

Association
of Canadian
Archivists

the **Bulletin**

March 2009

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GO TO THE MOVIES

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UNESCO AND ACA

The Glenbow Museum, NA-4868-19, William J. Oliver photographing downtown Calgary, Alberta [ca. 192-].
The photograph is taken from the roof of the Palliser Hotel.

GEO

theBulletin

A Bulletin for the
Association of Canadian
Archivists

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About

The Bulletin is a quarterly publication of the Association of Canadian Archivists. Its mandate is to provide a forum for brief, informative items of interest to ACA members; to reflect the regional realities of the Canadian archival community; and to create a sense of community through informal articles about individual archivists and institutions

Submissions

The Editorial Board welcomes brief articles on all aspects of archival practice. Submissions should not exceed 1000 words and should be forwarded to the editors (Word Times New Roman 12).

Authors are encouraged to submit scans (300 DPI) to accompany articles.

The editors retain the right to edit submissions for clarity and length.

The following deadlines have been established for submissions:

Winter	31 January
Spring	30 June
Summer	31 August
Fall	31 October

Past issues of the **Bulletin** are available online for ACA members at www.archivists.ca under Publications.

Readers are reminded that *Archivaria* is the professional journal of ACA and that the ACA web site (www.archivists.ca) is the repository of ACA official communications.

Message from the Editors

NEW VOICES

When we were named co – editors of the ACA Bulletin four years ago we had two modest goals. One was to give a fresh new look to the Bulletin. The second was to introduce some of the “new voices” in the archival community in this country. The “new look” has been a long process of discussion with technical, artistic and design professionals, all working with us in a volunteer capacity. In this edition we introduce some of the “new voices” in the archival community – with the hope that future Editors will continue to welcome new voices on new subjects which will enhance the vibrancy of the Bulletin.

Welcome to our final issue as co-editors.

In January we issued a special invitation to archival students to submit pieces to the ACA newsletter– new voices on new subjects. We were very excited at the response and we could not print all the submissions. We selected four articles from the School of Rock Conference on a diversity of topics, including the value of film ephemera, archiving punk rock, the significance of “pirating”, and artists and archives. A special thanks to Rick Schmidlin who encouraged so many of his UBC students to forward their essays. We hope that additional articles from the conference will be published in subsequent issues. Two students from the University of Toronto also forwarded items on the preservation of dance and the challenges of video games archives.

On the topic of archival outreach, we are pleased to highlight a moving story, “Melvin and Ethel Go To the Movies – and They Make Them Too: The Provincial Archives of Alberta and Archives Society of Alberta’s Film Night in Calgary”, by Marlena Wyman, Provincial Archives of Alberta.

On the international archival scene, Bryan Corbett has contributed an article on UNESCO, the Canadian Commission and ACA, complementing Pauline Dugré’s essay in the December issue on UNESCO’s contribution to the world archival community.

Sprinkled throughout the issue, you will find items and photographs on the upcoming ACA Conference in Calgary, *Rights, Responsibilities, Trust: Archives and Public Affairs*. Special thanks to Karen Buckley from the University Archives of Calgary for the archival images and photographs from her own personal collection that have been placed throughout this edition of the Bulletin.

As we pen our last editorial we wish all the best to the new Editor who will be named in the very near future.

We trust that you will enjoy the issue!

Larry Dohey
Jessie Chisholm



Larry Dohey and Jessie Chisholm



Prairie Landscape
Photo Credit: Karen Buckley

ACA 2009 Conference registration is now open; this can be accessed through the ACA website, or directly at the URL http://www.members-archivists.ca/meetings/meetings_register.asp

President's Report

Greetings to all, and best wishes for 2009!

As you read this column, your new Board, composed of **Paul Banfield**, President; **Rod Carter**, Vice-President; **Michele Dale**, Secretary-Treasurer; **Heather Pitcher**, Director-at-Large; will have been at the helm, and hard at work, on your behalf, for the past three months. We have very large shoes to fill, following on the heels of the previous incumbents, with much to learn, but confident knowing that with the experience and expertise of the ACA office, in the personae of **Duncan Grant** and **Judy Laird**, to assist, we have a firm base to build upon the legacies of past Boards, including the most recent.

Scott Goodine, **Loryl MacDonald**, **Heather Home**, and **Charlotte Woodley**, made great strides forward on behalf of you the members, in a number of key areas. Some of these, your new Board hopes to carry forward in the coming months – the on-going planning and execution of ACA Conference '09, with the anticipated roll-out of the new ACA web site; and the Spring P&P meetings; others we will be striking out on our own – now that Stage One of the Review and Renewal process, with its new governance structure, has been completed and is in place, we will looking to commence Stage Two, the engagement and completion of a **new Strategic Plan** in time to hand over to the 2011-2012 Board and Association. For the moment though, we are coming to grips with what is involved in running a vibrant, relevant, and increasingly complex national organization such as the ACA.

This is especially true with the current economic climate affecting all of us in various aspects of our lives, both professional and private. As a result, several priorities rise above others. One will demand that your new Board remain vigilant and progressive in ensuring the ACA remains on a **secure financial footing**. I am happy to report on this front that due to decisions made by past Boards, coupled with prudent fiscal management and sound investment practices exercised by the Association's Executive Director, we are indeed secure and buoyant today.

Another priority will be **advocacy**. I feel strongly that our efforts in this area are vitally important in order to keep our association relevant to the archival and larger community in the months ahead.

In closing, I believe I speak for the Board as a whole, when I say we look forward to working with the dedicated Chairs and their Committees, as well as with YOU, the mem-



bership in general, over the next two years in continuing to ensure the ACA remains an important, relevant, and meaningful organization for all connected to the archival scene in Canada.

On a final note, I would be remiss indeed, if I did not extend, on behalf of the Association, sincere thanks to both Jessie Chisholm and Larry Dohey, Co-Editors of the Bulletin, over the past four years. With their term coming to an end, they will be turning pen and paper over to a new individual. During their tenure, the Association's official organ has been revamped and reinvigorated, and we thank them for all the hard work and dedication they put into achieving this objective.

I look forward to see you in Calgary, in May, for ACA Conference '09!

Paul



The City of Calgary, Corporate Records Archives OCO Photos Box 54-3 LF99

Appointments



Anna St. Onge, Archivist, Digital Projects & Outreach. Photo Credit: Courtesy of University of Librarian's Office, Scott Library, York University

Congratulations to **Anna St. Onge**, who has been appointed Archivist, Digital Projects and Outreach, Clara Thomas Archives and Special Collections, York University Libraries effective 16 February 2009.

Anna holds a B.A. in History and Celtic Studies from the University of Toronto including a year at the National University of Ireland (Maynooth), and a Master of Information studies degree from the University of Toronto with a specialization in Archival Studies and Book History & Print Culture. Anna has worked as a Librarian Assistant at Knox College, U of T, and as a contract archivist with the Ontario Jewish Archives, the Kelly Library of St. Michael's College, U of T, and the Clara Thomas Archives. From July 2007 to the Fall of 2008, Anna served as Interim Head of Special Collections and Interim Curator of the Henri Nouwen Archives & Research Collections at the Kelly Library, where she was involved in several digital initiatives. Anna is a member of the Archives Association of Ontario's standing committee on ARCHEION (the web-based repository of the province's archival descriptions and virtual exhibits), and has published on the archival legacy of Henry Nouwen.

The new position held by Anna is responsible for bringing electronic facsimiles of archival documents to the Libraries' website with appropriate contextual information, developing policies and procedures for ensuring the preservation and accessibility of records with enduring value that were created using digital technology, and implementing a communications strategy that will make York's archival program and its holdings better known to faculty, students, and an international community of researchers.

The University of Guelph Library welcomed **Kathryn Harvey** as the new Head of Archival and Special Collections. Kathryn joined the University of Guelph Library on February 16th, going to Ontario from Nova Scotia where she had been the Archives Specialist at Dalhousie University Archives and Special Collections since 2003.

While in Halifax, she took an active role in the Council of Nova Scotia Archives serving as a Member and then Chair of its Education Committee (2004-2007) and on the Board as Treasurer (2007-2009). She brings diverse experience to her work in archives. Prior to receiving an MLIS from Dalhousie University in 2005, she obtained her PhD in English from

the University of Alberta (1995) and held a Post-Doctoral Fellowship on the Orlando Project: An Integrated History of Women's Writing in the British Isles (1997-1999).

She has taught English courses at the University of Alberta, Mount Saint Vincent University, and Dalhousie University; Basic Computer Skills in the Faculty of Management at Dalhousie; and the graduate-level Archives class in the School of Information Management at Dalhousie. She also served as Production Manager of *The Dalhousie Review* (2001-2002) and as the Executive Director of the Canadian Association of Learned Journals (2001-2004). Recent articles she has written and co-written have appeared in *Partnership: The Canadian Journal of Library and Information Practice and Research*, *Archivaria*, and *Journal of Canadian Studies*.



The Archives of Ontario is Moving!

The Archives will be closing the doors of our 77 Grenville St location at 5:00pm on Thursday March 26th. We will be re-opening with full service at our new facility on Thursday April 2nd at 8:30am.

Our new address is:
134 Ian Macdonald Blvd,
Toronto, Ontario
M7A 2C5

Our phone numbers and email addresses will remain the same.

Please go to our website www.archives.gov.on.ca for more information

ACA Outreach Committee: Canadian Success Stories

The ACA Outreach Committee has been actively soliciting successful outreach stories by member archivists. This article has been selected by the ACA Committee as part of their series.

Melvin and Ethel Go To the Movies – and They Make Them Too: The Provincial Archives of Alberta and Archives Society of Alberta's Film Night in Calgary

We generally plan events and outreach activities with the goal in mind to increase awareness of archives. We are happy when that goal is met, but sometimes an unexpected outcome surfaces that makes us sit back and reflect on just why we are in this archives business anyway.

But let's start at the beginning of this story:

Melvin Ross was born August 19, 1914 at Hutchinson, Minnesota, U.S.A., moved to Dorothy, Alberta in 1932 and worked the family ranch with his father. **Ethel Graham** was born January 2, 1919 in Drumheller, Alberta. Melvin and Ethel married on February 19, 1946. Melvin and Ethel owned a store at Kenisville, Alberta for a short time and then moved to Calgary, Alberta and built and sold houses for a living. Mel was also an inventor, an artist and a writer. Ethel was a writer and a lobbyist, especially regarding the topic of water resources, and was a member of the Western Canada Reclamation Association, a water rights group. They co-authored the book *The Long Road South* about their trip through Mexico, Central and South America, where they also filmed their travel film *The Pan-American Highway*, in 1960 and 1961.

This story focuses on their work as travel filmmakers and lecturers. After attending a travel film presentation in the early 1950s and thinking that it would be a fun way to make a living, these two fearless entrepreneurs decided just go ahead and become travel filmmakers. So, the Rosses abandoned a conventional lifestyle to live on the road in their homemade camper truck, and in the case of the film *Headless Valley*, in their aluminum canoe and canvas tent. They taught themselves how to use a 16mm camera and proceeded to film around the world and lecture throughout North America for the next few decades. Melvin was the primary cinematographer with Ethel taking over filming where required. Ethel was the still photographer for their films and their trips. When screening the films, Melvin presented the live commentary and Ethel projected the films.

I first met Melvin and Ethel in 2003 when they drove up from Calgary with their nephew to bring their films to the Provincial Archives of Alberta for donation. I had a visit with them as I do with all donors to get some background and ask the ever popular archivist's question "Do you have anything else?" They

replied that that was it, so we said goodbye and thank you and I put the films with other collections awaiting my attention. Several months later when I managed to look at the six films that they dropped off, I knew we had something very special.

The film that struck me as the star of the collection was *Headless Valley*. In 1957, Melvin and Ethel set out alone by canoe on a two month adventure travelling north on the **Fort Nelson, Liard and South Nahanni Rivers to the Headless Valley in the Northwest Territories**. That alone seemed a bit crazy, but they also filmed themselves on the trip, which meant canoeing sections of the river, backtracking to set up the camera, canoeing it again to film themselves, and then backtracking once more to pick up the camera. Melvin had rigged up an alarm clock system to trigger the camera and when the alarm went off, they knew that they were being filmed.

Not only was the trip amazing enough as a film subject alone, but the film itself has all of the elements of a great movie: story, composition, timing, adventure, suspense, romance and humour. And Melvin and Ethel were the Producers, Writers, Directors, Cinematographers, Photographers, Actors, Editors, Distributors, Craft Services...and everything else.

So I decided that nothing would do but for that film to be screened at our next Film Night. We screened *Headless Valley* at Metro Cinema in Edmonton, Alberta on April 22, 2005 for the **Provincial Archives of Alberta's 20th Annual Film Night**. At that time, Melvin was 90 years old and Ethel was 86 and they felt it would be too much to make the trip to Edmonton, so they were unfortunately unable to attend the screening. And that meant that we did not have Melvin as a narrator either. However, the stars were aligned, and Calgary historian and author **David Finch**, who is also a canoeist and Nahanni enthusiast, had learned about the film from Glenbow Archivist, Doug Cass. David called me and I told him that we wanted to screen the film but had no sound track. Since both David and Melvin lived in Calgary, David kindly offered to record Melvin reading his commentary. The **Friends of the Provincial Archives of Alberta Society** generously paid for a 16mm copy of the original film to be produced, Provincial Archives' Media Technician and wizard **Tom Bernier** synchronized Melvin's voice recording to the film, and it was set to go. We screened it to a very enthusiastic and appreciative audience. We had a successful event that increased awareness for the archives. The goal was achieved!

A bit of an aside here: as archivists we often become involved in the lives of donors. And that seemed to be destiny with Melvin and Ethel, or as their great-nephew Chris Stevenson calls them, the Methels. Chris contacted me in 2006 to let

Melvin and Ethel Go to the Movies

me know that he and his wife Tanya had bought Melvin and Ethel's house in Calgary when they moved into their retirement home. Chris told me that, contrary to Melvin and Ethel's declaration, there was a lot more to their archives than the films. I visited the house and spent the day going through boxes with Chris and Tanya. The gaps in Melvin and Ethel's life story began to be filled in and I drove away with their writings, photographs, Melvin's inventions and examples of his brief foray into fine art painting, Ethel's lobbying research and letters, her recipes, outtakes from their films, travel documents, research for their films and book, maps, correspondence for their film bookings, and many other treasures including a box of fossils that ended up at the Royal Tyrrell Museum. I was also regaled with stories from Chris about his great-aunt and great-uncle. They were very resourceful, independent and thrifty people, and apparently personally re-shingled the roof of their house when they were in their 80s, much to the horror of their neighbours. They also kept every bit of string that entered their lives, and Chris showed me the substantial string ball that resided in the basement.

Back to Film Night: Although the Edmonton Film Night was a success, it just didn't seem right to me without Melvin and Ethel there. So in 2008, Provincial Archives' Event Coordinator **Jessica King**, who was also a member of the Communications Committee for the Archives Society of Alberta, was in the perfect position to suggest a **partnership between the Provincial Archives of Alberta and the Archives Society of Alberta** to screen *Headless Valley* in Calgary for **Archives Week 2008**. The Archives Society of Alberta bore some of the costs of bringing the show to Calgary, Jessica worked her magic to find us a venue and take care of all the details, and we were on our way. I contacted Chris to see if he thought Melvin and Ethel were up to attending, and he said that they would be there. I was absolutely thrilled.

On the evening of Film Night, Chris and Tanya brought Melvin and Ethel to the Globe Theatre early, and I managed to

have a bit of a chat with them before the show. Ethel told me that she was so pleased that her "children" were being well-cared for in the archives. Melvin humbly stated that the film was "really just a home movie," which it is not. Not that there is anything wrong with home movies - they are among my favourites in our moving image collection - but Melvin and Ethel's films are so much more.



Ethel and Melvin Ross, second row, at the Globe. Photo courtesy of Chris Stevenson

People began to line up outside of the Globe Theatre and the excitement was building. CPAWS (**The Canadian Parks and Wilderness Society**) who have a special

interest in the Nahanni National Park Reserve, set up a table with literature as did the Archives Society of Alberta and the Provincial Archives of Alberta. Jessica had contacted the **retirement village** where Melvin and Ethel live to see if they could arrange for a bus so that some of the other residents could attend. She discovered that no one there even knew that Melvin and Ethel had been filmmakers. A busload came to the screening and no doubt the event initiated much conversation in the retirement village dining room for some time after.

I gave a brief introduction about archives and Film Night, and I introduced Melvin and Ethel in the audience. It was obvious from the audience response throughout the screening that the people who attended the show loved it. When it ended, Melvin and Ethel were mobbed like a couple of movie stars, and they definitely deserved all of that attention and acclaim.

When I returned to work the next day, Chris had emailed me a few photos from the event, along with this message:

Ethel is still acting like a school girl who just got asked to go to the Prom. Melvin, ... well, he just thoroughly enjoyed himself. You gave those two a night that celebrated their lives.

And I thought, that's why I am an archivist. We can make a positive difference in people's lives, and we are instrumental in assuring that their life's work will live on beyond them and that their stories will be told. Not a bad job to have.

I will end with an excerpt from Melvin's poem, *Ballad of Two Wanderers*, that I think exemplifies their personalities. After listing in the poem the many places that he and Ethel visited in the world, he writes:

*Some folks ask about all these places
And say it must have been sublime.
We tell them "This ain't nothin'
These are just the ones that rhyme.*

Marlena Wyman
Audio/Visual Archivist
Provincial Archives of Alberta

Rights, Responsibilities, Trust: Archives and Public Affairs

The 2009 ACA conference will take place in Calgary, Alberta, from May 12-17. Join your colleagues from across Canada and around the world at ACA 2009, and

- *Consider* the challenge of protecting privacy and providing access in an age of accountability;
- *Debate* whether archivists are doing everything we can to identify and preserve electronic records;
- *Question* whether archives have a right to federal grant funding;
- *Discuss* whether archivists are responsible to our employers first, or to society first;
- *Explore* the role of archives in the history of sexuality, gender, and identity;
- *Comment* on whether – and when – archivists should practice self-censorship;
- *Examine* our role as archivists in the wider world, and whether we have the obligation, or the right, to speak out...

From the changing global environment to virtual environment of MySpace; from the politics of outreach initiatives to the realities of serving multiple masters; from the search for "Truth and Reconciliation" to the quest for sustainable funding, sessions at the ACA conference in Calgary will examine the role of the archival profession and the place of archival collections in the wider world of public affairs.

The full program is available online at <http://www.usask.ca/archives/aca2009/>

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ACA 2009 Workshop

'Outreach: Interpretation and Ethics'

This full day workshop on the **ethics of outreach** will combine a discussion of the role of archivists in the interpretation of archives for a range of audiences and purposes, with an exploration of the practical issues involved in managing effective and ethically sound outreach programmes. The workshop will be delivered through a mixture of discussion, facilitated by the leaders, informed by current archival and museum theory and practice;

Topics for discussion will include:

- ✦ The power of public interpretation as a means of explaining the **relevance and value of archives**.
- ✦ The impact of **local and national political, social and economic sensitivities**
- ✦ The need to protect the **physical and intellectual integrity** of archival collections
- ✦ The potential for and the consequences of **misinterpretation / representation**

These discussions will be developed in the second part of the day by practical group case studies on these issues and how they impact on the development of outreach programmes.

The workshop will be relevant to a wide range of archivists and records managers who are interested in examining the ethical and theoretical issues relating to outreach and their impact on practice. The audience will be invited to **actively participate** through group discussion, to provide suggestions and offer feedback and to reach a consensus on the key issues.

The workshop will be led by **Patricia Whatley** and **Caroline Brown**, from the Centre for Archive and Information Studies at the **University of Dundee, Scotland**, who are both experienced practitioners and archival educators. They are currently managing the *Investigating the Archive project*, researching the role of archives in the creation and interpretation of memory and identity. They are also guest editing two volumes of *Archival Science*, containing publications from the recent 'Philosophy of the Archive' conference.

www.investigatingthearchive.org

Patricia Whatley
Caroline Brown
University of Dundee

Be the First to Register!

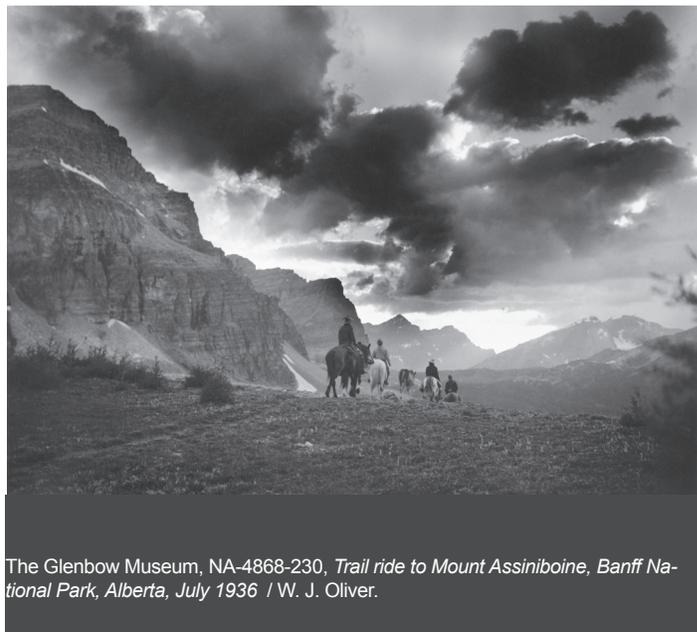
ACA 2009 Conference registration is now open; this can be accessed through the ACA website, or directly at the URL http://www.members-archivists.ca/meetings/meetings_register.asp Please note that you must hold current, 2009 membership in order to obtain the member rate using the online application. If you are entitled to a special rate, e.g. ARMA member, you should use the printable form located on the ACA website in the Registration area of the Conference section, <http://www.archivists.ca/conference/registration.aspx>.

-The Conference at a Glance is available at <http://www.archivists.ca/conference/program.aspx>

-An online program containing session & activity descriptions is available at the URL <http://www.usask.ca/archives/aca2009/>

For those planning to attend ACA 2009, you are encouraged to contact the **Fairmont Palliser Hotel** in Calgary to reserve your guest room; the Fairmont booking code is ACA09; call 403.260-1230 or 800-441.1414. Book early to avoid disappointment. ACA will be making a draw for several room upgrades as well as a complimentary weekend at any Fairmont city location in Canada, from those who book their guestroom at the Fairmont and are registered for ACA by **the early bird deadline**. We also recommend booking your flight with **WestJet**, our official carrier for the conference; our booking code is QC#5546.

Please visit the Conference website or contact the ACA office at aca@archivists.ca with any questions.



The Glenbow Museum, NA-4868-230, *Trail ride to Mount Assiniboine, Banff National Park, Alberta, July 1936* / W. J. Oliver.

Archival

School of

ROCK



Announces:

A FREE conference featuring presentations by SLAIS
(School of Library, Archival and Information Studies)
students in the **Mangement of Non-textual**
and Audiovisual Archives Course.
Instructor: **Rick Schmidlin**



WHEN: November 18, 2008 11am - 4:00pm
WHERE: Dodson Room, 3rd Floor, IK Barber Centre
(Chapman Commons) UBC Point Grey Campus
GOODIES & LIGHT REFRESHMENTS: YES!

Presenters:



- Dr. Francesca Marini** - Opening Remarks
- Jennifer Borland** - Art Archives
- Kerry-ellen Canning** - Oral History in the Archives
- Libby Coyner** - The Rock 'n Roll Camp for Girls Archive
- Laura Fortier** - The Challenges of Photographic Collections
- Brie Grey-Noble** - Making the Case for Ephemera: How Non-film Materials Can Benefit Film Preservation
- Tim Hunt** - Physical Preservation Standards for Motion Picture Film
- Jason Kuffler** - Rock 'n Roll Archives
- Nicole Maunsell** - Piracy as Preservation
- Courtney C. Mumma** - Punk Archives
- Shane Neifer** - Film Museums and Archives in Europe and North America
- Leslie Pearson** - An Archivist's Approach to Home Movies
- Stephen Russo** - Chris Horak: Maverick and Archives
- Susannah Smith** - The Creative Archives: Artists' Metaphors and Archives
- Nicole Stocking** - Appraisal in Sound Archives
- Erica Van Damme** - An Obsession Organized: The History of Moving Image Appraisal
- Yeo Hyun Yoon** - Reading Documentary Film: An Archival Approach



Teaching the Management of Audiovisual and Non-textual Archives: Theory, Practice, Cookies, and Rock 'n' Roll

As a film producer, film and music archivist, and historian I have spent my life interacting with people and promoting their personal and cultural legacy. Through my film projects, research, and practical experiences with film and music archives, my main concern was always to protect, explain and bring recognition to the unique work of great artists, but also the unique lives of those less-known people who participated in the creative process directly and indirectly. In the past ten years, I have been applying my knowledge and experience to teaching in different universities and schools to different kinds of students. As an instructor, I have always felt fortunate to be in a position that allowed me to identify students' talents and inclinations, and I always did my best to encourage students' individuality and interests. There is nothing more rewarding for a teacher than to see students come into his or her own and assert who they are while they apply what we teach them.

I am very honored to see the papers of some of my students being published in the Association of Canadian Archivists *Bulletin*. These papers address a variety of topics that will be of interest to many readers. I thank the students for the quality of their work and I am very thankful to the Editors of this newsletter for this opportunity. These papers are shorter versions of the ones that the students turned in as their final assignment for the course on Management of Audiovisual and Non-textual Archives, which I taught as an adjunct professor at the **School of Library, Archival and Information Studies (SLAIS), University of British Columbia (UBC)**, Vancouver, between September and November 2008. The students also presented their papers at a student conference that I organized at UBC as part of the course, in November 2008.

The opportunity to teach this course was given to me by **Dr. Heather MacNeil**, who offered me the course while she was the Chair of the Master of Archival Studies Program at UBC SLAIS. I was very honored by her request and I immediately said yes. With thirty years of experience working as a film and music archivist, I welcomed the opportunity to communicate my experience and knowledge to the students.

I would like to briefly outline here some of my work, which was relevant to my teaching. In regard to my music experience, I was the archivist for the rock band **The Doors** in the Eighties and Nineties, and then again in the early part of this decade. It was during those years that I watched, learned and experienced many changes in the field of rock and roll music archives. In the Eighties I was also privileged to work with **Frank Zappa's archives**; through this work I witnessed the way in which Zappa created the proper environment to protect his music, film, video and photo archives. Frank was a

pioneer among rock and roll musicians. When Frank bought a house in the 1970s in Hollywood, he looked for a house with a large fall-out shelter. He wanted a fireproof, earthquake-proof and climate-controlled environment for his archives. What I learned from Frank helped me when I had to find a safe and secure housing for The Doors archives. That place was, and still is, David Wexler's Hollywood Vaults in Los Angeles, which is considered to be one of the finest archival vault facilities in the world. At present, it houses archives that belong to **Jerry Garcia, Quincy Jones, Crosby, Still, Nash and Young, The Getty, Frank Sinatra and John Wayne**, among others.

In regard to my film work, one experience that is very significant from the archival point of view is my 2001 discovery, in France, of the private archives of actor and silent film director **Erich von Stroheim**. The archives consisted of over four thousand photographs, original screenplays, personal and professional correspondence, sketches and scrapbooks. I decided that the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, was the best place for the Von Stroheim archives. I was also responsible for packing the material where it had resided for over sixty years in France and shipping it to the Margaret Herrick Library in Beverly Hills. With this material I also created three exhibitions later on, one at The Academy of Motion Picture Arts and Sciences and the other two in Bonn and in Potsdam, Germany. Other experiences, as a film producer, that had me engaged with rare archival materials were the **re-edit of Orson Welles's "Touch of Evil"** for Universal Studios, the reconstruction of **Erich von Stroheim's "Greed"** for Turner Entertainment/Warner Brothers, and the **restoration of the first sound film from 1894, the Edison/Dickson test**, for the Library of Congress.

These experiences greatly contributed to my teaching and I also invited **guest lecturers** who could offer the students different perspectives; I wanted the class to learn from these professionals. I also wanted the students to explore their own interests in related fields. I thought it would be a great experience for them to take part in a **class conference** that would be open to the public, and in which they could discuss subjects that inspired them. The idea of this conference was based on my own experiences attending conferences, including the 2003 conference held in Turin, Italy, by the Italian national archival association (ANAI), which brought together film archivists and more traditional archivists. Through my experiences and those of my wife, **Dr. Francesca Marini**, who is a professor at UBC, I witnessed how important conferences and presentations are in order to network within the archival community. We have both made very important contacts through conference participation, and I wanted to give an opportunity to the

students to practice what it means to organize and present at a conference, in front of a real audience. So I organized, as part of the class final project, a conference, which I called **The Archival School of Rock**.

The Conference was held on November 18, 2008 in the Dodson Room of the Barber Centre on the UBC campus. I was inspired to use this beautiful room because last May I attended the CARTO 2008 conference held there; I thought it would be great for the students to use a room that had been used for an actual conference. **Shane Neifer**, one of my students, designed an effective poster that attracted professionals from the field, graduate and undergraduate students, professors, and a well-known Vancouver-based documentary filmmaker. **Colin Preston**, the CBC Vancouver archivist, rented a van and the entire staff of the CBC archives attended. All sixteen students gave well-prepared, exciting presentations, based on topics of their choice and interest. The papers were well received by those that attended. It was fantastic, because the students had a chance to answer questions about their topics, asked by conference attendees who worked in the fields discussed in the papers!

I am very thankful that the ACA newsletter is taking this conference one step further and that some of the papers from my students are appearing in this issue. This is more than I could ever hope for. These are outstanding students and not only did they deliver an exciting Archival School of Rock conference, but they also contributed to the Conference Cookie Bake Off, which was a success, too!

Rick Schmidlin,
Film Producer, Archivist and Historian

Making the Case for Ephemera

How non-film materials can contribute to film preservation

The form of presentation means something in and of itself, so ephemera may be the most reliable witnesses to an event owing to temporal proximity. In short, ephemera contain primary information (Young, 21)

Introduction

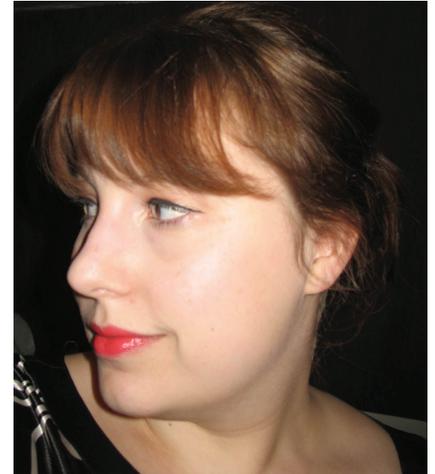
Ephemera are a class of materials generally identified as transient, every day items including posters, notes and unofficial correspondence, postcards, ticket stubs, snapshots, promotional materials and any other type of material that was intended for limited use. Unlike many traditional types of library and archival materials, ephemera are not created to last. Ephemera usually serve a single purpose: to be used and discarded. In

other words, ephemera are not meant to be preserved; therefore, these types of materials tend not to be valued (Campagnoni, 307). Despite this, ephemera should be viewed as an invaluable resource for historians, researchers, curators and the general public. With regards to film history and preservation, ephemera can reveal aspects of film production that aren't necessarily apparent by viewing a film. Film-related ephemera can help the researcher better understand the story behind a film by revealing aspects that may not have been officially documented or captured in the final product.

Despite the revelatory nature of ephemera little has been done to establish standards for the incorporation of these types of materials into traditional film libraries and archives. The unique nature of these materials has made cataloguing and storing ephemera a challenge for many institutions and many of these materials remain unpreserved due to the lack of established standards. This article attempts to highlight and support the importance of ephemera in film archives and libraries, as well as briefly explore some of the issues surrounding the collection, preservation and storage of film-related ephemera.

Finding a place for ephemera

While generally thought of as paper-based materials, ephemera can also include photographs, props, fabric swatches, make-up containers, etc. In terms of a function within an institution, ephemera can act as an unofficial record of an event or period in history. By examining every day items we are given the opportunity to access types of information that were not necessarily recorded in official documents and records. For example, ephemera may reveal types of paper and ink and graphic styles that were popular during a certain time period. With regards to film history and preservation ephemera can fill the gaps not covered by the actual motion picture and provide us with a better idea of the background and social history of a film (Campagnoni, 309). Ephemera, typically assumed to be throwaway-type items, can prove to be an invaluable resource for the preservation and restoration of a film by revealing details of a production that may not have been officially recorded. For example, a fabric swatch from the wardrobe department may give us a better idea of the colour and type of fabric used



Brie Grey-Noble

for the film heroine's dress in a pivotal scene; the musings of a director written down in the margins of a shooting script may reveal his true intentions for a specific shot, which had been disregarded by the studio and re-shot; or an actor's diary or scrapbook might reveal private thoughts not captured in the mainstream media (Hastie, 223).

A particularly valuable function of ephemera is how it may relate to lost or destroyed films. In some cases the only evidence of a film's existence may be the posters and lobby cards, set design sketches and publicity stills produced during the production of the film. While these items are no substitute for the actual film, ephemera can provide us with an idea of the significance of a particular motion picture as well potentially aid in its reconstruction (Lenk, 319).

Acquisition

Unlike traditional library and archival materials ephemera cannot be ordered from a vendor, nor are they deliberately submitted to a repository by an organization or individual. Furthermore, since the majority of ephemera aren't initially identified as historically significant it has been difficult to systematically collect them for library and archival collections (Anghelescu, 63). In addition, due to the unique nature of ephemera there are no set prices for these materials and it is likely that materials will have to be appraised and valued individually. Therefore, acquisition is often the most significant challenge an institution may face when building an ephemera collection.

The acquisition of film-related ephemera can be daunting since, in many cases, an institution will likely have to rely on sales or donations by individuals involved in the film industry. And, when a collection does become available, there may be a great deal of competition amongst organizations to acquire it. Once a collection is acquired from an individual, studio or estate the institution should draft a contractual agreement that states the various conditions under which the collection will be preserved, housed and accessed. This will ensure that the donor's concerns about his/her collection are adequately addressed and the institution's role in the maintenance and organization of the collection is clearly defined.

Finally, one of the most significant obstacles that stands in the way of a institution's acquisition of film-related ephemera is the existence of an active collector's market for many of these items, particularly for things such as posters, lobby cards and programs. There is a very good chance that many desirable film-related items have spent some time hidden in someone's attic or basement before making their way to a collectibles fair or onto eBay. In her study of eBay culture, Mary Desjardins found that as time passes "such objects accrue greater market value and affective resonance over time as ephemeral traces of past experiences of earlier commodified American popular

culture (Desjardins, 32). The commercial value and collectible nature of many types of ephemera mean that an institution may have to become an active participant in these collector communities in order to acquire some items for their collection (Campagnoni, 306).

Preservation and Access

Unlike film preservation, which aims to physically preserve the actual film on which a motion picture has been recorded, the preservation of film-related ephemera seeks to preserve the non-technical and social aspects of a motion picture. Unlike the film itself, ephemera can tell us about the aesthetics of a certain period in film history and how movies were promoted, as well as a behind-the-scenes glimpse into motion picture production. As mentioned earlier, there are times when the ephemera created in conjunction with the production and release of a film outlasts the film itself; therefore, in the absence of an actual film, posters and promotional materials can be preserved for historians and researchers to access. Ultimately, ephemera can stand in as a historical record of a film and provide the research community with evidence of its existence regardless of the physical presence of film reels.

Due to a multitude of formats, preserving film-related ephemera is another challenge that film librarians and archivists will face, particularly because the transient nature of ephemera means that the materials will likely arrive at an institution in a delicate and fragile state. Since ephemera are generally produced in significant quantities and because they aren't created to last a long time the materials used for their creation are generally of low quality (Young, 16). Since papers and inks will likely differ in quality, each item will have to be assessed individually. As with other rare and fragile materials, each piece of ephemera should be stored either in individual Mylar sleeves or between acid-free sheets of paper to prevent chemical interactions and, ideally, these enclosures will be housed in archival-quality, acid-free boxes (Slate, 51-9).

Description and access to ephemera can also pose a challenge as it can be a time-consuming process because collections often consist of dozens, if not hundreds, of pieces of material. When ephemera are arranged and catalogued care must be taken not to alter the items or disturb the state in which they were received (Young, 18). If at all possible no markings should be made directly on the items. Instead, accession numbers or call numbers should be placed on the containers that house the materials. Item records should be as detailed as possible to provide staff and users with the best opportunity to search and retrieve items from a collection (Campagnoni, 313). By using descriptive standards for their collection an institution can assert "intellectual control" over the materials contained within it and legitimize their use as research materials (Duff, & van

Bellegooie, 1).

For the sake of preservation, access to these often one-of-a-kind materials should be somewhat limited. Ideally, anyone accessing the collection should be shown how to properly handle the materials in order to avoid mishandling and damage and supervised access to valuable materials should be provided to help prevent the defacing or theft of materials. Access should be granted for research purposes and, depending on the institution's mandate, materials should also be used in displays to commemorate events and as a way to highlight the collection, raise awareness of the variety of materials held by the institution and the contribution of the collection to film preservation, restoration and research (Barnhill, 130).

Conclusion

Film-related ephemera can be a revelatory and invaluable source of information to anyone interested in film history and preservation. While ephemera collections have been overlooked in the past, they are increasingly recognized as valuable historical artifacts and records. Ephemera are evidence of the every day and can tell us just as much, if not more, about a historical period as official records can. Whether the materials are being used to restore a film, in a museum exhibit or as research for a book about film history, film-related ephemera can offer a unique perspective not found by using traditional research materials.

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Preserving Punk: SFU's Archives of the Vancouver, BC Punk Scene

Nothing is less "punk rock" than actively seeking out and diligently preserving the remnants of the punk scene in an academic institution. Nevertheless, the WAC Bennett Library's Special Collections at Simon Fraser University (SFU) is doing just that. Their Vancouver Punk Archives acknowledges the social significance of a local punk scene.

Punk scenes influence and reflect political and social movements. Punks are of special interest to researchers since they represent a group of typically marginalized people playing an uncharacteristically active role in politics and social change (O'Connor, 226). Investigating this topic, I found examples of

flyers and handbills for punk concert benefits in the late 70s—Rock Against Radiation, Rock Against Prisons, Rock Against Racism, and a DOA gig flyer that defaces a Progressive Conservative poster (It says "no matter what way you slice it, it's the same old baloney"). Local punk scenes resulted in visual art, literature, poetry and other cultural products besides the music, and all of these may be valuable to researchers. Such materials are evidence of the interplay between political



Courtney C. Mumma

and social activism and the punk scene. This interconnection is a reason that scholars are interested in studying the products of punk scenes and that SFU has started collecting them.

The collection at SFU is focused on the Vancouver punk scene alone. Archivists share a professional understanding that one city's repository should not hold records belonging to another city, which is why it is appropriate that Vancouver should collect its punk scene's materials, not LA's. Ian MacKaye of Minor Threat, Fugazi, and Dischord Records as well as a major player in the Washington, DC, refers to a "regional accent" that sets punk scenes in different cities apart. This localized distinction of punk scenes is another reason to acquire and preserve punk materials in a repository somewhere in the city from which they came.

To stimulate interest in their punk collection, SFU tried to put together a punk conference (SFU,PUNK blog) The conference was going to be near where the Smiling Buddha, a highly regarded and now defunct punk venue, was originally located. It was intended to have a socially conscious aspect, so the organizers invited social workers as well as street punks in order to gain what the organizers referred to as "street cred." They thought that bringing punks together with the academic community might encourage donations to the archives.

Many collectors and punks were critical of the conference and the SFU effort towards a Vancouver punk archives. Some of them argued that punk is ephemeral, so its products have a sort of built-in disposability. Preservation, then, is antithetical to their purpose. One of the organizers of the SFU Punk Conference responded that if punks do not want their products consumed, they should be more diligent in their

destruction.

In the lead-up to that same conference, the punk community expressed concerns that an academic institution is part of the establishment. They contended that putting punk materials in an academic archives is misappropriation of an authentic culture, punk being in large part about the rejection of the cultural mainstream to which academia belongs. Those same critics worried that access might be limited to the ivory tower. However, the organizers of the conference recognize that the materials have scholarly value and that placing them in an academic archives elevates the materials so that scholars will study them. They also contend that the alternative to collection in an academic archives is far worse—the materials might be hidden away in private collections where they may be neglected or sold off. All of these debates seem like little more than basic misunderstandings of archival and academic research fundamentals that could easily be remedied by a little honest dialog between archivists and potential donors, collectors, and bands. Once such quarrels are mended, the archives can get on with the business of acquiring punk materials (Beadle interview, Budra interview, SUF, PUNK).

Punk archives are those records that result from the actions of every part of the scene—not just the music. Live performances have been captured on audio, video, and in still photographs by the bands, fans, and the media. The most valuable archives of the punk scene are probably the gig ephemera and live video and audio recordings and images. Notably, many artists see studio recordings as a distortion of their work where the gig is the true medium (Reason, 84-86, Vamey & Fensham, 90-92). This argument underscores the importance of the paper records from individual gigs, since these posters, tickets, and flyers are sometimes the only things left from any particular performance (Stone, 33). Posters, flyers, photos, tickets and fanzines could be donated by the bands, collectors, and fans. Bands may also provide their original show riders and contracts. Additionally, they could offer records and audio-cassette recordings of their albums, though many bands no longer have some of their own records anymore.

Digital materials could also be acquired by the archives. Fan sites, band websites, and digital audio and video continue to proliferate. For example, during my research, I discovered podcasted interviews with Joey Shithead (nee Keithley) of the Vancouver punk band DOA and well-known Vancouver scene photographer Bev Davies (Davies website). Such materials could help to describe collections and fill in the blanks where records are missing or incomplete. Oral histories may be useful for providing context to punk collections, as well, but should be considered with the critical understanding that each person's remembrance of events as well as their roles in them is distorted by their own ego and the tempering of negative experience.

(Albiez, 361)

Eric Swanick, the SFU Special Collections librarian, is currently organizing a move towards digitization of Snot Rag, a fan-produced zine from the early days of the Vancouver punk scene. Digitization is good publicity and can reassure collectors that access would be provided when their own materials are handed over to the archives. Obviously, archives should make efforts to gain the appropriate permissions for any digitizing project, being careful not to violate copyrighted materials. This is especially important in punk archives, since they are likely to have been collected by someone other than the author.

Archivists might also wish to preserve provenance and original order within an accession. In Vancouver, a local punk performer began collecting gig posters, set lists, flyers, photographs, media clippings, backstage passes, and handwritten lyric sheets in the early days of punk rock. Over the years, these materials made their way from plastic grocery bags, to boxes, to a suitcase, and finally to a huge second-hand wardrobe. Swanick acquired these materials, including the wardrobe (Hawthorn blog). The donor's collection methods, including the order and manner in which he stored the materials, provide context that is important to understanding the Vancouver punk scene and its supporters.

Despite challenges, SFU has made good progress towards building a Vancouver Punk Archives. Their punk conference has even been rescheduled for 2010, which might generate more interest in the materials, drive preservation efforts, and inspire new donations. Preserving remnants of local scenes like Vancouver's could provide researchers with a valuable window into an often overlooked segment of society. Archivists interested in building a punk archives in their own community should remember that punk is more about the movement than the music. A good relationship between archivists and scene members could make the difference between a weak or thriving collection.

Courtney C. Mumma is about to graduate in May 2009 from UBC, SLAIS with a MAS and a MLIS. She is interested in exploring the wild frontier of digital records, archives and special libraries, and, obviously, music on the fringe.

ACA 2009 Conference registration is now open; this can be accessed through the ACA website, or directly at the URL http://www.members-archivists.ca/meetings/meetings_register.asp

The Creative Archives: Artists' Metaphors And Archives

Messing With The Archives

...the archive appears before us as that driven by the eternal warring between Eros and Thanatos, in a fever provoked by the principle of death but bravely defended by all that the libido can marshal against it.

Susan van Zyl (2002, 51)

The traditional meaning of archives stems from the Greek word for government or order and refers to the seat of authority, or *Archon* (ruler), where official documents were housed. The act of archiving is inherently bound up with ideas of order, authenticity, completeness, preservation, and indirectly through these functions, the assigning of value and meaning.

This inherent claim to power is fertile ground for post-modern deconstruction, critical analysis and reinterpretation. In his groundbreaking essay, *Archive Fever*, French philosopher and literary theorist Jacques Derrida questioned the authority of the archive and equated the archival urge to Freud's psychoanalytical idea of the death drive. According to Derrida, the death drive motivates the possibility of destruction of the archives, leaving no trace, no memory of what has come before. It is due to the pervasiveness of the death drive that the urge to archive persists:

...it is because this radical drive to destruction is always at work...that the desire for archive is a burning one. If we knew that it's only because of the limitations in time and space, because of the technological limits – that we cannot keep this or that – there would not be such a fever, a passion. (Derrida 2002, 44)

Derrida's discussion has since widened the scope for interpretations of what archives are and can be. What has been left out of the archive and why? Who has the authority to collect and archive? What motivates us to preserve? What is the archive without the primacy of the creator and the creative process? Surely without the creator, we would have no archive. It is in this context that I will now consider the passion of the visual archive in the work of three artists: Joseph Cornell, Annette Messenger and Walter Benjamin.

Joseph Cornell's Curiosity Cabinets

Cornell's method of hunting, gathering, collecting and collating material was an endless process of research.

—Ingrid Schaffner (2002, 102)

... [small boxes, such as chests and caskets] are very evident witnesses of the need for secrecy, of an intuitive sense of hiding places. The casket contains the things that are unforgettable, unforgettable

for us, but also unforgettable for those to whom we are going to give our treasures. Here the past, the present and a future are condensed. Thus the casket is memory of what is immemorial.

—Gaston Bachelard (1969, 81, 84)

American artist Joseph Cornell (1903-1972) is known primarily for his sculptural assemblages and intimate mixed media work, which make innovative use of ephemera and found objects. Cornell's approach to art-making was archival in nature; he had a studio collection of files and document boxes in his house on Utopia Parkway, Queen's, that he referred to as dossiers and from which he selected materials for his work.

Cornell's piece *The Crystal Cage* features textual and visual fragments contained in a suitcase. This collection of images and ephemera functions as a mini-archives and invites the viewer into Cornell's associative research process. One of the pieces of paper in the suitcase reads: "A gigantic fantastic bird cage? A light house out of the Arabian Nights? A playhouse for a little girl of six to transform into a miraculous observatory? A place for experiments." (Richard 2006)

In Cornell's boxed wonderlands we find echoes of the *wunderkammer*, where Renaissance collectors displayed their eclectic mixes of natural and manufactured objects as microcosms of the world in an enclosed space. Like curiosity cabinets, Cornell's assemblages invite us to enjoy the pleasures of decoding connections between the objects and entering imaginative narratives where we open onto other worlds. Here it is possible to entertain questions about secrets, the meaning of talismans, the nature of memory and its relationship to personal and public history. Is the archive a place for experiments? In Cornell's world of visual poetics, the answer is yes.

Annette Messenger: Collector

How do we keep hold of things? Where is memory? In your ear? Among your papers? I note down a word, I cut an image, I file them away and then I forget them, or else the thing makes itself, and there you are.

—Annette Messenger (quoted in Darrieussecq 2007, 59)

Parisian artist Annette Messenger takes the role of artist



Susannah M. Smith

as archivist even further, directly evoking the metaphors of collecting and archiving and asking questions about the authority and authenticity of these practices by creating fictional records in the form of artworks.

Messenger's all-encompassing body of work *Album Collections* is a series of 56 albums consisting of drawings and clippings on a range of topics including children, husbands, philosophies, recipes, botanical studies, catalogues of possessions, autographs, horoscopes, notions of happiness and confessions of jealousy. (Schaffner 2002, 199) These albums poke fun at the ideas of truth and identity with titles such as *My Collection of Castles*, *My Illustrated Life*, and *The Men I Love the Men I Do Not Love*. Of this work, Messenger has said: "I seek to possess and appropriate for myself life and its events; I constantly inspect, collect, order, sort and reduce everything to numerous album-collections." (Schaffner 2002, 199)

Messenger explicitly acknowledges the death drive as a motivating force behind her artistic impulse: "Collecting is a form of protection, a way of fighting against death... a struggle against time. It's reassuring to make fragments of work. It's as though it's never over." (Leoff, 5; Rowlands 1995, 134) It is quite possible that in the absence of the threat that the death drive poses — that of leaving no trace — the art of Annette Messenger would not exist. It is the essentially erotic impulse to archive that flies in the face of that which would destroy it: for the time being at least, the passion for life keeps death at bay.

Walter Benjamin's Archives As Art Object

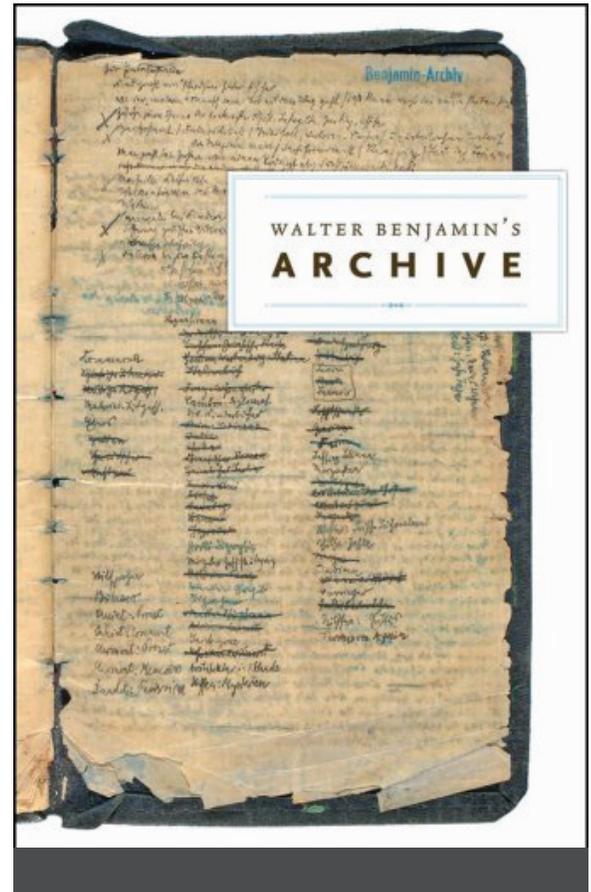
The Archive, in a certain sense, is meant to be considered as a work of art...

—Scott Watson, Director of the Belkin Art Gallery (quoted in Laszlo 2001, 2)

German literary and cultural critic Walter Benjamin lived from 1892 to 1940 and is perhaps best known for his essay *The Work of Art in the Age of Mechanical Reproduction* and his final, unfinished work of over 1000 pages titled *The Arcades Project*. This project is a collection of Benjamin's thoughts on the culture of 19th century Paris loosely organized around the structure of the city's glass covered shopping malls of that time, known as arcades. In this project, as in much of his writing, Benjamin worked discursively, gathering together fragments, reflections and hundreds of quotations into categories.

Benjamin's use of discursively linked texts and taxonomies embodies the German idea of *Verschachtelung*, or nested, interlocking thoughts, and is echoed in the recently published book, *Walter Benjamin's Archive*, which functions both as an archive and a work of art. Although *Walter Benjamin's Archive* is only a partial representation of his complete archives, its existence and the relationship of the individually reproduced pieces

in the volume points to the fractal perception of a creator's work that an archive is able to offer: the parts provide access to



and contain the whole, by virtue of their context and inter-relatedness. Like a true archive, it is through these marginal, "hundreds of little scraps" that we are able to piece together a picture of the creator as a fully faceted being. (Wizisla 2007, 2)

Opening The Archives

In some sense, perhaps, the artist is origin.

—Ronald Suresh Roberts (2002, 305)

Artists as archivists are shepherds of the unconscious, bringing forth what is secret and providing fresh perspectives on the familiar. Viewing the archive as a creative storehouse brings life to the archive and gives authority to the imagination. The artist can be seen as the indispensable assurance against an unlively archive, against what Derrida calls an 'archivable concept of the archive.' (Roberts 2002, 313)

The work of the artists considered here reminds us of the seductive power of the archive. Cornell's archival sensibility and willingness to experiment with materials gave us the enchanted suspensions of time contained in his boxes. Messenger's evasion of the death drive through playful irreverence and collecting challenge the status quo and redefine who gets to

curate records that trace creative processes. Benjamin's carefully assembled scraps come together to give us an artwork of the mind, a map of creative perambulations that would have been impossible without the archival sensibility with which he approached his life.

By acting as archivists, these artists remind us that democracy lies ideologically at the core of traditional archival practice wherein records are public property and freely accessible to all. They also remind us of the central role that the creator plays in the archive and the blend of curiosity and experimentation that are essential both to creating art and to doing research.

A living archive is a place of endless research and benefits

Arrchivists: Pirating for Preservation

Copyright, originally instituted to provide creators incentive to share their works, often ended up doing the opposite: limiting access, and jeopardizing long-term preservation (Brooks, 183-4). Early film was not treated as a serious art form, and little thought was given to its long-term preservation. The volatility of nitrate-based film stock meant that many films were lost: in fires, due to poor storage conditions, or because they simply weren't valued. Some prints were "rescued" (read: pirated) by collectors and archivists from studios attempting to cut down on stolen prints by destroying them. In some cases, the only reason we have copies of these films is because of these copyright violations (Gaines, 227/244). Other films that could have been saved languished because they passed into the public domain too late to be copied for preservation (Lessig, 223-5)

As technology for copying progressed, piracy expanded. In the mid-1970s, VCRs made it easier for people to make copies from their own home, and amateur pirating increased. The film and television industry fought against the VCR, but eventually admitted defeat. Instead, television shows, previously unregulated, became subject to United States copyright law. Today, films from older media such as video cassette tapes and DVDs can be transferred to digital media. Films are also "born digital," created in digital formats (Lessig, 103-115)

Digital preservation is a growing concern for archivists. Technology and media go out of date rapidly, making some digital files inaccessible after a few years. Files can be corrupted either digitally or physically. We don't know what file formats will be accessible down the road, and on what storage media. We do not have digital preservation solutions for these problems, only strategies. One is migrating files to new formats that will remain accessible for the foreseeable future. Another approach is making multiple copies of files so that if one format fails or one copy is corrupted, another may prevail (TASI).

from creators and researchers who are passionately engaged. If the archive is to remain a vital place of learning and growth, it must be permeable to social influences and continue to evolve. Artistic metaphors of the archive provide a rich context for dialogue and an opportunity for the archive to rearticulate itself in socially relevant ways that can invite greater creativity, engagement and passion in archival practice.

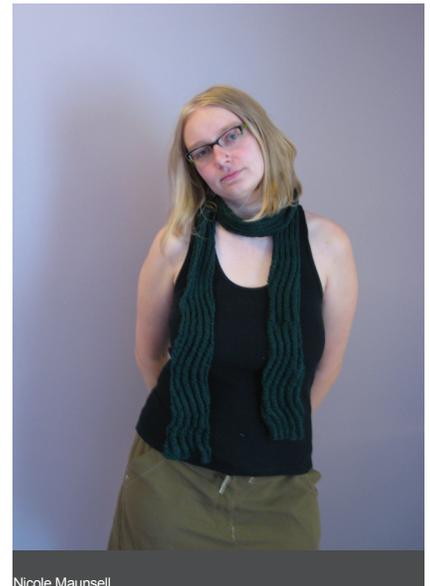
*Susannah M. Smith is in her final year of the Joint MAS/MLIS Program at UBC. She is also the author of the novel *How the Blessed Live* and can be found online at www.susannahsmith.ca.*

This has retrospectively proven successful for films which existed on multiple prints; prints have surfaced in archives and basements, giving us access to films which otherwise would have been lost.

We can not rely entirely on copyright holders to preserve our cultural motion picture heritage. Copyright holders are not necessarily invested in long-term preservation.

If producers of digital works do not value them beyond short term profit, they will be abandoned as film and television works have been in the past. The BBC (British Broadcasting Corporation), typical of its time, had no real preservation policy or procedures until about 1978. There was no dedicated repository for its shows and due to the need for storage space, many episodes were destroyed. Perhaps the most famous example is the original Doctor Who television show.

Doctor Who proved both commercially successful and culturally significant. The BBC began recovery efforts, retrieving some recordings from broadcasters in other countries. However, some recovered material is available only from fans who copied it using methods that were illegal or questionable. For instance, one fan recorded clips off of his television screen using a camera. Not all of the episodes have been recovered, but a full set of audio soundtracks exists thanks to fans who



Nicole Maunsell

recorded the show using microphones held up to televisions (Fiddy).

The archival community should align itself with fans of motion pictures. Fans are passionate about the preservation and access to the works that they love. They often make digital copies of these works, in order to preserve them for themselves as technology evolves. They may make digital copies of video cassette tapes, or migrate a file on DVD to another file format so that it can be viewed on an iPod.

Fans also make copies of works to share with other fans or potential fans. The sharing of these copies over P2P networks has led to what the film and television movie calls an epidemic of motion picture piracy. However, critics such as Yajid Mar see piracy not as a problem, but as an activity parallel to legitimate use and distribution of films which actually helps promote them. Mar claims that this negative construction of piracy benefits the interests of corporate motion picture industry, to the detriment of content users (Mar, 677-697).

There is no doubt that copyright laws need to accommodate for digital copying. The Digital Millennium Copyright Act (DMCA) is the United States law created in 1998 to meet this purpose. Canadians currently do not have adequate legislation addressing this issue, but a recently-proposed bill proved very similar to the DMCA. The bill was tabled when the 2008 election was called, but the Conservative government has promised to bring it back, with significant alterations.

Both the DMCA and the proposed Canadian legislation pose serious concerns for fan-based copying of material, whether for personal copies or to share. The bills have sections dealing with Digital Rights Management (DRM): control of who can access and distribute digital files. Content creators such as film studios employ DRM by using Technical Protection Measures (TPM) to prevent the copying of DVDs and

digital files. Information professionals are concerned about these measures, because they can prohibit even legitimate copying of files for personal or education use (Coyle, 326-9). There are ways of circumnavigating the protection measures, but current US and proposed Canadian copyright law prohibit the ownership and use of technologies which do so, even for legitimate uses. Copying becomes impossible even if it is legal. Opponents of this kind of legislation argue that laws should not be made that prevent technological advancement, and that we should legislate based on use instead putting a blanket prohibition on copying (Geist website).

The laws also makes format shifting (for example, migrating files to new file formats such as copying files from a DVD to iPod) and time shifting (recording something and keeping it after the reasonable amount of time allotted for personal use) illegal, with severe penalties for violators, regardless of the motive for violation (Geist).

Laws like these have the potential to seriously limit the amount of digital copies in circulation, which means that relying on fans as a back-up becomes much more risky. If archives are to align with fans, we must also advocate for their rights as content users. The progressive copyright movement suggests considering motives of copyright violators, and decriminalizing non-commercial, fan-based copying. It is a movement for consumer rights, and inclusive fair use. When archivists align with this movement, we can help ensure that multiple copies of digital motion picture files will be available for the future.

Nicole Maunsell grew up in Manitoba and is now poised to graduate from the School of Library, Archival and Information Studies at UBC. She also knits.

Official Conference Website

The **Host Committee and the Communications Team for ACA 2009** in Calgary are pleased to announce the launch of an extension to the official Conference website. The information provided by the Host Committee will assist you in discovering Calgary, planning your trip, and becoming familiar with the sights and surroundings for the 34th Annual ACA Conference.

The website can be accessed via the ACA main webpage at: <http://www.archivists.ca/conference/location.aspx>, or go to: <http://aca2009.ucalgary.ca/>. Our thanks to the University of Calgary for hosting this local arrangements site.

We have also included a **trivia contest** - all successful entrants will be included in a draw for a **prize** to be given out at the conference.

We look forward to seeing you in Calgary 14-17 May 2009!



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Archival Initiatives - Preservation of Dance: Dance Heritage Think Tanks

As an archivist, I believe that dance is an important expression of individual, cultural, artistic and national values worthy of preservation and celebration. Dance can be a ritual or a tradition, a political statement, or an artistic expression. Dance can be the communication of individual emotion or an act of community unity. Dance can entrance, empower, and inspire.

The impact of dance is as expansive as the forms in which it is communicated. Dance may not be easily defined, but the overarching nature of dance is that of intangibility. Canadian dance history is endangered. As choreography and dance traditions are being lost, several initiatives have emerged to advocate for the value of dance heritage and prevent the further loss of our national identity and history.

This is not simply a Canadian issue. The preservation of intangible forms of human expression is of concern internationally as well. Dance as an endangered culture has been addressed by UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage. The protocol defines Intangible Cultural Heritage (ICH) as oral traditions; performing arts (including music, dance, and theatre); social practices, rituals, and festivals; as well as other practices, expressions and beliefs defined by communities as culture, which shape a sense of identity. It notes that in dance ... "the rhythmic movement, steps or gestures of dance often serve to express a sentiment or mood or illustrate as specific event or daily activity such as religious dances or those depicting hunting, warfare, or even sexual activities."

Since 1986, **Dance Collection Danse**, Canada's independent archive and publisher of the nation's theatrical dance heritage, has advocated for dance preservation, primarily at a grassroots level. In November 2008 I participated in a national dance think tank held at The National Ballet of Canada, Toronto. This two-day event, organized by **Arts Inter-Media Canada / Dance Collection Danse** brought together 13 dance professionals to discuss the fate of the nation's vanishing dance history and to increase awareness of the cause beyond the grassroots. Participants included, among others, **Miriam Adams**, **Peggy Baker**, **Laurence Lemieux** and **Kaija Pepper**, as well as several dance archivists and scholars; **Jane Marsland**, co-founder of For Dance and Opera and ARTS4CHANGE, was the facilitator. Participants unanimously agreed that the preservation of artistic creation was as essential as the creation of dance works for a dynamic art form. From this think tank an advocacy group, *The Movement for Canadian Dance Heritage* was born. The guiding principle of The Movement is to promote public access to heritage works of Canadian Dance.

I have since helped coordinate a similar think tank to advocate for the preservation of dance in Newfoundland. In collaboration with the Heritage Foundation of Newfoundland and Labrador, Neighbourhood Dance Works, and Memorial University's Music, Media and Place (MMap) a Dance Heritage Think Tank was held in St. John's, Newfoundland, on 21 February 2009.

The dialogue comprised a cross-section from the provincial dance population, including traditional and independent modern/contemporary dancers, dance teachers, social and folk dance scholars. This symposium identified the preservation concerns and issues of the local dance community. Like the 2008 national dance think tank, the 2009 Newfoundland Dance Heritage Think Tank advocated for an increased profile for dance preservation as well as facilitation of communication and long-lasting relationships among the province's dance communities.

The Think Tank was preceded by an open-line radio show on Radio Noon, CBC, intended to encourage public awareness of the diversity of dance traditions in Newfoundland and Labrador. I collaborated with dance folklorist, Kristin Harris Walsh, and we were inundated by telephone calls from listeners eager to share their experiences and opinions about Newfoundland dance.

My archival interest lies firmly in the advocacy of dance heritage. I am optimistic that initiatives like the Newfoundland and the National Dance Heritage Think Tanks are positive steps towards recognizing the cultural significance of dance and the importance to preserve this disappearing aspect of our identity.

Colleen Quigley, a native of St. John's, Newfoundland, is a second year student in the archival stream, Faculty of Information, at the University of Toronto. She is a trained dancer, performer and dance instructor who has studied and taught a diversity of dance forms in the United States, Canada, and The Netherlands.



Colleen Quigley, Photo Courtesy of Dale Jarvis

Research Interests: Archiving in the Video Game Industry

With the recent openings of the **UT Videogame Archive** in the United States and the **National Videogame Archive in the United Kingdom**, archival attention is beginning to turn to the young video game industry. Nonetheless, issues relating to preserving and archiving video game materials are still very much under-studied. While obsolete media is a significant concern as with other digital preservation—in particular because older console hardware was specifically designed not to be migratable—there are other factors which make preserving video games distinct from other archival materials. Four distinguishing problems make it unique: an existing history of poor practices; multinational consolidated developers; restrictive copy protection; and internet-based gameplay.

Existing Poor Practices

The game industry is a young industry **without a strong established sense of history**. While some companies have established some archiving initiatives, many companies do not significantly archive many aspects of production material. As a result, materials from older and obsolete titles can and often do go missing.

Clover Studio's *Okami* serves as a good example of how quickly material can be lost. Developed by a Japanese studio under Capcom, a major publisher, it was released for the PlayStation 2 game console in 2006. In early 2007 Capcom's American publishing branch made the decision to create a new version of the game for the newer *Nintendo Wii console*. However, when contacting Capcom of Japan to determine the state of the assets, they discovered that their archives of the game's source code and other development resources were incomplete—despite the fact that only seven months had elapsed since the game's English language release on the PlayStation 2. While some later archaeology recovered parts of the missing assets, the resources remained incomplete even such a short time after the original game's release. While the Nintendo Wii version of *Okami* was ultimately released, the loss of these assets has been implicated in the removal of its credits sequence.

Multinational Development

As the market increasingly shifts towards a smaller set of titles from a small group of large developers, the largest development companies are becoming increasingly global. French company **Ubisoft**, for instance, operates 21 studios in 17 countries. As developers become more geographically diverse, and the native languages and corporate cultures become more disparate, it becomes increasingly difficult to manage a comprehensive archiving program which can cope with this breadth of environments and their diverse languages. The *Okami* example cited above is an example of where this can break down; Capcom U.S.A. was unaware of, or, at best unfamiliar with,

its Japanese counterpart's archiving policies, and this can lead to inconsistencies or missing material.

Copy Protection

If the original assets are unavailable, as with *Okami*, archivists can often preserve the original game itself, for its original platform as an artifact, and use emulation or other techniques to allow it to function on modern hardware. However, this is increasingly threatened by overzealous copy protection—especially in computer games, where copy protection is becoming **highly restrictive**. In response to increasing rates of piracy, publishers have been releasing games with copy protection much stronger than other media. This threatens to render archival copies of these games unplayable within a relatively short period of time. Many games, such as Electronic Arts's *Spore*, require an internet connection to communicate with the publisher's activation servers—which certainly will not exist in the long term—and limit the number of computers on which the product can be used.

Some examples are more extreme. Epic Games was recently embarrassed to discover that their popular computer game *Gears of War*, originally released in late 2007, had been programmed to stop functioning on January 28th, 2009 as an unintended side effect of the security certificate it uses. (*On February 9, about two weeks after it stopped working, Epic Games issued a fix that allows Gears of War to be playable again*). Games for Capcom's CPS-II and CPS-III arcade hardware contain batteries designed to prevent tampering by permanently erasing the game's decryption keys if removed. This has the side effect of permanently destroying the game after a few years when the battery's current is depleted.

Dynamic Networked Content

As networking technology improves, many games are moving away from the traditional model of a static game whose content is created solely by its development team. With the omnipresence of the internet, many companies are creating games based around two new developmental models: **social multiplayer games**, and **games with significant user-created content**.

The most popular examples of the former are the games termed “massively multiplayer online role playing games,” such



as *World of Warcraft*. These games cannot function with only a single player; instead, they take place in an online game world where players move among and interact with all of the other players currently playing the game. The social experience is a cornerstone to what defines a game such as *World of Warcraft*, which is naturally difficult to archive under a current model.

A recent example of the latter category is Sony's *Little Big Planet*. While it includes a set of gameplay areas created by the game's designers, its primary and defining feature is its set of in-depth content creation and distribution tools. These allow players to create their own complex sets of content for the game and distribute them to any player in the world through Sony's distribution platform. The entirety of this content is not stored on an individual player's game console, only on Sony's servers. This poses a significant issue for archivists, who may in the future be able to use an original copy of the *Little Big Planet* media but without the ability to access the user-created content that is the cornerstone of the game's experience.

While none of these factors are entirely exclusive to video games, the combination of these factors and the historic lack of interest in the subject create an especially challenging environment for archivists.

Misty De Meo is a second-year MIS student at the University of Toronto's Faculty of Information studying archives. She has a special interest in digital archiving, new media archiving and video game archiving.



The Glenbow Museum, PA-3689-100, Palliser Hotel, Calgary, Alberta [postcard: ca. 1920]

There have been some recent changes and additions to the *Archivaria* Editorial Team.

Leah Sander of Library and Archives Canada (LAC) will be assuming the role of Exhibition Review Editor with the next issue of the journal. She is taking over from Sarah Stacy, also of LAC, who has been doing the job for the last several years. Leah is a graduate of the Archival Studies program, University of Manitoba, a member of the ACA Membership Development Committee, and chair of the ACA Special Interest Section for Climate Records and Information (CRISIS).

Marcelle Cinq-Mars, Lac, will take on a new position -- that of French-language Exhibition and Book Review Editor. After graduating from Université Laval in the History program (M.A.), Marcelle worked as junior publisher for 11 years (Éditions du Septentrion) while working as an historian on many projects. After returning to university in 2002-2003, she graduated with a certificate in archival sciences. As an archivist, Marcelle worked at the Royal 22e Régiment Museum (Citadelle, Quebec City) then joined LAC in early 2007, becoming one of the military archivists in the Government Records Branch.

As well, we have expanded the number of members on the Editorial Board. Board members advise the General Editor on the scope, content and editorial standards of the journal and on issues related to the management of the journal; represent *Archivaria* in the regions of Canada and encourage submissions for publication; assist in evaluating manuscripts submitted for publication; and determine the winner of the annual W. Kaye Lamb Prize. The new members are:

Suzanne Dubeau, York University. Suzanne graduated from the Faculty of Information Studies, University of Toronto in 1997 and has been the Assistant Head, Clara Thomas Archives & Special Collections, York University since 1999. Before her archival career, she worked in the field of information technology, primarily at IBM as an application programmer, systems analyst and technical writer. She has been a member of the AAO's ARCHEION Committee since 1998 and has served on the Board of the Archives Association of Ontario. More recently she was the CCA technical representative on the Alouette Canada Toolkit committee. She is currently a member of the 2009 ACA programme committee.

Gabrielle Prefontaine, University of Winnipeg. Gabrielle graduated from FIS, U of T, in 2003 and is currently the University Archivist and FIPPA Coordinator at the University of Winnipeg. Before moving west, she worked for several years at the Archives of Ontario, and has also had experience at the Toronto-Dominion Bank Archives and the Royal Ontario

News from Student Chapters

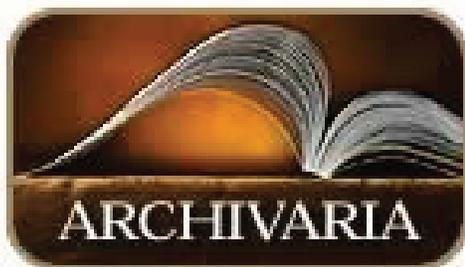
Museum Library and Archives in Toronto. She is currently a member of the CCA's Standards Committee, and has served on the ACA's Membership Committee and the ACA Subcommittee on Student Chapters. Gabrielle recently returned to work after a year-long maternity leave following the birth of her daughter.

Wendy Robicheau, Acadia University. Wendy is Deputy University Archivist at Acadia University, Wolfville, NS. She has been in the archival field continuously for twenty years, working at the Archives of Acadia University, Beaton Institute Archives of Cape Breton University, Saint Mary's University Archives and the Public Archives of Nova Scotia. She has volunteered with a number of heritage organizations and has served in several different capacities with the Council of Nova Scotia Archives. She is also a member of the planning committee for the 2010 ACA conference.

Rick Stapleton, McMaster University. Rick is "Archivist Librarian" at the Archives and Research Collections, McMaster University Library, Hamilton. He was an early graduate of UBC's Master of Archival Studies program, having obtained his degree in 1985. From 1996 to 2007, Rick worked at the Archives of Ontario; before that, he held positions at the United Church of Canada Archives both in Toronto and Vancouver, and the U of T Archives. In the early 1990s, he was the Ontario Regional Editor for *Archivaria*, and has also volunteered with the Ontario Council of Archives, the Archives Association of Ontario, and the Bureau of Canadian Archivists' Planning Committee on Descriptive Standards.

Cathy Bailey, the outgoing General Editor, has agreed to remain on the Editorial Board where we will continue to benefit from her guidance and expertise.

Those wishing to submit articles, book reviews, or exhibition reviews are encouraged to see the *Archivaria* page on the ACA website: <http://archivists.ca/publications/archivaria.aspx>



From Wednesday, February 11 to Friday, February 13, the ACA Student Chapter at the University of British Columbia hosted an international symposium entitled "Our Professional Identities in a World Gone Digital."



Students from UBC's School of Library, Archival and Information Studies attended seminar sessions on Wednesday and Thursday featuring presenters Caroline Williams (National Archives of the UK); Agnes Jonker (Universiteit van Amsterdam, The Netherlands); Jean-Stephen Piche, Genevieve Allard, and Richard Brown (Library and Archives Canada); and Ken Thibodeau, Jason R. Baron, and Daryll Prescott (National Archives and Records Administration of the United States).

On Friday, the speakers from LAC, NARA, and TNA came together for a final day of presentations and a panel discussion moderated by UBC Professor Luciana Duranti. Friday's events were attended by over 125 people including students and faculty from UBC and visitors from the Lower Mainland, Vancouver Island, Washington state, and elsewhere.

Meaghan Scanlon
Webmaster/Archivist, UBC ACA Student Chapter

The University of Toronto ACA Student Chapter has had a jam-packed 2008-09 school year. At press time we are currently planning for a field trip over our February reading week to Ottawa and Gatineau to tour Library and Archives Canada. We've held two very successful bake sales at the Faculty to coincide with Halloween and Valentine's Day. The money that we raise goes to purchasing small gifts in thanks for guest speakers and donations to non-profit archives that we tour, as well as funding food for all at our infamous year-end pub nights that we co-ordinate with the Toronto Area Archivist Group.

In Fall 2008 we hosted a very successful "iTea" with Professor Heather MacNeil where we welcomed her to the Faculty. Professor MacNeil talked about her professional history and

research interests to a few dozen students and faculty members. Members of the chapter toured the Canadian Lesbian and Gay Archives this fall with our Chapter Secretary and volunteer at the CLGA, Rebecka Sheffield. Recently, a small group of us also braved the winter cold to take a historical tour of the Junction neighbourhood and then back inside to the warmth of the West Toronto Junction Historical Society's archives with our Events Coordinator Kristen Buckley, who also volunteers with the WTJHS.



ACA U of T Student Chapter at their Valentine's Bake Sale. L-R: Vanessa Marion-Merritt, Marie-Lyne Bergeron, Rebecka Sheffield, Sarah Niezen, Kristen Buckley. Photo courtesy of Kate Guay

Although the school year's nearly over, we are still planning two more tours, throwing our year-end annual pub night blowout (details to be announced on ARCAN-L in late March) and we will be holding an election for the 2009-10 executive.

For current updates and to show support for our Chapter, be sure to check out and join our Facebook group at <http://tinyurl.com/aca-toronto>

Kate Guay

MEMBERSHIP BENEFITS

Active members of the ACA can access Members Only web services, including an electronic members directory, conference proceedings, member-only publications and the Reserved Collection of recent e-Archivaria issues as well as on-line renewal. The Membership Committee welcomes your comments or questions. If you have any suggestions please forward them to the ACA office at aca@archivists.ca.

Renewing their 2009 membership early paid off for 5 ACA members! Each will receive one of five great new books from Canadian publishers in this year's membership renewals prize draw. The lucky winners:

Karyn Taylor

♦Keepers of the Record: The History of the Hudson Bay Company Archives (McGill-Queen's University Press) <http://mqup.mcgill.ca/book.php?bookid=2171>

Kim Arnold

♦Terra Nostra: The Stories Behind Canada's Maps (McGill-Queen's University Press) <http://mqup.mcgill.ca/book.php?bookid=2034>

Greg Brown

♦Uprooted: The Shipment of Poor Children to Canada, 1867-1917 (UBC Press) http://www.ubcpublishers.ca/search/title_book.asp?BookID=299172431

Christie Teterenko

♦Icon, Brand, Myth: The Calgary Stampede (Athabasca University Press) <http://www.aupress.ca/index.php/books/120142> (AU Press books are also available free in PDF on their web site)

Michelle Parsons

♦Protection of First Nations Cultural Heritage: Laws, Policy, and Reform (UBC Press) http://www.ubcpublishers.ca/search/title_book.asp?BookID=299172236

Congratulations to all of our winners! And a special thanks to our participating publishers: UBC Press, McGill-Queen's University Press, and Athabasca University Press.

For those who still haven't renewed their membership for 2009, renew online today at <https://www.members-archivists.ca>. New members can join by printing the membership form at <http://archivists.ca/membership/form.aspx> and sending or faxing it to the ACA office.

Please contact the ACA office at aca@archivists.ca or (613) 234-6977 ext. 1 if you have any questions about membership.

Rob Fisher

Chair,
ACA Membership Development Committee

UNESCO, the Canadian Commission for UNESCO and the ACA

In the December 2008 issue of *The Bulletin*, Pauline Dugré, Communication and Information Programme Office of the Canadian Commission for UNESCO wrote an article on “Access, Preservation and Awareness: UNESCO’s Contribution to the World of Archives.” In the article, Ms Dugré discussed UNESCO’s Records and Archives Management Programme (RAMP), its Information for all Programme (IFAP), its Memory of the World Programme, its World Day for Audiovisual Heritage and its Archives Portal (which gives world access to Canadian national, provincial, university and other archives). However, in such a short article it was not possible to discuss the role of the Canadian Commission for UNESCO within UNESCO and the role of the Association of Canadian Archivists within the Canadian Commission.

The UNESCO structure mandates the establishment of national commissions to assist UNESCO with its programmes at the national level. Amongst other things, national commissions are to analyse and comment on UNESCO programmes, activities and budgets. They are to provide input into UNESCO’s strategic direction. They are to advise their respective national governments on matters relating to UNESCO. The Canadian Commission, under the direction of Secretary General David Walden (former archivist with the then Public Archives of Canada, and former Secretary, Canadian Cultural Property), is one of the most active national commissions within UNESCO.

In order to assist the Canadian Commission in carrying out its work and to gain support and input from civil society on UNESCO, the Commission has created sectoral commissions in the three areas of UNESCO concern- education, science and culture and information.

The Canadian Commission’s terms of reference for Sectoral Commissions indicate that they shall:

- make recommendations to the Canadian Commission for UNESCO and to its Executive Committee regarding the preparation, implementation and evaluation of UNESCO programmes and related Canadian activities pertaining to the sector within their competence;
- assist the Canadian Commission in preparing documents necessary for Canada’s contribution to UNESCO’s programme, activities, conferences and meetings, as well as ensure all necessary follow-up of these endeavours;
- provide the Canadian Commission with up-to-date information on activities within their specific sectors and of particular relevance to UNESCO and its Member States; and

- perform other functions entrusted to them by its Executive Committee.

Membership in the Sectoral Commissions is composed of representatives from non-government organizations and institutions, universities, concerned citizens and others. Collectively they bring their expertise and concerns to the Commission’s deliberations.



Bryan Corbett

The Association of Canadian Archivists (ACA) has been a member of the Sectoral Commission on Information, Culture and Communication since the late 1990s. Membership also includes representatives from the Library and Archives of Canada, and allied organizations such as the Canadian Library Association and the Canadian Museums Association.

The Sectoral Commissions meet at the annual general meeting of the Canadian Commission. They also meet annually to review and provide input to the strategic plans and budget of UNESCO relevant to their sectors. In the case of the Sectoral Commission on Information, Culture and Communications it reviews and provides input into the UNESCO’s Programmes indicated in Ms Dugré’s article.

The Sectoral Commissions also meet as issues arise where face-to-face consultation is deemed appropriate. Individual representatives may also be invited to participate in a consultative process either in face-to-face meetings or electronically. Such consultations occurred as part of the World Summit on the Information Society (WSIS). ACA was a participant in the WSIS consultation. Currently input is being sought on the UNESCO recently adopted Charter on the Preservation of Digital Heritage. All meeting expenses are covered by the Canadian Commission.

The Canadian Commission has been very successful. It is seen by many countries as a model to be emulated especially

with regard to its involvement of civil society in its deliberations. The Canadian Commission's input can be seen in the evolution of many UNESCO documents where not infrequently actual suggested wording has been incorporated into final documents.

Cooperation and collaborative effort characterizes the work of the Sectoral Commissions. For example, representatives of the Association of Canadian Archivists, the Canadian Library Associations and the Canadian Museums Association, worked on the Canadian draft response to the WSIS proposals. We had considerable satisfaction in finding that important wording changes had been made which reflected our input. We had emphasised the essential role that archives, libraries and museums and their staff play in acquiring, preserving and making available the information resources necessary for a dynamic information society which encompasses all information media not just digital records.

Planning to Attend ACA 2009?

- Early Bird registration deadline April 10th, 2009
- Palliser Hotel reservation deadline April 13th, 2009
- Pre-registration deadline April 27th, 2009
- SSHRC travel assistance deadline April 10th, 2009
- Opening Reception May 14th
- Conference Sessions May 15th – 17th
- Closing Dinner & Dance May 17th

Registration is now available on-line for delegates including ACA members. A printable form (PDF) is available.

The fees for ACA 2009 are as follows; GST applies to all fees:

Regular Member*	\$ 436.00
Early Bird - Member rate	\$ 371.00
One Day - Member rate	\$ 218.00
Student Member	\$ 195.00
Non-members	\$ 693.00
Early Bird – Non-Member	\$ 589.00
One Day - Non-Member	\$ 347.00
Exhibitor (max 2 reps/booth)	\$ 750.00
Guest (covers meals, breaks)	\$ 99.00

Note: *ACA members in good standing for 2009 are eligible for the member rate. Due to an ACA agreement with ARMA, an ARMA member may register at this rate, but must use a printed registration form.

As Ms. Dugré concluded her article "Archives constitute more than ever a crucial element in building knowledge societies" - knowledge societies open to women and children, rich or poor, north or south: knowledge societies which preserve information on their past and look forward to using such information for their future needs.

For more information on UNESCO, the Canadian Commission for UNESCO, the Sectoral Commission on Information, Culture and Communication or the role of ACA in these endeavours, please do not hesitate to contact me.

Bryan Corbett
ACA Representative
Sectoral Commission on Information,
Culture & Communication
Canadian Commission for UNESCO

advertising rates

\$125 ¼ page	\$350 full page
\$200 ½ page	\$400 full page insert *front and back covers unavailable



The Rooms Provincial Archives, VA 118-77.1, *Moravian Mission staff printing the Aglait Illunatik, or Labrador newspaper* [ca. 1910]. The Moravian missionaries imported their first printing press to Nain circa 1900. The photograph is selected from the International Grenfell Association photograph collection, currently part of a major redescription project.

For additional information on the Moravians in Labrador, see *The Labrador Inuit through Moravian Eyes*: <http://link.library.utoronto.ca/inuitmoravian>



Association of Canadian Archivists

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