations from the interviews have been included at the end of this document. If you have any questions in regards to the research project please contact the researcher, Matthew Lonoikamakahiki WT Yim.

A copy of the transcript from your particular interview will be available for review following the making of a typescript. Please inform the investigator if you are interested in obtaining such a copy. If you have any information that you would like to add to the inquiry please contact the researcher to schedule a follow-up interview.
If you have any questions regarding your rights as a research participant please contact the UH Committee on Human Subjects at the following address:

UH Committee on Human Subjects  
2540 Maile Way, Room 253  
University of Hawaii, Manoa  
Honolulu, Hawaii 96822  
(808) 956-5007

**Participant:**

I have read and understand the above information, and agree to participate in this research project.

________ Please initial in this space if you approve of the use of your name in regards to the interview and answers given regarding the archive where you work in the written Master’s thesis produced from this research.

________ Please initial in this space if you approve of the use of direct quotations from your interview when descriptions of your archive are given in the written Master’s thesis produced from this research.

__________________________________________
Name (Please Print)

__________________________________________
Signature

__________________________________________
Date
Appendix C: Brief Repository Overview 1

Repository: Bishop Museum Archives

Location: Paki Hall
1525 Bernice Street
Honolulu, HI 96817

Brief History:

Library was founded in 1890s

Archives were founded in 1991

Collections composed of:
Visual Collections
Photograph Collection (Various Individual Collections)
Hata Collection
Ray Jerome Baker Collection
Etc.
Art Collection
Audio Collection
Genealogy Collection
Moving Image Collection
Map Collection
Manuscript Collection
Mele

Reference Aids: OPAC, online databases, finding aids, card catalogs, indices

Primary Mission:

Collect and make available for research to the public material from Hawaii and the Pacific, with an emphasis on Hawaii.

Current Number of Employees: 10

Greatest Number of Employees in Lifetime: ?
Appendix C: Brief Repository Overview

Repository: Hawaii Congressional Papers Collection

Location: University of Hawaii, Manoa
2550 McCarthy Mall
Honolulu, Hawaii 96822

Brief History:

Part of the UH Archives & Manuscripts Department

1998 – date that the Hawaii Congressional Papers Collection was formed

Collections (all formats collected):
Sparky Matsunaga
Hiram Fong
Tom Gill
Ed Case

Reference Aids: OPAC, finding aids

Primary Mission:

Establish a site in Hawaii where present and future Members of Congress can deposit their papers.

Make those papers available for use by students, researchers, and interested members of the public.

Current Number of Employees: 2

Greatest Number of Employees in Lifetime: 2
Appendix C: Brief Repository Overview 3

Repository: Hawaii Mission Children's Society Library

Location: 533 South King Street
Honolulu, Hawaii 96813

Brief History:

Hawaii Mission Children's Society was founded in 1853, the Society's Library was begun in 1920. Society membership is limited to the descendants of the original missionaries that came to the Hawaiian Islands between the 1820s and 1848.

Original collection, of 30,000 items, was the gift of George Robert Carter (Judd descendant), library maintained by descendants who were not all trained in library methodology. Current collection is around 500 linear feet.

1960 – Society hired its first librarian with an MLS.

Several different types of finding aids including card catalog.

Current projects—digitization of items
Preservation of early photo images: daguerreotypes, ambrotypes, etc.

Reference Aids: card catalogs, finding aids

Primary Mission:

Collection is owned by the Society. The mission originally was to collect early imprints from the Mission press, including both English and Hawaiian language materials. Eventually, also included manuscript collections that were privately held by individual members of the Society. Focus is on 19th Century materials, but some collection go up to the 1930s.

Current Number of Employees: 1 (1 librarian)

Greatest Number of Employees in Lifetime: 2 (2 librarian positions)
Appendix C: Brief Repository Overview 4

Repository: Hawaii State Archives

Location: Kekauluohi Building
Iolani Palace Grounds
Honolulu, Hawaii 96813

Brief History:

Founded in 1906 by the Territorial Legislature

Head State Archivists:
(1) Lydecker, (2) AP Taylor, (3) Maud Jones, (4) Agnes Conrad,
(5) Ruth Itamura, (6) Jolyn Tamura, (7) Susan Shaner

2 sites: Kekauluohi and Records Center at Shafter Flats.

2005 – legislation passed to make electronic medium a legal way to preserve records.

Digitization projects

Reference Aids: OPAC, online databases (internal use only), card catalogs, finding aids

Primary Mission:

Preserve the historical records of Hawaii’s various governments from the Kingdom to the present day. This included Land Records, Immigration Records, etc.

in 1926 this mission broadened to collect Newspapers and Manuscript materials

Shafter Flats Records Center holds both permanent and non-permanent records

Current Number of Employees: 18 (7 at records center, 11 at Kekauluohi)

Greatest Number of Employees in Lifetime: 32
Appendix C: Brief Repository Overview

Repository: Mamiya Medical Heritage Center

Location: Hawaii Medical Library
1221 Punchbowl Street
Honolulu, Hawaii 96813

Brief History:

Center was founded in 1999 with money gifted by Dr. Richard Mamiya

Center gathers together several collections:
- Honolulu County Medical Society archives,
- Hawaii Medical Association archives.
- Medical Artifact & Instrument Collection
- Margery G. Hastert Collection
- Oral Histories Collection
- History of Medicine Special Collection
- Photograph Collection
- Physicians' File
- Rare Book Collection

2,000 sq. ft. of material.

Reference Aids: Online Presence, OPAC, finding aids

Primary Mission:

Dedicated to collecting, organizing, preserving and providing access to resources documenting the history of medicine in Hawaii.

Current Number of Employees: 3 (1 librarian, 2 PT clerical)

Greatest Number of Employees in Lifetime: 3 (2 librarians, 1 clerical)
References:


---. "Tacit Narratives: The Meaning of Archives." Archival Science 1


Omandam, Pat. "Hawaiians Prepare for Anniversary of Annexation: Reproductions of the petition opposing annexation will be shown." Honolulu Star-Bulletin 6


