9:00-9:30 Archiver
Richard Dean Anderson returns to television to demonstrate how you can run your entire archival programme with a shoestring – literally - and a bunch other miscellaneous items found in any abandoned drawer. It is a show that will help you work through these difficult economic times.

9:30-10:00 Land of the Lost
A group of post modern archivists suddenly lose their voice after spending too much time considering who is not represented in their respective repositories. Scary.

10:00-11:00 So You Think You Can Dance ACA 2009 Gala Dinner and Dance
So You Think You Can Dance 2009 ACA Gala Dinner and Dance showcases dancing archivists from across the country as they compete to impress an expert panel of judges at the ACA Gala Dinner and Dance. This week’s guest judges are 2007 winner, Rod Carter, and 2008 winner, John Roberts.

11:00 – 11:30 The Daily Show
Jon Stewart reviews the daily postings to ARCAN-L.

11:30 – 11:45 Sports Files
Discussion of testing for the use of illegal decongestants at the 2009 AABC Sir Arthur Doughty Cup Invitational Bowling Tournament. Replays of the 2009 ACA East West Baseball Game.

11:45 – 1:00 Saturday Night Archives
Live from LAC, it’s Saturday Night Archives! ATN’s Emmy Award-winning late-night comedy showcase enters its 35th season for another year of laughs, surprises and great musical performances at LAC. This week’s guest is ACA President, Paul Banfield, with musical guest, Provincial Archivist, Greg Walsh.

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

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

To find out more about the cover photo, go to p. 9
4:00-5:00 Happy Days

It’s the early days of RAD and the Fonds is the sweetheart of the archival community both for his dashing good looks away with his knowledge of RAD rules. And, he cracks everyone up by answering the question “Hey, Fonds, what’s your favourite RAD rule?” by saying “1.1 Aaaaaaay.”

5:00-5:30 Thrill of a Lifetime

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

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

6:30-7:00 Access Hollinger

The boxes of Canadian celebrities’ archives are ripped open by incredibly knowledgeable archivists who really should have retired by now.

7:30-8:00 The Dukes of Haphazard

These whacky archivists couldn’t give a hoot about provenance but are making their manager’s hair go gray. Yeeeeeehaw!

Submissions, suggestions and any questions should be addressed to:
Editor: Loryl MacDonald, loryl.macdonald@utoronto.ca

Archives Television Network (ATN) Launches Fall 2009 schedule

By Loryl MacDonald and Sean Smith

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

ATN Schedule for Friday, November 13, 2009

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

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

10:30-12:00 Days of Our Archives

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

12:00-1:00 Oh My Children!

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

12:00-1:00 Not So New Music


1:00-2:00 I Dream of Jeanniology

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

2:00-3:00 Martha Stewart’s Not Living

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

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

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

Wish You Were Here…. Here’s how some of your archival colleagues spent Summer 2009. 12

Canadian Archivist Assists in the Crones

Archives Recovery Efforts. 15

Canadian Lesbian & Gay Archives Gets a New Home. 18

Wikipedia and You. 19

The Hugh A. Taylor Prize for Excellence in Archival Studies Awarded. 19

Fourth Plenary Workshop of the InterPares 3, Project TEAM Canada Held in Vancouver. 20

Notable News. 21

New in New Zealand. 22

Nominate a Significant Fonds! 22

Archives Television Network (ATN) Launches Fall 2009 schedule. 23

Table of Contents

- Letter From the Editor ..................................................3
- Historical Perspectives on Canadian Publishing Launched..............................................4
- City of Thunder Bay Archives Announces Thunder Bay Fire Services Exhibit........................................5
- Edmonton Fringe Plays Based on Provincial Archives of Alberta Records ........................................6
- Canadian National Exhibition Archives Awarded EMC Heritage Trust Grant ........................................7
- The ACA Professional Learning Committee - Who Are They? What Do They Do? 8
- ACA Outreach Committee Update...........................................8
- ACA Mentorship Program Update. 9
- Arthur Doughty and the Origins of the Canadian War Museum ...........................................9

Archives by proving her competence on the genealogical
research. Oh my! Children!

Archives Recovery Efforts.

Archives Television Network (ATN) Launches Fall 2009 schedule.
Welcome to the Fall 2009 edition of the Association of Canadian Archivists’ Bulletin.

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

This edition of the Bulletin also includes an article by Edward Peter Soye about Sir Arthur Doughty and the origins of ‘Carolean society’ - the precursor to the Canadian Historical Association. The Archives has also recently launched some exciting new initiatives. The Community Archive www.thecommunityarchive.org.nz went online in June.

Nominating a Significant Fonds!

By Shelley Sweeney, University of Manitoba Archives & Special Collections

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

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

The Hudson’s Bay Company Archival Records and the Quebec Seminary Collection 1632-1800 were recognized by the Canadian Commission for UNESCO as ‘National Fonds’. The Canadian Commission for UNESCO has set up an Ad Hoc Committee for the Memory of the World Programme. The Committee is composed of two permanent members: Jean-Pierre Wallowitz, Chair and Martha B. Stone, Vice-President of the Commission. The other members are chosen according to the field of expertise required to examine the submissions. The Ad Hoc committee will review the submissions and decide if they meet the criteria to be included in the International Registry. Each Member State can send two submissions every two years.

An Indian petroglyph... the only known petroglyph created by the indigenous people of the Great Slave Lake region... The petroglyphs are an important part of the culture and history of the Slavey people of the Great Slave Lake region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region. The petroglyphs were created by the indigenous people of the region.

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New proposals for the UNESCO 2010 Memory of the World deadline should be sent to the Canadian Commission for UNESCO c/o Pauline Dugré, Communication and Information Program Officer, at pauline.dugre@unesco.ca before Friday, November 6, 2009. Guidelines, entitled Memory of the World: General Guidelines to Safeguard Documentary Heritage, will help you prepare documentation to nominate a fonds or item and can be found at this address: http://portal.unesco.org/ci/en/doc-01.html

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

Letter From the Editor

By John Roberts, Archives New Zealand

New Zealand in recent months. Chief Executive and Chief Archivist Dianne Macaskill was farewelled in June after 8 years in charge. The Archives has a number of acting arrangements in place: Greg Goulding is acting as Chief Executive, John Roberts is looking after the Government Recordkeeping Group, and Terehia Biddle is acting Group Manager, Archives Management. Alice Wright joined us in March as Group Manager, Regional and Access Services.

The Archives has also recently launched some exciting new initiatives. The Community Archive <www.thecommunityarchive.org.nz> went online in June.

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

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

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

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

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

Send your cheque or payment to:

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

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

Michèle Dale
ACAF Secretary/Treasurer and ACAF Chair
Shelley Sweeney made ACA representative to the Sectoral Commission on Communication and Information at the Canadian Commission for UNESCO

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

Historical Perspectives on Canadian Publishing Launched

By Judy Donnelly

The William Ready Division of Archives and Research Collections at McMaster University Library is pleased to announce its newest digital initiative, which will launch on 8 October 2009. The site is: historian.mcmaster.ca

McMaster University Library houses the largest collection of Canadian publishers’ archives: McClelland & Stewart, Macmillan Canada, Key Porter Books, Clarke Irwin, Copp Clark, Giguere Editions, Locks’ Press, and others. Those archives are complemented by similar collections at Queen’s University Libraries (most notably the papers of Lorne Pierce of the Ryerson Press), and the Thomas Fisher Rare Book Library (the archives of Coach House Press, Sixty Eight Publishers in the Josef Sorek archives, Canadian Press, etc.).

Documents related to publishing are also found in many authors’ archives and other files.

The website is organized under six major themes: Publishing Houses and the Periodical Press; People in Publishing; Authorship; The Business of Publishing; Production (Design, Illustration, Technology); and Publishing and Canadian Identity.

Time periods from the 18th century to the present day are covered, as are many different types of publishing endeavours, from large houses to small, fine presses and periodical publishers. A wide range of genres, including fiction, poetry, textbooks, children’s literature, and academic publications, are highlighted. Approximately 100 case studies have been written by researchers, including faculty, archivists, librarians, students, and independent scholars, from across Canada. In addition to studies on specific publishers, topics include Toronto’s Small Press Book Fair, the censorship of Margaret Laurence’s The Diviners, hockey books, cultural phenomena such as the Governor General’s Literary Awards and Canada Reads, and the publishing adventures and tribulations of many authors (Farley Mowat, Bliss Carman, Pierre Berton, Marion Barber, Margaret Atwood, Marian Engel, Mauro de la Roche, Helen Humphreys, and others). Studies include: “Yours Aboriginal?”; Basil Johnson and First Nations Authorship” by historian Brendan Frederick R. Edwards; a history of Macmillan of Canada by Ruth Panofsky; and an examination of the avant-garde press by Gregory Betts (Brock); “Alberto Manguel and Louise Dennys: An Editing Match” by Thomas Fisher archivist John Shoesmith; and an analysis of contemporary translation in Canada by Queen’s PhD candidate, Marc Fortin.

In some cases, individual archival items have been highlighted, including three items from Thomas Fisher Library: a paybook (1793-98) from the Neilson printery in Quebec, a cashbook for the Rose Publishing Company of Toronto (1879-87) and the diary in which J. Macdonald Oxley recorded payments for his hiring (1883-1907).

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

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

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

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

Susan Stanton joins the Provincial Archives of Alberta

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

Terry Eastwood named SLAIS Interim Director

Terry Eastwood is serving as Interim Director of the U.B.C. School of Library, Archival, and Information Studies from 1 July 2009 to 30 June 2010. Terry chaired the Master of Archival Studies Program from 1981 to 2000. He also served as Acting Director of SLAIS from January to June 1999 and July 2002 to June 2003. Although Professor Eastwood retired in June 2007, he has stayed active at SLAIS by teaching on a part-time basis over the last two years.

Two Fonds Become One

ARCHIVES 2009

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

By Linda Fraser, Canadian Architectural Archives, University of Calgary

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

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

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

Immediately following the TEAM Canada plenary research workshop, the directors of the 15 national and international TEAMs of InterPares 3 held a plenary in Seoul, Korea. This was followed on June 4 to 5 by an International Symposium, held as part of the celebrations for the 40th anniversary of the National Archives of Korea. The research papers presented some of the preliminary findings of each team after one and a half years of research and will be of interest to Canadian practitioners. The proceedings are now available in printed form and can be requested by writing to Prof. Sam Oh <samoh21@gmail.com>. They will also soon be available on-line on the InterPARES 3 website at: http://www.interpares.org/3/p1/index.cfm.

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

City of Thunder Bay Archives Announces Thunder Bay Fire Services Exhibit

By Sarah Janes, City of Thunder Bay Archives

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

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

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

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

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

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

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

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

By Karen Simonson, Provincial Archives of Alberta

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

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

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

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

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

“Achive thinking and activity.” The first recipients of the Hugh A. Taylor Prize for Excellence in Archival Studies are Jennifer Rutkair (2006-2007) and Graham Stinnett (2007-2008). Both students claim the prize has had a positive impact on their academic and professional careers. Rutkair says, “In my course work, essays and the valuable mentorship of Professors Terry Cook and Tom Nesmith, Hugh Taylor’s writings figured prominently. Taylor’s work has broadened my intellectual horizons and increased my awareness of the possibilities for archival practice. Receiving this award has inspired me in my thesis writing and career. Taylor’s interdisciplinary approach to archival theory and practice has particularly enriched my thinking.”

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

Archivists can easily integrate information on their holdings into Wikipedia. Why would you want to do this? Wikipedia is one of the most popular destinations for information gathering on the Web. Google often ranks Wikipedia sites first in its search results because Google favors sites on the Web that have lots of links to trusted sources; Wikipedia articles have many internal links and Wikipedia is considered a trusted source. People like to consult official web sites of most archives spread information around on dozens of different pages and assume a high level of understanding on the part of the user. Your contributions can make articles in Wikipedia more reliable by providing a trusted link for people seeking further information. You can also provide information on little-known topics by writing articles on material held by your archives. One of the most critical aspects of adding material to Wikipedia is that you cannot reuse text even from your own web site. Bots will discover the reuse and remove the text from Wikipedia. Your articles must be written in a formal tone, they must use a neutral point of view, site published sources (including web sites such as Edmonton Fringe Plays Based on Provincial Archives of Alberta Records

By Shelley Sweeney, University of Manitoba Archives & Special Collections

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

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Of course you are free to add to this manual once you have learned more. That’s the beauty of Wikipedia. At over 3 million articles and counting, Wikipedia certainly isn’t going to go away, although it may change shape in the coming years. Stand up and be counted!

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

By Brett Lougheed, University of Manitoba Archives & Special Collections

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

In 2006-2007, the Hugh A. Taylor Prize for Excellence in Archival Studies was established. It is offered annually to a full-time student in the Joint Masters Program in History (Archival Studies stream) at the University of Manitoba and the University of Winnipeg, who “has completed the first year of the program and has demonstrated therein the great-
By Paul Leatherdale, Law Society of Upper Canada Archives and Harold Averill, University of Toronto Archives

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

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

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

The CLGA houses numerous funds, consisting of the records of individuals and LGBT organizations from across the country. The CLGA has not only the largest collection of Canadian LGBT materials, but also the largest collection of LGBT periodicals and newsletters in the world. This is CLGA’s vertical file collections, which have been gathered from a variety of sources and organized by knowledgeable volunteers over decades, are invaluable in that they allow easy access to information that is otherwise widely scattered. The artifact collection contains many diverse treasures, from the typewriter that John Herbert used to write his famous play *Fortune and Men’s Eyes*, to the Canadian championship boxing belt won by Mark Leduc. Also included in the collections are paintings, photographs, posters, sound and moving image recordings, ciphers, buttons, matchbook covers, t-shirts, and leatherwear.

The CLGA was founded in 1973 as part of The Body Politic, Canada’s gay liberation newsmagazine of record during the 1970s and 1980s. It has grown from just a few boxes of material to become the second largest LGBT archives in the world. The CLGA is a worldwide, community-based, museum-like institution that has evolved into a leading institution in the field of GLBT archives.

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

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

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

Canadian Lesbian & Gay Archives Gets a New Home

By Linda Cobon, CNE Archives

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

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

Since 1964, the CNE Archives has been preserving written documents and photographs chronicling the CNE’s history. The Archives also possesses a number of films taken at the CNE, some dating back as far as the 1920s. Most of the films had been donated to the Archives and had not been properly stored before their donation. As a result, many of the reels have begun to deteriorate. The films include footage taken from the CNE midway, events such as dog swims and famous entertainers like Bob Hope and Duke Ellington.

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

The EMC grant, worth approximately US$15,000, includes a pair of Iomega StorCenter Pro ix4-200r 4-Terabyte, network-attached storage (NAS) rackmount servers and a cash grant that will cover the purchase of a range of equipment including a film scanning system and freezers for the Archives’ films.

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

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

“We’re proud to be able to support the preservation of a significant piece of Canadian history,” said Michael Sharun, Managing Director of EMC Canada. “The CNE has provided a snapshot of our country’s culture for 130 years and through the digitization of the CNE Archives’ film collection, more Canadians will have an opportunity to see how tastes, fashion and technology have evolved over time.”

The EMC Information Heritage Initiative was formalized in 2007 to help preserve and protect humanity’s information heritage and make important historical documents and cultural artifacts readily accessible via the Internet for research and education purposes. In conjunction with this initiative, the EMC Heritage Trust Project was created to recognize and support any public or private local organization, institution or individual projects around the world that are designed to protect and improve access to invaluable information.

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

Information about EMC’s products and services can be found at www.EMC.com.

EMC Canada (www.EMC2.ca), headquartered in Toronto with seven offices from coast to coast, is a wholly owned subsidiary of EMC Corporation.
The ACA Professional Learning Committee - Who Are They? What Do They Do?

The Professional Learning Committee plans learning events such as workshops and institutes for ACA members and others. The members of the Committee have an interest in the education and professional development of archivists.

...if you were interested in knowing what some ACA Professional Learning Committee members are up in their ‘day jobs’:

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

Karen Buckley: Karen is an Associate Archivist at the University of Calgary. Her most recent activities for the University Archives included revamping the records classification system using macro appraisal techniques, and contributing to the planning for the reorganization of Libraries and Cultural Resources as they move towards an integration of services. While I worked in the intake identification station, I had to look closer and so I cannot forget the intricately bound register of the basket weaver guild from 1494 which documented its membership for three consecutive centuries; the roughly 8x5 inch wide copious parchments from the late 1600s documenting royal rent payments from a local principal; the thick resident registries from the 19th Century to 1970s, the neatly bound reparation files of the French Rhine occupation following WWI, various manuscripts from the 16th to the 17th Century, and the plans and drawings of Cologne’s Rhine bridges constructed in the 19th and 20th Century. I opened up boxes of crumpled and torn materials from many centuries jumbled together – loose pages with text written with late 20th Century marker, thin parchment with brown ink from the 14th Century, thick paper from the 18th century with dainty handwriting, and smallish parchment with crumbs of ground up 15th Century greenish seals in between.

Karen is currently on leave from the University compiling data from visits to the province’s cemeteries.

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

Jan Liebaers: Jan Liebaers obtained an L.L.M. degree in Information Rights and Practice from the University of Toronto and is now working at a government department conducting research on legal aspects of online social networking. While I worked in the intake identification station, I had to look closer and so I cannot forget the intricately bound register of the basket weaver guild from 1494 which documented its membership for three consecutive centuries; the roughly 8x5 inch wide copious parchments from the late 1600s documenting royal rent payments from a local principal; the thick resident registries from the 19th Century to 1970s, the neatly bound reparation files of the French Rhine occupation following WWI, various manuscripts from the 16th to the 17th Century, and the plans and drawings of Cologne’s Rhine bridges constructed in the 19th and 20th Century. I opened up boxes of crumpled and torn materials from many centuries jumbled together – loose pages with text written with late 20th Century marker, thin parchment with brown ink from the 14th Century, thick paper from the 18th century with dainty handwriting, and smallish parchment with crumbs of ground up 15th Century greenish seals in between.

The most challenging task involved the identification of provenance and dating. Grit covered well-thumbed lists of provenances in alphabetical order provided the only real clue to matching information found on material. If none could be found in the list, one noted down anything that could provide help in future sorting work and help determine what materials had been sighted at least. I opened up many white boxes to find nearly undamaged albeit dusty registers, ledgers, and file folders with covers intact and provenance and finding aid code clearly visible. The instructions for the volunteers were clear: do not read the contents. The concern was to get through the volume efficiently – there was always more, but also that records with sensitive personal information could be scrutinized by previously unauthorized people and passed on inappropriately. While I worked in the intake identification station, I had to look closer and so I cannot forget the intricately bound register of the basket weaver guild from 1494 which documented its membership for three consecutive centuries; the roughly 8x5 inch wide copious parchments from the late 1600s documenting royal rent payments from a local principal; the thick resident registries from the 19th Century to 1970s, the neatly bound reparation files of the French Rhine occupation following WWI, various manuscripts from the 16th to the 17th Century, and the plans and drawings of Cologne’s Rhine bridges constructed in the 19th and 20th Century. I opened up boxes of crumpled and torn materials from many centuries jumbled together – loose pages with text written with late 20th Century marker, thin parchment with brown ink from the 14th Century, thick paper from the 18th century with dainty handwriting, and smallish parchment with crumbs of ground up 15th Century greenish seals in between.

While I was able to make some fairly accurate identification of many materials and provide feedback on what materials were now squinting over microfilms of materials up to the 1800s. Digitalization with about 1% of holdings completed was in its infancy in Cologne. Much remains to be done, likely also for the next generation of archivists and conservators, and more volunteers will surely be needed.

ACA Outreach Committee Update

By Kat Timms, ACA Outreach Committee Chair

In the past several months, the Outreach Committee:

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

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

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

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

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

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

The most challenging task involved the identification of provenance and dating. Grit covered well-thumbed lists of provenances in alphabetical order provided the only real clue to matching information found on material. If none could be found in the list, one noted down anything that could provide help in future sorting work and help determine what materials had been sighted at least. I opened up many white boxes to find nearly undamaged albeit dusty registers, ledgers, and file folders with covers intact and provenance and finding aid code clearly visible. The instructions for the volunteers were clear: do not read the contents. The concern was to get through the volume efficiently – there was always more, but also that records with sensitive personal information could be scrutinized by previously unauthorized people and passed on inappropriately. While I worked in the intake identification station, I had to look closer and so I cannot forget the intricately bound register of the basket weaver guild from 1494 which documented its membership for three consecutive centuries; the roughly 8x5 inch wide copious parchments from the late 1600s documenting royal rent payments from a local principal; the thick resident registries from the 19th Century to 1970s, the neatly bound reparation files of the French Rhine occupation following WWI, various manuscripts from the 16th to the 17th Century, and the plans and drawings of Cologne’s Rhine bridges constructed in the 19th and 20th Century. I opened up boxes of crumpled and torn materials from many centuries jumbled together – loose pages with text written with late 20th Century marker, thin parchment with brown ink from the 14th Century, thick paper from the 18th century with dainty handwriting, and smallish parchment with crumbs of ground up 15th Century greenish seals in between.

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For more information, please visit the ACA website at www.canadianarchivist.ca.

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

Much of the site was unsanitary for several weeks with huge
tarpaulins providing patchy protection against fre-
quently spring rains. A six story high roof was constructed
over the accident site by a local company specializing in
clearing the site and then reconstructing. Once the rescue
of the two bodies was completed, the site was systematically searched for archival materials, however,
as the site was not considered safe and the accident investi-
gation going on work progressed accordingly slow. Fire
fighters who took over from rescue workers used cardboard
boxes or just placed materials directly into the wire basket
of a bobcat. A first stage triage station was set up in a wing
of the school across the street. Here, archivists and conser-
vators were able to make a first assessment focussing on
mitigating water damage. The volume of the incoming ma-
terial every day around the clock for the first few weeks made this a taxing task. Recovery workers commented that
gloves made it difficult to assess dampness properly. As well
the cold temperature of the materials further hampered the
assessment. Because of the length of time the materials
spent in wet rubble, mould had began to grow. Large ship-
ments of materials went by truck straight to freezers in dif-
terent locations in Cologne and neighbouring cities. Materi-
als that did not require immediate freeze drying were
packed into fresh banker type boxes supplied by a record
shredding company (1) and shipped to a huge three story
warehouse in a suburb of Cologne for further processing.
I worked in this warehouse for one week in mid May in re-
response to the international call for help issued by the ICA.

In two shifts of seven hours each, 7am to 2pm and 2pm to
9pm, six days a week, with 70 to 80 volunteers per shift, we
lifted the materials out of their temporary banker boxes and
boxed them in separate cardboard boxes with brushes, identified it, prepared it for warm air drying and then resacked it
into appropriate archival containers. I worked the morning shift
and my comrades came from all over Europe including arch-
chivists from the Catalonian State Archives in Spain, a
group of conservators and archivists who had come from the
Auschwitz Museum in Poland, one archivist who had trav-
elled from Moscow, and a group of archivists and conserva-
tors from the Secret Prussian State Archives in Berlin.
There was an art historian from Switzerland and history
students from various universities in Germany. Some
stayed for a few days, others for two weeks. In the afternoon
shift there was an archivist from the National Archives of

The annual program timeline was revised in 2009 to reflect
the new membership year (based on the calendar year) and
to better respond to the needs of students who are joining
the association in December for the coming year. Please
watch for an announcement on arcan-L and the ACA
website http://archives.ca/content/aca-mentorship-program
for the fall deadline to apply for 2010.

Arthur Doughty and the Origins of the Canadian War Museum

By Edward Peter Soye

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

This description is applicable to Doughty’s work with the PAC,
but is even more vividly illustrated through another,
often forgotten, contribution Doughty made to the preserva-
tion of Canadian heritage and history.

Late in the 19th century, a small militia museum was formed
in the capital of the Dominion. The modern institution of
the Canadian War Museum (CWM) holds a selection of arti-
facts from that early militia museum, but in reality was first
opened in 1942. Less than a year after the outbreak of the
First World War, Arthur Doughty began calling for the es-
establishment of a national museum to preserve Canadian
military heritage. Almost single handedly, he secured for
Canada a massive collection of war trophies – surrendered and
captured German military kit ranging from uniforms to
machine guns to factory-new fighter aircraft. These spoils
of war were an integral part of victory celebrations in
Canada in 1919, but soon thereafter public interest began to
wane. When the CWM opened to the public during the Sec-
tional War, the bulk of its collection was made up of
trophies from the Great War. Furthermore, the museum
was originally housed in the so-called ‘trophy shed’ that had
been built at Doughty’s request in 1920 on the grounds of
the Archives Building. This article aims to provide a brief
overview of Arthur Doughty’s role as Director of War Tro-
phies and to illustrate the link between these efforts and the
ultimate establishment of the Canadian War Museum.

In August of 1915, Arthur Doughty sent a memorandum to
Pierre Edouard Blondin, Secretary of State, outlining a pro-
posal for the creation of a national military museum.7 Sev-
eral months later, he was sent to Europe on a special mis-
sion to survey the status of Canadian war records overseas.
This would be the first of several trans-Atlantic voyages he
made over the next few years.8 Regardless of the official
reason for his travels, Doughty seized the opportunity to
learn on his extensive network of contacts in the hopes of
securing tangible artifacts relating to the Canadian wartime
experience. The first of these relics and trophies began ar-
riving in the Dominion late in 1916, and Doughty wasted
no time in putting them on public display.9 By late 1918,
the Canadian war trophy collection was so large that it was
divided into multiple traveling displays that concurrently
toured Canada and the United States. Over 10 million people
visited these exhibits.10 Aside from promoting Canada’s
contribution to the Allied war effort, traveling war trophy
displays were also used to raise funds for war related chari-
ties, for recruiting purposes, and as a venue to sell Victory
Bonds.11 Doughty’s central role with respect to collecting and
displaying artifacts was formalized in 1917 by his appointment
as Director of War Trophies. At the same time, another
well-connected Canadian was attempting to capture Can-
da’s contribution through other means, including commis-
sioned art and the documentary record.

Sir Max Aitken, later Lord Beaverbrook, was the driving

(Continued on page 17)
force behind the Canadian War Records Office (CWRO) and the Canadian War Memorials Fund (CWMF). In terms of understanding Doughby’s efforts to establish a national Canadian military museum, regarding Beaverbrook’s endeavors is that each program was responsible for an important category of historical evidence. Doughby believed that the most effective and comprehensive way to preserve and commemorate Canada’s part in the Great War was to display the trophy collection alongside Beaverbrook’s war art and any archival records pertaining to Canada and the war [though something odd about this sentence]. It was hoped that “everything from the pay sheets of soldiers to the paintings [of the CWMF] should be kept together so that both the ordinary visitor and the historian may have a national view of various features of war records available without having to hunt about in Ottawa.”

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

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

By late 1919, it was clear that funding from the federal Government for a National War Memorial Museum would not be available immediately. Owing to the popularity of the war trophy displays across the country, Doughby received countless requests from communities, schools and individuals for a share in the nation’s booty. The Commission on War Records and Trophies was thus tasked with distributing most of the trophies for use in local museums and war memorials. Allocations were determined for each province based on enlistment statistics, but Doughby ensured that a significant special allocation - the most unique and historically significant artifacts - remained in Ottawa for eventual inclusion in a museum.

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

The Historical Archives of the City of Cologne, one of the most significant collections of war records in northern Europe, collapsed in the early afternoon of March 3, 2009 due to a sudden failure of ground beneath a newly constructed subway tunnel. Within minutes following strange moaning sounds and loud pistol-like cracking sounds, the six story main building fell forward into the 30 meter deep subway tunnel and pulling with it portions of the two adjacent residential buildings on both sides. The reinforced cement constructed building of the archives was built in the early 1970’s and considered a model for modern archives buildings in Europe at that time. The holdings of the archives dating from 922 AD to the present, comprised about 30 km of shelf space, 65,000 medieval diplomas, several hundred thousand photographs, maps and drawings, and some 800 finds and collections of private provenance. It also served as the corporate archives of the City of Cologne, and contained vital statistics going back to the middle ages. Examples of important holdings include (d) Nobel Prize laureate, post-WWII writer Heinrich Boell, the archives of Jacques Offenbach, the 20th century French-German composer, the comprehensive archives of the Hanseatic trade union of medieval cities in northern Europe - the antecedent to EU, records of the early Jewish city quartier of 550 AD, and manuscripts of 12th century Jewish philosopher Albertus Magnus (teacher of Aquinas).

It was just after lunch time and some reading room patrons and staff had yet returned to the building. The stories as told by archives staff of the minutes and seconds preceding the collapse are eerie. One staff member was about to go to the top floor to look for archival storage boxes but was formed by another staff member not to bother as there were not any. Another staff member remembers hearing loud banging noises wondering if it came from workers they thought were working on the roof. At the same time, construction workers working inside the subway tunnel in front of the building noticed surges of water and mud breaking through the tunnel walls. They managed to climb out to street level and then noticed the sidewalk in front of the building start to dip and debris falling from the building facade. Still, a couple of workers ran into the archives to warn. Later, authorities would tell by archives staff of the minutes and seconds preceding the collapse are eerie. One staff member was about to go to the top floor to look for archival storage boxes but was formed by another staff member not to bother as there were not any. Another staff member remembers hearing loud banging noises wondering if it came from workers they thought were working on the roof. At the same time, construction workers working inside the subway tunnel in front of the building noticed surges of water and mud breaking through the tunnel walls. They managed to climb out to street level and then noticed the sidewalk in front of the building facade. Still, a couple of workers ran into the archives to warn. Later, authorities would tell
Doughty's successor, working alongside representatives from the Army, Navy, and Air Force, set about disposing of duplicate trophies that were in particularly poor condition. To illustrate the scale of the task, the contents of the main archives building contained over 2,500 German rifles and the trophy shed held over 500 machine guns. Representative samples of each artifact were kept, while the remainder was melted into ingots for subsequent use in other suitable applications. As it turned out, most of this surplus metal was donated to scrap drives during the Second World War for use against its former owners. After this necessary culling process, the War Trophy Disposals Board turned to repairing and cleaning the remaining trophies in preparation for putting them on public display. The opening of the Canadian War Museum in 1942 was a direct result of these efforts initiated by the WTDB in 1936. Similarly, it was only due to Doughty's foresight and commitment to preservation, that these artifacts were still in existence by 1935. The vast majority of distributed trophies were neglected, donated to scrap drives, or simply disappeared.

Today, the Canadian War Museum, Canada Aviation Museum (CVM), and Brome County Historical Society (BHCS) of Knowlton, Quebec remain the custodians of this historically significant artifact legacy of the Great War. Many of the surviving trophies are now viewed as significant owing either to their highly original condition or their status as a one-of-a-kind example. Arthur Doughty deserves full credit, both for ensuring that these artifacts survived the inter-war period, and for their original acquisition during the Great War. Considering his twenty-year commitment to the cause of creating a Canadian War Museum, and as guardian of the nation’s first class Great War artifact collection, it seems only fair that he should be remembered both for his role as Dominion Archivist and a Director of War Trophies. About the Author

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

Endnotes

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

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

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Wish You Were Here…. Here’s how some of your archival colleagues spent Summer 2009

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

“Hang out at Yellowpoint near Cowichan and Fort Alberni on Vancouver island. Went fishing, rowed out to the crab trap and retrieved lunch, dug clams and oysters, watched sailboats, stared into the abyss.”  Raymond Frogner, University of Alberta Archives

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

“Had a good time in Cape Cod. Whale watching, beach combing, hanging out with the Obamas.”  Rob Fisher, Library Archives Canada

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

Good Canadian contingent here - 10-12 including six former or current presidents of ACA and every former or current Librarian and Archivist of Canada. SAA is big and impersonal but it is somewhat inspiring to see such a large mass of archivists - 2,200 this year, many years near 2000. Additionally many US archivists are very interested in and envious of the Canadian Archival System.

I really encourage all ACA members to make the effort to attend at least one SAA in their career.”  Scott Goodine, Archives of Manitoba

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

“Greetings from sunny LA! Fortunately, my friends don’t live near the latest fire zone, so the days are only a little hazy. It’s over 100 degrees here right now, which is a little hot even for residents, but it makes the splashy rides at Knotts Berry Farm and Disneyland all the more welcome. Off to a Labour Day week-end BBQ.”  Michael Gourlie, Archives Society of Alberta

“Greetings from Cleveland! Well, actually, I am in Kingston now but was in Cleveland. I don’t have much to report from here but my exciting vacation for the summer - the trip to Cleveland and Pittsburgh - was pretty nice. Went to the Warhol Museum and saw the Archives there – I really want to know how they deal with original order there! I hope you had a great summer.”  Rod Carter, Religious Hospitallers of St. Joseph Archives

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

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