Paper Memories, Presented Selves: Original Order and the Arrangement of the Donald G. Simpson Fonds at York University

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RÉSUMÉ À mesure que l'acquisition de documents d'archives modernes et nouvellement créés est devenue plus courante, le travail des archivistes s'est ouvert à de nouveaux défis et à de nouvelles opportunités. L'ordre original pour les fonds personnels ouverts et contemporains n'est plus le concept clair et précis que Muller, Feith et Fruin ont introduit; c'est plus une cible mouvante et le classement est beaucoup moins évident et simple que dans le passé. Cet article présente une étude de cas au sujet du classement archivistique, de l'ordre, de l'expérience de travail avec un donateur vivant, et en particulier, du débat intellectuel entre la théorie et la pratique que l'auteure a connue lorsqu'elle traitait et décrivait le fonds Donald G. Simpson aux Clara Thomas Archives and Special Collections à Université York à Toronto. L'auteure examine et réfléchit aux façons dont l'ordre original a été interprété, puisque l'ordre établi était une construction volontaire du créateur, ce qui a fait du traitement de ce fonds une entreprise intéressante pour protéger la valeur de preuve tout en mettant l'accent pour les chercheurs sur l'immense valeur informationnelle du fonds. Le fonds Simpson est un exemple réel et intrigant qui appuie les récentes redéfinitions de l'ordre original rencontrées dans les écrits en archivistique. En examinant le (re)classement du fonds Simpson, l'auteure fait référence à la théorie critique sur l'écriture biographique et à ses idées autour de l'identité, de la représentation de soi et de la mémoire, dans le but d'établir des parallèles entre les processus d'écrire au sujet de soi et de laisser de traces écrites de sa vie. L'auteure explore les avantages, les opportunités et les défis encourus lorsqu'on travaille avec un donateur vivant. Il s'agit d'un cas unique d'archivage participatif avec un donateur enthousiaste et actif. Cet article contribue au très petit corpus de documents savants portant sur les archives personnelles et il partage les expériences d'une archiviste qui interprète l'ordre original tel qu'il s'est manifesté dans ce fonds personnel.

ABSTRACT As the acquisition of modern, recently created records has become more common, new challenges and opportunities have become part of archivists' work. Original order in contemporary, open personal fonds is no longer the tidy concept introduced by Muller, Feith, and Fruin, but more often a moving target, and arrangement is much less self-evident or simple than in former days. This article is a case study about archival arrangement, order, the experience of working with a living donor, and particularly the intellectual struggle between theory and practice encountered by the author during the arrangement and description of the Donald G. Simpson

Fonds at the Clara Thomas Archives and Special Collections at York University in Toronto. The article discusses and reflects upon the ways in which original order was interpreted given that the received order was a self-conscious construction of the creator, making archival arrangement an interesting endeavour to protect evidential value while revealing the fonds' immense informational value to users. The Simpson Fonds is an intriguing, real-world example that supports recent reconceptions of original order in the archives literature. In discussing Simpson's (re)arrangement, the author references critical theory on life writing and its ideas about identity, self-representation, and memory in order to draw parallels between the processes of writing the self and documenting the self. The author also explores the benefits, opportunities, and challenges that came with having a "live" donor. This is a unique case of participatory archiving with an enthusiastic and active donor. It contributes to the sparse archives literature on working with personal records, and shares one archivist's experience interpreting original order as it manifested in this personal fonds.

"For lack of natural memory, I make one of paper."

– Michel de Montaigne, *Essays*

"An archive or manuscript collection is a fictional structure in its own right, a text in which the 'author's' deletions, oversights, and emendations point to the construction of a particular kind of story."

– JoAnn McCaig, *Reading In: Alice Munro's Archives*

In recent decades, archivists have faced new challenges as the acquisition of modern, recently created records has become more common. Whereas archives in the late nineteenth and early twentieth centuries traditionally had a "tendency to collect the papers of people long dead and from a time long past,"[1] beginning in the 1970s collecting practices shifted in response to researchers' new focus on modern history,[2] feminism, and social history. Archives and special collections enriched their research holdings with acquisitions from writers, artists, scientists, public officials, professionals, and other individuals. Dealing with such living donors has brought "opportunities to make donors aware of standard research practices [and] the desirability of openness in promoting the pursuit and dissemination of knowledge."[3] Living donors have also introduced financial considerations into donation negotiations as they are now aware of the potential for tax receipts issued for gifts-in-kind, which give them a tangible reward for contributing their archives to a

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1   Ruth Panovsky and Michael Moir, "Halted by the Archive: The Impact of Excessive Archival Restrictions on Scholars," *Journal of Scholarly Publishing* 37, no. 1 (October 2005): 27.
2   For discussion of this historical shift and the differences between the United States' historical manuscripts tradition and the public archives tradition, see Raymond H. Geselbracht, "The Origins of Restrictions on Access to Personal Papers at the Library of Congress and the National Archives," *American Archivist* 49, no. 2 (Spring 1986): 142–62.
3   Panovsky and Moir, 30.

research collection. In addition, archivists have become more responsible for managing private and confidential information, not only about donors but also about third parties featured in archival records.

Changing trends in the collection of personal records not only have an impact on practical issues such as these, but they can also complicate theoretical issues, and thereby present challenges at the nexus of theory and professional practice. Original order, a foundational principle neatly outlined by Muller, Feith, and Fruin in reference to historical, closed collections, assumes new shape in today's complex, evolving, and open fonds. In modern personal fonds, original order can be a moving target and arrangement much less self-evident or simple. An archivist can find herself caught between ideal and reality: the ideal of preserving an untainted and evidential order that distinguishes the *fonds d'archives* from a catalogued sequence of unrelated historical documents and the reality of an idiosyncratic and fluid order of use. The quixotic ideal of original order gives way to more imaginative, flexible conceptions and acceptances of order, such as "last order of use," "custodial order," or "received order."[4]

These issues were significant aspects of the arrangement and description of the Donald G. Simpson Fonds, undertaken by the author at the Clara Thomas Archives and Special Collections at York University in Toronto in 2010–2011. The fonds was donated while Simpson was in the midst of writing a memoir of his experiences in international development, with an analysis of Canada's development into a multicultural country, from the late 1950s to 2011. Prior to the transfer to the Archives, Simpson rearranged his records as he processed his life experiences – processing that was both physical, through rearrangement of files and boxes, and intellectual as he reviewed the records' content and revisited the events of his life, with the intention of refreshing his memory for the book and making his records an accessible resource for future researchers.

This paper is a case study about archival arrangement, order, the experience of working with a living donor, and particularly the intellectual struggle between theory and practice encountered during the arrangement of the Simpson Fonds. Immediately obvious upon receipt of the fonds was the disparity between the idea of an original, organic, and unselfconscious order and the order in which the fonds came to the Archives. My arrangement decisions proceeded with the aim to protect evidential value despite the lack of "original" order, while revealing the fonds' immense informational value to users. Simpson's fonds is a striking, real-world example that supports recent

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4   The term is Tom Nesmith's; he suggests that, instead of original order, archivists speak of *received order*, which would "be more like a snapshot of a moment in time, not the original order but a possible approximation of it" (Tom Nesmith, "Reopening Archives: Bringing New Contextualities into Archival Theory and Practice," *Archivaria* 60 (Fall 2005): 264).

reconceptions of original order in the archives literature. His arrangement, influenced by his reflective and interpretive state of mind during memoir writing, is richly meaningful, and I will draw upon the literature on life writing to shed light on the distinctive impact of the self-conscious creator on the fonds' arrangement. I will also explore the benefits, opportunities, and challenges that came with having a "live" donor. This is a unique case of "participatory"[5] archiving with an enthusiastic and active donor. It contributes to the limited archives literature on working with personal records, and shares one archivist's experience of interpreting original order as it manifested in this personal fonds.

Background on the Fonds, Its Acquisition, and Arrangement

Donald G. Simpson (1934–) is a Canadian innovator and mentor in organizational development work whose past roles include educator, historian, international aid volunteer and administrator, businessman, researcher, consultant, and entrepreneur. Over the course of several years spent teaching high school part-time in London, Ontario, Simpson earned a PhD in history from the University of Western Ontario (UWO), writing his thesis on Ontario Black history. In the 1960s and 1970s, he taught cross-cultural education and the history of education at UWO. He also initiated one of the first university international programs offices in Canada, and in the 1980s served as director of the Centre for International Business at UWO's Richard Ivey School of Business. Simpson has been involved with the formation, development, and operation of a number of organizations concerned with social, economic, and education issues, including the African Students Foundation, Canadian University Service Overseas, Canadian Crossroads International, and Canada's International Development Research Centre. His work has taken him to over seventy countries around the world, and for the past twenty years he has been "Chief Explorer" in Innovation Expedition, a global network organization that offers mentoring and a trademarked round-table dialogue process for leaders and organizations wanting to drive change and high performance through innovation.[6]

The acquisition of Simpson's fonds by York University originated when Simpson was working there in 2008 as Innovator in Residence at the Harriet

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5   Katie Shilton and Ramesh Srinivasan discuss their "participatory" experience in "Participatory Appraisal and Arrangement for Multicultural Archival Collections," *Archivaria* 63 (Spring 2007): 87–101. Their initiative involved consulting with marginalized and under-represented cultural communities to make appraisal decisions; hence, in their view, rightly involving the "experts" – those responsible for record creation. In my case, the creator's participation was in the arrangement process, not appraisal.
6   Those interested can learn more about Innovation Expedition at the organization's website, http://www.innovationexpedition.com (accessed 24 June 2012).

Tubman Institute for Research on the Global Migrations of African Peoples. Managers of the institute recognized the richness of Simpson's archives pertaining to the history of African development and African-Canadian relations, and they invited him to collect his life's records and make them available to students. A plan to create an online research resource with digitized documents was discussed.[7] Simpson gathered all of his records from storage units, offices, and basements across Canada and brought them to Toronto, but upon looking in the dozens of boxes that arrived, the Tubman Institute's director quickly realized that there was a much larger story being told there, one that should be shared more widely and preserved. This led to Simpson's introduction to the University Librarian and the University Archivist (Head of the Clara Thomas Archives and Special Collections) and the subsequent donation in August 2010 of 212 cubic-foot boxes of records. Simpson's role at the Tubman Institute evolved into the *Canadian Odyssey* project, part of which involved Simpson's writing his memoir, *A Canadian Odyssey (1957–2011): A Personal and National Journey towards Cross-Cultural Harmony.*[8]

Once weeding and processing are completed, the fonds' extent is projected to be approximately 26 metres. It consists of records created, collected, and used by Simpson in his personal and professional life, and its contents span the early 1900s through 2011, predominantly the 1960s through 1990s. It includes published and unpublished articles, newspaper clippings, reports, concept papers, correspondence, memoranda, speeches and lectures, government publications, overhead transparencies, presentation slides (Microsoft PowerPoint printouts), teaching material, desk diaries, and rough notes. The records also include "knowledge products" produced by Simpson and his associates in his mentoring business: training and conference packages, toolkits, learning resources, assessment tools, and other products for personal leadership and organizational development. There are approximately 340 photographs in the fonds, as well as video, audio, and digital materials, posters, books, and several artifacts.

During the spring of 2010, when the records were still at the Tubman Institute, they underwent a sorting process that permanently altered any original order they may have possessed. Working with student assistants, Simpson divided his files and boxes into sets of "theme boxes" representing the diverse

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7   Though this online resource did not come to be, there is evidence of Simpson's selection of key resources in the BB series he called "Speeches and reports" (see Appendix). These were documents he took from their original locations and brought together as "key documents to be consulted" under various topics. In the final arrangement, these records were returned to their original series, though the reference to their being key resources was retained in the archival descriptions.

8   As of December 2011, the first draft of the book had been completed and it was being circulated for comment among Simpson's colleagues, past associates, and friends.

areas in which he worked, and he produced a comprehensive box list that was provided to the Clara Thomas Archives upon transfer of the records. In some cases, the themes were genuine thematic categories, such as "Building relations between Africa and Canada"; "Discovering the Fourth World [of First Nations peoples] in Canada"; and "Learning and leadership development." However the "themes" also included form-based categories, such as "Speeches and reports," and functional categories, including education, family, and mentoring. Finally, there were several general categories, including "Post-2000 activities" and "Special projects."

Without disregarding the order Simpson had constructed for his records, I wanted the fonds to have meaningful series that would reflect as much as possible the functional context of the records' creation in order to maintain their evidential value. Where Simpson had categorized sometimes by theme, sometimes by form, sometimes by general descriptor, I had to decide upon one method of arrangement and apply it consistently to the whole fonds. Because Simpson's predominant organization was by theme, I decided to respect this thematic order as the "received order," if not the original order. I took as my guide a document Simpson had written outlining the themes in his collection and listing the projects and organizations pertaining to each. The records for each era, employer, project, or organization were allotted to the series/theme under which Simpson had listed them. When the final arrangement scheme was conceived, it maintained Simpson's thematic structure but also applied it to the records that had not been arranged thematically, in order to better contextualize them. Hence the general "Speeches and reports," "Post-2000 activities," "Special projects," and other such series were dissolved and redistributed to the appropriate themes to which they relate. Simpson's twenty-four themes turned into eighteen series that are more thematic than functional (see the Appendix for a comparative table showing Simpson's theme groups and my final arrangement).

To illustrate with an example, Simpson's "Developing cultures of innovation" theme group arrived in fifteen boxes of records documenting the projects and products of his business, Innovation Expedition, from its formation in 1993 through 1999. Other records of the business, however, were found in other themes: related documents in the "Speeches and reports" boxes; administrative records in the boxes labelled "Organizations in which Don was one of the founders and in which he played a leadership role"; project records in "Special projects"; as well as other work documented in the "Cross-cultural education," "Learning and leadership development," and "Post-2000 activities" boxes. I made the decision to move the records from the scattered form-based, topical, and general categories and make them part of the innovation series with the other fifteen boxes, the objective being to unite all the records with their shared origin and better reflect the procedural context of their creation. For instance, records of Innovation Expedition, Simpson's latest

business, were brought together from boxes containing five different themes: "Organizations in which Don was one of the founders and in which he played a leadership role";[9] "Cross-cultural education"; "Leadership and learning development"; "Post-2000 activities" (a catch-all theme that Simpson intended to sort himself eventually); and "Special projects." In terms of functional provenance, it is almost certain that this rearrangement constituted a reunion of the records into what would have been their original order at the series level, but it was not without pangs of professional conscience that I made such speculative, artificial constructions of series. In most other cases, fortunately, Simpson's themes mapped more neatly into series in a one-to-one relationship.

Where Simpson had created true themes – for example, "Learning and leadership development" and "Transformation of organizations" – records in these series were left as received, even if they overlapped with other themes. In other words, Simpson's series were not always mutually exclusive. The drawback of a thematic arrangement is, clearly, that records can relate to more than one theme. For example, records from his "Transformation of organizations" work were created by Innovation Expedition, but they form their own series instead of being included in the Innovation series. This maintains Simpson's arrangement, which included both themes; his work "transforming" organizations was something he distinguished from the rest of the Innovation Expedition projects, and so the final arrangement reflects this recognition. In another instance, education projects from the years when he was both an international management consultant and part-time instructor at the UWO business school were found in three themes: "Cross-cultural education," "Leadership and learning development," as well as "Education and employment." Given these less-than-ideal circumstances, on numerous occasions I had to make a judgment call as to which theme was predominant in a group of records and assign them to a series based on this subjective criterion. With a mind to future accessibility, I did not want to ignore the other possible themes; the result is a "cross-reference heaven"[10] in the "related records" field of my series descriptions. At times when there was no clear choice for placement of records, a "let it lie" approach was exercised for simplicity's

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9   This theme was the most arbitrary category. I reassigned its contents to their logical places or origin in the fonds' arrangement. The theme comprised twenty-two boxes, but in the final arrangement became seven boxes in the African development records series (for the African Students Foundation, Canadian Crossroads International, and Canadian University Service Overseas, for example); eight boxes on the International Institute for Innovation, a subseries of the Innovation series; four boxes on Innovation Expedition, also a sub-series of the Innovation series; and two boxes on the Peter Drucker Foundation.

10   The phrase originates from Bob Krawczyk, "Cross Reference Heaven: The Abandonment of the Fonds as the Primary Level of Arrangement for Ontario Government Records," *Archivaria* 48 (Fall 1999): 131–53.

sake. While it may be relatively easy for an archivist to construct an effective and "ideal" arrangement when there is no apparent order to the records as received – and certainly when working with the independence usually afforded by an absent creator – such smooth working processes are altered when there is an evident order to consider as well as an enthusiastic, inquisitive, and involved donor in the picture.

Simpson was far from being an absent donor who dropped off his records, transferred custody to the Archives, and then disappeared until it was time for the next accrual. As I embarked on the processing of his records, he began making regular research visits to consult what he called his "chapter boxes," a series that contained key documents he wanted to review and highlight in his memoir.[11] On these visits, he was keen to discuss the progress of my work and to answer my questions. Simpson is an extroverted educator who loves telling stories of his experiences and the people he has met; he is also a historian by training, and so was always interested in the archival process and how we would make his records available. It was a privilege, and fascinating and occasionally challenging, to be able to sit with the fonds' creator and ask innumerable questions about his career ventures, learning not only about the context of the records but about how he viewed them now that they were being reorganized and serving as source material for his memoir.

Yet the received order of Simpson's records and its orientation toward providing easy access seemed to clash with archival tradition and practice.[12]

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11 Although the records in the 12 chapter boxes, which spanned the 1950s to 2010, had originated with the remainder of the records in the other 200 boxes and could have been returned to that more "original" placement, one of the first decisions I made was that we would leave them in their most recent order as evidence of their latest use in Simpson's memoir writing. This arrangement can facilitate students' access as well because it highlights the records Simpson perceived as most important to consult in writing the book and most useful for future researchers. If there are records that constitute the "essence" of the fonds, then these are those records.

Simpson's continued use of his records speaks to another important consideration with live donors: physical arrangement and storage processes should be carried out in view of the fact that the donor is likely to return and request particular records, undoubtedly citing their original location. It was critical to map the received physical order against the eventual physical order in the vault so that Simpson's retrieval requests could be handled swiftly and efficiently. I had the pleasure of witnessing Simpson's delighted reaction to the rows of acid-free boxes and neatly labelled folders in which his processed records came to rest, and the satisfaction of being able to locate particular files and documents for him thanks to my thorough descriptions and careful location mapping from the original boxes to the archival ones.

12 Arrangement for usability and ease of access, though potentially sensible from a creator's point of view, has been maligned by archivists. For example, Jennifer Meehan states that the danger of arrangement based on predictions of the needs of future users is that one risks sacrificing "value-added, contextualized access to large and complex bodies of personal records" (Jennifer Meehan, "Rethinking Original Order and Personal Records," *Archivaria* 70 (Fall 2010): 33). It is Peter Horsman's opinion that providing this enriched and insightful kind of access is "what archivists are on this earth for, that is their added value" (Peter

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While my mind was focused on creation, original documentary intention, and the archival bond, Simpson's priority was to facilitate users' access to the fonds, going so far as to annotate files with recommendations on topics ripe for graduate research![13] His understanding of the value of his fonds lay in its potential informational value rather than the evidential value recognized in the archives world. Most notably, in revisiting original accumulations of items, he would sometimes rename and even reorganize them according to the subject to which they pertained, rather than leave them as they were and highlight the purpose for which they were created or collected in a particular way. This tendency reflects the general population's awareness of libraries' subject classification systems, which are certainly more familiar to most people than the ideas of respect des fonds, provenance, and original order. But I reacted to his approach with unease, an understandable feeling when one considers that, historically, archivists largely "rejected" the methods of librarians and of the manuscript tradition in favour of the "more archival methods" of respecting provenance and original order.[14] Subject- or form-based arrangement can feel like professional regression because records become isolated and their meaning is reduced. These methods of arrangement are likely to obscure, if not obliterate, both the procedural and documentary contexts of records' creation.[15] Hence the reason why initially it seemed a shameful loss to me that, rather than being an organic, naturally evolved body of records reflecting transactions, activities, and business processes, Simpson's fonds as arranged was more like an extensive reference collection of published/public and private records. There was also a troubling tension between the evidence of the records' self-conscious and "after-the-fact" arrangement, and the conflicting ideal of original order. How much of the natural, unselfconscious character of the records had been lost in Simpson's analytic rearrangement?

Horsman, "Taming the Elephant: An Orthodox Approach to the Principle of Provenance," in *The Principle of Provenance: Report from the First Stockholm Conference on Archival Theory and the Principle of Provenance, 2–3 September 1993*, ed. Kerstin Abukhanfusa and Jan Sydbeck (Stockholm, 1994), 60).

13 Simpson's file "titles" would also sometimes be short paragraphs explaining a project, the people involved, the product, and the significance, or giving a brief biography of a person. I valued these additions and incorporated them into my scope and content descriptions as verbatim quotes.

14 Catherine Hobbs, "Reenvisioning the Personal: Reframing Traces of Everyday Life," in *Currents of Archival Thinking*, ed. Terry Eastwood and Heather MacNeil (Santa Barbara, 2010), 215.

15 Jennifer Meehan uses the terms "procedural" and "documentary" context in her lucid explanation of original order. Procedural context refers to the business processes from which the records were created, while the documentary context refers to the connection of records with the archival fonds to which they belong, and their internal structure (Jennifer Meehan, "Making the Leap from Parts to Whole: Evidence and Inference in Archival Arrangement and Description," *American Archivist* 72 (Spring/Summer 2009): 74).

Given these circumstances, it was important to strike a balance between respecting the arrangement that Simpson had created while still bringing to light the contextual information of records' creation. One could not be allowed to supersede the other. It would have been misguided, not to mention impossible, to reconstruct an "original" order; yet to adopt Simpson's arrangement uncritically risked losing the archival essence of his records and the unique added value archivists bring to information when it is provided in an enriched and contextualized setting. Hence, where it was possible, I made an effort to offset loss of original context using description: by describing the business context of records in administrative histories at the series level; by detailing the processes and activities that gave rise to the records in scope and content notes; and by giving file-specific explanations, where warranted, in the notes field of file-level descriptions. The contrary influences of "original" order and Simpson's "latest" order resulted in two parallel exercises: an intellectual exercise using arrangement and description to both describe and illuminate the creator's order; and an interpersonal exercise balancing the education of the creator about archival principles with respect for the way he had endeavoured to add value to his fonds with an interpretive physical arrangement.

In one instance of this interpersonal exercise, I was baffled by the obscured connection between the disparate memoranda, concept papers, reports, and handwritten notes contained in a file titled "WUSC [World University Service of Canada] speech." I brought the file to Simpson, who went through it and separated the various documents, saying "Oh, the memo is about this, the paper is about that, the report should be with the material on this…" My response was to probe further with questions about the speech itself, what its topic was, and why he would have brought these seemingly unrelated earlier documents together in preparing it. I explained the importance of the file's original composition and assured him that with detailed descriptions of a file's contents, the subjects covered in the file would still be discoverable to researchers: it was not necessary to dismantle it. This kind of exchange was a common one when Simpson and I met for regular "question and answer" sessions. My role in increasing the archival literacy of this donor was evident, yet this required somewhat delicate manoeuvring, by employing respect, tact, and flexibility. Sometimes archival "purity" was sacrificed for the well-being of donor relations as the ideal made way for the reality of the records and the way in which the creator understood and interpreted them. After all, the creator is the first and last expert on his or her records, and with a live and active donor, I was ever conscious that I was only a caretaker of a legacy, not its master.

The inverse of this kind of delicate situation were the instances when Simpson was an invaluable resource for elucidating the meaning of records by furnishing the missing context. In working with him throughout the course of processing his fonds, I was struck by the truth of Adrian Cunningham's declaration that context is "that thing which archivists hold so dear and which

is seen as a key defining element of the recordness of records."[16] For example, without Simpson, I would have had little idea what to do with loose stacks of printed e-mails, presentation slides, and reports. I would either have had to create files myself, assign the items to existing files or, worse, collect the jumble in a "miscellaneous" file. Instead, I could elicit Simpson's help in assigning the orphaned documents to appropriate projects and thus reunite them with their original creation, an outcome infinitely preferable to a catch-all miscellaneous file. Furthermore, the contextual information Simpson provided was not just of personal experiences, chronology, significance, and connections: it also included the unique organizational memory from the half-dozen businesses and associations he had established or joined. This ability to draw on the creator in person for contextual information is undoubtedly one of the best benefits to having access to a living creator or donor.

Original Order: Mindful of Tradition

For decades after the publication of the Dutch *Manual*, as archival science developed and came into its own, original order was seen as an integral element of provenance, a principle that in its turn ensured respect des fonds and the fulfillment of archival principles. The original order of a fonds can illuminate the context in which records were created and maintained, reflecting their original organization, and the context in which they were transmitted and used, revealing the nature of their accumulation over time.[17] Although Geoffrey Yeo acknowledges that original order is not a universally effective principle, he states, "in the paper world, original order is the best approach we have."[18] For personal recordkeepers unconstrained by an imposed corporate filing system, the idiosyncratic arrangement of their records may shed even more light on the contexts of the records' creation. Indeed, traditionally the arrangement of an individual's fonds has been revered as "the manifestation … and in some ways the very 'essence' of the records creator."[19] When Jessica A. Tyree interviewed personal records archivists in the United States, one of them shared with her the belief that "these papers are physical manifestations of an individual's thoughts, feelings, and life choices."[20] This potent idea of the precious connec-

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16 Adrian Cunningham, "The Mysterious Outside Reader," *Archives and Manuscripts* 21, no. 4 (1996) under "National Library of Australia Staff Papers," http://www.nla.gov.au/openpublish/index.php/nlasp/article/viewArticle/1001/1271 (accessed 20 August 2012).

17 Meehan, "Rethinking Original Order," 35.

18 Geoffrey Yeo, "Debates about Description," in *Currents of Archival Thinking*, ed. Terry Eastwood and Heather MacNeil (Santa Barbara, 2010), 92.

19 Maurizio Savoja and Stefano Vitali, "Authority Control for Creators in Italy," *Journal of Archival Organization* 5, nos. 1–2 (2007): 123.

20 The comment was made by Laura Micham, Director of the Sallie Bingham Center for Women's History and Culture at Duke University. See Jessica A. Tyree, "Collecting Modern

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tion between records, their arrangement, and their creator can make conscientious archivists even more reluctant to tamper with original order.

Catherine Hobbs echoes the idea that the creator's thoughts and actions are manifested in the physical and intellectual arrangement of a personal fonds. She explains how "if we look carefully, we see a granularity of linkages between physical and intellectual arrangement; the placement of items in files can indicate working patterns or ideas or decisions."[21] In Simpson's fonds, there are numerous examples of this. At the file level, his set of "theme files" were originally large accordion-style folders on different topics, containing a variety of secondary resources he collected and used frequently in his consulting work and learning tool development. Lecture files from his years as a university professor elucidate the process of teaching preparation with their assortments of articles, quotations, clippings, notes, and lecture cards. At the level of the series, too, Simpson made decisions about how to group records, combining correspondence files from his positions at the Office of International Education and the Richard Ivey Business School at UWO with reports, greeting cards, speeches, thesis research, and family letters. He named this series "Personal papers." It was so broad and encompassed the records of so many different functions (historical research, teaching, academic administration, husband, friend) that it seemed to make more sense to place the UWO correspondence with the other UWO records, the thesis notes with the education series, et cetera. Would this not have better reflected the functional context of creation of the records? In the end, I left the order as Simpson had conceived it, because the breadth of the series he called "personal" was, after all, an indication of the fluid and flexible boundaries he maintained between his personal and professional lives.

Original Order: Rethinking Convention

The examples and decisions described in relation to the Simpson Fonds illustrate the fact that applying the principle of original order to personal records is rarely straightforward. Archivists of personal records have always been more hesitant to agree to the value and usability of original order than their counterparts in government or institutional archives.[22] At the very least, they tended to believe its application was limited, since honouring the principle can be unrealistic given the often chaotic organization of personal papers. A general call for a rethinking of original order with regard to processing the

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Papers: Some Inherent Challenges" (MLS thesis, University of North Carolina Chapel Hill, 2005), 54.

21 Hobbs, "Reenvisioning the Personal," 228.

22 Frank Boles, "Disrespecting Original Order," *American Archivist* 45, no. 1 (Winter 1982): 26–27.

fonds of individuals has been evident in the recent literature. Considering new perspectives of a traditional concept fosters relaxation of slavish adherence to a strictly fixed physical order and contributes to evolution in archival theory and practice.

Rethinking original order begins with a consciousness of the fluidity of the creator's arrangement in the first place: as Hobbs observes, "individuals form and reform original orders each day as a result of the freedom they have with their documents and their changing ideas of themselves, their activities, and their use and reuse of documentation."[23] This creator's order is succeeded by a range of options from which the archivist can choose when formulating an internal arrangement of series and files within the fonds. Jennifer Meehan lists these options: maintaining the records in the order they were received; preserving or reconstituting the original order as speculated; and/or imposing a meaningful order created by the archivist.[24] Here, there is no unrealistic quest for some pure state of being in the fonds. We can never be certain, in any case, that the order in which a fonds comes to us is the definitive "original order." Moreover, as Meehan advises, we should not assume that any prior order, if there was any, had a superior meaning that would have better elucidated the context and activities that gave rise to their creation.[25] Indeed, Simpson's latest order may be the one that more fully reveals the significance of his work, activities, and the creation of the records.

The idea that record creation, archival arrangement, and interpretation are embodied in a continuum of possibilities rather than fixed points is an aspect of what Heather MacNeil has termed *archivalterity*: "the acts of continuous and discontinuous change that transform the meaning and authenticity of a fonds as it is transmitted over time and space."[26] MacNeil develops the argument that archival fonds, like other cultural texts in literature, art, and architecture, are in a "continuous state of becoming."[27] If, conventionally,

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23 Hobbs, "Reenvisioning the Personal," 228.
24 Meehan, "Making the Leap," 74.
25 Meehan, "Rethinking Original Order," 36. This idea is not a new one: it was expressed as early as 1910 at the first International Congress of Archivists, at which the German state archivist, Gustav Wolf, objected to the restoration of original order because that measure in itself would disturb the latest order, which could hold significance (Peter Horsman, "The Last Dance of the Phoenix, or the De-discovery of the Archival Fonds," *Archivaria* 54 (Fall 2002): 17).
26 Heather MacNeil, "Archivalterity: Rethinking Original Order," *Archivaria* 66 (Fall 2008): 14. MacNeil's concept is inspired by editorial theorist Joseph Grigely's concepts of *textualterity*, *continuous transience*, and *discontinuous transience*. Continuous transience, an accumulation of the natural effects of time, occurs slowly and steadily. "Discontinuous transience, on the other hand, is associated with rupture and violence, and is usually the result of intentional human involvement" (MacNeil, "Archivalterity," 7).
27 Ibid., 3. MacNeil's theme is echoed by Peter Horsman in reference to organizational records. He emphasizes that fonds grow and change with their creating entities, so that "[s]eldom has

interventions of subsequent custodians have been viewed as "a kind of corruption" of the fonds because they take us further from the "final intentions" of the records creator,[28] it is suggested that we loosen our adherence to the purity of an elusive original order and instead understand these changes as part of the history of the fonds.[29] The "physical and intellectual orders [of records] are shaped and reshaped, contextualized and recontextualized, initially by their creators and subsequently by their custodians,"[30] writes MacNeil. In adopting this broadened conception of the life cycle of a fonds, we do not lose the traditional significance of the principle of original order; rather, we resituate it within a flexible, postmodern framework that allows us to better connect with the individuality, fluidity, and complexity of personal records.

Such a flexible framework, with original order as a guiding concept rather than a ruling structure, is also a part of Meehan's model for rethinking original order.[31] Her top-down approach begins with the archivist's analysis and imagination of the possible relationships between records and activities. Based on this understanding, the archivist can then create an internal order to highlight the external relationships, with records put "in the most appropriate places to reflect the development of the specific activities that gave rise to them and/or the subsequent activities in which they were involved."[32] In this model, arrangement is more about creating relationships than identifying them. Provenance and original order serve "more as a conceptual framework for understanding, interpreting, and representing a body of records than strict guidelines to be followed."[33] The significance of Meehan's new view of original order in relation to the Simpson Fonds is that this top-down approach is essentially the one taken by Simpson in arranging his records. Unaware of the possible importance of any original order of the records, if there ever was such an order, he intuitively assembled the records into an "order of meaning," whereby the arrangement of the records reflected the activities or spheres

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there existed during an agency's lifetime one immutable physical order for its documents.... The fonds is a complicated result of the activities of the creator, political decisions, organizational behaviour, record-keeping methods, and many unexpected events, such as forces of nature, fire, rearranging archivists, mice, researchers, and others" (Horsman, "Taming the Elephant," 57).

28 MacNeil, "Archivalterity," 4.

29 Likewise, we must be conscious of the interventions of the archives through arrangement and description, and interpretive activities such as exhibition and selective digitization, as powers of archives and archivists that also become part of the history of the records. For discussion of this idea, see Jennifer Douglas, "Origins: Evolving Ideas about the Principle of Provenance," in *Currents of Archival Thinking,* ed. Terry Eastwood and Heather MacNeil (Santa Barbara, 2010), 23–43.

30 MacNeil, "Archivalterity," 21.

31 Meehan, "Rethinking Original Order," 27–44.

32 Ibid., 36.

33 Ibid., 29–30.

of activity (his "themes") from which the records arose. These are the key themes, or threads, of his life as perceived from the vantage point of hindsight. It is this hindsight perspective, with the recollection and reflection enacted in the process of life writing, that is discussed in the next section of this paper, explored through the lens of theory and as it can be applied to the Simpson Fonds.

Perspectives from Life-Writing Theory

With their explorations of memory, representation, and interpretation, the insights of life-writing theorists are useful ideas for archivists to consider.[34] Autobiographers grapple with a potent combination of issues, including memory, experience, identity, space (i.e., emplacement, location), embodiment, and agency.[35] Not since the first wave of autobiographical criticism in the first half of the twentieth century has "the self" been conceived as a unified, unproblematic, and knowable entity. Since then, theorists have developed much more critical conceptions of the autobiographical subject, the self, and truth.[36] To begin with, the self is not regarded as existing fully formed before it is described in the act of life writing: self-narrative, rather than "merely a literary form," is "a mode of phenomenological and cognitive self-experi-ence."[37] Life writing is part of a lifelong process of identity formation or self-creation. Hence the autobiography is not a product of the self: it is intrinsic to the creation of the self. Archivists Jennifer Douglas and Heather MacNeil recognize that "telling or writing about one's life and experience involves the teller in active self-construction and self-projection."[38] A life writer may consult her records – letters, journals, photographs, interviews – as sources of factual "evidence" for her autobiography, but critics Sidonie Smith and Julia Watson contend that ultimately the information gleaned is used to "support,

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34 I follow literary critics Sidonie Smith and Julia Watson in primarily using the newer term "life writing" as opposed to "autobiography" or "memoir." Smith and Watson favour "life writing" as the most inclusive term because it encompasses both autobiography – which is criticized by postmodern and post-colonial theorists as Western-centric and exclusionary – and memoir, a more malleable term that can sometimes denote a limited span of the writ-er's lifetime, greater self-reflexivity, and/or a movement between private and public modes of life (Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives*, 2nd ed. (Minneapolis, 2010), 4). Employing these distinctions, Simpson's book is most accurately termed a memoir because of its focus on public life, the inclusion of other individuals in the narrative rather than a sole focus on the interiority of the narrator, and a great deal of reflection on the wider world and historical change.

35 See Smith and Watson, *Reading Autobiography*, chap. 2.

36 Ibid., 200.

37 Paul John Eakin, *How Our Lives Become Stories: Making Selves* (Ithaca, NY, 1999), 100.

38 Jennifer Douglas and Heather MacNeil, "Arranging the Self: Literary and Archival Perspectives on Writers' Archives," *Archivaria* 67 (Spring 2009): 34.

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supplement, or offer commentary on [the writer's] idiosyncratic acts of remem-
bering."[39] The writer has a particular image of herself and understanding of
her experiences – a perception of her identity – and her inherent desire as an
autobiographer is to persuade her readers to believe her version. This idea has
intriguing implications for Simpson, whose "chapter boxes" (the "*Canadian
Odyssey* research, drafts, and other records" series in the Appendix) can be
viewed as both a physical, informational compilation of primary sources he
mined in writing his memoir and, at the same time, a subjective and personal
representation of the "evidence" he deemed most central and useful in telling
the story of his career.

It is generally accepted by memory researchers in disciplines such as
cognitive psychology, philosophy, and neuroscience, that the complex work-
ings of memory exert a powerful influence on the recollection and representa-
tion of experience. The act of remembering does not consist simply of passive
retrieval of static images from a memory bank, but is rather a reinterpretation
or reconstruction of events from the past – "fragments of experience … that
change over time," writes Daniel L. Shacter.[40] Beginning in the 1960s, this
understanding of memory changed the ideas of life-writing theorists about
the relationship between life writing and history, and the question of whether
autobiography is fact. Whereas first-wave autobiography critics assumed the
factuality of autobiography and equated it with history, the more modern
consciousness of the subjectivity of personal memory has resulted in the idea
that to make assumptions of factuality is actually to diminish autobiography,
"to strip it of the densities of rhetorical, literary, ethical, political, and cultural
dimensions."[41] W.E.B. Dubois perceptively viewed his autobiography as "but
a theory of my life … the soliloquy of an old man on what he dreams his life
has been."[42] The "dreams" and interpretations of the life lived highlight the
meaning-making function of memory.

These ideas around identity, self-representation, and memory apply not
only to the writing of self, but also to the documentation of self. A personal
fonds is the creator's memory passed on – his legacy. As a historian and
educator, Simpson was deeply aware of this significance when he amassed,
reorganized, and donated his records, and thereafter as he wrote his memoir.
Moreover, he was likely conscious of the recognition bestowed on him as an
authority on African-Canadian relations and the growth of Canadian aware-

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39   Smith and Watson, *Reading Autobiography*, 7.
40   Daniel L. Shacter, *Searching for Memory: the Brain, the Mind, and the Past* (New York,
     1996), 9, quoted in Smith and Watson, 22.
41   Smith and Watson, 13.
42   W.E.B. Dubois, *The Autobiography of W.E.B. Dubois: A Soliloquy on Viewing My Life from
     the Last Decade of Its First Century* (New York, 1968), 12–13, quoted in Smith and Watson,
     16.

ness about post-colonial Africa and international development. As literary scholar JoAnn McCaig discusses, an individual's consciousness of his "authority," and hence notoriety as a "product," informs his creation, editing, keeping, and destroying of records.[43] These activities result in a fonds that is more or less deliberately constructed. According to Russian literary critic Boris Tomashevsky, the "biographical legend" created by a writer is more important for the historian than his curriculum vitae or the "investigator's account of his life."[44] This "biographical legend" is a construction built out of the records selected (or omitted), highlighted, and arranged within the fonds, then made available for the interpretation of users. In going through his records, as much as Simpson was conscious of past experience, recollection, and retelling, he was also in dialogue with future users of his records, as he speculated on their interests and needs, and anticipated the best method of facilitating their access with a usable, transparent and, in some cases, annotated arrangement. This deliberate assembly and arrangement of the personal fonds is something archivists should strive to make clear to users apt to read archives at face value as objective evidence: the factuality of the fonds should not be assumed. As McCaig argues, it is critical that users read archives, like literary works, as texts: a fonds "may (must) be read with the same closeness, analytical acuity and interpretive skills" as a published work, because in the sense that archival fonds are "accessible to the public" and "available for scrutiny by readers," they, too, are published texts.[45]

Hobbs has drawn attention to the subjectivity, self-construction, and rhetoric of persuasion in the records of individuals. She declares that "issues of choice, forgery, fiction, self-projection, and personal memorializing [are] often part of the documentation of individuals."[46] In addition to the evidential and informational value in personal records, she comments on narrative value: that personal documents "are in many senses creations of the self and participate in a process of storytelling and de facto autobiography – of the self presenting or representing the self."[47] Hobbs also reflects on the intentionality of writers and their record creation, since by virtue of their craft they are extra-sensitive to the significance of the recorded word.[48] Yet she asserts that documenting one's activities and experiences is an instinct common to all records creators,

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43 See JoAnn McCaig, *Reading In: Alice Munro's Archive* (Waterloo, ON, 2002), chap. 5, for a discussion of authority and its impact on the self-consciousness of writers.

44 Boris Tomashevsky, "Literature and Biography," in *Readings in Russian Poetics: Formalist and Structuralist Views,* ed. Ladislav Matejka and Krystyna Pomorska (Chicago, 2002), 55.

45 McCaig, *Reading In*, 20.

46 Catherine Hobbs, "The Character of Personal Archives: Reflections on the Value of Records of Individuals," *Archivaria* 52 (Fall 2001): 129.

47 Ibid., 131.

48 Catherine Hobbs, "New Approaches to Canadian Literary Archives," *Journal of Canadian Studies* 40, no. 2 (Spring 2006): 113.

not just writers. Personal archives are a testament to the human impulse to document the self, to assert the "I," and to retain records as the basis for memory and the touchstone of identity.[49] Most personal of these "touchstones" for Simpson are probably his letters mailed home to his family while on trips around the world during the 1960s, 1970s, and 1980s. They are long and detailed journal-letters describing what he saw, whom he met, his impressions of foreign cultures, progress made with his projects, and challenges encountered with his colleagues. His reflections were shared with his family but also, one guesses, set down as a record for himself for later reference, reminiscence, and use.

Simpson's constant travelling earned him the nickname "Suitcase Simpson." Throughout an adventurous and unsettled life, his records rooted him in Canada. As he worked, taught, and collaborated in more than seventy countries, his letters, trip reports, photographs, and other records structured and reified all he experienced, usually alone. The body of records he maintained and protected over the decades was a resource that reflected his personal growth and professional accomplishments and expertise. Documents and family were tangibly connected, and the circle closed when Simpson's wife of nearly forty years, whom he credits with level-headedly maintaining a family home base in London, Ontario, constructed storage space in the basement of their house for his growing archive – storage that eventually had to expand to rented spaces, cottages, garages, and offices in Ontario, Alberta, British Columbia, and Kenya.

Decades before it occurred to Simpson that he had a collection of records worthy of archival preservation, he was a natural documenter and archiver. He explains that, as a teacher, it was natural to collect secondary resources and keep old notes and lectures for future use. He is also a historian by training, a storyteller by nature, and has christened himself a "cultural wanderer," all aspects of his "self" that appreciate the importance of documenting his unique journeys and experiences. In the language of Jennifer Douglas and Heather MacNeil, Simpson's "archiving 'I'" has been active for years. Douglas and MacNeil draw on the concept of multiple "I"s described by Sidonie Smith and Julia Watson in their book on reading autobiography. Smith and Watson speak of three entities: the "real or historical I," which is the broadest persona, with a long history of experience; the "narrating I," who picks and chooses from the history of experience; and the "narrated I," the depicted subject readers encounter in the autobiography. Expanding from this, Douglas and MacNeil introduce the "archiving I" and the "archived I": "the 'archiving I' makes decisions about the retention and disposition of the various documents and texts that will be preserved as the archive of the self." The "archived I" is one

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49   Hobbs, "Reenvisioning the Personal," 237n39.

carefully constructed by a creator conscious of her notoriety and the future "publicness" of her records.[50] Like an autobiography that "contains" the individual whose experiences it relates, an archival fonds "contains" an individual who created, accumulated, and used the records therein. But of course the fonds, like the autobiography, is not a manifestation of the creator's "true" self, but only a reflection of the creator's "decisions and efforts to create it as such."[51] Since Simpson's arrangement, in most cases, does not reflect "pure" unselfconscious creation and accumulation, his "archived I" is perhaps even more constructed than is usually the case with personal records creators, with the exception of many writers.

If we agree with McCaig's assertion that researchers should read a fonds critically, to what extent is it the archivist's responsibility to further this imperative? The academic environment, among others, provides opportunities to increase the archival literacy of undergraduate students new to primary source research. Archival description should also inform users not only of the nature of what is present in the fonds but of what is not. The silences in archives come from the omissions and censoring of creators as well as from archival appraisal and description processes. In the case of Simpson's fonds, it will be important for users to understand that his arrangement was deliberate, interpretive, and often asynchronous with the records' creation. The life themes around which he organized his fonds bear the stamp of his multiple subject positions as a white male, Depression-era child, historian, educator, innovator, and self-described "explorer." This is a case in which the fonds' arrangement reveals the creator's "knowledge architecture."[52] It is a reflection of Simpson's self-construction, part of the process of self-representation evoked by his venture into life writing.

Consideration of the literature on life writing, with its themes of the nuances of identity and the subjectivity of memory and self-representation, underlines the parallels between these themes and the writing of life, the documentation of life and, in Simpson's case, the arrangement of life. Simpson's self-conscious arrangement of his records, an arrangement prompted and shaped by his own life-writing experience, holds intriguing scope for insight and comment. His remembering as he prepared his memoir was an act of meaning-making that is reified not only in the exposition of his memoir but in his choice of themes and categorization of his records. The arrangement of Simpson's fonds, though it may not reflect the originally created order of the records, stands in relief as an image of the "knowledge architecture" he constructed to process his life's events.

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50 Douglas and MacNeil, "Arranging the Self," 35.
51 Ibid., 37.
52 The term is used by Shilton and Srinivasan in "Participatory Appraisal," 95.

Conclusion

The intellectual challenges encountered in the arrangement of personal fonds are as unique as the records they contain. This case study has presented one archivist's experience with a large and diverse personal fonds, focusing on how original order was analyzed and interpreted when the received order was a self-conscious construction of the creator. Original order has been discussed, debated, and re-conceived by more than a century of archivists, and it continues to evolve in approaches such as Jennifer Meehan's top-down model for arrangement and Heather MacNeil's exploration of archivalterity. The encouragement from these models to rethink original order, coupled with the insights of the literature on life writing, introduce a nuanced, complex, and postmodern understanding of the meaning to be found in the Donald G. Simpson Fonds and, more broadly, all personal fonds. Just as Simpson's experience of life writing left an indelible mark on his fonds, the experience of working with a live and obliging donor who was very interested in the archival process left its mark on this archivist's experience of arrangement and description. Such experiences are a permanent element of archival work now that personal collections acquired by archival repositories are often contemporary and involve living donors and creators. As archivists continue to acquire the records of individuals, the influences on creators and their self-consciousness as they document their lives and their selves are a rich and fruitful area for us to consider as we uphold and remould traditional archival principles and functions.

Appendix

The following table compares the original physical arrangement created by Simpson with the author's archival arrangement. The left-hand column records the original theme groups of boxes with Simpson's names. The right-hand column contains the (approximately) corresponding series in the final arrangement; it includes the original box numbers that were placed in each series so that one can trace the final allocation of the original theme boxes: AA, BB, and A through V.

SIMPSON'S THEME BOXES	FINAL ARRANGEMENT
Simpson family history *4 AA boxes*	Family and genealogy records *Boxes AA1 and AA2*
Speeches and reports *11 BB boxes*	
Canadian Odyssey manuscript *16 A boxes*	*A Canadian Odyssey* research, drafts and other records* *Boxes A1–A16*
Don Simpson personal papers (speeches, reports, letters, etc.) *14 B boxes*	Personal correspondence and other material *Boxes B1–B14,* *BB3, BB8–BB10*
Don Simpson education and employment *17 C boxes*	Education theses and other material *Boxes AA3, AA4,* *C1 and C2*
	Teaching lectures and other material *Boxes C3–C5, C7–C10*
Organizations in which Don was one of the founders and in which he played a leadership role *21 D boxes*	
Building relations with Africa *8 E boxes*	African development records *Boxes D1–D7* *Boxes E1–E6, E8,* *Box V2*
Engaging Canadians in international development activities *5 F boxes*	International development records* *Boxes BB5–BB6,* *Box C6* *Boxes F1–F5*
Building relationships with the Fourth World in Canada *3 G boxes*	The Fourth World in Canada* *Boxes BB4, BB11,* *Boxes G1–G3*
Cross-cultural education *5 H boxes*	Cross-cultural education lecture notes and other material *Box H1, H3–H5*
Refugee activities *1 I box*	Social justice speeches and other material *Box I1,* *Box J1*
Modern-day slavery *1 J box*	

SIMPSON'S THEME BOXES	FINAL ARRANGEMENT
Developing cultures of innovation *15 K boxes*	Innovation* *Box BB1, BB2, BB7* *Boxes K1–K6, K8* *Boxes U5, U11, U14*
	- Sub-series: Alberta round tables and Towards 2000 Together - *Boxes K7, K9–K14*
	- Sub-series: International Institute for Innovation (non-profit organization) - *Boxes D8–D15* - *Box K14*
	- Sub-series: Innovation Expedition (successor organization) - *Boxes D16–D19* - *Box H2* - *Box L3, L5, L6, L8, L9, L12–L14* - *Box U2, U5–U9, U12, U13* - *Box V1, V5*
	- Sub-series: Peter Drucker Foundation - *Boxes D20, D21*
Learning and leadership development *16 L boxes*	Learning and leadership development records* *Box H4* *Box L2, L4, L10, L11, L14–L16*
	- Sub-series: Ontario Institute for Studies in Education (OISE)* - *Box C5*
	- Sub-series: University of Western Ontario (UWO) Ivey School of Business* - *Box C14* - *Box E7*
	- Sub-series: Banff Centre for Management* - *Boxes C15–C17*
	- Sub-series: International Institute for Business Communication, Tokyo* - *Box H2*
	- Sub-series: Athabasca University Centre for Innovative Management* - *Box L1*

SIMPSON'S THEME BOXES	FINAL ARRANGEMENT
Knowledge products *20 M boxes*	Knowledge management toolkits and other material *Boxes M1–M20*
Mentoring *4 N boxes*	Mentoring presentation records and other material *Boxes N1–N4,* *Boxes T1–T11*
Transformation of sectors *7 O boxes*	Transformation project records and other material
Transformation of organizations *15 P boxes*	*Box L7* *Boxes O1–O7* *Boxes P1–P15*
Miscellaneous projects & alliances *4 Q boxes*	Miscellaneous work* *Box D7* *Boxes Q1–Q3* *Box U2*
Development *3 R boxes*	Environmental issues* *Boxes R1–R3* *Boxes U3, U15*
Materials *4 S boxes*	*Audiovisual material: To be determined*
Theme folders (used in mentoring) *11 T boxes*	
Post–2000 activities *15 U boxes*	*To be determined*
Special projects *5 V boxes*	*To be determined*
	African-Canadian experiences - *Unsorted material pertaining to Harriet Tubman Institute for Research on the Global Migrations of African Peoples* - *Involvement with formation of Buxton Museum in 1960s* - *Box U10*

*   Temporary series name as processing was not complete at time of writing. Records may be reassigned to different series as more control is gained over the contents of these boxes.