

Ownership of Material

The trustees' Archives Committee adopted the following suggested guidelines for local archivists regarding archives property on January 27, 1994.

Problem: On occasion, there is confusion as to the ownership of archives materials maintained in local area archives. Such difficulties sometimes arise when an archivist or other service person—who is in possession or has custody of such materials actually belonging to the area—rotates or, even more problematic, is deceased or otherwise incapable of managing his or her affairs. Family members, for example, may not be clear regarding which items were the personal property of the deceased or incapacitated person, but are in actuality, owned by the area committee.

Suggestions: The following are suggestions which might help to avoid such confusion in the future:

1. All archives material that is the property of the area should be recorded in a written inventory.
2. The archivist should prepare and sign a statement, to be appended to the inventory list, which clearly indicates that ownership of the property listed in the annexed inventory resides in the area, and that such property is not the personal property of the archivist.
3. In addition to the property owned by the area, if there is any archival property that is, in fact, owned by the archivist, but which has been made available to or is “on loan” to the local archives, that property should also be listed, together with an attached, signed statement describing who the rightful owner is.
4. Copies of such statements, with original signatures, should be maintained in the area files, in the archives files and with the archivist's personal papers.
5. If, upon his/her death or incapacitation, the archivist or other custodian wishes to donate to the area those materials which had been on loan to the archives, then such a donation will usually have to be made as a bequest provided for in a valid will, or other document appropriate for effecting a transfer of ownership.

Deed of Gift (Sample) Deed of Gift

A deed of gift is a formal and legal agreement between the donor and the archival repository that transfers ownership of and legal rights to the donated materials. Please note that some states may have additional legal requirements to complete a valid Deed of Gift. Note also that the Deed of Gift does not transfer copyright. For more information on transferring copyright ownership, please contact the G.S.O. Archives.

General Service Office Archives 475 Riverside Drive, Floor 11, New York, NY 10015 • (212) 870-3400 • Email: archives@aa.org
— DEED OF GIFT —
I, the undersigned Donor, donate and convey the following material to Alcoholics Anonymous World Services, Inc., a New York non-profit corporation, for the use by the General Service Office Archives of Alcoholics Anonymous ("G.S.O. Archives"):
Description of Donated Material: _____ _____ _____
This Donated Material, and any future additions I may make to it, shall be preserved, organized and made available for research and related uses in accordance with the G.S.O. Archives access and use policies.
The G.S.O. Archives may display any Donated Material in its onsite exhibit room with or without attribution, as may be appropriate, in the sole discretion of the G.S.O. The G.S.O. Archives staff may use the Donated Material, and/or digital surrogates, for presentations or offsite exhibitions at events held within Alcoholics Anonymous. The G.S.O. also may convert the Donated Material into a new medium, for example, a hand written letter may be scanned and converted into a digital file and used in the new format.
G.S.O. Archives, in its sole discretion, is authorized to dispose of the Donated Material outside of its Collection Scope and/or material deemed to be not of enduring historic value, in accordance with the Archives Deaccession Policy.
I transfer, convey and assign any literary and copyright rights, title and interest that I possess to the contents of the above described Donated Material (including future additions I may make to it) to G.S.O. Archives within the limits, if any, stated below.
Additional Terms and Conditions: _____ _____ _____
I affirm that I have the authority to donate this Donated Material and agree to all terms and conditions of this Deed of Gift.
DONOR INFORMATION
Name: _____ Address: _____
Signature: _____ Email: _____ Date: _____
Receipt of the material listed above by Alcoholics Anonymous World Services, Inc., a New York non-profit corporation, for the use by the G.S.O. Archives is hereby acknowledged and accepted.
Alcoholics Anonymous World Services, Inc.
By: _____ Signature: _____ Date: _____
Deed of Gift Addendum for collections with electronic records
The Donor acknowledges that the G.S.O. Archives acquires the Donated Material with the intent of making it available for an indefinite period of time. The G.S.O. Archives may need to transfer some or all the Donated Material from the original media donated to new forms of media to ensure its ongoing availability and preservation. The Donor grants the G.S.O. Archives rights to make preservation and access copies of Donated Material in the collection and to make those copies available for use, in accordance with G.S.O. Archives policies.
The G.S.O. Archives may need to digitize or migrate Donated Material provided in electronic content or transfer such content from original storage media as donated to another storage device (e.g., hard drive, CD, DVD, USB). In the process of undertaking the above tasks, deleted files or file fragments, passwords, encrypted and personal information may be discovered. The G.S.O. Archives will not retain, preserve or provide access to any data or personal information discovered as a result of the above described processes.
Material Not Retained by the G.S.O. Archives
The G.S.O. Archives reserves the right to reject data transfers at any stage of processing. In the event that the Archives locates duplicative content within the collection or content that is not of enduring historical value, the Archives may remove, discard and/or destroy said material. The Archives will not knowingly accept any content deemed unsafe or dangerous (i.e., various types of computer viruses or malware) and reserves the right to destroy Donated Material containing such.
Please indicate if donated media carriers for born digital content should be returned.
<input type="checkbox"/> Yes, return to Donor.
<input type="checkbox"/> No, the G.S.O. Archives may destroy media after content has been migrated to new storage media.
I, _____, understand and agree to the terms and conditions outlined in this Deed of Gift Addendum.

Thank-you letter (Sample)

This sample thank-you letter and form may be adapted for local use when materials are donated to the archives.

Dear _____,

Thank you for your generous donation to the Archives of Alcoholics Anonymous. Donations such as yours have made it possible for us to continue building a comprehensive history of our Fellowship.

Please know that we are most grateful for your contribution and we will handle it with professional care. We are sure you understand that this is a permanent contribution and we hope you are confident that we will make the best possible use of it.

We encourage you to visit the Archives anytime. Please fill out and sign the attached form and return it to the Archives.

Sincerely,
Jane S., Archives
jane@gmail.com
(123) 123-4567

A Note about Copyright

It is important for all archivists to realize that most of the materials in archives collections are protected by copyright, and often the archives do not own those copyrights. You may own the physical property, but this does not mean you own the copyrights as well. Copyright laws can limit the way archivists can legally use the materials in their collections.

Copyright law is complex and difficult to navigate. These sections may serve as a basic introduction to the fundamentals of copyright regulations, but we highly recommend that you do some research to learn more about these issues, and consult an attorney whenever embarking on a project that might involve copyright issues.

Please be aware that copyright laws vary significantly from country to country. The specific regulations referenced in this document generally apply to U.S. federal law only. We recommend consulting your country's specific laws where applicable.

What is Copyright?

Copyright is a form of protection provided by the laws of federal, state, and local governments to the authors of any “original works of authorship”—so, these laws generally apply to works such as books, pamphlets, letters and e-mails, memos, newspaper and magazine articles, photographs, sound recordings, web pages, artwork, and more—even doodles and scribbles are protected by copyright. This protection is available to both published and unpublished works.

Today, one does not have to register a work's copyright, nor print a © symbol on the work, to receive copyright protection. Protection automatically extends to any qualifying work, whether published or not, and whether created in the U.S. or in almost any country of the world. Generally, you should always assume that a work is copyrighted.

Rights of Copyright Owners

Copyright laws generally give the copyright owner the exclusive right to do (or to authorize others to do) the following:

- Copy or scan;
- Prepare derivative works (for example, translate into another language, create a musical version of the work, create an abridged version, etc.);
- Distribute copies of the work to the public by sale or other transfer of ownership;
- Public performance (for example, showing a movie at a public event, performing a play or song, etc.);
- Public display.

It is illegal for anyone to violate any of the rights belonging to the owner of copyright. Some possible violations include photocopying/scanning; uploading to Web sites; copying software; sharing or selling audio/video files; putting on public film exhibitions; etc. In most of these cases you must have the written permission of the copyright owner before you can legally do these kinds of activities.

Who Owns Copyrights?

Ordinarily, the author or creator of a work is the copyright owner. Sometimes it is easy to determine who owns the copyright—for example, if you have a letter in your collection, the author of the letter owns the copyright. In the case of a photograph, the photographer is the copyright owner.

Sometimes it is more complex. In the case of a taped talk, many people may be considered “authors” and all of them would have some right to the work: the speechwriter, the speaker, and the person taping the event.

There are exceptions to this, however. For example, if an employee creates something in the course of his/her employment, generally the employer is then the copyright owner of that work.

Also, an author can transfer copyright ownership to your archives, but this requires a signed, written document, and a certain amount of legal formality.

Copyright Protection Lasts Many Years

Most copyrights today last through the life of the author, plus 70 years. When a copyright owner dies, the copyright continues as part of his/her estate.

Most works that have remained unpublished (manuscripts, letters, etc.) are subject to the basic protection of “life plus 70 years.” Works published before 1978 can have copyright protection for a maximum term of 95 years, though some have shorter copyright periods, and, for some, copyright restrictions that existed earlier may have already expired.

Eventually, a copyright will expire and the formerly protected work will fall into the “public domain,” where it can be used without restriction. But for materials relating to Alcoholics Anonymous, in many cases, works will remain copyrighted for many years.

Can You Use Copyrighted Works without Infringement?

The rights given to copyright owners are not unlimited. The laws include numerous exceptions to the rights of copyright owners, and many allow certain uses for education and research.

The best known exception is the doctrine of “fair use,” which permits works to be copied for purposes such as criticism, comment, news reporting, teaching, scholarship, or research. Fair use may be described as the privilege to use copyrighted material in a reasonable manner without the owner’s consent. Examples of activities that may be excused as fair use include: distributing copies of a section of an article in class for educational purposes; using an excerpt of a film in a film review; or creating a parody of a song. However, there are no hard and fast rules about which kinds of use are “fair” and which uses may be “infringing,” so relying on fair use as a justification for copyright infringement can be risky.

Guidelines for Collecting Oral Histories

Introduction

In order to assist local efforts in collecting oral histories we have summarized some suggestions that were shared with us, as well as presenting practical aspects of collecting audio recordings. We hope this material will be of help. If you need more information, the G.S.O. Archives can send you a complete Oral Histories Kit, which provides more tips, technical information, forms and questionnaires, and a source list for more information. See “Reference Information and Resources” for G.S.O. Archives contact information.

Bill W.’s suggestions on collecting oral histories

In a letter dated January 23, 1955, Bill W. gave an excellent description of the purpose and method of collecting such recordings. This letter can serve as the basis for oral history collecting, even today:

I would like to have you make a tape recording about your recollections of the old days. There isn't any rush about this as the preparation of a history will have to be done carefully, and gradually over the next two or three years. I have, though, made a couple of trips to Akron and Cleveland and have already interviewed quite a lot of the old folks so as to be sure and get the record straight.

...You can get a good running start at the history by retelling your own personal story, how A.A. came to your attention, what your first impressions were, and how it developed in the first few years in Cleveland. I hope you can dwell at length on the difficulties, as well as the humor of those years, relating as many anecdotes as possible. You can say anything you like, being assured that nothing will be published without your consent.

...The preliminary investigation shows that it isn't hard to prepare a fact sheet of what happened—that is, dates when people came in, groups started and so forth. The hard thing to lay hold of is the atmosphere of the whole proceedings and anecdotal material that will make the early experience live.

When I first set out to gather material I ran into a little resistance. But I pointed out to them that if the oldtimers in Akron and Cleveland wouldn't go on record as to what happened, how in God's name could I, or anyone else, tell an accurate story for the future record. I lived through the experience here at the New York end and can tell about it at length. But if the western end of the story is going to have the importance it deserves, it simply has to be told by those who lived through the experience.

Getting started

In making the initial contact with a prospective interviewee, be certain to make a clear presentation of the purpose and nature of the interview. One need not give lengthy explanations but should inform the interviewee of the time investment involved, of the general areas to be covered, how the interview will be conducted, what will be done with the tape/transcript, and how it will be used and for what purposes. Being explicit and direct with the prospective interviewee inspires confidence in the oral history endeavor.

The interviewer may wish to do background reading and research before the interview, consulting the Grapevine Digital Archive, old Conference and assembly reports, area or district newsletters, directories, etc. Without any background the interviewer cannot ask the types of questions that will elicit the most pertinent information possessed by the interviewee.

Before the interview, you may wish to give the interviewee a list of topics you might cover, in addition to a biographical sketch for the interviewee to fill out. These materials, given a week or so in advance of the actual interview will stimulate an interviewee's memories.

Oral history release form

A local archives committee (area, district) collecting oral histories should obtain a release from the interviewee granting the committee the rights to use the material obtained during the course of the interview and make it available for research. While G.S.O. can provide a sample release form, consultation with legal counsel in your area may prove to be a wise investment in order to protect both the interviewee and the local committee. A release form might include:

1. Name of the interviewee.
2. Name of the committee under whose auspices the history is being obtained.
3. Date or other significant information about the recording.
4. A brief explanation of the intended uses of the recording.
5. An affirmation that the committee will protect the anonymity of the interviewee (and any other A.A. members mentioned on the recording) against misuse at the public level.
6. Transfer of rights to the committee.
7. Statement of limitations, if any.
8. Signature of interviewee, including date signed.

Tips for interviewing

- You will want to use a tape recorder, mini-disc recorder, or portable CD recorder to record an oral history interview. There are a number of recorders available, and each has its benefits and drawbacks. A local library or historical society may loan this kind of equipment.
- Run a test on the equipment before you begin the actual interview and make sure it is working properly.
- Always begin the recording by identifying yourself, the interviewee, and note the date and place of recording.

- Ask evocative questions, rather than questions with easy yes or no answers.
- Ask the interviewee to focus on events he/she *directly witnessed or participated in*. Ask the interviewee to begin with his/her own story of recovery and continue with impressions about A.A., comments on the recovery process and the way things were, and any anecdotal memories that come to mind.
- Allow the interviewee to talk freely on whatever topics he/she wishes to. Use the questions listed on the following page only as a general guideline to keep the flow of discussion focused. The interviewee might touch on subjects of interest that you never thought to ask about.
- In some cases it is also advisable to interview a group of long-timers together—a sponsor and sponsee, a group of men who started a group together or got sober together, friends who have been in the same group for decades, etc. These kinds of interviews can be fun and very informative.
- Be sensitive to the needs of the interviewee. Schedule your sessions at a convenient time. Older people may tire easily—cut the interview off at the first sign of fatigue. Each interview should be a pleasant and rewarding experience for all parties involved.
- If possible, prepare some sort of written report for the group, district, or area as a tangible result of their participation. Remember to save all of your tapes, notes and any other documentation that you have accumulated. *Label everything with names, dates and places*. Ideally, all tapes should be indexed and transcribed. You will be more conscientious about documentation if you place yourself in the position of the A.A. member who, many decades in the future, will be using your project as a source of inspiration and recovery.

Sample Interview Questions

This list of questions is based on sample questions shared generously by Area 10, Colorado, and Area 20, Northern Illinois. It is intended to guide you in conducting your long-timer interview. Feel free to add questions of your own, allow the interview to take on a life of its own and, most importantly, have fun! If you would like a more complete list of questions, contact the G.S.O. Archives and request the Oral Histories Kit.

Before A.A.

- Please tell me a little about your life before you found A.A.
- How and when did you start drinking?
- When and how did your drinking get out of control?
- When did you know you had hit bottom?

Recovery

- When did you first hear of A.A., and from what source?
- How and when did you get started in A.A.? When and where did you sober up? Where did you go to your first meeting? What did you think of it?
- Can you tell me about your early sobriety, your Step work, and problems you had in those first days of learning the A.A. way?

- What was A.A.'s "reputation" in the community? How was it different from what you encountered through your initial introduction?
- What was your perception of A.A.'s success in the general population when you were first introduced to us? How has that perception changed over time?
- Did you have a sponsor when you first came in? What type of sponsorship did you have?
- How many groups or meetings were in existence?
- Can you recall the formats used at some of these early meetings? How were they run?
- When was A.A. started in your town or area? How often were meetings held? Who were some of the people playing important roles in the formation of new groups? What else do you know about the growth of A.A. during that period of time?
- Which individuals were especially prominent in your sobriety?
- How were new members contacted? What kinds of Twelfth Step work were going on? Are there any Twelfth Step anecdotes that stick out in your mind you'd care to share?
- Would you tell me about your experiences sponsoring others? Who are some of your favorite sponsees?

Unity—Group issues and community perception of A.A.

- Today, Conference-approved literature is available to help A.A. members deal with a wide variety of challenging questions. Back in the early days all you had was the book *Alcoholics Anonymous*, common sense and your compassion. What did you think of the Big Book, and how often did you use it? How did early A.A.s treat newcomers? How did your group(s) treat constant slippers? Thirteenth steppers? How were people wishing to talk about multiple addictions during your meetings addressed? How about nonalcoholic drug addicts walking in off the street for their first meeting?
- We say sometimes that all that's needed to form an A.A. meeting is two drunks, a resentment and a coffeepot. Can you talk at all about the differences—or similarities—that led to new groups being formed in your area?
- In *A.A. Comes of Age* Bill W. writes about numerous issues over which anger and contention arose and threatened the undoing of our Fellowship. The groups nationwide, for example, did not immediately accept the spiritual principles we know today as the Twelve Traditions. What controversies over issues addressed in the Traditions can you recall people wrestling with? (How were meeting spaces acquired? Was rent or other funding obtained by gambling sessions? Bingo games? How did the membership resolve these affairs?)
- Today, A.A. is well known to, and supported by, police officers, judges and corrections officials. What kind of relationship did A.A. in your area have with local authorities? How has that changed since you sobered up?
- Treatment facilities in this millennium frequently host A.A. and other Twelve Step meetings. Did treatment centers exist in your area when you sobered up? Did any of them use a Twelve Step format or incorporate meetings into their structure?
- Did you seek the cooperation of other local community or professional agencies?
- Today, radio and television public service announcements for A.A., as well as Internet Web sites, are becoming commonplace. When you first got sober, how did

A.A.s interact with the media? Have you had any profound experiences sharing your relationship with alcohol with the public? What cautions might you have for young A.A.s today regarding media exposure?

- Do you think your group(s) has had an influence in your community? If so, how?

Service

- How and why did you get into service work?
- What contributions did you, yourself, make to the growth of the Fellowship?
- What do you remember of early conferences, assemblies, and conventions? Can you recall opening intergroup or central offices?
- What were your first impressions of A.A.'s Three Legacies: Recovery, Unity, and Service?
- What was your first impression of A.A. servants, G.S.O. staff, delegates? Describe your first encounters.
- Describe your committee activities over your years of service.
- Is there anything you regret? Any mistakes you believe you made? Any plans that failed that you wish had been successful?
- Do you see any particular changes in the A.A. Fellowship and its service processes, since your start in service?
- Are there any strong similarities in the A.A. Fellowship and its history of service, from your own service time through today?

Providing access to oral histories

The policies for accessing oral history recordings are guided by the local archives' research and access policies. Through the Oral History Release form, the interviewee should describe what limitations, if any, he or she places on the recording and its accessibility. For example, he or she may request that the recording not be made available for a certain period of time, or until after his/her death. The wishes of the interviewee should always be respected.

Preserving oral histories

Audio recordings in archives collection are often extremely fragile. Tapes on cassette, reel-to-reel recordings, and all other magnetic tapes degrade quickly. It is essential to develop a plan for preserving these significant recordings. Generally, you should identify the most at-risk recordings in your collection and devise a long-term plan for transferring the recordings to a digital format. Usually, it is best to have a professional digitization company perform the transfer, although there are pieces of equipment you can buy, fairly inexpensively, if you wish to do it yourself. Be sure to label and identify each digital file accurately and completely.

Finally, it is important to save your digital recordings on redundant systems. Don't just leave them on your hard drive, but burn them to CDs (or DVDs), and/or use a USB flash drive or another storage device. When burning to CD, be sure to use archival-quality CDs, which are made with much more stable components than regular CD-ROMs. Archival-quality CDs and DVDs are not that much more expensive, and are estimated to survive at least twice as long as the average office-supply store CD.

Archives of the General Service Office, New York, NY

The G.S.O. Archives are concerned with three classes of material: that which is literary, that which is historical, and that which is archival in the literal sense—i.e., administrative, legal and financial. The Archives also contain memorabilia or artifactual items, which include material having a display value, but not necessarily historical value, as well as items significant to the development of A.A. (photographs, awards, citations, displays, art works, sculpture, maps, etc.).

Scope and Purpose

The scope of the G.S.O. Archives is to provide a sense of A.A.'s past to the Fellowship and to create a context for understanding and valuing A.A.'s historical milestones and Traditions. The Archives will continue to serve the interested communities among sociologists, historians and other professionals interested in exploring A.A.'s roots and growth throughout the world.

The main purpose of the Archives, consistent with A.A.'s primary purpose, is to keep the record straight so that myth does not predominate over fact as to the history of the Fellowship.

The purpose of the trustees' Archives Committee is to make recommendations to the General Service Board regarding what should be done and what limitations, if any, should be set regarding access and accommodation of material.

The Archives of the General Service Office of Alcoholics Anonymous is a repository for official and unofficial records that document A.A.'s history in the U.S. and Canada. These include personal collections, manuscripts, correspondence, publications, photographs and memorabilia related to the origin and development of the A.A. Fellowship.

Many local A.A. groups, districts, and areas have vibrant archives collections of their own; for this reason the Archives of the General Service Office generally does not seek to acquire collections with a focus on local groups, districts, or areas, as these may be more significant to archives in those areas.

The Archives' acquisition priorities include, but are not limited to:

- Publications released by A.A.W.S., including books, directories, annual reports, Conference Reports, surveys, booklets, pamphlets, magazines, newsletters, service pieces, public service announcements, press releases and other media relations material, and more.

- The Grapevine magazine, and other material produced by the A.A. Grapevine, Inc.
- Material published outside A.A.W.S. that describe the program of A.A., the problem of alcoholism generally, or that otherwise have significance to the organization, such as books, articles, speeches, reviews, television and media programming, and more.
- Audiovisual collections including: photographs, videos, and sound recordings significant to A.A.; recordings of General Service Conferences, International Conventions, and World Service Meetings as well as other significant events; speeches and talks by early A.A. pioneers, A.A.W.S. trustees and directors, and other individuals; and more.
- Minutes and other documentation of A.A.W.S. Board meetings, committee meetings, Conferences and Conventions.
- Workpapers, subject files, correspondence, reports, and speeches of General Service Office staff and general managers.
- Personal papers of A.A.W.S. trustees, directors, and other significant figures, both alcoholic and nonalcoholic, including early A.A. pioneers—these may include correspondence, journals, diaries, scrapbooks, photographs, manuscripts, speeches, obituaries, awards and artifacts.
- Oral histories and stories of figures significant to the national and international operations of A.A.
- Group and area histories, and selected reports and newsletters of groups and areas.

G.S.O. Archives Ownership of Material

Materials donated to the G.S.O. Archives become part of its repository. Most items are subject to the access and reproduction policies of the G.S.O. Archives. These policies are reviewed regularly by the trustees' Archives Committee. Generally, donated items are free of access restrictions unless the contributor stipulates limited access to certain sensitive materials. It is the G.S.O. Archives' policy to protect the personal privacy of the contributor.

Typically, the G.S.O. Archives does not accept items on loan. Also, we generally do not loan any original records. It is the G.S.O. Archives' policy to verify, where appropriate and necessary, rightful ownership of materials being offered to the collection, and to seek title to the donated property. The G.S.O. Archives conforms to professional ethics established by professional archives associations.

For the full Collection Policy of the G.S.O. Archives, please see our website: www.aa.org, or contact us.

Access Policies at the General Service Office Archives

Adopted by the trustees' Archives Committee
October 29, 2006

Materials Use Policy

The materials in the Alcoholics Anonymous General Service Office Archives are available to all A.A. members and other serious researchers who have an interest in the legacy of Alcoholics Anonymous. However, access is controlled, which is necessary to ensure the anonymity of all persons mentioned in archival materials, in accordance with A.A. traditions. Access also must be controlled in order to protect the materials themselves from loss or physical damage.

The following policies and rules have been established by the trustees' Archives Committee of the General Service Board of A.A. in cooperation with the G.S.O. Archivist. These policies attempt to balance the needs of users, the exclusive rights of copyright holders, and the Archives' own responsibilities toward its collections.

Getting Answers

Visitors and all interested parties are invited to make requests for information about any aspect of A.A. history. Normally the Archives staff will conduct the research, find the answers you seek, and deliver them via mail or e-mail. We get thousands of requests from members and friends of A.A. each year.

Typical requests involve:

- Information about the events that led to the founding of A.A.;
- Biographical information of A.A.'s co-founders and early pioneers;
- Statements and opinions of Bill W. and Dr. Bob;
- The origins and growth of the A.A. Steps, Traditions, and guiding principles;
- Information about various editions and/or statements in the Big Book and other works;
- The uses of A.A. prayers, slogans and logos, as well as chips, tokens, and medallions;
- Historical group practices and meeting formats;
- Group and area histories, including international;
- Information about the history of A.A. among special populations, minorities, and women;
- Old issues of newsletters;

- Old versions of A.A. pamphlets and literature;
- Published photographs of A.A. founders, pioneers, and events;
- The growth of the service structure;
- Actions of boards, recorded in meeting minutes;
- Various actions of the General Service Conference since 1951.

We always welcome your questions! Please contact the archives anytime you are curious about an element of A.A.'s legacy.

Access

All visitors are welcomed to the Archives center. There they can see selected materials and speak with the Archivist about our holdings, about archival activities in their areas and about how they might be able to take advantage of the G.S.O. Archives.

If a researcher would like to physically handle, read, and review a large quantity of archival material, he or she should contact the Archives staff ahead of time to make arrangements. In most cases the Archives staff can provide access to published information, such as books, newsletters, magazines, pamphlets, service pieces, and reports, in some cases dating to the earliest days of A.A.

However, if a researcher wishes to use any unpublished materials in the Archives (correspondence, meeting minutes, financial information, manuscripts, etc.), a written request for access must be made to the trustees' Archives Committee. The user must give full information about the subject, scope, and purpose of the research being undertaken. See section "Research Forms" for G.S.O. Archives application for on-site research. Each request will be considered on a case-by-case basis. As the committee meets three times each year, on the last weekends in January, July and October, research requests are considered three times a year. In special cases, consideration can be obtained at other times.

Trustees, directors and staff members may access archival materials (with the exception of restricted files) without having to make such requests, only if the requested material is to be used solely in the furtherance of their duties in their assigned roles. In the case of requests made out of personal interest, trustees, directors and staff must follow the above procedure and file a written request prior to being granted access.

Protecting Anonymity

Because of the special nature of the materials in our collection, all researchers must learn and respect all A.A. Traditions that may bear on their research—in particular the preservation of anonymity of all A.A. members.

The permission to conduct research is granted conditional on your agreement to strictly maintain the anonymity of all A.A. members, alive and deceased, including A.A.'s co-founders. You are respectfully asked, if citing these materials, to quote only the first name and last initial, thus preserving A.A.'s Eleventh Tradition: the anonymity of its members at the level of the public media. No researcher is ever given permission to publish full names of individuals. Anyone who does so will be denied further access to the A.A. Archives.

Photoduplication (Scanning and Photocopying)

Photocopies or scans of published materials, such as pamphlets, articles, and newsletters, will be made available if the physical condition of the materials will allow for