

William George Barker in Sopwith Snipe E8102, the aircraft in which he earned the Victoria Cross. Sir Arthur Doughty is looking through the center section of the upper wing. Toronto's Leaside aerodrome, August 1919. Source: LAC (PA 138786)



Association  
of Canadian  
Archivists

# the **Bulletin**

November 2009

Association of Canadian Archivists  
I.S.S.N. 0709-4604  
November 2009, Vol. 33 No. 4

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The views expressed in the Bulletin are not necessarily those of the Board of Directors of the Association of Canadian Archivists. The Bulletin is usually published quarterly by the Association of Canadian Archivists.

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Submission deadlines for the Bulletins scheduled for the remainder of 2009:

Issue	Submission deadline
Fall issue	Sept 3
Winter issue	Nov 9

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## Letter From the Editor

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Welcome to the Fall 2009 edition of the Association of Canadian Archivists' Bulletin.

Fall is here! The season marks falling leaves and crisp evenings, the start of school and NHL hockey, and, for many, personal and professional beginnings. The Fall inevitably reminds me of that first-day-of-school-assignment - write an essay about "How I spent my summer." And so, the Fall 2009 Bulletin includes reports on how your archival colleagues spent their summer - from clam digging on Vancouver Island and attending the Society of American Archivists Conference in Austin, Texas, to celebrating the grand opening of the Canadian Gay and Lesbian Archives' new building in Toronto. An A+ goes to Regina Landwehr of the University of Calgary Archives for her assignment on the Cologne Archives' recovery efforts - a most worthy way to spend one's summer.

This edition of the Bulletin also includes an article by Edward Peter Soye about Sir Arthur Doughty and the origins of the Canadian War Museum. The article, based on Edward's 2009 Royal Military College master's thesis, provides a different perspective on our archival elder statesman and reveals his accomplishments as Director of War Trophies.

So, have you sent me your "first-day-of-school-assignment"? Your task is to let me know if you recently acquired an interesting fonds, completed a large project, or have tales from the Reading Room front lines. Turn over a new leaf this Fall and make a Bulletin submission.

In the meantime, happy reading!

Best Regards,  
Loryl MacDonald, Editor



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### How can you do your part to contribute archival education in Canada?

This is a great question, and luckily, I have the perfect answer at my fingertips. A donation to the Association of Canadian Archivists Foundation (ACAF) is an excellent way to ensure that you are doing your part. With Christmas just around the corner, I know that many of you are in a "giving" frame of mind.

Established in 2006, the ACAF supports the education and research needs of the Canadian archival profession. For example, at the 2009 conference in Calgary, the ACAF assisted with the travel, accommodation and registration expenses of the three archives students who presented at the students' session. The three students demonstrated their gratitude by each submitting a letter of thanks, indicating that the funds were crucial in allowing them to present their papers at the conference. By all accounts, their session was well attended and inspiring, contributing to the overall quality of a very successful conference.

The ACAF also manages the Stan Hanson and Kent Haworth funds, conducts fund-raising raffles at the conference and runs an eBay Canada auction to raise funds. But so much more could be done with more resources. So put the ACAF on your list - we've been much more nice than naughty!

Donations to the ACA Foundation are eligible for a tax creditable receipt (minimum \$50). You may donate at any time, but please consider including a donation with your membership renewal, which you will be receiving soon.

Send your cheque or payment to:

Association of Canadian Archivists Foundation  
P.O. Box 2596, Station D, Ottawa, ON K1P 5W6

Thank you in advance for your donation to this worthy cause. Santa will be very proud of you!

Michele Dale  
ACA Secretary/Treasurer and ACAF Chair

# Historical Perspectives on Canadian Publishing Launched

By Judy Donnelly

The William Ready Division of Archives and Research Collections at McMaster University Library is pleased to announce its newest digital initiative, which will launch on 8 October 2009. The site is at: [hpcanpub.mcmaster.ca](http://hpcanpub.mcmaster.ca). Funded by the Canadian Culture Online Program of the Department of Canadian Heritage, the website is a collaborative venture with Queen's University Archives and the Thomas Fisher Rare Book Library at the University of Toronto. The site discusses and showcases archival materials related to Canadian publishing at these three repositories.

McMaster University Library houses the largest collection of Canadian publishers' archives: McClelland & Stewart, Macmillan Canada, Key Porter Books, Clarke Irwin, Copp Clark, Guernica Editions, Locks' Press, and others. Those archives are complemented by similar collections at Queen's University Archives (most notably the papers of Lorne Pierce of the Ryerson Press), and the Thomas Fisher Rare Book Library (the archives of Coach House Press, Sixty Eight Publishers in the Josef Skvorecky archives, Barbarian Press, etc.). Documents related to publishing are also found in many authors' archives and other fonds.

The website is organized under six major themes: Publishing Houses and the Periodical Press; People in Publishing; Authorship; The Business of Publishing; Production (Design, Illustration, Technology); and Publishing and Canadian Identity. Time periods from the 1700s to the present day are covered, as are many different types of publishing endeavours, from large houses to small, fine presses and periodical publishers. A wide range of genres, including fiction, poetry, textbooks, children's literature, and academic publications, are highlighted. Approximately 100 case studies have been written by researchers, including faculty, archivists, librarians, students, and independent scholars, from across Canada. In addition to studies on specific publishers, topics include Toronto's Small Press Book Fair, the censorship of Margaret Laurence's *The Diviners*, hockey books, cultural phenomena such as the Governor General's Literary Awards and Canada Reads, and the publishing adventures and tribulations of many authors (Farley Mowat, Bliss Carman, Pierre Berton, Marius Barbeau, Margaret Atwood, Marian Engel, Mazo de la Roche, Helen Humphreys, and others). Studies include: "'Yours Aboriginally': Basil Johnson and First Nations Authorship" by historian Brendan Frederick R. Edwards; a history of Macmillan of Canada by Ruth Panofsky (Ryerson); an examination of the avant-garde press by Gregory Betts (Brock); "Alberto Manguel



"Jack McClelland's "coat of many authors", the logo for Historical Perspectives on Canadian Publishing" Source: McMaster University Library

and Louise Denny: An Editing Match" by Thomas Fisher archivist John Shoesmith; and an analysis of contemporary translation in Canada by Queen's PhD candidate, Marc Fortin. In some cases, individual archival items have been highlighted, including three items from Thomas Fisher Library: a paybook (1793-98) from the Neilson printery in Quebec, a cashbook for the Rose Publishing Company of Toronto (1879-87), and the diary in which J. Macdonald Oxley recorded payments for his writing (1883-1907).

Based on archival documents, each case study is comprised of a "teaser" (an introduction), a narrative or story in the context of publishing, references to other studies, and archival resources. Case studies are accompanied by digital images of items such as book jackets, photographs, letters, promotional items, internal memos, production records, and publishers' catalogues. Drupal, an open source content management platform system (powered by MySQL and PHP), is the technical underpinning of the site, allowing for metadata compliant with Dublin core standards, social tagging, and commentary.

The website also contains audio and visual clips. Sara Hipworth's case study of the history of the Coach House Press, for example, is accompanied by a video of Stan Bevington, the firm's founder, giving a tour of the Press' building in Toronto. Hipworth's individual profile of Bevington includes audio clips from an interview she conducted at the Press. Roy MacSkimming, author of *The Perilous Trade: Publishing Canada's Writers* (2003; revised ed. 2007), has contributed a series of selected audio interviews with people in publishing, accompanied by a case study on the writing of *The Perilous Trade*. Justina Chong's study of Douglas M. Gibson, one of Canada's premiere editors and publishers, features several promotional book advertisements in audio form, accented in Gibson's suave, convincing voice.

The logo for Historical Perspectives on Canadian Publishing is Jack McClelland's "coat of many authors", an important iconographic symbol of Canadian publishing during the twentieth century. The coat, donated to McMaster by McClelland's family in 2008, was worn by the publisher in the 1970s and 80s when he travelled across Canada on publicity tours and when undertaking various promotional stunts. It is a fitting logo for a project that explores publishing through the archives of large and small publishers, poets, fiction and short story writers, editors, historians, translators, and artists. A true collaborative venture, the website will serve as a digital venue for archival scholarship in Canadian publishing for many disciplines, including literary studies, book history, and cultural studies.

## City of Thunder Bay Archives Announces Thunder Bay Fire Services Exhibit

By Sarah Janes, City of Thunder Bay Archives

The City of Thunder Bay Archives would like to announce a new online exhibit on the history of Fire Services in the Lakehead cities.

The exhibit, which can be found at [www.thunderbay.ca/archives](http://www.thunderbay.ca/archives), represents months of research and hard work on the part of our summer student, and a great deal of learning (and occasional frustration) on the part of regular Archives staff.

Our topic, the historic Fire Departments of Fort William and Port Arthur, was chosen for the most serendipitously practical of reasons: the Archives has lots of photographs of old fire trucks, buildings burning down, etc. The material is plentiful, visually appealing (thrilling to the inner five-year-olds we like to pretend have nothing to do with formal archival practice), and of course we'd be able to write a great story around it.

Finding that story would be the job of our intrepid summer student, Leslie Storeshaw. Leslie admits that she was a bit overwhelmed by the scope of the project at first. Few of us are experts at firefighting methods of the 1930s, and it was difficult to predict in which directions her research would go, and which subjects would prove dead ends.

Fortunately, after surveying a wide range of records, Leslie was able to put together a coherent and (we hope) interesting exhibit, treating a variety of topics related to the activities of our previous Fire Departments. We discuss people and policies, buildings and technologies. Records highlighted include photographs, maps, legislation, newspaper articles, and letters from members of the public.

The Archives faced a new challenge in working within the structures of the City's new Web Content Management System. While the program is helpful in keeping a common look and feel across City pages, and results in a very pleasing appearance (not all archivists are also graphic designers, we regret), we also encountered a number of seemingly artificial barriers: frustrating to Archives staff used to a much more DIY atmosphere. Any action within the site resulted in a deluge of notification emails. The tiered approval process also meant that any changes made to the site would not be seen "live" for at least a day, and frequently longer. This has lengthened our editing and checking process considerably.

But enough complaining. We all also benefited from assistance and critiquing from a number of helpful individuals, without whose help the exhibit wouldn't have been pulled together as quickly as it was.

The City of Thunder Bay Archives sincerely hopes that by the time you read this will be finished and live (it is not, in fact, at the time of writing) and fit for human consumption. Enjoy!



"Fighting a fire. [1960's]"  
Source: Thunder Bay Archives (1992-01-75 Series 129 Accession 1992-01 # 75)

## Edmonton Fringe Plays Based on Provincial Archives of Alberta Records

By Karen Simonson, Provincial Archives of Alberta

MAA and PAA Theatre is the creation of theatre producer David Cheoros and archivist Karen Simonson. You may have caught our production of *Letters from Battle River* at the ACA Conference in Calgary this May. 2009 marked the third year MAA and PAA Theatre brought a play based on archival records to the Edmonton International Fringe Festival. All three plays are based on records found at the Provincial Archives of Alberta, which sponsors the plays. The first play, *Letters from Battle River* used the letters in the Mary Percy Jackson fonds, written to her family in England about her experience in Northern Alberta. Last year's play, *Respecting the Action for Seduction: The Brownlee Affair* used court records that contained transcripts of the civil case between then Premier John Brownlee and Vivian McMillan, who claimed to have carried on a three-year long affair with him. Our third instalment, *The Unmarried Wife*, looked into the lives of two early Edmonton photographers, Ernest Brown and Gladys Reeves.

Ernest Brown came to Canada in 1902 with his wife, Mary (Molly). He worked as an assistant for C.W. Mathers, Edmonton's first photographer, and shortly afterwards bought the rights to Mathers' portrait studio. In 1912, his new building, the Ernest Brown Block, was opened. In the 1930s, his focus shifted to promoting and selling images from his collections. From 1933 until 1939, Ernest operated the Pioneer Days Museum in Edmonton. In 1947, he sold his photographic and artefact collections that he'd collected over this lifetime to the Alberta Government for \$50,000.

Gladys Reeves began working for Ernest Brown Limited in 1905. In 1920, she established her own photographic studio, The Art League. The studio (and her apartment) were destroyed by fire in February 1929; also destroyed were many of Ernest Brown's historical negatives that she was storing. Gladys re-established her studio over the Empress Theatre and it remained open until 1950. After Ernest Brown's death in 1950, Gladys became archivist for his collection until her death in 1974.

What's not mentioned in the official record is that Ernest and Gladys had begun an affair by 1912, and lived together for two decades. All the while, he maintained a good relationship with his wife Molly (there are references to her hemming pants for him), though they never divorced. The truth is in the letters, where, in 1912, Ernest refers to Gladys as his "unmarried wife."



*The Unmarried Wife* attempts to tell the story of their relationship, from start to end. The challenge in working with archival records is that there are gaps, gaps that need to be filled in to create some sort of narrative. The story is framed by a conversation between Gladys and Ernest's son Alan, at Molly's funeral. There is no archival evidence of such a conversation, and so we begin the challenge of balancing the demands of historical accuracy and verifiability on the one hand, and emotional impact and narrative clarity on the other. The play incorporates six letters and a will, but there is only so much that can be seen through what has been kept. The archival records tell a story, but only a partial story. For example, there is no surviving record of the events surrounding Ernest and Molly's separation. Based on what we know, we tried to create a truth to help in telling their story.

MAA and PAA Theatre's approach has been to bring history to life, basing their stories on records at the Provincial Archives of Alberta. We believe we succeed in doing this, even if we extrapolate beyond the scope of documents to create an interpretation of truth in storytelling.

# Canadian National Exhibition Archives Awarded EMC Heritage Trust Grant

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By Linda Cobon, CNE Archives

The [Canadian National Exhibition](#) (CNE) Archives in Toronto is one of the worldwide recipients of the [EMC Heritage Trust Project](#) awards. EMC Corporation (NYSE: EMC) is the world's leading developer and provider of information infrastructure technology and solutions that enable organizations of all sizes to transform the way they compete and create value from their information. Their Heritage Trust awards are given to organizations working on projects designed to protect and improve access to information in communities around the world. This year marks the second anniversary of the Heritage Trust Project.

The CNE Archives is responsible for preserving the public records of the Canadian National Exhibition. Running annually since 1879 at Toronto's Exhibition Place, the CNE attracts approximately 1.3 million visitors a year over the course of 18 days. Attractions at the CNE include rides, games and events including an air show. Given the CNE's popularity and age, the records in the CNE Archives mirror the changing face of Canada over the past 130 years.

Since 1964, the CNE Archives has been preserving written documents and photographs chronicling the CNE's history. The Archives also possesses a number of films taken at the CNE, some dating back as far as the 1920s.

Most of the films had been donated to the Archives and had not been properly stored before their donation. As a result, many of the reels have begun to deteriorate. The films include footages taken from the CNE midway, events such as dog swims and famous entertainers like Bob Hope and Duke Ellington.

"For the most part, the preservation of film remained a 'final frontier' awaiting some day when funds became available to permit the digitization of our small, but unique, collection of film," said Linda Cobon, Manager of Records & Archives for the CNE Archives. "Thanks to the grant from the EMC Heritage Trust Project that day has finally arrived."

The EMC grant, worth approximately US\$15,000, includes a pair of Iomega StorCenter Pro ix4-200r 4-Terabyte, network-attached storage (NAS) rackmount servers and a cash grant that will cover the purchase of a range of equipment

including a film scanning system and freezers for the Archives' films.

CNE Archives has already inspected the films to determine their physical condition and catalogued the content. The next step is to digitize the films and store the digitized versions on the Iomega NAS servers. Once the films are digitized, researchers and the public will be able to view the most important films in the Archives' reading room. The Archives also plans to make portions of select films available on the organization's Web site and will screen some films at its booth during the CNE.

"There's some great footage, including shots of buildings that no longer exist" said Cobon. "We're hoping researchers and younger generations will access the film to learn more about our country's past and see how Canada has progressed through the years."

"We're proud to be able to support the preservation of a significant piece of Canadian history," said Michael Sharun, Managing Director of EMC Canada. "The CNE has provided a snapshot of our country's culture for 130 years and through the digitization of the CNE Archives' film collection, more Canadians will have an opportunity to see how tastes, fashion and technology have evolved over time." The [EMC Information Heritage Initiative](#) was formalized in 2007 to help preserve and protect humanity's information heritage and make important historical documents and cultural artifacts readily accessible via the Internet for research and education purposes. In conjunction with this initiative, the EMC Heritage Trust Project was created to recognize and support any public or private local organization, institution or individual projects around the world that are designed to protect and improve access to invaluable information.

For the full list of 2009 Heritage Trust grant recipients or for more information, visit: <http://canada.emc.com/leadership/information-heritage/2009-heritage-trust-grant-recipients.htm>.

Information about EMC's products and services can be found at [www.EMC.com](http://www.EMC.com).

EMC Canada ([www.EMC2.ca](http://www.EMC2.ca)), headquartered in Toronto with seven offices from coast to coast, is a wholly owned subsidiary of EMC Corporation.

The Professional Learning Committee plans learning events such as workshops and institutes for ACA members and others. The members of the Committee have an interest in the education and professional development of archivists. However, you might be interested in knowing what some ACA Professional Learning Committee members are up to in their "day jobs":

### **Tom Belton, Chair:**

Tom is Senior Archivist at the University of Western Ontario and focuses his time on appraisal, arrangement and description of university records as well as privately donated materials relating to the legal and political sectors. He is currently coordinating a project to implement archives management software at the Archives. Additionally, he is working on a couple of research projects relating to the history of court and university student records in Ontario.

### **Karen Buckley:**

Karen is an Associate Archivist at the University of Calgary. Her most recent activities for the University Archives included revamping the records classification system using macroappraisal techniques, and contributing to the planning for the reorganization of Libraries and Cultural Resources as they move towards an integration of services and a literal move to the (under construction) Taylor Family Digital Library. Karen is currently on leave from the University compiling data from visits to the province's cemeteries.

## ACA Outreach Committee Update

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By Kat Timms, ACA Outreach Committee Chair

In the past several months, the Outreach Committee:

- 1) Held the Annual Public Awareness Roundtable at ACA 2009 in Calgary

The Roundtable was well attended with 16 attendees in total. The focus of this year's discussion was reviewing a preliminary version of a PowerPoint presentation being developed for future use in archival outreach activities with young audiences. The draft version of the ACA Outreach Strategy, developed by the committee in 2008, was also presented. This strategy continues to be worked on by the Committee along with the ACA Director at Large.

- 2) Published another Archival Success Story in the August *ACA Bulletin*

The committee would be happy to work with any archivist or archives in preparing a new success story for publication.

### **Katherine Lagrandeur:**

Katherine Lagrandeur is an acting manager in the Government Records Branch at Library and Archives Canada. Her area of responsibility includes archives from Indian and Northern Affairs Canada, Parks Canada, Transport Canada, Public Works and Government Services Canada, and the Treasury Board of Canada Secretariat. When not busy with her day job as an archivist, or volunteering on the Professional Learning Committee of the ACA, Katherine enjoys spending time with her husband (who is also an archivist) and her five-year-old daughter Sophie (who has yet to become one).

### **Jan Liebaers:**

After spending 10 years in the Cayman Islands as Deputy Director of the CI National Archive in charge of archives and records management, Jan is currently pursuing an L.L.M. degree in Information Rights and Practice from the Law School of Northumbria University in the UK. He is conducting research on legal aspects of online social networks. He resides in Anguilla, British West Indies, where he volunteers with the Anguilla Archeological and Historical Society, and advises government on archival and record-keeping matters.

- 3) Completed preparing a draft feedback survey

This feedback survey will eventually accompany all outreach resources that we release. The feedback received through this mechanism will help the Committee to improve upon its products to better meet the needs of the archival community. Our draft was recently sent to the ACA Board for review.

- 4) Started developing draft content for a series of topical brochures or tip sheets for select audiences

Unfortunately, due to logistical complications, the committee's anticipated participation in the "Step into your archives" event (part of Toronto's Doors Open activities) and in the National Historical Fair in Ottawa was not possible this past spring and summer.

The committee anticipates being able to post its Archives Week content to the new ACA website in the near future.



## ACA Mentorship Program Update

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By Regina Landwehr, Mentorship Program Coordinator,  
Membership Committee

The 2009 program year has again been a good year of participation. 28 mentors and mentees from across Canada have signed up.

The goal of the ACA mentoring program is to facilitate the integration of new archivists into the Canadian archival community by matching them with mentors who may advise and guide them on work and career management issues.

The annual program timeline was revised in 2009 to reflect the new membership year (based on the calendar year) and to better respond to the needs of students who are joining the association in December for the coming year.

Please watch for an announcement on arcan-L and the ACA website <http://archivists.ca/content/aca-mentorship-program> for the fall deadline to apply for 2010.

## Arthur Doughty and the Origins of the Canadian War Museum

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By Edward Peter Soye

In the Canadian archival community, there are few historical figures whose reputation can rival that of Sir Arthur Doughty. Appointed Dominion Archivist and Keeper of the Record in 1903, he was largely responsible for expanding and developing the Public Archives of Canada (PAC) over a thirty-year career. Ian Wilson, Librarian and Archivist of Canada Emeritus, has identified some of the reasons why his early predecessor was so successful in this role. Wilson wrote that Doughty's:

*contemporaries were unanimous in lauding his abilities as a collector...He paid little heed to the distinctions between archives, libraries, museums and art galleries. By emphasizing the romance of the past and the importance of drawing upon all forms of evidence to simulate the imagination, Doughty extended the normal interests of archives.*

This description is applicable to Doughty's work with the PAC, but is even more vividly illustrated through another, oft forgotten, contribution Doughty made to the preservation of Canadian heritage and history.

Late in the 19<sup>th</sup> century, a small militia museum was formed in the capital of the Dominion. The modern institution of the Canadian War Museum (CWM) holds a selection of artifacts from that early militia museum, but in reality was first opened in 1942.<sup>ii</sup> Less than a year after the outbreak of the First World War, Arthur Doughty began calling for the establishment of a national museum to preserve Canadian military heritage. Almost single handedly, he secured for Canada a massive collection of war trophies – surrendered and captured German military kit ranging from uniforms to machine guns to factory-new fighter aircraft.<sup>iii</sup> These spoils of war were an integral part of victory celebrations across Canada in 1919, but soon thereafter public interest began to wane.<sup>iv</sup> When the CWM opened to the public during the Second World War, the bulk of its collection was made up

of trophies from the Great War. Furthermore, the museum was originally housed in the so-called 'trophy shed' that had been built at Doughty's request in 1920 on the grounds of the Archives Building. This article aims to provide a brief overview of Arthur Doughty's role as Director of War Trophies and to illustrate the link between these efforts and the ultimate establishment of the Canadian War Museum.

In August of 1915, Arthur Doughty sent a memorandum to Pierre Édouard Blondin, Secretary of State, outlining a proposal for the creation of a national military museum.<sup>v</sup> Several months later, he was sent to Europe on a special mission to survey the status of Canadian war records overseas. This would be the first of several trans-Atlantic voyages he made over the next few years.<sup>vi</sup> Regardless of the official reason for his travels, Doughty seized the opportunity to lean on his extensive network of contacts in the hopes of securing tangible artifacts relating to the Canadian wartime experience. The first of these relics and trophies began arriving in the Dominion late in 1916, and Doughty wasted no time in putting them on public display.<sup>vii</sup> By late 1918, the Canadian war trophy collection was so large that it was divided into multiple traveling displays that concurrently toured Canada and the United States. Over 10 million people visited these exhibits.<sup>viii</sup> Aside from promoting Canada's contribution to the Allied war effort, traveling war trophy displays were also used to raise funds for war related charities, for recruiting purposes, and as a venue to sell Victory Bonds.<sup>ix</sup>

Doughty's central role with respect to collecting and displaying artifacts was formalized in 1917 by his appointment as Director of War Trophies. At the same time, another well-connected Canadian was attempting to capture Canada's contribution through other means, including commissioned art and the documentary record.

Sir Max Aitken, later Lord Beaverbrook, was the driving

force behind the Canadian War Records Office (CWRO) and the Canadian War Memorials Fund (CWMF).<sup>x</sup> In terms of understanding Doughty's efforts to establish a national Canadian military museum, the critical point regarding Beaverbrook's endeavors is that each program was responsible for an important category of historical evidence. Doughty believed that the most effective and comprehensive way to preserve and commemorate Canada's part in the Great War was to display the trophy collection alongside Beaverbrook's war art and any archival records pertaining to Canada and the war [there was something odd about this sentence]. It was hoped that "everything from the pay sheets of soldiers to the paintings [of the CWMF] should be kept together so that both the ordinary visitor and the historian may have the various features of war records available without having to hunt about in Ottawa."<sup>xi</sup>

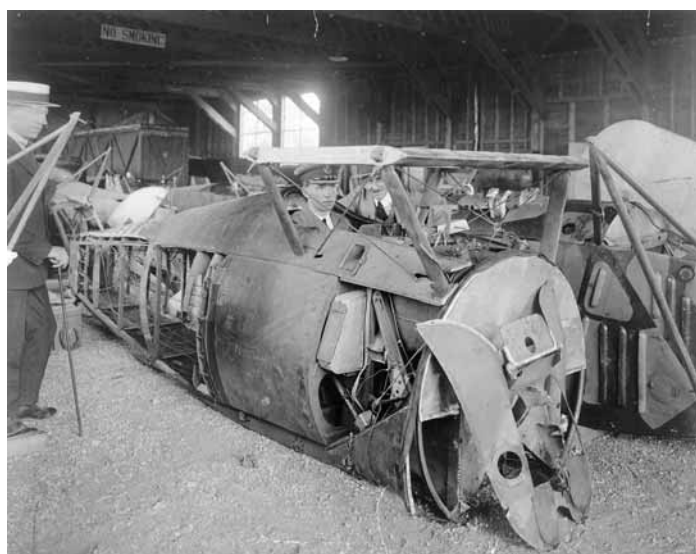
It just so happened that eminent Canadian businessmen and philanthropist Sir Edmund Walker, of the Canadian Bank of Commerce, shared a similar vision. As a result of discussions in the second half of 1918 between Doughty, Walker and Brigadier General Ernst Cruickank, the head of the Army Historical Section, an act of the Privy Council established the Commission on War Records and Trophies. Collectively, the Commission was to advise and report to the Government "on the provision of suitable accommodation for such records and trophies...as may in future be deemed advisable."<sup>xii</sup> Together, this trio developed a plan to centralize war trophies, art, and records into a National War Memorial Museum.<sup>xiii</sup> These men believed that such an institution would serve both the utilitarian purpose of collocating various historical sources pertaining to the war and stand as a national memorial to the sacrifices made across the Dominion.

After the signing of the Armistice on 11 November 1919, the Germans were required to surrender their most potent weapons of war - chief among them artillery pieces, machine guns, and aircraft.<sup>xiv</sup> Thanks to Doughty, and a handful of Canadians overseas, a considerable portion of these weapons were allocated and shipped to Canada.<sup>xv</sup> Relying largely on this myriad of Armistice material, Doughty assembled a war trophy showcase of unprecedented size which was prominently displayed at Toronto's Canadian National Exhibition (CNE) in 1919.<sup>xvi</sup> One of the most sensational aspects of the 'Ex' that year was daily displays of formation aerobatics - in essence, the first CNE Air Show. This aerial exposé was of particular interest because decorated Canadian airmen, including William George Barker, flew captured German fighters (Fokker D.VII aircraft to be precise) from Doughty's trophy collection.<sup>xvii</sup> Several dozen German trophy aircraft were stored in a hangar northeast of Toronto at Leaside Aerodrome.

By late 1919, it was clear that funding from the federal Government for a National War Memorial Museum would not be available immediately. Owing to the popularity of the

war trophy displays across the country, Doughty received countless requests from communities, schools and individuals for a share in the nation's booty.<sup>xviii</sup> The Commission on War Records and Trophies was thus tasked with distributing most of the trophies for use in local museums and war memorials.<sup>xix</sup> Allocations were determined for each province based on enlistment statistics, but Doughty ensured that a significant special allocation - the most unique and historically significant artifacts - remained in Ottawa for eventual inclusion in a museum.

Once it became clear that the post-war financial situation would simply not allow for the immediate construction of a war museum in Ottawa, Doughty took additional steps to ensure that trophies were preserved for later use. To this end, he arranged for the construction of a building that came to be known as the "trophy shed" behind the main archive facility on Sussex Street.<sup>xx</sup> This structure was literally filled, from the basement to the rafters, with every type of trophy - as was much of the basement in the main archives building. Doughty retained the title Director of War Trophies until his retirement in 1935, and during that time he repeatedly rebuffed calls to dispose of the so-called "junk" in the trophy shed. Even the Canadian Army's chief historian during the inter-war period, Archer Fortesque Duguid, did not appreciate the value of the artifacts in Doughty's care.<sup>xxi</sup> In a strange twist of fate, within a year of Doughty's retirement, the deceptively named War Trophy Disposal Board (WTDB) was created for the purpose of finally setting up a military museum in Ottawa.



In the foreground is Sopwith Snipe E8102, the aircraft William George Barker was flying when he earned the Victoria Cross (which survives to this day in the collection of the Canadian War Museum). Barker is sitting in the cockpit, and A.G. Doughty can be seen looking through the center section of the upper wing. The satisfied look on Doughty's face is undoubtedly related to the assortment of German war trophy aircraft that literally surround him. The photograph was taken during August of 1919 in a hangar at Toronto's Leaside aerodrome shortly after the arrival of Doughty's trophy aircraft from overseas (LAC, PA 138786).

Doughty's successor, working alongside representatives from the Army, Navy, and Air Force, set about disposing of duplicate trophies that were in particularly poor condition. <sup>xxii</sup> To illustrate the scale of their task, the basement of the main archives building contained over 2,500 German rifles and the trophy shed held over 500 machine guns. Representative samples of each artifact were kept, while the remainder was melted into ingots for subsequent use in other suitable applications. <sup>xxiii</sup> As it turned out, most of this surplus metal was donated to scrap drives during the Second World War for use against its former owners. After this necessary culling process, the War Trophy Disposals Board turned to repairing and cleaning the remaining trophies in preparation for putting them on public display. <sup>xxiv</sup> The opening of the Canadian War Museum in 1942 was a direct result of these efforts initiated by the WTDB in 1936. Similarly, it was only due to Doughty's foresight and commitment to preservation, that these artifacts that they were still in existence by 1935. The vast majority of distributed trophies were neglected, donated to scrap drives, or simply disappeared over time.

Today, the Canadian War Museum, Canada Aviation Museum (CAvM), and Brome County Historical Society (BCHS) of Knowlton, Quebec remain the custodians of historically significant artifacts from the Great War. Many of the surviving trophies are now viewed as significant owing either to their highly original condition or their status as a one of a kind example. <sup>xxv</sup> Arthur Doughty deserves full credit, both for ensuring that these artifacts survived the inter-war period, and for their original acquisition during the Great War. Considering his twenty-year commitment to the cause of creating a Canadian War Museum, and as

guardian of the nation's first class war Great War artifact collection, it seems only fair that he should be remembered both for his role as Dominion Archivist and a Director of War Trophies.

### About the Author



Edward Soye, pilot and historian.  
Source: Edward Soye

Edward Peter Soye has an (Hon) B.A. in History from the University of Toronto, and recently completed an MA in War Studies at the Royal Military College of Canada. As a graduate student, his thesis examined the Canadian experience with War Trophies during and after the Great War. Edward focused on surrendered and captured German aircraft as a case study for the broader phenomenon of trophies because of his extensive background in aviation history. Outside of academia, Edward is actively involved with organizations such as the Canadian Harvard Aircraft Association (C HAA) and Great War Flying Museum (GWFM) that are dedicated to preserving aviation history. As a vintage aeroplane pilot, he can bring the experience of having flown Great War-era aircraft to bear in the reading and examination of primary sources. Edward is also a reserve Air Force officer who is actively involved in the Air Cadet Gliding Program and is otherwise employed full time in the field of corporate finance.

### Endnotes

<sup>i</sup>Ian E. Wilson, "'A Noble Dream' The Origins of the Public Archives of Canada," *Archivaria* 15 (1982): 28.

<sup>ii</sup>Bernard Pothier, "Hundred Years Canadian War Museum – The Road to What it is Now," *Canadian Defence Quarterly* 10 no. 1 (1980): 41-42.

<sup>iii</sup>See Edward Peter Soye, "Canadian War Trophies: Arthur Doughty and German Aircraft Allocated to Canada after the First World War." MA thesis, Royal Military College of Canada, 2009.

<sup>iv</sup>Jonathan F. Vance, "Tangible Demonstrations of a Great Victory: War Trophies in Canada," *Material History Review* 42 (1995): 47-56.

<sup>v</sup>Library and Archives Canada (hereafter LAC), Records of the Public Archives of Canada (hereafter RG 37), Vol. 166, File (2) - Report on War Trophies, 1.

<sup>vi</sup>McIntosh, Robert. "The Great War, Archives, and Modern Memory\*." *Archivaria* 46 (1998): 1-31.

<sup>vii</sup>LAC, RG 37, Vol. 366, File (1) – Memoranda on War Trophies, War Museum, War Records Office by A.G. Doughty (copies), 51 (Memorandum to D.M. Public Records, late 1917).

<sup>viii</sup>LAC, RG 37, Vol. 166, File (2) - Report on War Trophies.

<sup>ix</sup>For Doughty's official appointment as Controller of War Trophies, see LAC, RG 37, Vol. 170, Correspondence of A.G. Doughty, PC 2834 (9 October 1917). Regarding the official war art program, see Maria Tippett, *Art at the Service of War* (Toronto: U of T Press, 1984).

<sup>x</sup>For more information regarding Aitken and the CWRO, see Tim Cook, *Clio's Warriors: Canadian Historians and the Writing of the World Wars* (Toronto: UBC Press, 2006). Regarding the official war art program, see Maria Tippett, *Art at the Service of War* (Toronto: U of T Press, 1984).

<sup>xi</sup>University of Toronto (hereafter U of T), Thomas Fisher Rare Book Library (hereafter TFRBL), Walker Paper (hereafter WP), Box 24, Walker to Watkin, 7 March 1919.

<sup>xii</sup>LAC, Records of the Department of National Defense (hereafter RG 24), Vol. 1750, 7-7-2, P.C. 3043, 11 Dec 1918.

<sup>xiii</sup>U of T, TFRBL, WP, Box 24, Walker to Beaverbrook, 28 October 1918.

<sup>xiv</sup>U of T, TFRBL, WP, Box 24, Walker to Watkin, 7 March 1919.

<sup>xv</sup>RG 37, Vol. 366, Catalogue of War Trophies.

<sup>xvi</sup>City of Toronto Archives. Catalogue of Canadian War Trophies [Toronto] (232876-37).

(Continued on page 14)

## Here's how some of your archiva

"The SCAA started planning to make its fifth annual Archives Week the best yet. Forget the warm winter vacation - plan to be in Saskatchewan from February 1-7, 2010!"

*Crista Bradley, University of Regina*



"This postcard is from my trip to Paris a couple of years ago. I used it in an Archives exhibit at Winnipeg City Hall on Comfort Stations (city owned and operated public washrooms). The City no longer operates these. This postcard was to show that other cities still operate them. Also, it was a pretty funny item to have on display."

*Martin Comeau, City of Winnipeg Archives*

"Happy summer from Yellowknife! After ACA in Calgary, I saw Leonard Cohen in Kingston, got a tattoo, graduated from FIS and drove back to the north to start my internship at the NWT Archives."

*Kate Guy, NWT Archives*



"Hung out at Yellowpoint near Cowichan and Port Alberni on Vancouver island. Went fishing, rowed out to the crab trap and retrieved lunch, dug clams and oysters, watched sailboats, stared into the abyss."

*Raymond Frogner, University of Alberta Archives*

"Enjoyed the last two months of maternity leave with new son David, before returning to the Art Gallery of Ontario."

*Amy Furness, Art Gallery of Ontario*

"This summer I read the mystery novel, "Aloha, Candy Hearts" by Anthony Bidulka, which is set (mostly) in Saskatoon. The murder victim is an archivist, and Bidulka's main character and detective, Russell Quant, must go to the University of Saskatchewan Archives in his quest to find the murderer."

*Leah Sander, Library Archives Canada*

ere Here....

## Colleagues spent Summer 2009

"Had a good time in Cape Cod. Whale watching, beach combing, hanging out with the Obamas."

*Rob Fisher, Libray Archives Canada*

"Writing from very hot Austin (38 degrees every day) where I am at SAA 2009. Sessions have been good but so far highlight has been seeing 1.5 million bats depart from the Congress Avenue bridge. Seriously. Just an amazing sight to see.

Good Canadian contingent here - 10-12 including six former or current presidents of ACA and every former or current Librarian and Archivist of Canada. SAA is big and impersonal but it is somewhat inspiring to see such a large mass of archivists - 1200 this year, many years near 2000. Additionally many US archivists are very interested in and envious of the Canadian Archival System.

I really encourage all ACA members to make the effort to attend at least one SAA in their career."

*Scott Goodine, Archives of Manitoba*

"Greetings from Cleveland!

Well, actually, I am in Kingston now but was in Cleveland. I don't have much to report from here but my exciting vacation for the summer - the trip to Cleveland and Pittsburgh - was pretty nice. Went to the Warhol Museum and saw the Archives there - I really want to know how they deal with original order there! I hope you had a great summer."

*Rod Carter, Religious Hospitallers of St. Joseph Archives*

"Took turns with Brett pulling Will around in his red wagon."

*Denise Jones, Archives of Manitoba.*



"Greetings from sunny LA! Fortunately, my friends don't live near the latest fire zone, so the days are only a little hazy. It's over 100 degrees here right now, which is a little hot even for residents, but it makes the splashy rides at Knotts Berry Farm and Disneyland all the more welcome. Off to a Labour Day weekend BBQ."

*Michael Gourlie, Archives Society of Alberta*



"The Host Committee for ACA 2010 has been very busy this summer putting together a social program we know conference delegates will enjoy. Hope to see you in Halifax next June 9th-12th, 2010!"

*Andrea Robbins, Chair, ACA 2010 Local Host Committee*

(Continued from page 11, Arthur Doughty and the Origins of the Canadian War Museum)

<sup>xvii</sup>The aerial displays over Toronto have been examined in some detail by Wayne Ralph, *William Barker VC: The Life, Death & Legend of Canada's Most Decorated War Hero* 2nd ed. (Mississauga: Wiley, 2007), 164-169 and Daniel V. Dempsey, *A Tradition of Excellence: Canada's Airshow Team Heritage*, (Victoria: High Flight, 2002), 20 – 22. Newspaper accounts from across southern Ontario in the last two weeks of August reported on the daily flights and the sensation they created amongst the viewing public.

<sup>xviii</sup>One example of this phenomenon was Lieutenant Colonel H.J. Dawson of the 46th Canadian Infantry Battalion who wrote to Sir Robert Falconer at the University of Toronto, promising him two field guns received on 12 November 1918. See U of T, TFRBL, WP, Box 24, Dawson to Falconer, 12 November 1918.

<sup>xix</sup>LAC, RG 24, Vol. 1750, 7-7-2, First Report of the Commission on War Records and Trophies. Also see LAC, RG 24, Vol. 1750, 7-7-3, Minutes of a Meeting of the Commission on War Records and Trophies, 3 March 1920.

<sup>xx</sup>LAC, RG 37, Vol. 364, January – February 1920, Minutes of a Meeting held at the Archives Building on 5 February 1920.

<sup>xxi</sup>LAC, RG 24, Vol. 1750, 7-7-4, Memorandum, Duguid, 2 November 1933.

<sup>xxii</sup>LAC, RG 24, Vol. 1750, 7-7-4, HQ.54-21-1-68, Duguid, 29 June 1935.

<sup>xxiii</sup>Canadian War Museum Archive (hereafter CWM), War Trophies and Correspondence, War Trophies Disposal Board, Report for year ended March 31, 1936. Also see CWM, War Trophies and Correspondence, War Trophies Disposal Board, 23 September 1935.


<sup>xxiv</sup>CWM, War Trophies and Correspondence, War Trophies Disposal Board, Report for year ended March 31, 1938.

<sup>xxv</sup>Fokker D.VII 6810/18 at the BCHS is the only example of this historically significant aircraft type to avoid complete restoration at some point over the last ninety years. Two examples of unique survivors include Allgemeine Elektrizitäts-Gesellschaft [A.E.G.] G.IV, 574/18 and Junkers Flugzeug-Werke A.G. [Junk.] JFA J.I 586/18 at the CAVM.

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## Canadian Archivist Assists in the Cologne Archives Recovery Efforts

By Regina Landwehr, University of Calgary Archives

“If paper could cry, a jumble of voices from 11 centuries would be heard from the crumpled, torn and shredded records that had suffered through the collapse of the Cologne Historical Archives”. This powerful picture was evoked in the introduction to a recent documentary on German national TV which describes the ongoing recovery efforts on the archival material.

The Historical Archives of the City of Cologne, one of the most significant city archives in northern Europe, collapsed in the early afternoon of March 3, 2009 due to a sudden failure of ground beneath a newly constructed subway tunnel. Within minutes following strange moaning sounds and loud pistol like cracking sounds the six story main building fell forward into the 30 meter deep subway tunnel and pulling with it portions of the two adjacent residential buildings on both side. The reinforced cement constructed building of the archives was built in the early 1970’s and considered a model for modern archives buildings in Europe at that time. The holdings of the archives dating from 922 AD to the present, comprise(d) about 30 km of shelf space, 65,000 medieval diplomas, several hundred thousand photographs, maps and drawings, and some 800 fonds and collections of private provenance. It also served as the corporate archives of the City of Cologne, and contained vital statistics going back to the middle ages. Examples of important holdings include(d) Nobel Prize laureate, post-WW II writer Heinrich Boell, the archives of Jacques Offenbach, the 20<sup>th</sup> cent. French-German composer, the comprehensive archives of the Hanseatic trade union of medieval cities in northern Europe - the antecedent to EU, records of the early Jewish city quarter of Cologne, and manuscripts of 12<sup>th</sup> Cent. influential philosopher Albertus Magnus (teacher of Thomas Aquinas).

It was just after lunch time and some reading room patrons and staff had not yet returned to the building. The stories as told by archives staff of the minutes and seconds preceding the collapse are eerie. One staff member was about to go to the top floor to look for archival storage boxes but was informed by another staff member not to bother as there were not any. Another staff member remembers hearing loud banging noises wondering if it came from workers he thought were working on the roof. At the same time, construction workers working inside the subway tunnel in front of the building noticed surges of water and mud breaking through the tunnel walls. They managed to climb out to street level and then noticed the sidewalk in front of the archives was beginning to dip and debris falling from the building facade. Still, a couple of workers ran into the archives building and shouted to leave the building immediately. Some staff members were slow to respond because they had gone through numerous evacuation drills recently and did not think this one was serious. Everyone, about 30

people in total were able to vacate the building just in time including the visitors who were in the reading room in the back part of the building. From the first warning from the construction workers to the collapse, people had 10 minutes to save themselves.

Within a couple of days, two residents of the adjacent residential building could not be located and were feared dead under the rubble. It took a further seven days to recover the bodies of two young men who had been sleeping at the time of the accident. They had been killed instantly. If it had not been for the quick reaction and selfless acts of the construction workers, the loss of life and injury would have been much higher. Also, had this occurred a week earlier as the



“Historical Archives of the City of Cologne during the recovery”  
Source: Regina Landwehr

annual Carnival parade with hundreds of spectators passed through this street it would have resulted in carnage. As it were, about a dozen people walking through the street sustained minor injuries from falling debris. A widely attended memorial march for the two casualties took place in late March in Cologne.

How could this horrific collapse happen? Authorities had received numerous reports from archives staff over a period of several months about water seepage and cracks forming in the basement walls of the archives storage stronghold. In fact, damages of this kind had been noted for the past several years along the same street as work on the subway tunnel progressed. A medieval church bell tower had to be propped up in 2007 because it began to lean by several degrees. A month before the collapse, the archives building had sagged towards one side showing cracks in the facade. Investigative reporting following the collapse suggested the construction of the subway station did not follow recommended methods with too much water being pumped out too rapidly causing the ground around it to destabilize and

liquefy. The mighty Rhine river is just a few hundred meters away.

During the rescue and recovery operation for the missing persons in the first two weeks, the recovery of archival materials naturally was a secondary consideration. Heaps of rubble, reminiscent of wartime destruction had spilled across the two lane street. Archives staff were not allowed on the site. Archival materials in easy reach were picked up by the rescue workers and handed to archives staff on the perimeter. Heavy machinery scooped bucket loads of rubble into dump trucks in an effort to aid the rescue workers. The rubble was transported to several heavily guarded temporary locations within the city. There it would be screened by hand for archival materials and personal belongings of residents from the two residential buildings. Students of several archives studies programs volunteered in this back breaking work which took several weeks. Materials from here were placed in cardboard boxes destined to another warehouse for further processing or sent to be freeze dried.

Much of the site was unsheltered for several weeks with huge tarpaulins providing patchy protection against frequent spring rains. A six storey high roof was constructed over the accident site by a local company specializing in scaffolding for restoration work on the Cologne Cathedral. Once the recovery of the two bodies was concluded, the site was systematically searched for archival materials, however, as the site was not considered safe and the accident investigation going on work progressed accordingly slow. Fire fighters who took over from rescue workers used cardboard boxes or just placed materials directly into the wire basket of a bobcat. A first stage triage station was set up in a wing of the school across the street. Here, archivists and conservators were able to make a first assessment focussing on mitigating water damage. The volume of the incoming material every day around the clock for the first few weeks made this a taxing task. Recovery workers commented that gloves made it difficult to assess dampness properly. As well the cold temperature of the materials further hampered the assessment. Because of the length of time the materials spent in wet rubble, mould had begun to grow. Large shipments of materials went by truck straight to freezers in different locations in Cologne and neighbouring cities. Materials that did not require immediate freeze drying were packed into fresh banker type boxes supplied by a record shredding company (!) and shipped to a huge three story warehouse in a suburb of Cologne for further processing. I worked in this warehouse for one week in mid May in response to the international call for help issued by the ICA.

In two shifts of seven hours each, 7am to 2pm and 2pm to 9pm, six days a week, with 70 to 80 volunteers per shift, we lifted the materials out of their temporary banker boxes and crates, cleaned it of debris and dust with brushes, identified it, prepared it for warm air drying and then repacked it into appropriate archival containers. I worked the morning shift and my comrades came from all over Europe including ar-

chivists from the Catalonian State Archives in Spain, a group of conservators and archivists who had come from the Auschwitz Museum in Poland, one archivist who had travelled from Moscow, and a group of archivists and conservators from the Secret Prussian State Archives in Berlin. There was an art historian from Switzerland and history students from various universities in Germany. Some stayed for a few days, others for two weeks. In the afternoon shift there was an archivist from the National Archives of



Australia in Canberra who had signed on to help for one month.

Volunteers had to sign an agreement not to give interviews without permission, or to take pictures. Staff accompanied me when I took pictures and I was advised to not zoom in on details. This was felt to be necessary protection of personal information found for example in case file records from municipal social services and juvenile court. Security personnel patrolled the warehouse to ensure no one was breaking the agreement or pocketing special souvenirs.

Following a brief daily orientation to tasks, we were assigned to work stations. Staff of the Cologne Archives dressed in colour coded T-shirts were on hand to answer questions when supplies went low, someone was uncertain how to recognize fresh mould or assess material for dampness, or how to recognize and note identification information. Since the materials had sat in a backlog of temporary storage for weeks any residual dampness had transferred across box contents increasing the risk of fresh mould growth. Some materials were damp enough – a judgement call every time - to warrant wrapping in plastic foil to be set aside for freeze-drying.

Work generally proceeded quietly, concentrated, everything and everyone was covered in fine dust within minutes of starting the day. It would not settle until the work was done

*(Continued on page 17)*



*(Continued from page 16, Canadian Archivist assists in the Cologne Archives recovery efforts)*

for the day. Everyone was made to wear a white hooded body suit, gloves and face mask in an effort to protect against dust and mould spores. Stacked up pallets served as tables, and plywood sheets as table surfaces. Material was flattened, the metal backings straightened, dislodged covers reunited with files and secured with tissue paper. If a file volume seemed compressed, the pages sticking together, it would be fanned open and sandwiched with high absorbency tissue paper from large rolls sitting on each table.

The most challenging task involved the identification of provenance and dating. Grit covered well-thumbed through lists of provenances in alphabetical order provided the only real clue to matching information found on material. If none could be found in the list, one noted down anything that could provide help in future sorting work and help determine what materials had been sighted at least. I opened up many white boxes to find nearly undamaged albeit dusty registers, ledgers, and file folders with covers intact and provenance and finding aid code clearly visible. The instructions for the volunteers were clear: do not read the contents. The concern was to get through the volume efficiently – there was always more, but also that records with sensitive personal information could be scrutinized by curious and unauthorized people and passed on inappropriately. While I worked in the intake identification station, I had to look closer and so I cannot forget the intricately bound register of the basket weaver guild from 1494 which documented its membership for three consecutive centuries; the roughly 8x5 inch wide copious parchments from the late 1600s documenting royal rent payments from a local principality; the thick resident registries from 19<sup>th</sup> Cent to 1970s, the neatly bound reparation files of the French Rhine occupation following WWI, various manuscripts from the 16<sup>th</sup> to the 18<sup>th</sup> Century, and the plans and drawings of Cologne's Rhine river bridges constructed in the 19<sup>th</sup> and 20<sup>th</sup> Cent. I opened up boxes of crumpled and torn materials from many centuries jumbled together – loose pages with text written with late 20<sup>th</sup> Century computer software, pages of parchment with brown ink from the 14<sup>th</sup> Century, thick paper from the 18<sup>th</sup> century with dainty handwriting, and smallish pages with crumbs of ground up 15<sup>th</sup> Century greenish seals in between.

While I was able to make some fairly accurate identifications of many materials – table neighbours would frequently consult with each other, the real test came when instead of pallets of standard white banker boxes, blue plastic bins filled with shreds of records were rolled in. Someone dubbed them coffins – the fragments varied in size from fingernail size to hand size – often softened from abrasion, leached and discoloured from water, there were bits from every century, from paper to photographs, to microfilm. I joined forces with my table neighbour from Switzerland and we devised a schema to gain some control over the task be-

fore us. A solid knowledge of German at the minimum, but also at least some reading knowledge of French and Latin were highly beneficial. We labelled archival 'shoeboxes' with century ranges, and categorized by parchment vs. paper, typewritten vs. handwriting, corporate file coding vs. personal notes or letters. According to one calculation which I heard about later, one such bin with puffed up fragments represented roughly one shelf meter. This meant that we had managed to 'process' two shelf meters in seven hours!

After the material identification was noted on a sheet of paper, the materials were placed into large 4x1.5 feet wide blue stackable plastic bins. Each bin would be given its own number and the sheets with notes gathered for that bin were painstakingly entered by an archives staff member into a database on a dust covered PC in another part of the warehouse. All of the blue bins with content in various states of damage now held together with tissue or in boxes, went to the drying chambers on the upper floor. The content of a bin would be spread out on one tall, 6x4 feet wide, rolling supply cart lined with hospital supply disposable stretcher sheets – 25 of such carts would be pushed into the drying chambers – four of them with six roaring construction blow dryers each – for six hours at 30 Degrees C. After that another group of volunteers would move everything off the carts and pack it into archival containers – carefully marking the bin code on each box and then gingerly stacking them on pallets. This was the last phase in the warehouse – I had worked in each – and as each pallet sat wrapped in plastic I had two thoughts: relieve to see the material secure in proper archival housing once again, and trepidation for the next phase: putting the multi-million piece puzzle together again. About 2,000 passionate volunteers, and the archives staff, did what they could during the first 10 weeks after the disaster, 22,000 man hours were spent by fire fighters alone, and 11,000 tons of rubble were removed and screened. Estimates of 85% of the holdings recovered provided little comfort to us volunteers – we had seen the damage in close-up. Still, the finding aids were all preserved, most of the audiovisual collection has been unharmed, and ink up to the late 19<sup>th</sup> Century is water insoluble. The greatest damage and loss apparently involved records created in the latter half of the 20<sup>th</sup> Century to the present – not yet processed (nor microfilmed), it sat upright on the shelves – rather than bedded flat in thick card board boxes according to German archival tradition – with little or no protection as the ceilings came down. A temporary reading room opened up in July providing some relief for deadline stricken researchers who are now squinting over microfilms of materials up to the 1800s. Digitization with about 1% of holdings completed was in its infancy in Cologne. Much remains to be done, likely also for the next generation of archivists and conservators, and more volunteers will surely be needed.

## Canadian Lesbian & Gay Archives Gets a New Home

By Paul Leatherdale, Law Society of Upper Canada Archives and Harold Averill, University of Toronto Archives

Canada's national repository of lesbian, gay, bisexual, and transgender material, the Canadian Lesbian and Gay Archives (CLGA) celebrated the grand opening of its new home on September 26th, 2009. The CLGA is now housed in a two-and-a-half storey Georgian-style house at 34 Isabella Street, Toronto. The property was generously made available by the City of Toronto and the CLGA's neighbour, the Children's Aid Society of Toronto.

The main floor of the new facility features a research reading room and reference library, an office, and the stacks. Upstairs, the second floor has an exhibition space for works of art and other exhibits from the CLGA and private collections, as well as other institutions and community organizations. Public programming such as lectures, tours, and panel discussions will be featured as a complement to the exhibitions. The third floor space is designed to facilitate readings, lectures, discussion groups, and other meetings. This room will be made available to the neighbourhood community.

The building's renovation was made possible by a grant from the Department of Canadian Heritage's Cultural Spaces Canada Program, the Ontario Trillium Foundation, Cresford Developments, a bequest from the Estate of the late Roger Spalding, and many other generous gifts from private donors. The renovation was designed by ERA Architects and executed by Heritage Restoration Inc.



"New home of the CLGA" Source: CLGA

The CLGA houses numerous fonds, consisting of the records of individuals and LGBT organizations from across the country. The CLGA has not only the largest collection of Canadian LGBT materials, but also the largest collection of LGBT periodicals in the world. The CLGA's vertical file collections, which have been gathered from a variety of sources and organized by knowledgeable volunteers over decades, are invaluable in that they allow easy access to information that is otherwise widely

scattered. The artifact collection contains many diverse treasures, from the typewriter that John Herbert used to write his famous play *Fortune and Men's Eyes* to the Canadian championship boxing belt won by Mark Leduc. Also included in the collections are paintings, photographs, posters, sound and moving image recordings, ephemera, buttons, matchbook covers, t-shirts, and leatherwear.

The CLGA was founded in 1973 as part of *The Body Politic*, Canada's gay liberation newsmagazine of record during the 1970s and 1980s. It has grown from just a few boxes of material to become the second largest LGBT archives in the world. The CLGA is a world-class, community-based-and-supported collecting institution on par with the ONE National Gay and Lesbian Archives in Los Angeles, the Gay, Lesbian, Bisexual, Transgender Historical Society in San Francisco, and the IHLIA-Homodok in Amsterdam.



"Police search the Canadian Lesbian & Gay Archives during the raid of the gay newspaper, *The Body Politic*. Toronto, 30 December 1977." Source: CLGA

In 1998, the Archives established its National Portrait Collection of Canadians who have contributed to the growth and visibility of an out-and-proud community. The collection has grown to more than sixty portraits, including those of musicians k.d. lang and Carole Pope, authors Ann-Marie McDonald and Jane Rule, playwright-novelist Thomson Highway and politicians and activists such as George Hislop (community activist), Kyle Rae (Toronto city councillor), and Svend Robinson (former MP).

In the fall of 2009, the CLGA will be launching a \$1.5 million endowment campaign, for which the Honourable Bill Graham and Mr. Jaime Watt have generously volunteered to act as co-chairs. With funding for the capital renovation secure, the purpose of the endowment campaign will be to ensure the CLGA's future through the stable funding of ongoing operational costs and further investment in data collection and management to make many of its historical documents, particularly the Canadian content, available online.

Canada has become a leader in human rights legislation relating to the LGBT community, and the CLGA has opened this new cultural space to further encourage the sharing of voices and expression of LGBT lives with the larger community.

## Wikipedia and You

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By Shelley Sweeney, University of Manitoba Archives & Special Collections

Web 2.0 has arrived. It has been described as web development and web design that facilitate information sharing through interoperability and user-centred design via the World Wide Web. New technologies now make it possible for researchers to participate in archival processes such as adding to archival announcements through Twitter, augmenting photos with observations and making corrections to finding aids.

Wikipedia was one of the first easily distinguished Web 2.0 creations. A web-based encyclopedia, it's participatory, gathering the contributions of many people, it's dynamic, allowing individuals to make changes to content at any time, it employs a decentralized power structure, with individuals all over the world making decisions about its direction, its collaborative, with many individuals creating a single content and its independent of specific software, using the Web as its platform.

Archivists can easily integrate information on their holdings into Wikipedia. Why would you want to do this? Wikipedia is one of the most popular destinations for information gathering on the Web. Google often ranks Wikipedia sites first in its search results because Google favors sites on the Web that have lots of links to trusted sources; Wikipedia articles have many internal links and Wikipedia

is considered a trusted source. People like to consult Wikipedia and it is no more unreliable than consulting a friend or neighbor, often the first choice for people seeking a quick answer. Wikipedia provides information on topics simply, briefly and succinctly all in a single place, while official web sites of most archives spread information around on dozens of different pages and assume a high level of understanding on the part of the user.

Your contributions can make articles in Wikipedia more reliable by providing a trusted link for people seeking further information. You can also provide information on little-known topics by writing articles on material held by your archives. One of the most critical aspects of adding material to Wikipedia is that you cannot reuse text even from your own web site. Bots will discover the reuse and remove the text from Wikipedia. Your articles must be written in a formal tone, they must use a neutral point of view, cite published sources (including web sites such as your own) and cannot include original research.

Check out my manual to help you get started: <http://en.wikipedia.org/wiki/User:Archivisticus/Manual>. Of course you are free to add to this manual once you have learned more. That's the beauty of Wikipedia. At over 3 million articles and counting, Wikipedia certainly isn't going to go away, although it may change shape in the coming years. Stand up and be counted!

## The Hugh A. Taylor Prize for Excellence in Archival Studies Awarded

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By Brett Lougheed, University of Manitoba Archives & Special Collections

Many people may be surprised to learn that the University of Manitoba/University of Winnipeg Archival Studies program offers an annual prize to the student who best exemplifies the characteristics of its namesake, Hugh A. Taylor. Hugh A. Taylor (1920-2005) was the leading Canadian archival theorist in the second half of the twentieth century. During his tenures as Provincial Archivist of Alberta, New Brunswick, and Nova Scotia, and as an executive manager at the Public Archives of Canada, Taylor transformed how archivists view their profession through his many creative and innovative articles in scholarly publications. He was a good friend of the Archival Studies M.A. program and is studied extensively throughout the term.

In 2006-2007, the Hugh A. Taylor Prize for Excellence in Archival Studies was established. It is offered annually to a full-time student in the Joint Masters Program in History (Archival Studies stream) at the University of Manitoba and the University of Winnipeg, who "has completed the first year of the program and has demonstrated therein the great-

est imagination in their course work and essays, consistently presenting new ideas or refreshing syntheses of current ideas about archives in creative or innovative ways, especially exploring the impact of trends in other disciplines for archival thinking and activity."

The first recipients of the Hugh A. Taylor Prize for Excellence in Archival Studies are Jennifer Rutkair (2006-2007) and Graham Stinnett (2007-2008). Both students claim the prize has had a positive impact on their academic and professional careers. Rutkair says, "In my course work, essays and the valuable mentorship of Professors Terry Cook and Tom Nesmith, Hugh Taylor's writings figured prominently.

Taylor's work has broadened my intellectual horizons and increased my awareness of the possibilities for archival practice. Receiving this award has inspired me in my thesis writing and career. Taylor's interdisciplinary approach to archival theory and practice has particularly enriched my thinking.

*(Continued on page 20)*

(Continued from page 19, *The Hugh A. Taylor Prize for Excellence in Archival Studies Awarded*)

Receiving the Hugh A. Taylor award for Excellence in Archival Studies is a generous honour, an obligation to emulate Taylor's philosophies." Stinnett echoes those sentiments. He says, "Not only was the award a great compliment to the intellectual growth I experienced in the U of M program, but also is an important historical recognition of

where the theory and praxis of archives have come from, Hugh Taylor."

Stinnett also feels that the award as a tradition will keep Taylor's contribution to the field of post-modern archives alive and well, as well as the further dissemination of his ideas as recipients go off into the profession.

## Fourth Plenary Workshop of the InterPares 3, Project TEAM Canada Held in Vancouver

By Linda Fraser, Canadian Architectural Archives, University of Calgary

The fourth Plenary workshop of the InterPares 3, Project TEAM Canada was held in Vancouver from May 27 to May 29, 2009. InterPares 3 derives its name from a specific title given to the third phase of the project; Theoretical Elaboration into Archival Management (TEAM) Canada: Implementing the Theory of Preservation of Authentic Records in Electronic Systems in Small and Medium-Sized Organizations. TEAM Canada is one of 15 members of an international group doing research into issues related to the preservation of electronic records. The direction of the project and TEAM Canada's participation is funded by Canada's Social Sciences and Humanities Research Council's Community-University Research Alliances (CURA) grant program.

TEAM Canada members include academic and professional collaborators, test-bed partners, and resource partners. The test-bed partners provide opportunities to study specific electronic records preservation challenges in a variety of university and government departments, which represent the critical documentary heritage of Canada. The case studies which were presented during the TEAM Canada Plenary included records creation, strategic planning, policy development, e-mail management, classification plans, and Website preservation. Academic and professional collaborators critique the presentation and provide feedback for future direction. The ACA participated in this meeting as a resource partner to provide assistance in the dissemination of research and educational activities.

This phase of the project is intended to translate the theory and methods of digital preservation developed by InterPARES and other research endeavours into concrete action plans so that even organizations with limited resources will be able to keep records over the long term. Detailed knowledge will be developed on how general theory and methods can be implemented in small and medium-sized archives, the factors involved in determining implementation, and what skills professionals will require to conduct their work. This knowledge will help professionals to establish effective practices, determine what is appropriate for each body of

records in each context, and seek educational opportunities where needed.

Immediately following the TEAM Canada plenary research workshop, the directors of the 15 national and international TEAMs of InterPares 3 held a plenary in Seoul, Korea. This was followed on June 4 to 5 by an International Symposium, held as part of the celebrations for the 40<sup>th</sup> anniversary of the National Archives of Korea. The research papers presented some of the preliminary findings of each team after one and a half years of research and will be of interest to Canadian practitioners. The proceedings are now available in printed form and can be requested by writing to Prof. Sam Oh <samoh21@gmail.com>. They will also soon be available on-line on the InterPARES 3 website at: [http://www.interpares.org/ip3/ip3\\_index.cfm](http://www.interpares.org/ip3/ip3_index.cfm).

The research that results from InterPares 3 will provide the foundation for the development of educational tools and programs including in-house training programs, continuing education workshops, and academic curricula. The Association of Canadian Archivists looks forward to continuing its work with TEAM Canada and in providing its membership with educational opportunities to gain competence in preserving Canada's documentary heritage in digital form.



"Fourth Plenary workshop of the InterPares 3. Vancouver, 27-29 May 2009." Source: Linda Fraser

## Notable News

### Shelley Sweeney made ACA representative to the Sectoral Commission on Communication and Information at the Canadian Commission for UNESCO



Shelley Sweeney, ACA representative to the Sectoral Commission on Communication and Information at the Canadian Commission for UNESCO

Source: Shelley Sweeney

Shelley Sweeney has been appointed the new ACA representative to the Sectoral Commission on Communication and Information at the Canadian Commission for UNESCO, replacing Bryan Corbett. The Sectoral Commission makes recommendations to the Canadian Commission for UNESCO and its Executive Committee regarding the preparation, implementation and evaluation of UNESCO programmes and related Canadian activities concerning their sector. They reflect the networks of individuals and organizations across Canada who share common interests and concerns. Aided by Canadian Commission staff, the Sectoral Commissions keep up-to-date on new developments, identify leading thinkers and activists in their specific fields and maintain a climate of partnership, advocacy and communication.

### The National Archives of Malaysia named the winner of the 2009 UNESCO/Jikji Memory of the World Prize

The National Archives of Malaysia has been named the winner of the UNESCO/Jikji Memory of the World Prize for 2009. The Archives will receive an award of \$30,000 on Jikji Day, 4 September 2009, in Cheongju City, Republic of Korea. The Archives was cited for its leadership role in preservation outreach, educational and training programs in the Asian region. The Archives is recognized as a resource for the rescue of documents damaged by flood and fire.

The UNESCO/Jikji Memory of the World Prize promotes the objectives of the Memory of the World Programme and commemorates the addition of the Jikji, the oldest existing book produced using movable metal print, to the Memory of the World Register.

### Susan Stanton joins the Provincial Archives of Alberta

In March 200, Susan Stanton, formerly of the City of Edmonton Archives, joined the Provincial Archives of Alberta as Team Lead of Government Records. Susan was an archivist at Edmonton's municipal archives for more than 11 years and now coordinates the Government Records Archivists and Technicians that manage the Government of Alberta archival collection at the PAA. Susan has her BA from the University of Lethbridge and her MA from the University of Victoria.

### Tom Anderson becomes Team Lead, Private Records

Tom Anderson joined the private records section in April 2009 as Team Lead, Private Records. Tom was a government

records archivist at the PAA for the past five years, and now coordinates the records team that manages private sector donations to the PAA. Tom is a graduate of the University of Saskatchewan and the University of British Columbia.

### Cameron Hart appointed SCAA Archives Advisor

Cameron Hart has been appointed the Archives Advisor with the Saskatchewan Council for Archives and Archivists (SCAA). Cam, who has a BA in History and two years of course work in the U.B.C. M.A. S. program, has been involved in the archival field since 1997. His first work experience in Saskatchewan archives was at the City of Moose Jaw in 1999 and then at the SCAA in 2001. Cam has also enjoyed archival work at the City of Saskatoon and the University of Saskatchewan. As SCAA Archives Advisor, Cam plans to nurture the relationships with smaller Saskatchewan Archives.

### Terry Eastwood named SLAIS Interim Director

ACA Honorary Member and Founding Fellow, Terry Eastwood is serving as Interim Director of the U.B.C. School of Library, Archival, and Information Studies from 1 July 2009 to 30 June 2010. Terry chaired the Master of Archival Studies Program from 1981 to 2000. He also served as Acting Director of SLAIS from January to June 1998 and July 2002 to June 2003. Although Professor Eastwood retired in June 2007, he has stayed active at SLAIS by teaching on a part-time basis over the last two years.

### Two Fonds Become One

Archivist and former Chair of the ACA Government Records Special Interest Section, Anna Gibson, and Records Manager, Damian Hollow, were married on 13 August at Grace Lutheran Church in Edmonton, Alberta. And so, the records life cycle was complete. A true information management romance, the couple met at an FOIP meeting. The bridal party included Eastern Ontario archival celebrity, Deidre Bryden, and members of the groom's family who flew in from Australia. The reception was held on the 1920's midway at Fort Edmonton where guests - Albertans, Australians, and archivists – rode the ferries wheel and carousel. And, in keeping with archival tradition, everyone danced the night away to songs specially picked by Anna. No word on whether the couple plans to have any sous-fonds in the near future.



"Anna Gibson and Damian Hollow - love and archives are forever!"

Congratulations, Anna and Damien!

## New in New Zealand

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By John Roberts, Archives New Zealand

There have been quite a few changes in the team at Archives New Zealand in recent months. Chief Executive and Chief Archivist Dianne Macaskill was farewelled in June after 8 years in charge of the institution. Until decisions are made on a new permanent head, there are a number of acting arrangements in place: Greg Goulding is acting as Chief Executive, John Roberts is looking after the Government Recordkeeping Group, and Terehia Biddle is acting Group Manager, Archives Management. Alicia Wright joined us in March as Group Manager, Regional and Access Services.

The Archives has also recently launched some exciting new initiatives. The Community Archive < [www.thecommunityarchive.org.nz](http://www.thecommunityarchive.org.nz) > went online in June

## Nominate a Significant Fonds!

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By Shelley Sweeney, University of Manitoba Archives & Special Collections

Do you have a fonds which you think is of worldwide significance? Does it represent activities or functions that occurred on a worldwide scale? Is this fonds employed by international researchers? If so, it may be a good candidate for UNESCO's Memory of the World Programme.

The objectives of the Memory of the World Programme, established in 1992, are to preserve and protect the world's documentary heritage which with "due recognition of cultural mores and practicalities," should be permanently accessible to all without hindrance. The program seeks to ensure these objectives by: listing the most significant collections on a Register to increase worldwide awareness; assisting universal access by making digital copies and finding aids widely available through the Internet, books, CDs and DVDs; and by facilitating preservation through the dissemination of advice and information and the encouragement of training, and so on.

The Hudson's Bay Company Archival Records and the Quebec Seminary Collection 1632-1800 were recognized by the Programme in 2007. A recent Canadian entry accepted for inclusion in the Register is the film "Neighbours" (1952), by filmmaker and founder of the National Film Board, Norman McLaren. International examples include the Book for the Baptism of Slaves (1636-1670) nominated by the Dominican Republic and the Tuol Sleng Genocide Museum Archives nominated by Cambodia.

as "a hub where organisations and individuals can register their archives and manuscripts and a place for all New Zealanders to learn more about our history and heritage". More recently, in August, the Minister responsible for Archives New Zealand formally launched the Government's Digital Continuity Action Plan:

<http://continuum.archives.govt.nz/digital-continuity-action-plan.html>.

Implementation of the plan will be led by Archives New Zealand to ensure public sector digital information is trusted and accessible when it is needed, now and in the future.

As always, colleagues from Canada interested in our work, or planning on visiting New Zealand are warmly invited to get in contact.

The Canadian Commission for UNESCO has set up an Ad Hoc Committee for the Memory of the World Programme. The Committee is composed of two permanent members: Jean-Pierre Wallot, Chair and Martha B. Stone, Vice-President of the Commission. The other members are chosen according to the field of expertise required to examine the submissions. The Ad Hoc committee will review the submissions and decide if they meet the criteria to be included in the International Registry. Each Member State can send two submissions every two years.

New proposals for the UNESCO 2010 Memory of the World deadline should be sent to the Canadian Commission for UNESCO c/o Pauline Dugré, Communication and Information Programme Officer, at [pauline.dugre@unesco.ca](mailto:pauline.dugre@unesco.ca) before Friday, **November 6, 2009** Guidelines, entitled *Memory of the World: General Guidelines to Safeguard Documentary Heritage* will help you prepare documentation to nominate a fonds or item and can be found at this address:

[http://portal.unesco.org/ci/en/ev.php-URL\\_ID=6644&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/ci/en/ev.php-URL_ID=6644&URL_DO=DO_TOPIC&URL_SECTION=201.html)

Do your part and make sure our internationally valuable heritage is recognized!

## Archives Television Network (ATN) Launches Fall 2009 schedule

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By Loryl MacDonald and Sean Smith

The Archival Television Network (ATN) has developed a broad range of shows for the Fall 2009 season. Look forward to tuning into all your favourite shows from last year and check out what's new. You can catch ATN via satellite on channel ISO-15489.

### ATN Schedule for Friday, November 13, 2009

10:00-10:30 Mr. DressUp / Pingu

Casey finds some sepia photographs of Mr. DressUp in the tickle trunk. Pingu, the mischievous penguin, visits a cold storage facility.

10:30-12:00 Days of Our Archives

Caleb and Stone finally resolve their descriptive standards differences. Bianca uploads the on-line guide to archival holdings. The reading room pencil sharpener goes missing.

12:00-1:00 Oh My Children!

A group of school children armed with a handful of pens and Coke Slurpees are unleashed in the Municipal Archives' reading room. Oh my! Children!

12:00-1:00 Not So New Music

Archivaria music critic, Jeremy Heil, reviews Gordon Lightfoot's "If You Could Read My Fonds", Bob Marley's "Retention Song", and the Beastie Boys' "Fight For Your Right to Archivy." Guest, Andre 3000, discusses digital obsolescence.

1:00-2:00 I Dream of Jeaniology

Jeannie, a sassy young archivist, earns a job at the Provincial Archives by proving her competence on the genealogical reference desk. Little do her unsuspecting colleagues realize that she actually has magical powers that allow her to mute her researchers, thereby allowing her to actually get some work done.

2:00-3:00 Martha Stewart's Not Living

Archival lifestyle guru, Martha Stewart, shows you this week's Saturday Night Craft Project - make your own archival boxes. Martha also demonstrates how to colour coordinate your file folders and make lace doily covers for your finding aids.

3:00-4:00 What Not to Wear in the Archives

Archival style experts, Stacy and Clinton, pledge to rescue Canadian archivists from the frumpy and dumpy, the mismatched and ill-fitted, and give them a life-changing fashion makeover. They have a big job ahead of them! This week, will Annabel, a university archivist and Renaissance Fair devoté, start dressing in the 21st century?

4:00-5:00 Happy Days

It's the early days of RAD and the Fonds is the sweetheart of the archival community both for his dashing good looks and for his suave demeanor. He continues to blow the ladies away with his knowledge of RAD rules. And, he cracks everyone up by answering the question "Hey, Fonds, what's your favourite RAD rule?" by saying "1.1 Aaaaaaay."

5:00-5:30 Thrill of a Lifetime

In this episode, archivists attend a party where people actually understand what they do.

5:30-6:00 To Sever and Protect

This week, the Provincial Archives' Freedom of Information and Protection of Privacy Office gets an access request for water test files. What information will they sever to protect privacy?

6:00-6:30 Archivy Tonight

Get your archival celebrity and style news from Heather Home and Amy Furness. Tonight, Amy attends the launch of the SFU On-Line Schedules, Heather interviews hot archival action star Paul Hebbard, and AT follows Paris Hilton on her exciting Hollinger box shopping trip on Rodeo Drive.

6:30-7:00 Access Hollinger

The boxes of Canadian celebrities' archives are ripped open to reveal secrets for all to see. This week, we look into the records of Robert Standfield. Juicy!

7:00-7:30 Archival Eye for the Sane Guy

Remarkably normal males are suddenly transformed into beer drinking military history fanatics by a group of stodgy, yet incredibly knowledgeable archivists who really should have retired by now.

7:30-8:30 The Dukes of Haphazard

These whacky archivists couldn't give a hoot about provenance but they holler every time they move files out of their original order. They're "The Dukes of Haphazard" and they're making their manager's hair go gray. Yeeeeehaw!

8:30-9:00 Stacks in the City

Charlotte, Miranda, and Samantha's dates at the ACA Gala Dinner Dance go terribly wrong. Meanwhile, Carrie assesses her relationship with Big, now that he's contemplating becoming head of the ICA.

*(Continued on page 24)*

(Continued from page 23, Archives Television Network (ATN) launches Fall 2009 schedule)

9:00-9:30 Archiver

Richard Dean Anderson returns to television to demonstrate how you can run your entire archival programme with a shoestring – literally - and a bunch of other miscellaneous items found in any abandoned drawer. It is a show that will help you work through these difficult economic times.

9:30-10:00 Land of the Lost

A group of post modern archivists suddenly lose their voice after spending too much time considering who is not represented in their respective repositories. Scary.

10:00-11:00 So You Think You Can Dance ACA 2009 Gala Dinner and Dance

So You Think You Can Dance 2009 ACA Gala Dinner and Dance showcases dancing archivists from across the country as they compete to impress an expert panel of judges at the ACA Gala Dinner and Dance. This week's guest judges are 2007 winner, Rod Carter, and 2008 winner, John Roberts.

11:00 – 11:30 The Daily Show

Jon Stewart reviews the daily postings to ARCAN-L.

11:30 – 11:45 Sports Files

Discussion of testing for the use of illegal decongestants at the 2009 AABC Sir Arthur Doughty Cup Invitational Bowling Tournament. Replays of the 2009 ACA East West Baseball Game.

11:45 – 1:00 Saturday Night Archives

Live from LAC, it Saturday Night Archives! ATN's Emmy Award-winning late-night comedy showcase enters its 35th season for another year of laughs, surprises and great musical performances at LAC. This week's guest is ACA President, Paul Banfield, with musical guest, Provincial Archivist, Greg Walsh.



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