

# A LIFE IN ARCHIVES; RETROSPECT AND PROSPECT

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**Hugh Taylor** works in retirement as an educator and consultant archivist. His many archival appointments in England and Canada are amply covered in his contribution to this issue. He has also been President of the Society of American Archivists, founding President of the Council of Nova Scotia Archives and was granted an Honorary Life Membership of the Association of Canadian Archivists in 1983.

*The following article arose from the Editor's request for something to remind us of the author's visit to Australia in 1992. He rejected 'My . . .' for the opening title because, as he explained in a covering letter, 'I wanted to suggest that this profession can be exciting, varied and challenging in any generation; it may help those seeking a career in our field; it may resonate with the experiences of some readers.' He then added that 'it may be helpful for people to know where ideas and perspectives come from and in what experience they are rooted. This provides a human context and context is what archives are about. Papers do not always have to be disembodied intellectual products!' A longer explanation appears as endnote one.*

Most of us have come to a career in archives apparently by chance, as the doors of opportunity have opened. Popularly seen as a very esoteric pursuit, far from the easily defined 'Army, Navy, Church or Stage' of earlier generations, archives beckon to us as a voyage of discovery into the unusual. Once chosen and found to match our gifts, reflection may reveal an accumulation of influences which stretch back in time long before university graduation.

My mother and her sister chose the stage, and I suppose that it is fair to say that dramatic art recreates the printed record of speech and song. Mother chose a career in Edwardian musical comedy; my aunt became a Shakespearean actress and manager, with her husband, of her own company. She lived in Bath, England, where circumstances took me in 1927 at the age of seven. The city then as now evoked the extraordinary grace, symmetry and order of the eighteenth century and continued to be the home for a mix of genteel folk, and those who served them, in the years following World War I. My aunt had a prodigious memory for 'lines'; for her all of life was a drama, and in the lead role relative to me she demanded (and got) absolute obedience. She taught me how to speak before an audience and I have always tried to recreate the record, whether printed or archival, by enveloping it with a kind of dramatic enthusiasm. Of course, I never read history then or much later but Bath was an endless backdrop of elegance and famous lives, commemorated on plaques beside Georgian front doors, which worked upon me symbiotically. For me the record of the past was to be projected and recreated with excitement or not at all. This was the least we could do for it.

During the Great Depression of the 1930s, Father returned from building bridges in Africa, our secure world collapsed, and we returned to his birthplace on the rugged, windswept north-east coast, to a world of total and times exhilarating contrast and a family more attuned to sport than the arts. Then came World War II.

Looking back now I realise that six years as a wireless operator introduced me to an electric language upon which our lives in the air at times depended, a medium utterly different from speech, printing or writing, a prophetic experience which depended entirely on the interval, and the binary opening and closing of a circuit. At the time, of course, I was just a humble 'key basher' who was fortunate enough to be involved in momentous historical events and to survive them, thanks to a very experienced Australian pilot from Townsville. By the end of the war all I wanted to do was read history at Oxford and have a career in something less destructive than previously. I got my wish.

The tale now becomes more focused. Our parish decided to celebrate the tercentenary of its church in 1947. This took me into the vestry safe and a close encounter with the first churchwarden's minutes and accounts written in the unfamiliar 'secretary hand' of the period, a

'code' which cried out to be 'broken'. The volume became the centrepiece of a documentary exhibit. From then on, no matter what direction exploration in archival studies was to take me, the original document with all its contextual implications, evidential power and legal sanctity was to remain central as the point of return.

On returning to Oxford I took the chance of a 'dry run' to see if the life of an archivist would really be the answer. I went to work for the Northamptonshire Record Society, a quintessential English institution presided over by Joan Wake, a woman of awesome drive, energy and enthusiasm who learnt to be an archivist at the feet of Hubert Hall of the Public Record Office. As a member of the local gentry she bullied and cajoled all and sundry to deposit their papers at the headquarters of the Society in a wing of Lamport Hall, a magnificent palladian mansion. The juxtaposition of splendid architecture and eight hundred years of accumulated record made up for a desperate minimum of funding, whereby the first thing you learnt to do was fill the document boxes in such a way that they could be stacked five high without collapsing (there being almost no shelving). For those who have never worked as archivists in England, it is hard to imagine the variety of surprises buried in those hundreds of years of uncatalogued material which could be unearthed almost daily. It was the intensity of enthusiasm at Lamport Hall which overcame mundane shortages. My immediate superior, Pat King, remained on to become the first County Archivist of Northamptonshire until his retirement. I have deep admiration for those who devote their whole career to one community; their immense local knowledge is not readily available in any other way save through themselves. No software technology will ever match them. My own fate was to be a moving generalist, but there will I hope always be room for both kinds in the profession, with other mixes in between.

Three months later I was at Liverpool University taking the Archives Diploma under Geoffrey Barraclough, where the centrality of the original document was further emphasised, given the nature of what had to be mastered. Over half our time was taken up with palaeography, diplomatic and, of course, Jenkinson and the three Dutchmen.<sup>2</sup> My only practicum was 'slave labour' sorting a few wills; there was little else on archives administration available in English — Schellenberg was not recommended; the *American Archivist* was never mentioned. There was little chance of our whoring after strange gods! However, the course was excellent for its day; the rest, without making grievous mistakes, we would learn by experience.

As archivist of two large public libraries in Leeds and Liverpool successively, I learnt very early on the value of a good local collection of printed material close at hand which had been built up long before the archives were started.<sup>3</sup> During the 1950s there was a good deal of

feuding and misunderstanding between archivists and librarians which still survives in some quarters. We were 'the new kids on the block' and particularly vulnerable. The Society of Local Archivists had only recently dropped the 'Local' and there was a polite stand-off with the staff of the Public Record Office who, at that time, felt themselves to be the real professionals who dealt only with public records. The Historical Manuscripts Commission, especially under Roger Ellis, was much more considerate. These attitudes were quite understandable because the new record offices set up by the local authorities of counties and cities required material from both the public and private sectors, and the public records were very different from those of HM Government. Because much of the early record in England was in Latin and required a knowledge of palaeography to understand it, there were fewer very small archives than in Canada and, I imagine, Australia. There is always a tendency for the large to look down on the small and I think this is most unfortunate because their roles can be very different.

We in local archives were all fervent evangelists at a time when all England was becoming aware of an enormous documentary heritage. Our first priority was to the Clerk's records of our local authority, unless we were in libraries, but an invaluable network was spreading into the countryside supported by the National Register of Archives (NRA) under the Historical Manuscripts Commission. Archivists received small expenses for listing archival material in private hands, the resulting inventory being sent to the Registrar in Chancery Lane, London. This was both a service to owners, valuable information for the local archives and a means whereby various fonds would be placed in an archives for safe keeping. After a while these inventories would be duplicated by the NRA and placed in local libraries. Such networks of information could be seen as the forerunners of their automated counterparts.<sup>4</sup> At Leeds we were able to organise an itinerant archivist supported by local authorities unable to engage one full-time. While it is perfectly true that the core of our work lies in the disciplined appraisal and processing of our holdings; for convenient use, the smaller archives in particular must, in addition, try to offer a range of services within what American archivists call 'Public Programs'. They are essential for their survival and continuous funding. Such archives are deeply integrated into the heritage nucleus of small communities who see them, for all their limited resources, as essential to their sense of continuity both for the 'old timers' and new residents. To some extent they fill the role of village churchyards in an age of cremation and private cemeteries and we should never belittle them. Unfortunately, there is a tendency in hard times for the national and state repositories to limit external commitment, refuse collections from the private sector and so place a heavy burden on the smaller repositories which have limited space.<sup>5</sup>

On moving to Liverpool in 1954, the Local Collection was in the Archives under my charge but unlike my predecessor I did not meddle with it and left my librarian in peace to look after it. Here I had custody of a splendid collection of documentary art relating to the city<sup>6</sup> and a massive collection of old 'lantern slides' which resulted in early examples of audiovisual presentations when linked with the early reel-to-reel tape recorders. These were all very crude experiments by present standards, but they were quite effective in telling the story of the city.<sup>7</sup> Most archives contain a great deal which is not strictly archival, but archivists, who are generalists at heart, at one time or another take everything from medals to ephemeral 'grey' literature under their wing, because no-one else will. Much of this is very evocative to the general public for whom too many documents are tedious to view. Here I learnt for the first time to defend my department against the incursions of a somewhat predatory City Librarian who scented an anomaly within his bibliographic universe. George Chandler later became National Librarian of Australia. We did not see eye to eye on many things, but he had an extraordinary talent for prising funds out of a tough socialist City Council for which he must be given credit. He told me I would be most effective once I left England. In that he was right.

And so back to Northumberland to start up the last County Archives in England on my home ground — an archivist's dream. Its history spanned the Roman Occupation, Anglo Saxons and Danes, mediaeval settlements, the coal trade, the wool trade and the agricultural and industrial revolutions. The early years of a new repository are most exhilarating as fonds after fonds are acquired from the private sector over and above the early administrative and court records of the county. There was not much difficulty in following Jenkinson's dictum that an archivist should not be a historian — there was no time!<sup>8</sup> The rich complexity of the surviving record over hundreds of years provided all the stimulation we needed to stick to our last and not allow the discipline of history to dictate our agenda or warp our methodology.

In addition to the usual extension activities,<sup>9</sup> we founded local historical societies and brought local history, through documentary evidence in the audiovisual mode, to those interested, under the aegis of the quaintly named Workers' Education Association, which harked back to its blue collar origins. Then we would pile our audience onto buses and take them out into the country to tramp the ground and view ancient architecture and terrain. By the 1960s local history had been liberated from picturesque stories and become a 'respectable' branch of study for the past twenty years, but there was still the need for popular approaches which mediated the work of the academic historian and archaeologist. I believe this is still the role of an archives

which feels the need to establish a rapport with its constituency particularly in the early stages. I realise that this had nothing to do with archive administration *per se* but is complementary to it.

Overwhelmed by the older records and seduced by their multifaceted richness, we were caught up in a 100-year-old 'historical shunt' in which we worked closely with the historians the results of which we can be justly proud. At the same time, however, we neglected the more mundane and recent departmental records of our authorities which should have been our concern as the descendants of the old recordkeepers — records management was in its infancy.<sup>10</sup> Moreover, with only two small land registries in England, we became bogged down cataloguing 'muniments of title' extending over centuries. The life of an English archivist at that time was very rich in a documentary sense, but otherwise we lived for the most part in genteel poverty enjoying an occasional dinner with the aristocracy and gentry whose interests we courted in their castles, mansions and other stately homes. But it was all great fun. At an annual conference of the Society of Archivists in Newcastle-upon-Tyne the local arrangements committee varied the usual routine by taking their colleagues down a working coal mine to get a feel of the world which lay behind the business archives of the colliery companies. At the same conference we visited one of the first major national government departments to be automated and presented a conceptual scheme to automate the National Register of Archives. In the age of punch cards, paper tape and key punching this project was about twenty-five years ahead of the appropriate technology! I believe, however, this kind of exposure, seeing records in the context of the creators or exploring heuristically the potential of archival activity, is stimulating even when the ideas are rather wild. In those days archivists tended to be conservative in their ways and in the small 'c' conservative material they accessioned. Minorities and the counter culture for the most part passed us by. Have we changed that much? Yes, to some extent.<sup>11</sup>

In 1965 the Taylors, with their three small girls, emigrated to Canada. Starting up and running a provincial archives promised new experiences and a new vision.<sup>12</sup> From now on there may be much that will run parallel to the Australian experience whereby Europeans settled in an ancient land peopled by its aboriginals. Alberta had imported the Torrens system of land registration from Australia, so there were no old title deeds to worry about. The old trackways were overlaid by grids. There was no ancient network of surviving record. We began to acquire material from the 1900s when most English archivists were thinking of giving up as being too modern to process immediately. The founding documents of settlement being thin on the ground, we were able to give much more attention to early governmental accumulations prior to records management.

Since the archives was set up as a department of the Provincial Museum, I began to take the artefactual base of records less for granted. They could be seen as a part of our material culture over against the constant presence of native peoples with an oral tradition which predated us by thousands of years. This presence and their survival, in spite of all we had done, became haunting, disturbing and inspiring. My portfolio of experience with media of record was expanding with the custody of photographs by the great pioneer cameramen of the Plains, whose evidence is central to our understanding, as they well knew. Oral history also played a part, capturing styles of expression and emphasis that marked those interviewed in a unique way.<sup>13</sup> Since the archives took care of the Museum library, a great deal of local ephemera was received along with standard works.<sup>14</sup> When I had to give a recorded commentary on Blackfoot transferal ceremonies in a teepee, when medicine bundles were sold to the museum, I felt I had reached the ultimate edge of an archivist's work!

Two years later found me setting up the Provincial Archives of New Brunswick in Fredericton on the other side of Canada. With records dating back to the 1780s piled three feet deep in the attic of the Legislative Assembly, this seemed like England all over again, in the land of the Empire Loyalists who left the United States after the War of Independence. For a brief moment in time I had the archives, records management, forms management and analysis, and the Legislative Library<sup>15</sup> under my care which was a sizeable information empire, but Fredericton was memorable for something else. Tutoring in history at the University of New Brunswick to help pay the mortgage, I ran into Marshall McLuhan's *Gutenberg Galaxy* and *Understanding Media* and began to grasp their relevance for archivists. If we were to administer the whole spectrum of ancient and modern media of record, we had better understand their impact on society in general and us as individuals, as we refined our appraisal decisions and gave assistance and guidance to users. The media of parchment, paper and automation, together with text, maps and paintings, are not just carrier pigeons of information but change agents in the way we perceive meaning.<sup>16</sup> This led me to pursue as a layman the whole subject of communication theory, starting as we did with orality (and, through the medium of the computer, regaining a kind of neo-orality after five centuries of textual dominance).

As a member of the SAA President's Committee of the seventies, I was very disappointed with the majority report on archival education which held that short institutes, sessional courses and some on-the-job training was all that was required for a good history graduate to be an archivist.<sup>17</sup> Edwin Welch and I spent several years trying to have guidelines for postgraduate training approved by the Association of Canadian Archivists become the common standard for North



*Hugh Taylor and friends, Bouddi National Park, NSW Central Coast, August 1992. L to R: Helen Yoxall, Daphne Taylor, Angela McGing, Hugh Taylor, Ann Pederson, Mark Stevens. Photo: Susan Burnstein.*

America, without success.<sup>18</sup> The ‘total archives’ approach, embracing the parent institutional records, records management and archives from the private sector in all media of record, requires archivists to be at arms length from historians in their methodology. This is not to deny the value of historical training (though other disciplines are also appropriate), but we now see ourselves as part of a very distinct profession continuing a very old tradition as ‘keepers of the evidence’.<sup>19</sup> The SAA has been so impressed with the guidelines as recently revised by the ACA that they are now using them as a basis for their own.

I became the Director of the Historical Branch of the Public Archives of Canada in 1971, surrounded by division chiefs who had grown grey in an institution dominated by the manuscript tradition. In the next few years four new divisions were created, pointedly oriented by media. I was convinced that these new divisions needed their autonomy to develop their several disciplines and methodologies within overarching archival principles. This arrangement stirred some controversy at the time,<sup>20</sup> and there have been amalgamations since, but I still believe it was necessary for achieving maturity and self-confidence. After six years with what became the Archives Branch on my request (and the Historical Resources Branch when I left!), I returned to the provincial scene in Nova Scotia satisfied I had accomplished what I had set out to do.<sup>21</sup> I realised I was a regional person at heart; a national archives is a difficult geographical



expression to accept beyond the federal records mandate, because collections 'of national importance' in the private sector are often in conflict with the provinces. The National Archives of Canada has a good reputation and has handled the problem well, so that now it is recognised that collections of this nature can properly be housed in the region where they were created.<sup>22</sup> I believe archivists may well be national or regional by temperament and background, but crossovers do occur from time to time.

I have continued to ponder the relationship between oral and literate traditions as they affect archives and the powerful analogies which the post-literate age of automation present to us.<sup>23</sup> What then of the archivist in the age of ecology, which is already witnessing the erosion of centralised bureaucratic structures, the proliferation of networks and the multimedia world of communication, the nucleus of which will be archival within an emerging strategy for planetary survival? We have to become biocentric rather than anthropocentric for, as Chief Seattle warned us, 'Everything is connected' and a great river of genetic information flows through all life. In addition to our genetic coding, we are also coded culturally, a code transmitted from one generation to another. Archives are a part of this transmission process, and we will become increasingly linked to all sources of information which work for our cultural survival. I believe archivists are inherently comprehensivists and generalists, given the span of the documentary record, who will have a powerful role to play as one of the principal mediators in transferring information into structured knowledge which Saul Wurman sees as a major problem in the future.

In this very superficial account which links my writings together, I have tried to show the evolution of one archivist over the past forty years through experiences with which others can identify and share. Only by exploring and extending our professional reach to the limit of our integrity, as I have tried to do, will we escape that backwater which, though apparently calm and comfortable, may also be stagnant with the signs of approaching irrelevance.

## ENDNOTES

1. In September 1992 the New South Wales Branch of the Australian Society of Archivists invited me to tour Australia with my wife Daphne. I gave a series of lectures on the theme 'Information as Memory' and two seminars with the title, 'Recycling the Past: Cultural Heritage in the Age of Ecology'. For the former I drew together material mostly from three published articles (those cited in note 23), and for the latter I made use of an unpublished paper. This was submitted later to *Archivaria* since it rounded off a series devoted to archives in the widest possible context that have appeared in North American archival journals.

I was asked to submit a paper for *Archives and Manuscripts* which would cover

what I had to say on my tour for those who were able (and unable) to attend. Rather than warm over what has already been published and is quite readily available, I decided on this autobiographical venture to give a context to what I have written, including what appears to have influenced me in the direction my career has taken. I have also taken the liberty of filling out details and ideas in the notes for those who might be interested, together with citations of articles which develop these ideas further. I have left all evaluation to others and have generally avoided covering the same ground as James K. Burrows and Mary Ann Pylypchuk in 'The Writings of Hugh Taylor: A Bibliographic Review', Barbara L. Craig (ed.), *The Archival Imagination: Essays in Honour of Hugh A. Taylor*, the Association of Canadian Archivists, 1992, pp. 244-254, which is followed by a complete bibliography to 1991.

This paper is not intended as an exercise in self-promotion, but rather as a way of suggesting facets of experience out of which ideas have come, which others may identify with and find useful.

2. Hilary Jenkinson, *A Manual of Archive Administration*, 2nd ed. 1937; Samuel Muller, J. A. Feith, and R. Fruin, *Manual for the Arrangement and Description of Archives*, trans. Arthur H. Leavitt, New York, 1940. Student archivists were able also to make use of some excellent administrative histories of the major English institutions which were a great help in arrangement. This resource was lacking in Canada. See Hugh Taylor, 'Administrative History: An Archivist's Need', *The Canadian Archivist/L'Archiviste canadien*, vol. 2, no. 1, 1970, pp. 4-9.
3. Hugh Taylor, 'The Collective Memory: Archives and Libraries as Heritage', *Archivaria*, no. 15, Winter 1982/83, pp. 118-130, derives from experience of archives in libraries. The vast information resource in manuscript and print is the invisible underpinning for all that is popularly known as 'heritage' and is often taken for granted, especially in North America. There are now some signs of convergence of the two disciplines while still retaining their separate identities. See Cynthia J. Durance and Hugh A. Taylor, 'Wisdom, Knowledge, Information and Data: Transformation of Archives and Libraries of the Western World', *Alexandria*, vol. 4, no. 1, 1992, pp. 37-61.
4. Because these were early days for the Northumberland Record Office, a brief guide to the holdings in local archival repositories was compiled as a starting point for researchers seeking an overall view of what was available in the area. In contrast to guides to individual repositories, this was the first of its kind and much appreciated. See Hugh Taylor, *Northumberland History. A Brief Guide to the Records and Aids in Newcastle-upon-Tyne*, Newcastle-upon-Tyne, Northumberland County Council, 1963.
5. It could be argued that small local archives have a radically different role in society than their larger counterparts. Situated in the visible and felt neighbourhood that created the record, they are a locus for local heritage material in association with the local museum. Although the collections are small and disparate with a preponderance of photographs, they help to define the community for residents and visitors alike, much as the parish church, parish records and tombstones did in earlier times. Few such repositories are prepared to deal with large and complex fonds which were best accommodated in the regional archives with adequate resources to deal with them. The future may well see the expansion of local repositories, given the increasing effectiveness of modern communication networks.
6. Hugh Taylor, 'Documentary Art and the Role of the Archivist', *The American Archivist*, vol. 42, October 1979, pp. 417-28, discusses in archival terms the value and limitations of such material as a source of historical information and to what extent it can be regarded as archival. The article draws on English and Canadian experience which began in Liverpool.
7. Hugh Taylor, 'Local History: An experiment with Slides and Tapes', *Archives*, vol. 5, no. 27, 1962, pp. 142-44.

8. As archivists we published articles on local history from time to time, often to highlight the value of records in our care. Jenkinson meant that we should not see ourselves as historians, but keepers of the historical record and in this he was quite right. I was once interviewed by him for a job and my interest in 'outreach' did not go down too well! But then the Public Record Office did not have to beat the bushes for archival material in the private sector as we in the counties did!
9. English archives have had, since World War II, a close relationship with history teachers in schools to the extent that a written local history project could be submitted as part of the examination for the General Certificate of Education. See Hugh Taylor, 'Clio in the Raw: Archival Materials and the Teaching of History', *The American Archivist*, vol. 35, July/Oct 1972, pp. 317-30, which is largely the result of working with schools in England. Canada and, as far as I know, the US had not yet developed this kind of service at the local level to the same extent.
10. This theme was developed later in Hugh Taylor, 'Information Ecology and the Archives of the 1980s', *Archivaria*, no. 18, Summer 1984, pp. 25-37. The metaphor 'Information Ecology' comes from the work of Wes Jackson, founder of the Land Institute, Salma, Kansas, a specialist in sustainable agriculture whom I met briefly and who speaks of the 'information rich' resource of diversified crops planted together and interactive, as opposed to the 'information poor' resources of crops resulting from monoculture and soil deterioration.
11. This point was to be developed further in Gerald Ham, 'The Archival Edge', *The American Archivist*, vol. 38, January 1975, pp. 5-13, and Howard Zinn, 'Secrecy, Archives and the Public Interest', *Boston University Journal*, vol. 19, Fall 1971, pp. 37-44.
12. Hugh Taylor, 'Archives in Britain and Canada: Impressions of an Immigrant', *The Canadian Archivist/L'Archiviste canadien*, vol. 1, no. 7, 1969, pp. 22-33; and Hugh Taylor, 'The Archival Experience in England and Canada', *The Midwestern Archivist*, vol. 4, no. 1, 1979, pp. 53-56.
13. Hugh Taylor, 'Oral History and Archives', *Canadian Oral History Journal*, no. 2, 1976/77, pp. 1-5. The involvement of archivists in oral history is controversial. Many of the interviews are light on solid information, and the experience of 'old timers', proving up and maintaining quarter sections in the settlement of the Canadian West, can be repetitive. On a more fundamental level we have been accused of 'creating the record', as being none of our business. I maintain that something like this record is already in the mind of the interviewee. It must be admitted, however, that we control the record through the questions we ask. In the 1960s archivists conducted interviews, but wherever possible had others trained for this work of supplementing the written record when necessary.
14. I have always had a strong feeling about the value of printed ephemera as cultural symbols, in addition to the information they contain. Such material is not archival, but is often closely associated with archives. Many interesting items appear in fonds of all kinds, but this is a 'grey area' we share with libraries. At a personal level the Taylors have collected ephemera directly connected with activities involving the family to enrich our photographs and papers. The Taylor Family Archives are now in the Provincial Archives in Nova Scotia in Halifax.
15. As in Northumberland I found myself compiling a checklist of sources (this time secondary) in local libraries and archives to provide a starting point for researchers while material in the new Provincial Archives was being made available.
16. This is discussed in Hugh Taylor, 'The Media of Record: Archives in the Wake of McLuhan', *Georgia Archive*, vol. 6, Spring 1978, pp. 1-10. Archivists are better equipped than their classifying colleagues, the librarians, to practice 'pattern recognition' as we struggle with 'information fall-out' through archival arrangement. Communication processes in relation to the use of the media of record are also reviewed in Hugh Taylor, *Archival Services and the Concept of the User: a RAMP Study*, UNESCO, Paris, 1984.

17. My unofficial 'minority report' was published as 'Information Retrieval and the Training of Archivists', *The Canadian Archivist/L'Archiviste canadien*, vol. 2, no. 3, 1972, pp. 30-35. Also on this theme see Hugh Taylor, 'The Discipline of History and the Education of the Archivist', *The American Archivist*, vol. 40, October 1977, pp. 395-402.
18. In 1976 Edwin Welch and I prepared guidelines for a graduate program or archival education which, suitably amended, we hoped would be adopted for all North America. These guidelines became the basis for the Master of Archival Studies at the University of British Columbia five years later and were, later again, published as 'Association of Canadian Archivists: Guidelines towards a Curriculum for Graduate Archival Training leading to a Master's Degree in Archival Sciences, 1976', *Archivaria*, no. 16, Summer 1983, pp. 44-51. It amazed me that in the United States with ten times our population the Society of American Archivists would not at that time move in the same direction.
19. As Chair of a Committee of the Future I was determined that the archivists should make a clean break with the Canadian Historical Association, should have an English-language association parallel to *L'Association des Archivistes du Quebec*, and should be run by 'young Turks' and not the 'old guard'. All this came to pass, and with it *Archivaria* replacing *The Canadian Archivist*. A bureau links the two associations for joint consultations.
20. See Terry Cook, 'The Tyranny of the Medium: A Comment on "Total Archives"', *Archivaria*, no. 9, Winter 1979/80, pp. 141-50, and 'Media Myopia', *Archivaria*, no. 12, Summer 1981, pp. 146-57.
21. Before departing I was granted three months' leave to prepare what ended up as *The Arrangement and Description of Archival Materials*, International Council on Archives Handbook Series, vol. 2, Munich, K. G. Saur, 1980. I was asked to undertake this assignment and gave it my best shot. All media of record had to be covered in a very small space, and the deadline was short. The result was a brief overview which assumed the possibility of some guidance from an experienced archivist and access to earlier manuals and articles for study in depth. Reviews in England and Canada quite properly panned it, though without knowing the limitations imposed on me. At least I discovered I was not a writer of manuals!
22. Nova Scotia boasts the oldest Public Archives in Canada, dating from 1857, and the first provincial archives to have its own repository, specially built for that purpose, in 1931. It was my great privilege to see a new building to completion, designing it with the architect Keith Graham. He, quite rightly, demanded to have particulars of every operation to the last detail and delivered a magnificent structure opened in 1980 on the brink of an economic depression which would likely have killed it. I became increasingly interested in the concept of regional archives, based on geography rather than political boundaries, which had captured my attention in Ottawa some years earlier with an abortive scheme to describe the evolution of South Western Ontario through extensive use of quantitative history from series such as census returns, taxation records, etc, together with fonds from the private sector. See Hugh Taylor, 'Archives for Regional History', *Annual Report*, University of Western Ontario Landon Project, vol. 2, 1978, pp. 295-317. At the same time I tried to encourage the assembly of family archives in a province deeply conscious of its roots and genealogies, using our own family as an example. See Hugh Taylor, 'Family History: Some New Directions and Their Implications for the Archivist', *Archivaria*, no. 11, Winter 1980/81, pp. 228-31.
23. Following on early retirement in 1982, I became a consultant. Contracts included teaching a course titled 'Society and the Documentary Record' for the MAS program at the University of British Columbia. This has been recorded which is as close as it will ever get to being published! More time was now available for writing, which resulted in the following that deal with themes touched on at this point in my paper:

'Transformation in the Archives: Technological Adjustment or Paradigm Shift?', *Archivaria*, no. 25, Winter 1987/88, pp. 12-28;  
 'My Very Act and Deed: Some Reflections on the Role of Textual Records in the Conduct of Affairs', *The American Archivist*, vol. 51, Fall 1988, pp. 456-69;  
 'The Totemic Universe: Appraising the Documentary Future', in Christopher Hives (ed.), *Archival Appraisal: Theory and Practice*, Archives Association of British Columbia, 1990, pp. 15-29;  
 'Recycling the Past: The Archivist in the Age of Ecology', to be published, probably in *Archivaria*, no. 36, in 1993;  
 '20/20 Vision'. Concluding paper in a series under this title, Society of American Archivists' Conference, Montreal 1992. To be published 1993.

Once I became an independent archivist, I became more involved with Daphne in the peace movement and concern for the environment. This has undoubtedly influenced my views and shaped my experience since 1982, in particular the immense contribution of women and the native peoples of both genders. As an Anglican, I have become particularly interested in the increasing relationship between spirituality and science as expressed in, for example, Brian Swimme, *The Universe is a Green Dragon: A Cosmic Creation Story*, Santa Fe, New Mexico, Bear and Company, 1985, which is dedicated to Thomas Berry, whom I have mentioned several times in my articles. The former is a physicist specialising in gravitation, the latter is a 'geologist' in the Teilhard de Chardin tradition. See Thomas Berry, *The Dream of the Earth*, Sierra Club Books, San Francisco, 1988.