



Association
of Canadian
Archivists

theBulletin

July - August 2011



"CNE : Kids: Two boys going down the giant slide on pieces of carpeting at the CNE, Dick Loek, 22 August 1970."
Source: York University Libraries, Clara Thomas Archives & Special Collections, Toronto Telegram fonds, ASC06881.



Association
of Canadian
Archivists

Association of Canadian Archivists
I.S.S.N. 0709-4604
Vol 35. No 2, July 2011

P.O. Box 2596, Station D,
Ottawa, Ontario, K1P 5W6
Tel: (613) 234-6977
Fax: (613) 234-8500
Email: aca@archivists.ca

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

ACA Secretariat

Administrative Coordinator: Judy Laird
Executive Director: Duncan Grant

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

Submission deadlines for the Bulletins scheduled for the second half of 2011:

Issue	Submission deadline
<i>Fall issue</i>	<i>Sept 3</i>
<i>Winter issue</i>	<i>Nov 9</i>

Penny Warne, Layout and Design
penny@warnedesign.com

ACA Board Members

President: Loryl MacDonald, loryl.macdonald@utoronto.ca
Vice President: Rod Carter, rgscarter@gmail.com
Secretary-Treasurer: Deirdre Bryden, brydend@queensu.ca
Director at Large: Heather Pitcher, heather.pitcher@humanrightsmuseum.ca

Table of Contents

• Letter from the Editor.....	3	• Archives News.....	19
• 2011 Annual General Meeting and Conference Results.....	3	• How Do You Solve a Problem Like a Million, er, I Mean Two Million Aerial Photographs?.....	21
• ACA 2011 Summary	4	• Canadians Help with American Treasurers.....	21
• Sports	5	• What's It Like to Work at the Nelson Mandela Foundation (NMF)?	23
• Sir Arthur Doughty's Secret Conference Diary	6	• Tips for Students Preparing to Enter the Job Market.....	25
• ACA News	7	• Why Volunteer?	26
• The ACA Wants You!	9	• Golden Mould Lists His Top 10 Archival Blockbusters of All Time	27
• The Concept of a 'Record' in Web 2.0 Environments.....	10	• Quintessential Archival Summer Playlists	28
• Notable News	17		
• Obituaries	18		

Letter from the Editor

Welcome to the summer 2011 edition of the Association of Canadian Archivists' Bulletin.

This issue focuses on the ACA's 36th annual conference held in Toronto, June 1-4. Inside you will find a conference summary, award recipient information, baseball results, and photographs. Also included is Lindsay Chick's "The Concept of a 'Record' in Web 2.0 Environments" from the "New Voices New Ideas" student session. Lindsay discusses how the record can be defined and better understood in Web 2.0 environments. More information about the conference including presentations is available on the ACA Members section of the website at www.members-archivists.ca.

I wish to thank all of the wonderful contributors to this Bulletin. I am especially grateful to Juanita Rossiter for her tremendous assistance on this edition.

Happy reading and enjoy your summer 2011 archival activities.

Best Regards,
Loryl MacDonald

2011 Annual General Meeting and Conference Results

At the ACA Annual General Meeting in Toronto, June 4, 2011, Heather Beattie (Hudson's Bay Company Archives) and Michael Gourlie (Archives Society of Alberta) were elected to the Board of Directors, in the respective roles of Director-at-Large and Vice-President. Their terms of office begin January 1, 2012. They will shadow Heather Pitcher and Rod Carter, the out-going Director-at-Large and Vice-President whose terms end on December 31, 2011.

In addition to these election results, the ACA Members adopted a member fee schedule which covers the period 2012 - 2016, received the audited statements, board and committee reports and appointed the auditor for the coming year.

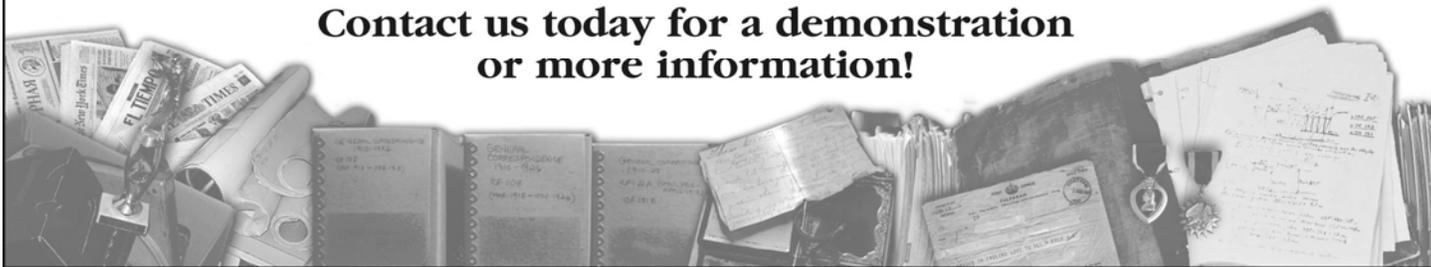
The ACA 2011 Conference itself was a sold-out success. The 2011 Conference attracted 443 participants including 335 delegates and 108 additional attendees such as exhibitors, award recipients, workshop participants, and special guests. Delegates came from every province and territory in Canada, as well as from Brazil, Germany, Great Britain, New Zealand, Qatar, South Korea, Spain, and the United States. 15 firms exhibited at the Trade Show and 20 organizations supported conference events and activities.



Knowledge Center[®] for Archives

- Make your collections visible and provide for searching across and within collections
- Save time and staff resources by generating EAD finding aids, deeds of gift, MARC records, and more from your catalog records
- Get out from under your processing backlog by using software designed to help you manage your archives more efficiently

**Contact us today for a demonstration
or more information!**



Cuadra Associates | 800/366-1390 | sales@cuadra.com | www.cuadra.com/skca

ACA 2011 Summary

By Lisa Snider, ACA Web Editor

The 36th Annual ACA Conference was held in Toronto from June 1st to 4th, 2011. It was a great success and even sold out with 325 delegates attending. The Programming and Host Committees (as well as the office staff and Executive Director) did a wonderful job and there wasn't a hitch in sight!



Oddities in the Archives session, one of Lisa's favourites
(source: Leslie Latta Guthrie)

I thought the conference was well paced, and there was lots of time for food, rest and getting caught up with archivists I already knew, and meeting those that I hadn't met before. There was a good mix of Eastern Canadian and Western Canadian archivists, which made for a spirited baseball rivalry. The tours after the sessions were well organized and well attended. I had the great pleasure of going on the Canadian Gay and Lesbian Archives tour, and I really enjoyed it.

The keynote speaker Terry Eastwood started off the conference in style and was wonderful as always. Dr. Laura Millar, who talked on "Challenging the Fundamentals: Considering the Future of the Canadian Archival System" gave a thought provoking talk on what the future may bring Canadian archives. Dr. Barbara Craig closed the conference with her thoughts on the conference, providing us with much food for thought back in our workplaces and halls of study.

All the sessions I went to were very well presented and gave me lots of new things to think about. While some sessions were theoretical, I found there was a good mix and that the practical was also presented-so there was something for everyone!

There were a few standout presentations for me. In the *Archives Confidential* session, Loryl MacDonald (University of Toronto) gave a particularly funny and engaging talk on 'From the Psychiatrists Couch to the Archival Box and Back Again'. In the *To Boldly Go: Risk Assessment Approach to Digitization Projects* session, I enjoyed Shelley Sweeney's (University of Manitoba) talk on "Taking a Risk: A Balanced Approach to Digitization". In that same session, Jean Dryden (University of Maryland) gave a very entertaining and informative talk on copyright to a jam packed audience. Finally, I found the session on "Oddities in the Archives: The Dark Secret of Archival Repositories" given by Ellen Scheinberg (Archives of Ontario), Debbie Shocter (JAHSENA) and Michael Gourlie (Archives Society of Alberta) to be informative and entertaining.

The Student Session *New Voices, New Ideas* was well attended and there were many questions for the presenters. I was honoured to be one of three students chosen to present their papers in this session. I presented "Making Archival Websites Accessible for People with Disabilities", François Dansereau a new graduate from McGill University presented "Archival silences 'tackled': a challenge to the traditional archival portrait" and Lindsay Chick a new graduate from the Faculty of Information at U of T presented "The Concept of a 'Record' in Web 2.0 Environments".

Finally, I particularly enjoyed the 'Being Archived' plenary that presented two authors, Erika Ritter, and Rosemary Sullivan, that had 'been archived'. Their experiences with archives and archivists were very interesting, and similar plenaries with donors and/or users of archives would be welcome at future conferences.

The Toronto conference was well worth attending. The talks and the networking were second to none, and I look forward to the 2012 conference in Whitehorse.

Doughty Cup goes West!

By Bryan Corbett, University of Alberta

The West under the inspired leadership of Manager Terry Eastwood and the able equitable umpiring of transplanted "Honourary Canadian" New Zealander John Roberts, romped to an easy 22 to 4 victory over the Eastern Archivists. As he accepted the coveted Sir Arthur Doughty Cup for the winning team, Eastwood attributed the west's victory to his teams great hitting and fielding and to the inspiration offered by former long time coach George Brandak. Eastern spokesperson Fred Farrell, in accepting the runner up Brymner Cup, good naturedly suggested that Eastwood and his western archivists must have been on some sort of inspirational substance. Eastern Manager, Marion Beyea, offered no comment to your faithful reporter.

Doughty Cup Discovered



The Doughty Cup Winners (Source: Elizabeth Walker)

One of the most popular events at the ACA Conference is the annual ballgame. The West, this year's winners, not only had bragging rights for the upcoming year, but they were also the recipients of the recently rediscovered Doughty Cup.

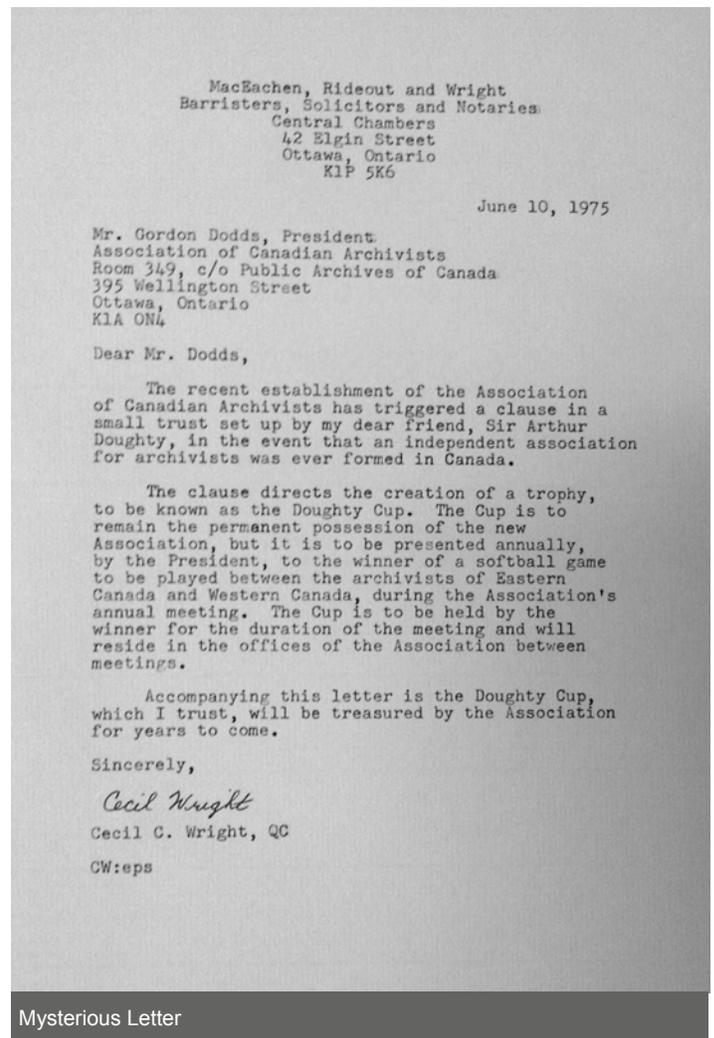
The actual origins of the Doughty Cup are shrouded in mystery. The Cup was found in a box on the University of Toronto Libraries' loading dock in May 2011. There was no return address. The letter below, dated June 10, 1975, addressed to ACA founding president, Gordon Dodds, was enclosed in the box containing the trophy. According to the letter, the cup was apparently willed to the Association by iconic Dominion Archivist, Sir Arthur Doughty himself! Further adding to the mystery, the Brymner Cup, named after the first Dominion Archivist, Douglas Brymner, for

the second place team, was found in the ACA registration desk area on June 1, 2011. Incidentally, the Brymner Cup was later abandoned again – this time left on a table after the ACA Closing Dinner and Dance.

If you can provide any answers to the origins of the Doughty or Brymner Cups, please contact the ACA Office.



The 1st Place Doughty Cup and the 2nd Place Brymner Cup



Mysterious Letter

Sir Arthur Doughty's Secret Conference Diary

We have been lucky to find the lost diary of Sir Arthur Doughty, the iconic second Dominion Archivist and Keeper of the Records (1903-1935). The diary has been translated from Shorthand and is excerpted here for your perusal.

Wednesday, 1 June 2011:

Attended the Welcoming Gala at Trinity College. Excellent surroundings, food, and company. What a lovely way to open the 2011 ACA Annual Conference! Cheer at the Elephant & Castle Pub.

Thursday, 2 June 2011:

The conference got off to a wonderful start with Terry Eastwood's keynote. Also enjoyed the session, "Preservation and the Total Archives in the Age of E-records." What a brave new world! Pleased to see the button with my image pretty much sold out the first day.

Friday, 3 June 2011:

What an eventful day! Was quite impressed by this morning's student sessions. Enjoyed the ACA Awards Lunch. Congratulations to all of the award winners! Also, immensely enjoyed the session, "Collecting in Canada; an historical perspective." One of the speakers, the young buck, Edward P. Soye, talked about yours truly. Fascinating! Watched the East-West baseball match. Was pleased that the long lost Doughty Cup had finally been rediscovered. Huzzah!! Stepped out for French 75's at my favourite Toronto haunt, the King Edward Hotel. In a bit of a fuddle coming back to the hotel. Tripped and dropped my cigar on the drugget. Tried to put out resulting fire with the extinguisher. No use! Crikey! Alarm goes off. Floor evacuated.

Saturday, 4 June 2011:

Didn't get much sleep due to the Great Fire of 2011. Was inspired by the morning plenary, "Being Archived," moderated by Heather



Evacuated and sleepy archivists at 4:00 am. Sir Arthur takes responsibility for the Great Fire of 2011. (Source: Jeff O'Brien)

MacNeil and with Erika Ritter and Rosemary Sullivan. Try to take a nap at lunch but the terrible thunderstorm kept me up. Dressed to the 9's with new top hat, sock suspenders and pince-nez, I am ready for the Closing Dinner and Dance. I wonder if they will finally play my request of "Charleston" by Paul Whiteman & His Orchestra. Noticed that the East abandoned the 2nd place Brymner Cup at the Dinner/Dance. Harumpf! So much for your Noble Dreams, East! More cheer at the Aldred / O'Brien After Party. A bit fuddled from the fizz. Managed to hang on to my cigar this time, however. No repeat of last night's fire. What a lovely way to end a successful conference!

Sunday, 5 June 2011:

Splendid conference! Thank you to Karen Teeple and the Host Committee, and Heather Home and the Programme Committee! I wonder what Whitehorse in 2012 will hold. I haven't been there since Robert Service and I attended the cremation of Sam McGee. I do look forward to some Yukon archival gold in 2012!

ACA 2011 Sponsors

- Archives of Ontario
- Scotiabank Group
- Ancestry.ca
- Carr McLean
- Digital Curation Institute (DCI) and Faculty of Information, University of Toronto
- Archives Society of Alberta
- Canadian Council of Archives
- City of Ottawa Archives
- Provincial Archives of Alberta
- Royal BC Museum and Archives
- Minisis Inc
- Saskatchewan Archives Board
- Saskatchewan Council for Archives and Archivists
- Yukon Archives
- Nunuvut Archives
- Stephen Bulger Gallery
- Artefactual
- Carroll & Associates
- The Rooms, Provincial Archives Division
- Archives of Manitoba
- Nova Scotia Archives

Three New ACA Fellows Inducted

By Rod Carter, Chair Governance Committee

The ACA inducted three new Fellows of the Association at its annual Awards Lunch in Toronto on Friday, June 3, 2011. The ACA's highest recognition award, Fellows of the Association are celebrated and acknowledged for their long-standing service to the Association and to the Canadian archival community. The three recipients exemplify these qualities and have proven themselves to be leaders in the archival field. The ACA's newest Fellows are:

Bryan Corbett



Bryan Corbett

Bryan Corbett (Bruce Peel Special Collections Library, University of Alberta) is a founding member of the ACA who has served the ACA in numerous capacities, including as President and Secretary. He has tirelessly promoted the ACA and the Canadian archival community on both the national and international scenes and has been extremely active in numerous professional organizations with a particular dedication to the development of graduate and continuing education guidelines.

Heather MacNeil



Heather MacNeil

Heather MacNeil (Faculty of Information, University of Toronto) is one of Canada's and the world's most respected archival thinkers who has made extraordinary contributions to archival scholarship, particularly in the areas of archival theory, descriptive standards, and the trustworthiness of records. She has worked in numerous arenas to advance the development and understanding of archival descriptive standards and has served on numerous ACA committees including the Ad Hoc Ethics Committee which developed the association's first Code of Ethics. As a professor, she generously shares her knowledge with aspiring archivists.

the Ad Hoc Ethics Committee which developed the association's first Code of Ethics. As a professor, she generously shares her knowledge with aspiring archivists.

Shelley Sweeney



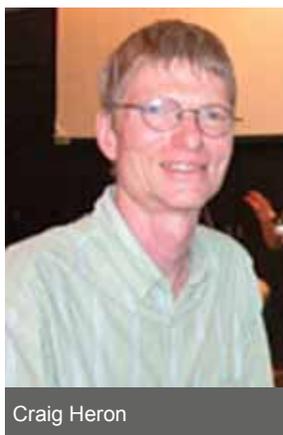
Shelley Sweeney

Shelley Sweeney (University of Manitoba Archives & Special Collections) is the quintessential volunteer who has served the archival community at the provincial, national and international levels. She volunteered with the ACA in many capacities, including serving as ACA President. She has proven herself to be a forward-thinking archivist who has worked to develop and expand university archival programs and who has shared her vision to improve public awareness of archives with wide-ranging audiences.

The ACA is honoured to count these three exemplary individuals as Fellows.

First ACA Honorary Member Named

By Rod Carter, Chair, Governance Committee



Craig Heron

At the Awards Luncheon, the ACA also named its first Honorary Member. This award recognizes individuals whom the ACA wishes to honour for their contribution to the archival profession but who work outside the archival field. This year, an Honorary Membership was given to Dr. Craig Heron (York University). Dr. Heron has worked in a number of areas to ensure the preservation and accessibility of Canada's documentary heritage. He has worked alongside archivists to in efforts to save the

Victoria University/United Church Archives and on the release of the historic census and has been a strong voice to ensure professional access to records at the LAC as a member of the Service Advisory Board. He has shown a remarkable commitment to work issues of accessibility which is a prime goal of the ACA and has highlighted the importance of having professional archivists on staff to aid in access. Dr. Heron is a strong voice coming from outside the archival profession but shares the goals of the ACA.

For further information about the ACA's awards and their recipients, please visit the ACA website at <http://archivists.ca/content/awards-and-recipients>

2011 Archivaria Awards Announced

by Jean Dryden, General Editor, *Archivaria*

The W. Kaye Lamb Prize and the Hugh A. Taylor Prize prizes for articles published in *Archivaria* were announced at the awards luncheon by *Archivaria* General Editor Jean Dryden. The winners and the official citations are as follows:

W. Kaye Lamb Prize:

This prize is awarded annually to the author of the *Archivaria* article that, by its exceptional combination of research, writing, and reflection advances archival thinking in Canada.



Raymond Frogner is the recipient of the W. Kaye Lamb Prize for 2011 for his article, “Innocent Legal Fictions’: Archival Convention and the North Saanich Treaty of 1852,” *Archivaria* 70 (Fall 2010).

The citation reads: Frogner’s case study of British colonial land and treaty records and their impact on Canada’s first nations is well researched, well reasoned, and thought-provoking. Combining diplomatic analysis with a post-

modern approach, Frogner probes the intersection of cultures, laws, and societies within one document and its multiple contexts. He brings a fresh perspective to an area of our documentary heritage that is very relevant but not well explored.

Hugh A. Taylor Prize:

This prize is awarded annually to the author of the *Archivaria* article that presents new ideas or refreshing syntheses in the most imaginative way, especially by exploring the implications of concepts or trends from other disciplines for archival thinking and activity, and by extending the boundaries of archival theory in new directions.



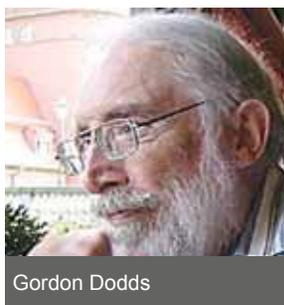
Jennifer Meehan was awarded the Hugh A. Taylor Prize for 2011 for her article “Rethinking Original Order and Personal Records,” *Archivaria* 70 (Fall 2010).

The citation reads: Scholars and practitioners have begun to turn their gaze to professional practices in archival arrangement and description, and once-sacred and immutable principles have come under closer (and long-overdue)

scrutiny. Meehan provides a thoughtful insight into one of the most troublesome concepts in archival practice: respect for original order, and challenges us to reconsider its application to personal papers. Grounded in the literature, her very well-written article balances an innovative theoretical approach with real world examples.

Gordon Dodds Prize Established

By Jean Dryden, General Editor, *Archivaria*



A new award for excellent research and writing has been established by the *Archivaria* Editorial Board and endorsed by the ACA. The Gordon Dodds Prize recognizes superior research and writing on an archival topic by a student enrolled in a Master’s level archival studies program at a Canadian university. The Award honours Gordon Dodds (1941-2010) who

was the first President of the ACA, and *Archivaria*’s longest-serving General Editor. The first award will be presented in 2012.

To be eligible, the entry must be written by a student enrolled at a Canadian university in a recognized Master’s level archival studies program (i.e., one that is located in a university department, school, or faculty in which archival education is a specific component of a Master’s level degree program, either as a stand-alone program or as a formal track or concentration within a broader program). A faculty member or instructor associated with the archival studies program must submit the entry to verify that the student paper was written within the context of an archival studies program between May 1 of the previous year and April 30 of the year of submission. Submissions must be received by June 30 of each year.

Submissions will be judged by the Dodds Award Adjudication Committee on the quality of their scholarship, creativity, and clarity of writing. The Adjudication Committee is comprised of the General Editor of *Archivaria*, the ACA Secretary-Treasurer, and two members chosen annually by the General Editor.

Winners will receive a certificate, a cash prize, publication of the winning entry in *Archivaria*, and a listing on the ACA web site.

Association of Canadian Archivists Foundation Update By Deirdre Bryden, Chair, ACAF

The Association of Canadian Archivists Foundation (ACAF) Board of Directors was very pleased to debut the Foundation's new fundraising brochure at the ACA conference in Toronto this June. Delegates received a copy of the brochure as part of their conference package, and the response was overwhelming positive.

Once again, the ACAF was happy to provide funds for travel for the three graduate students who presented at the student session of the ACA conference. The students were from University of British Columbia, McGill University, and University of Toronto, and presented a very interesting and informative session.

The Foundation's annual raffle, held at the dinner and dance, proved to be a profitable one, raising \$378! Thanks to all the delegates who bought stacks of raffle tickets to support the Foundation.

Many thanks also go out to Loryl MacDonald and Rodney Carter for once again designing and creating a set of ACA buttons for the conference. The buttons proved to be a hot commodity, and were snapped up by delegates well before the end of the conference. Additional thanks to the host committee for selling the buttons for us at the host table: it was great to have a central location for sales.

If you would like to contribute to the ACAF, there are several ways to do so. In addition to sending donations through the ACA office, you can also donate through CanadaHelps.org. Although CanadaHelps.org only takes credit cards for payment, the site offers up tax receipts immediately, and also provides the option for monthly contributions if desired.

For more information about the ACA Foundation and the ACA Scholarship Endowment Fund, please go to our website: <http://www.archivists.ca/content/aca-foundation>



2011 Buttons (Source: Rod Carter)

The ACA Wants You!



Sir John A. gives a thumbs up to ACA volunteers!

By Rodney Carter, Vice-President

The ACA needs volunteers on its committees to ensure the association remains active and vibrant. If you are interested in getting involved with the ACA now might be your chance. We are looking for one or more individuals to serve on the Communications, Governance, Membership, Outreach and Professional Learning Committees. If you are interested in learning more about volunteer opportunities with the ACA I encourage you to get in touch with me at rgscarter@gmail.com.

If there are more potential volunteers than there are openings at the moment, the names of those interested in being involved with the ACA are maintained in a list for a year to accommodate committees that need refreshing mid-term. The ACA relies on volunteers to develop and deliver services to its members. Volunteering with the ACA is a wonderful opportunity to give back to the archival community.

The Concept of a 'Record' in Web 2.0 Environments

By Lindsay Chick

Web 2.0 applications are changing the way some organizations communicate both internally and externally, posing challenges to the traditional practices of records management. Records managers must recognize and adjust to this shift in order to ensure accountability of the organization, whether in the eyes of the law, clients, or the public. Capture and preservation of these communications helps to ensure this. Yet, confident application of the concept of a record to new information products is something that records managers are often hesitant to do. Bailey points to “anguished discussions between records managers” in trying to determine the recordness of blogs and wikis.¹ This paper attempts to situate Web 2.0 communications within the definition of a record, even if it is not an ideal fit by traditional standards. Yeo states that, “in the modern world, many records are not exact matches to the prevailing prototype.”² I argue that Web 2.0 technologies can produce records, especially when considered within Yeo’s prototype framework. Genre theory also helps to situate these technologies within the concept of a record. Since no new genre appears from nothing, a Web 2.0 record is a natural evolution of the traditional record, rather than a shift away from it. Lastly, recent reports from the National Archives and Records Administration and the New South Wales State Records Authority discuss records and Web 2.0 technologies within each respective organization, thereby providing concrete examples of how records management programs negotiate the concept of the record.

The concept of a record differs among disciplines and within time periods. Yeo points out that “lawyers, legislators, historians, information technologists, librarians, and members of other professional groups” may view records differently than records managers and archivists do.³ Within the latter professions, there still is no concrete consensus. Archivists tend to stress records as sources of “evidence, contextual provenance, integrity, and authenticity” whereas records managers stress the role of records as

“information assets for government or corporate business.”⁴ Other common definitions describe records as “by-products, remnants, or residues” of activities.⁵ Some state that the record is the activity itself or that a record is a representation of an activity.⁶ Other definitions emphasize a relation between *records* and *information* rather than information and evidence.⁷ Some definitions also return to the root of the word ‘record,’ which is “to remember” in Latin, as Duranti points out.⁸ Thus, one may view records as “extensions of the human memory.”⁹ However, records in themselves are not the memory; they help to facilitate the memory. Although important, these definitions only describe characteristics of records, which are not helpful for determining the recordness of material.¹⁰

Time also poses challenges to the concept of a record, especially as new technologies emerge. Traditional definitions focused on their documentary nature at the item level. Diplomats, one of the oldest disciplines studying records, defined a record as, “the written evidence of a fact having a juridical nature, compiled in accordance with determined forms, which are meant to provide it with full faith.” Meaning, a record has a fixed structure and stable content.¹¹ Classic diplomatics was a science originally used by lawyers and historians to detect forged medieval manuscripts. The classic definition of a ‘record’ was thus suitable for the materials being examined at that time. As communications and information exchange within organizations took on new forms, however, new realities confronted records managers. For example, records managers tried to cope with the emergence of electronic records by printing and arranging them according to traditional paper-based principles, rather than rethinking the concept of a record.¹² With email, records managers generally advised employees to transfer emails that they deemed records to an EDRMS, neglecting the unique nature of its format, volume, or behavior of the sender and recipient, and thus provided, according to Bailey, a “round solution for a square problem.”¹³ This solution neglected the fact one often requires context, generally ac-

¹ Steve Bailey, *Managing the Crowd: Rethinking Records Management for the Web 2.0 World* (London: Facet Publishing, 2008), xiv.

² Geoffrey Yeo, “Concepts of Record (2): Prototypes and Boundary Objects,” *The American Archivist* 71, no. 1 (2008): 123.

³ Geoffrey Yeo, “Concepts of Record (1): Evidence, Information, and Persistent Representations,” *The American Archivist* 70, no. 2 (2007): 318.

⁴ *Ibid.*

⁵ *Ibid.*, 332.

⁶ *Ibid.*, 333-4

⁷ *Ibid.*, 326.

⁸ Luciana Duranti and Ken Thibodeau, “The Concept of Record in Interactive, Experiential and Dynamic Environments. The View of InterPARES,” *Archival Science* 6, no. 1 (2006): 47.

⁹ Yeo, “Concepts of a Record (1),” 330.

¹⁰ *Ibid.*

¹¹ Luciana Duranti, “Diplomatics: New Uses for an Old Science (Part I),” *Archivaria* 28 (Summer 1989): 15.

¹² Bailey, *Managing the Crowd*, 21.

¹³ *Ibid.*, 55.

completed through the archival bond, in order to fully understand individual emails.

Newer definitions of record have emerged in the modern world alongside the development of new technologies, although to what extent these technologies were considered in their drafting is unclear. In 2000, The International Standard for Archival Description published the *ISAD(G): General International Standard Archival Description*, which included a short glossary of terms. It defined a record as “recorded information in any form or medium, created or received and maintained by an organization or person in the transaction of business or the conduct of affairs.”¹⁴ Unlike the classic diplomatics definition of a record, this definition is more inclusive because it does not consider information form or medium. However, it continues to recognize that records are a unique subset of information that should be distinguished from other types of information and data.¹⁵

The InterPARES projects also provide general definitions of a record, which show an evolution of the concept. The InterPARES 1 project, from 1999-2001, defined a record as, “a document made or received and set aside in the course of a practical activity.”¹⁶ This definition implies that a record is documentary, and has a fixed form and stable content. As Duranti indicates, InterPARES 1 adopted the traditional archival and diplomatic concept of a record.¹⁷ Curiously, this was not an all-encompassing definition, since the project found it necessary to define ‘electronic record’ separately. An electronic record is “a record that is created (made or received and set aside) in electronic form.”¹⁸ Despite the implicit differentiation shown through two unique definitions, the project team determined that both records and electronic records “share[d] the same formal elements.”¹⁹ The primary difference between them stemmed from the reproduction process. Electronic records are unlike paper records because they require a computer and appropriate software to process its digital components before it

can be reproduced and viewed.²⁰ The evolution of technology was thus reflected in the concept of a record through an additional definition rather than inclusion of both concepts into one concise definition.

The InterPARES 2 Project, occurring between 2002 and 2007, created a second glossary, in which the concepts related to a record evolved. Although the definition of ‘record’ remained the same, the team altered the definition of ‘electronic record’ and added definitions for additional record types, including interactive, experiential, and dynamic records.²¹ Unlike the preceding project, InterPARES 2 recognized new types of records through these additional definitions. Thus, it thereby recognized the potential for evolving technological systems to create records differing from the prototype held by the typical records manager or archivist. Despite this recognition, however, Duranti stated that, “defining the concept of record in the context of interactive, experiential and dynamic systems” was still “a very tall order.”²²

Governments define the concept of a record for use within its various departments and agencies. The National Archives and Records Administration uses a broad definition that is flexible in the face of new technologies and information products. The U.S. government stipulates that ‘Federal Record’ is defined in the *Federal Records Act* as including:

All books, papers, maps, photographs, machine readable materials, regardless of physical form or characteristics, made or received by and agency of the United States Government under Federal law or in connection with the transaction of public business and preserved or appropriate for preservation by that agency or its legitimate successor as evidence of the organization, functions, policies, decisions, procedures, operations, or other activities of the Government or because of the informational value of data in them.²³

¹⁴ International Council on Archives. *ISAD(G): General International Standard Archival Description*, 2nd ed., 2000. International Council on Archives. http://www.ica.org/sites/default/files/isad_g_2e.pdf, 11.

¹⁵ Yeo, “Concept of a Record (1),” 327.

¹⁶ The InterPARES Project, “The InterPARES Glossary,” 2001, The InterPARES Project, http://www.interpares.org/book/interpares_book_q_gloss.pdf, 6.

¹⁷ Duranti and Thibodeau, “The Concept of Record in Interactive, Experiential and Dynamic Environments,” 15.

¹⁸ The InterPARES Project, “The InterPARES Glossary,” 3.

¹⁹ Duranti and Thibodeau, “The Concept of Record in Interactive, Experiential and Dynamic Environments,” 16.

²⁰ *Ibid.*, 19.

²¹ The InterPARES Project, “The InterPARES 2 Project Glossary,” 2010, The InterPARES Project, http://www.interpares.org/ip2/ip2_term_pdf.cfm?pdf=glossary. The glossary defines an electronic record as, “An analogue or digital record that is carried by an electrical conductor and requires the use of electronic equipment to be intelligible by a person.” It defines an interactive record as, “A record with variable content or form that is dependent on user input that is often based on earlier content.” It defines an experiential record as, “A record produced, used and maintained in an experiential system.” It defines a dynamic record as, “A record the content of which is dependent upon data that might have variable instantiations and be held in databases and spreadsheets internal or external to the system in which the record is generated.”

²² Duranti and Thibodeau, “The Concept of Record in Interactive, Experiential and Dynamic Environments,” 67.

²³ National Archives and Records Administration [NARA], *A Report on Federal Web 2.0 Use and Record Value*, 2010, NARA, <http://www.archives.gov/records-mgmt/resouces/web2.0use.pdf>, 4.

Unlike the InterPARES definitions, this lengthy definition is broad enough to include paper records and electronic records, while also allowing room to include documents that are questionable in their recordness, but which have essential characteristics. The definition of ‘record’ provided by the New South Wales State Records Authority in Australia is also fairly broad and inclusive of information products. It adopts its definition from the Australian Standard and the International Organization for Standardization, AS ISO 15489: 2002, which defines a record as: “information created, received, and maintained as evidence and information by an organization or person, in pursuance of legal obligations or in the transaction of business.”²⁴ This definition recognizes a record as information with attributes, such as evidential value for law and business.

In 1991, Duranti stated that “electronic information systems are producing a records reality apparently so different from the one archivists are used to seeing that it is difficult for them to believe that there is a record reality at all.”²⁵ Now that organizations have entered a new reality, specifically that of Web 2.0, it is curious indeed how past definitions of record may be applied to information created through such tools and applications, or better yet, how these applications may influence or change the concept itself. Web 2.0 tools and applications are creating information sources that extend beyond the definitions of interactive, experiential, and dynamic records provided by InterPARES 2. Like the term ‘record,’ Web 2.0 is a term that still requires concrete definition. Yet, according to Bruce Dearstyne, there seems to be consensus that Web 2.0 tools are “participatory, collaborative, inclusive, creator-/user- centric, unsettled, and very information intensive.”²⁶ There are at least seven types of Web 2.0 applications and tools that organizations must consider. These include blogs, wikis, social bookmarking, media-sharing services, social networking systems, collaborative editing tools, and syndication and notification technologies.²⁷

Web 2.0 technologies are not a passing fad and are commonly used in daily organizational operations. A 2008 survey conducted by CCH Australia, a business publisher and

business services provider, discovered that 59 percent of professionals in the Asia Pacific region used Web 2.0 technologies once per week, and 43.7 percent of these individuals used them for “work purposes.”²⁸ In 2010, the United States Government Accountability Office found that twenty-two of twenty-four federal agencies used either internal or external Web 2.0 technologies.²⁹ U.S. Archivist Ferriero stated that, “new technology requires the government to rethink its definition of a record.”³⁰ While Ferriero may be prepared to face the new challenges inherent in this technology, archivists and records managers in other organizations may be hesitant to do the same. Dearstyne points to the “live, organic” nature of Web 2.0 technologies that makes application of the concept of a record challenging.³¹ As interactive documents, their content is dynamic, and constantly changing.³² Chapman calls the data created through Web 2.0 technologies ‘social data’ and explains that this is “structured data with an associated presentation layer.”³³ Web 2.0 content is complex, and as such, poses challenges to the concept of a record. Those professionals who steadfastly follow traditional archival and records management principles may determine that such communications are not records, since fixed form and stable content are questionable. Thus, they put their organization at risk by refusing to maintain and preserve such information. Although not all Web 2.0 communications are records, it is clear that some may qualify, and one cannot simply ignore this fact.

I argue that prototype theory, as championed by Geoffrey Yeo, is a possible solution to the hesitancy to reexamine the concept of a record in light of new technologies. Furthermore, it is useful for a concept in which no concrete definition can be agreed upon. Yeo states that, “most conceptual categories have prototypes” and those entities “further from the prototype have characteristics atypical of the category as a whole and fewer characteristics in common with other members.”³⁴ Records have a prototype that records managers and archivists generally accept. This prototype is reflected in the InterPARES definition that stresses fixed documentary form and stable content, and creation stemming from organizational purposes and activities.³⁵ Yet, many records do not perfectly fit the prototype laid out in

²⁴ New South Wales State Records Authority, *Guideline No. 24: Records Management and Web 2.0*, New South Wales State Records Authority, [http://www.records.nsw.gov.au/documents/recordkeeping-guidelines/Guideline 24.pdf](http://www.records.nsw.gov.au/documents/recordkeeping-guidelines/Guideline%2024.pdf), 7.

²⁵ Luciana Duranti, “Diplomatics: New Uses for an Old Science (Part VI),” *Archivaria* 33 (Winter 1991-2): 6-7.

²⁶ Bruce W. Dearstyne, “Blogs, Mashups, and Wikis, Oh My!” *Information Management Journal* 41, no. 4 (July/August 2007): 25.

²⁷ Bailey, *Managing the Crowd*, 4.

²⁸ Katharine Stuart and David Bromage, “Current State of Play: Records Management and the Cloud,” *Records Management Journal* 20, no. 2 (2010): 218.

²⁹ Emily Long, “For the Record,” *Government Executive* 42, no. 11 (September 2010): 42.

³⁰ *Ibid.*

³¹ Dearstyne, “Blogs, Mashups, and Wikis, Oh My!” 28

³² Andrew Chapman, “Managing Social Date: Is Sharepoint the Answer?” *Information Management Journal* 44, no. 2 (March/April 2010): 23.

³³ *Ibid.*, 22.

³⁴ Yeo, “Concepts of Record (2),” 119.

³⁵ *Ibid.*, 123.

this conceptualization. Audio-visual records, personal records, websites, and electronic records, in general, possess atypical characteristics. Yet, these are still generally considered records and as falling within the boundaries of the category, although some may be closer to the edge than others.³⁶ Yeo thus asserts that the boundary of a record is fuzzy.³⁷ So, where do Web 2.0 information products lie? Do they lie inside or outside of the fuzzy category boundary? Yeo indicates that, “as in any discipline, experts who wish to be prescriptive can produce definitions that circumscribe the concept to meet their own requirements.”³⁸ Thus, it seems that records managers within organizations may have the power to draw their own boundaries and to dictate what is and what is not a record.

While I argue that prototype theory is a sound, logical solution to the inclusion of Web 2.0 information products into the concept of a record, Steve Bailey suggests a different course of action. He encourages records managers to break out of their outdated notions of what constitutes a piece of information worthy of maintenance and preservation through its ‘record’ designation. He argues that, “many of the principles that underpin established records management theory were formulated in, and for, another age.”³⁹ Essentially, records managers must broaden their scope to include information beyond that of a ‘record’. He explains that, “our methodology deliberately focused on the management of records because half a century ago an organization’s records were a substantial and easily identifiable percentage of its information and represented, without doubt, the most important percentage.”⁴⁰ He suggests that records managers begin to maintain and preserve information products and data that may not fit the traditional definition of a record in order to limit risks posed by new tools and web applications. While Bailey advocates dropping ‘record’ in favor of ‘information’ or ‘content,’⁴¹ I advocate extending the scope of a ‘record’ to also include boundary objects. We both agree, however, that the concept is changing as a result of current technology, and that this an issue that records managers must address sooner rather than later.

Genre theory may provide a greater understanding and greater acceptance by records managers to the shift of the concept away from the traditionally held prototype of a record. Genre theory accepts that new social circumstances and technological changes may result in the evolution of a genre into something perceived as new. Thus, no new genre

appears out of nothing. There is always a previous genre that facilitates its emergence. For example, blogs, a common Web 2.0 technology, evolved from diaries, scrapbooks, and anthologies. The flexibility of genre theory contrasts with the rigidity often associated with records management principles and concepts, particularly the concept of a ‘record.’ An electronic record and an interactive record would represent a natural evolution of the traditional concept of a record, rather than a drastic shift away from it – a shift which some believe threatens to shake the foundations of records management to their core. Much work still needs to be accomplished in the area of archives and records management as it relates to genre theory. However, this paper recognizes its relevance to the concept of a record in the present day and encourages future scholarship in the area.

While theorists continue to debate the concept of a record, especially in the face of new technologies, it is interesting to examine how two governmental organizations have addressed the changing environment. NARA’s *A Report on Federal Web 2.0 Use and Record Value*, published in 2010, and the New South Wales State Records Authority’s *Guideline No. 24: Records Management and Web 2.0* from 2009, provide practical examples. NARA’s report did not provide guidelines, but was rather an examination of federal functional use of Web 2.0 technologies, including tools used, purposes of use, and recommendations for the future. NARA does not question whether Web 2.0 technologies are capable of producing records. Almost immediately, the Report makes reference to “Federal records created using web 2.0 tools” rather than ‘Federal information’ or ‘Federal documentation.’⁴² One of the report’s final recommendations is for NARA to clarify “how the definition of a Federal record applies to web 2.0 content” which would “include how agencies can determine what web 2.0 information may be categorized as a record.”⁴³ This recommendation likely stems from confusion expressed by some agencies when interviewed by NARA over the concept of a record. Some wanted clarification because they were applying the definition of Federal Record too broadly, while others were uncertain which information sources qualified as records.⁴⁴ However, the interviewees did not express doubt over whether Web 2.0 technologies created records or not. Through its recommendations, NARA also recognized the unique situation that Web 2.0 records pose to retention schedules, and suggests the development of new schedules, if necessary.⁴⁵

(Continued on page 16)

³⁶ Ibid., 123-4.

³⁷ Ibid., 125.

³⁸ Ibid., 125-6.

³⁹ Bailey, *Managing the Crowd*, 53.

⁴⁰ Bailey, *Managing the Crowd*, 62.

⁴¹ Ibid., xiv.

⁴² National Archives and Records Administration [NARA], *A Report on Federal Web 2.0 Use and Record Value*,” 4.

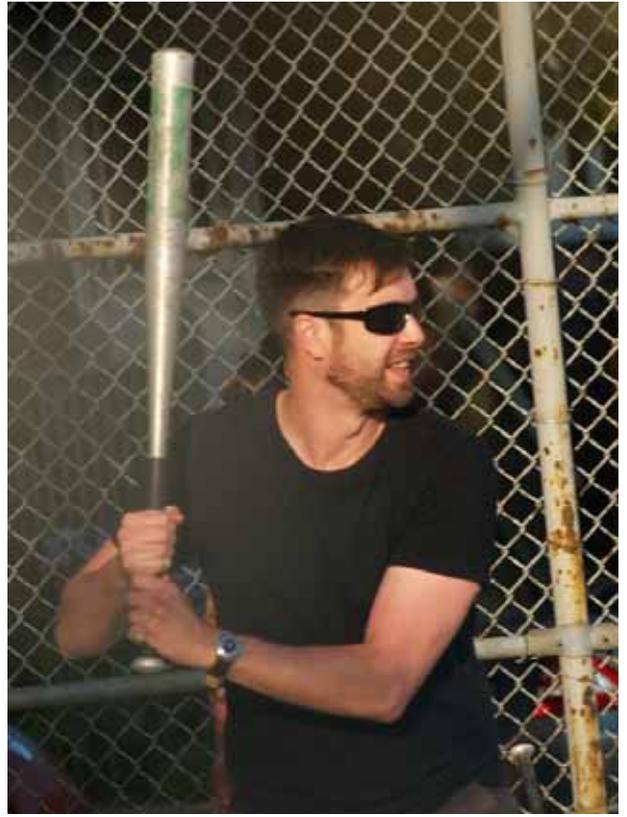
⁴³ Ibid., 19.

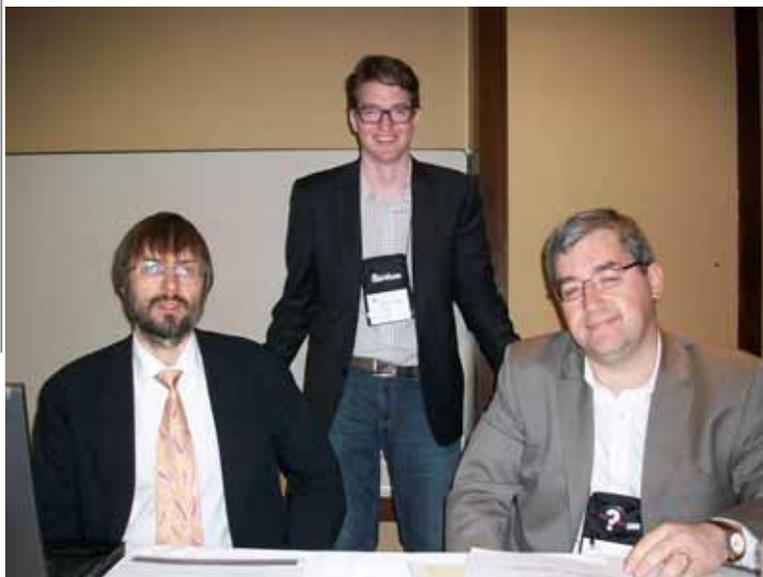
⁴⁴ Ibid., 17.

⁴⁵ Ibid., 20.

On the Scene: the 2011 ACA Conference in Photos

Viewed from the lenses of archival paparazzi.





(Continued from page 13)

NARA is thus proactively approaching the issue, but has yet to publish guidelines for federal agencies to follow.

The New South Wales State Records Authority's *Guidelines* also recognize the recordness inherent in Web 2.0 information products. The definition of 'record' provided by the Authority is broad, focusing on its informational and evidential nature for legal and business purposes, and thus allows for inclusion of Web 2.0 technologies.⁴⁶ They state, "new technologies such as Web 2.0 are a challenge for records professionals as they produce records but are not designed for information capture and maintenance."⁴⁷ The Records Authority thus admits that although such records may pose issues to preservation, organizations must still maintain them if they support business, legal, or regulatory requirements, in order to avoid unnecessary risk.⁴⁸ Before use of any Web 2.0 tool, the Authority recommends that the organization be proactive in their approach by determining what information should be captured as a record. At a more practical level, since the Authority recognizes the challenges inherent in dynamic, interactive technologies, they suggest using set capture times of information. Like NARA, the Authority accepts that Web 2.0 technologies produce records, and stresses a proactive response to ensure that information is not lost.

Despite lack of consensus among archivists and records

managers on the definition and nature of a record, it is clear that web technologies are changing the way organizations interpret records and information products. Web 2.0 applications pose new challenges to records managers as to what information constitutes a 'record,' and thus worthy of maintenance and preservation. I argue that Web 2.0 technologies and records are not irreconcilable, and that Yeo's prototype theory, and potentially genre theory, might encourage undecided records managers to include new record forms in their own definitions. As the NARA and New South Wales State Records Authority reports demonstrate, the final decision regarding the concept of a record does not lie in the hands of theorists and academics, but within an organization itself. While theoretical debates over the concept of a record may provide guidance to this task, records managers must determine what definition best suits its organization's business, legal, and regulatory needs.

About the author:

Lindsay Chick recently graduated from the University of Toronto with a Master's degree in Information, specializing in archives and records management. She also holds a M.A. in history. Lindsay spent summer 2010 as an intern at the Nelson Mandela Foundation's Centre of Memory in Johannesburg, South Africa, where she described and arranged Nelson Mandela's awards collection. She is currently working in the Records and Information Management department of a leading pension fund in Toronto.

Bibliography

Bailey, Steve. "Forget Electronic Records Management, It's Automated Records Management That We Desperately Need." *Records Management Journal* 19, no. 2 (January 2009): 91-97.

---. *Managing the Crowd: Rethinking Records Management for the Web 2.0 World*. London: Facet Publishing, 2008.

Barnes, Nancy Dupre, and Frederick R. Barnes. Equipping Your Organization for the Social Networking Game. *Information Management Journal* 43, no. 6 (November/December 2009): 28-33.

Bearman, David. "Diplomatics, Weberian Bureaucracy, and the Management of Electronic Records in Europe and America." *The American Archivist* 55 (1992): 168-81

Chapman, Andrew. "Managing Social Date: Is Sharepoint the Answer?" *Information Management Journal* 44, no. 2 (March/April 2010): 22-26.

Cunningham, Patrick and Jesse Wilkins. "A Walk in the Cloud." *Information Management Journal* 43, no. 1 (January/February 2009): 22-30.

Dearstyne, Bruce W. "Blogs, Mashups, and Wikis, Oh My!" *Information Management Journal* 41, no. 4 (July/August 2007): 25-33.

Duranti, Luciana. "Diplomatics: New Uses for an Old Science (Part I)." *Archivaria* 28 (Summer 1989): 7-27.

---. "Diplomatics: New Uses for an Old Science (Part II)." *Archivaria* 29 (Winter 1989-1990): 4-17.

---. "Diplomatics: New Uses for an Old Science (Part VI)." *Archivaria* 33 (Winter 1991-2): 6-24.

Duranti, Luciana, and Ken Thibodeau. "The Concept of Record in Interactive, Experiential and Dynamic Environments. The View of InterPARES." *Archival Science* 6, no. 1 (2006): 13-68.

⁴⁶ New South Wales State Records Authority, *Guideline No. 24: Records Management and Web 2.0*, [http://www.records.nsw.gov.au/documents/recordkeeping-guidelines/Guideline 24.pdf](http://www.records.nsw.gov.au/documents/recordkeeping-guidelines/Guideline%2024.pdf), 7.

⁴⁷ Ibid.

⁴⁸ Ibid., 8.

International Council on Archives. *ISAD(G): General International Standard Archival Description*, 2nd ed., 2000. International Council on Archives. http://www.ica.org/sites/default/files/isad_g_2e.pdf (accessed November 25, 2010).

The InterPARES Project. "The InterPARES Glossary," 2001. The InterPARES Project. http://www.interpares.org/book/interpares_book_q_gloss.pdf (accessed November 25, 2010).

---. "The InterPARES 2 Project Glossary," 2010. The InterPARES Project. http://www.interpares.org/ip2/ip2_term_pdf.cfm?pdf=glossary (accessed November 25, 2010).

Lemieux, Victoria L. "Let the Ghosts Speak: An Empirical Exploration of the 'Nature' of the Record." *Archivaria* 51 (Spring 2001): 81-111.

Long, Emily. "For the Record." *Government Executive* 42, no. 11 (September 2010): 42-43.

National Archives and Records Administration [NARA]. *A Report on Federal Web 2.0 Use and Record Value*, 2010. NARA. http://www.archives.gov/records-mgmt/resouces/web2.0_use.pdf (accessed November 13, 2010).

New South Wales State Records Authority. *Guideline No. 24: Records Management and Web 2.0*. New South Wales State Records Authority. [http://www.records.nsw.gov.au/documents/recordkeeping-guidelines/Guideline 24.pdf](http://www.records.nsw.gov.au/documents/recordkeeping-guidelines/Guideline%2024.pdf) (accessed November 13, 2010).

Stuart, Katharine and David Bromage. "Current State of Play: Records Management and the Cloud." *Records Management Journal* 20, no. 2 (2010): 217-225.

Yeo, Geoffrey. "Concepts of Record (1): Evidence, Information, and Persistent Representations," *The American Archivist* 70, no. 2 (2007): 315-43.

---. "Concepts of Record (2): Prototypes and Boundary Objects." *The American Archivist* 71, 1 (2008): 118-43.

Notable News

Jim Burant Retires from Library and Archives Canada



Jim Burant retired from Library and Archives Canada in April after 35 years of service. He started working at the Public Archives of Canada as a summer student in 1972, and after working on his Master's degree in Canadian Studies from Carleton, joined the Archives on a full-time basis in 1976, working as a reference archivist in the Picture Division. He became a section chief responsible for art collections management in 1978, and for both art and photography in 1986. In 1989, he took over as

chief of Art Acquisition and Research, a position he held until 1998, when he was given additional responsibility for the acquisition of photographs. He was in this position until October 2010, when he took on a pre-retirement assignment. Jim has been a member of the Association of Canadian Archivists since 1981. He has been a presenter or has chaired sessions at 24 different conferences. He also headed the Programme Committee for the 1994 conference in Ottawa, was on the 2006 Programme Committee, and served on the Local Arrangements Committee in 1982 and 1997. Jim has published seven articles and three reviews in *Archivaria* and has acted as a reviewer for the general editor. He is also one of the founding members of the special interest section on Aboriginal Archives; served on the Constitutional commit-

tee in 2001-2002; served on the membership committee for a number of years; and has been part of the mentorship programme. Jim is also proud of his participation in numerous ACA baseball games, where his team (the East) invariably won.

In addition to his membership in the ACA, Jim has been a member of the Archives Association of Ontario since 1984. He served as AAO president in 1992-1993, and as with the ACA, has served on local arrangement committees for the annual conference, has presented papers and chaired sessions, and was instrumental in developing the AAO post-appointment training programme, for which he taught a number of courses. Jim was also one of the advisory board members who helped create the Algonquin College Archives Technician programme, and served as the chair of the Advisory Board for the programme from 1944 to 1999.

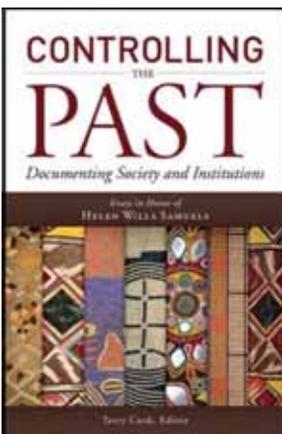
In the international sphere, Jim has been a member of the Society of American Archivists since 1991, and has presented papers at a number of conferences. He also chaired the SAA Visual Materials Section. Jim has also been involved with I-CHORA and has spoken at other archival conferences in the United States, as well as Great Britain, Australia, and New Zealand.

Besides his interest in archives, Jim has also been active as an art historian. He has organized or co-organized two shows for the National Gallery of Canada, four shows for the Ottawa Art Gallery, as well as shows for Museums London and the University of Toronto, in addition to the numerous

shows for which he was responsible at Library and Archives Canada, most notably a series of exhibitions he curated relating to the Peter Winkworth Collection of Canada, which were shown in twelve different Canadian cities over a three-year period. He has published numerous articles, reviews, and other pieces, as well as producing the publication *Drawing on the Land: The New World Travel Diaries and Watercolours of Millicent Mary Chaplin, 1838-1842* (Penumbra Press: 2005).

Jim was also a member of the Historica Foundation for several years, and is an adjunct professor in the School for Studies in Art and Culture. He has spent his career mentoring students through practicum, internship, and summer student programs. He intends to continue working in the fields of archives, art history, and photography. He is preparing several articles for archival and art historical journals, and would like to pursue publication and exhibition projects in the future.

Terry Cook Publishes New Book



Terry's Latest Book

Terry Cook's latest book is *Controlling the Past: Documenting Society and Institutions - Essays in Honor of Helen Willa Samuels* (Chicago: Society of American Archivists, 442 pp., ISBN: 1-931666-37-7). It was published in January 2011.

This edited volume of new essays by twenty authors explores how archivists exercise significant control over social memory. They do so by deciding, and then re-presenting, what society can know about itself through the documentary traces preserved as archives.

Appraisal and description, digital records and professional identity and ethics, receive fresh treatment by such internationally well-known archival thinkers as Rick Barry, Nancy Bartlett, David Bearman,

Frank Blouin, Bruce Bruemmer, Brien Brothman, Richard Cox, Verne Harris, Bob Horton, Rand Jimerson, Beth Kaplan, Tom Nesmith, Jim O'Toole, Gregory Sanford, Joan Schwartz, and Beth Yakel, among others. Assessing the archival implications of "controlling the past" is considered against the overall influence of one of North America's most famous archivists, Helen Samuels, who herself offers a reflective afterword. Terry edited the volume and provided an introductory chapter about Samuels's ideas and the integrated nature of the commissioned essays focused around George Orwell's theme of controlling the past and shaping the future through recordkeeping.

Although no longer actively teaching in the Archival Studies M.A. program at the University of Manitoba (as he did from 1998 to 2010), Terry has been appointed an Adjunct Professor there in order to complete his supervision of several M.A. theses for his more recent students, and so will continue to be an active supporter of its program and regular visitor to Winnipeg. It was as a professor in that program that he was inducted as a Fellow of the Royal Society of Canada in November 2010, the first scholar specializing in the academic discipline of Archival Studies to be selected to join the RSC.

Ian Wilson Congratulates Michael Moir

Ian Wilson wishes to congratulate Michael Moir of the Clara Thomas Archives and Special on his successful tenure as President of the Champlain Society over the past 6 years. The careful editing and publication of historical documents is a key function for the archival community and over the past two decades both Michael and Ian tried to provide leadership and encouragement to the venerable Champlain Society (founded in 1905), with the active participation of Arthur Doughty and later W. Kaye Lamb. Michael has followed in this tradition and has seen through to completion the first volumes of two series of volumes more than ten years in the works: major new editions of the writings of David Thompson and now all the documentary evidence for Champlain.

Obituaries



Geneviève Allard

Geneviève Allard (1971-2011)

By Daniel J. Caron, Library and Archives Canada

It is with great sadness that I must inform you of the passing last night of Geneviève Allard, Director General, Society and Governance.

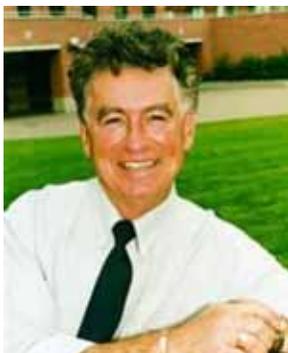
Geneviève more than left her mark on the institution during her far too short tenure among us, and was highly valued for both her

exceptional personal qualities and her tremendous professional contribution. Over the past years, Geneviève played a key role in many of LAC's achievements. She was about to receive the corporate Leadership Award as part of National Public Service Week.

I am sure that you are all, as I am, deeply saddened by our colleague's sudden passing, especially as she seemed destined to accomplish great things, in both her personal and professional lives. On behalf of Library and Archives Canada, I would like to express my deepest condolences to Geneviève's family and friends. We will all miss her very much.

Dr. Robert J. Morgan (1938-2011)

By Catherine Arseneau, Council of Nova Scotia Archives



Dr. Robert J. Morgan

The Nova Scotia heritage community has lost a leader, a great supporter and committed colleague with the passing of Dr. Robert (Bob) J. Morgan. Bob passed away at home, surrounded by family and friends, Saturday June 4th, 2011.

Bob was an archivist, an author, a professor of history at Cape Breton University as well as the Director of the Beaton Institute archives from 1976-2002. Bob's passion for history, Cape Breton history in particular, and his love of research and generosity of spirit were a natural fit for archival work.

Bob's work in the heritage community included being a founding member of the Old Sydney Society, the Heritage Cape Breton Connection (formerly the Iona Connection), the Council of Nova Scotia Archives, the National Archival Appraisal Board and a past president of the Association of Canadian Archivists.

His loss is deeply felt and we extend our sincere sympathies to his family.

Archives News

Prince Edward Island Public Archives and Records Office Celebrates Royal Visit

By Jannah Toms, Public Archives and Records Office of Prince Edward Island

In honour of the Royal Tour to Canada this summer, the Public Archives and Records Office of Prince Edward Island collaborated with Communications PEI to develop a website featuring historic photographs of Royal Visits to the Island. The website, www.gov.pe.ca/royaltour, has proven a success, with response to the historic images being overwhelmingly positive from both the public and members of the national and world media. The site includes approximately 25 images from the Public Archives collection, spanning the years 1860 to 1983. Users are able to upload their own historic photographs as well as images from the July 2011 visit to the site via Flickr, allowing all Islanders the opportunity to share and participate in this historic event.

For more information about the project or any of PARO's historic Royal Visit photographs, please visit the Public Archives at www.gov.pe.ca/archives or contact us at archives@gov.pe.ca.

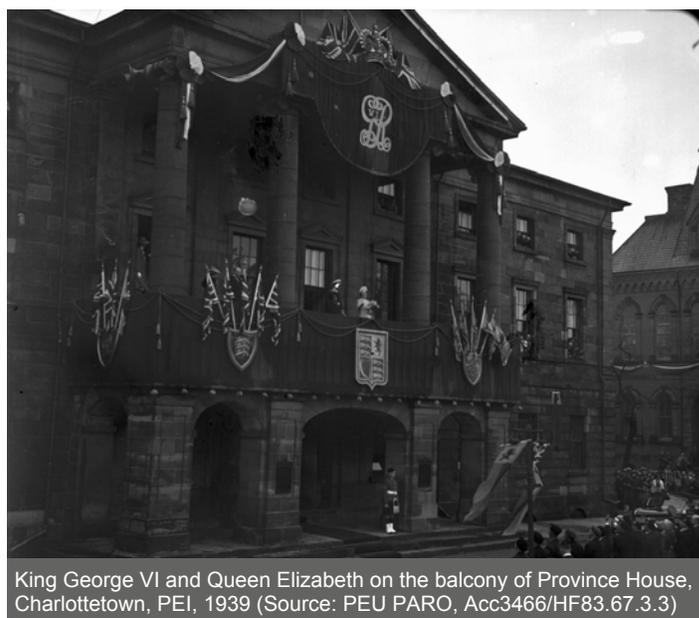
Roberta Thomas (1944-2010)

By Stephanie J. Harlick, Association of Newfoundland and Labrador Archives



Roberta Thomas

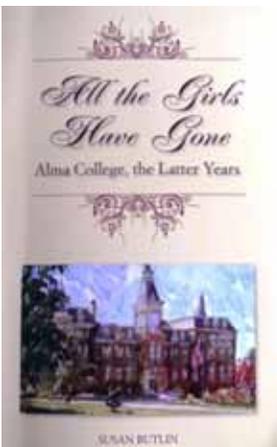
Roberta Thomas, known to many as Robbie, a noted archivist and a devoted supporter of the Arts, died on December 31, 2010 at the Victoria General Hospital in Halifax at the age of 66. She worked for many years from the early 1970s until 1995 at the Maritime History Archive at Memorial University of Newfoundland. She was also an active member of the Association of Newfoundland and Labrador Archives.



King George VI and Queen Elizabeth on the balcony of Province House, Charlottetown, PEI, 1939 (Source: PEU PARO, Acc3466/HF83.67.3.3)

Elgin County Archives Publishes History of Alma College

By Stephen Francom, Elgin County Archives



The Elgin County Archives' new book

The Elgin County Archives has collaborated with the Alma College International Alumnae Association to publish a history of Alma College, the international private girls' school that operated in St. Thomas, Ontario from 1877 to 1989 and was tragically destroyed by fire in May, 2008. *All The Girls Have Gone: Alma College, The Latter Years* was published in mid-May, 2011. The author commissioned for this project is Susan Butlin, whose previous book, *The Practice of Her Profession: Florence Carlyle, Canadian Painter in the Age of Impressionism* (McGill-Queen's University Press, 2009), won the Ontario Historical Society's 2010 Alison Prentice Award for the best book on women's history published in the past three years. For more information please see the Archives' website at www.elgin.ca and its Twitter feed at www.twitter.com/elginarchives.

Archives of Ontario Extends Hours

By Jenny Prior, Archives of Ontario

The Archives of Ontario has extended its hours of operation. As of Tuesday, February 8, 2011, we are offering extended hours of service on Tuesdays and Thursdays to 8 p.m. and on Saturdays from 10 a.m. to 4 p.m.

Services available during these hours include registration, assistance from reference archivists, access to self service microfilm, microfiche and finding aids, viewing of previously ordered materials, and access to the exhibit gallery. Requests for certifications, reproductions and copyright that are placed during extended hours will be sent for processing on the next business day.

Extending our hours of operation is allowing us to better meet customers' needs and showcase Ontario's public and private archival records to new audiences.

For more information, please go to: ontario.ca/archives

The Archives of Ontario Celebrates Archives Awareness Week

By David Tyler, Archives of Ontario

To mark the province's annual Archives Awareness Week, the Archives of Ontario reached out to the York University community. From April 4th to 7th, York students and faculty had the chance to talk with a total of 14 Archives staff at two information booths in central locations on campus. Staff from York's Clara Thomas Archives & Special Collections partnered in the event, sharing space at one of the booths.

"We were very happy with the way things went," said event organizer Stewart Boden, who is the Archives of Ontario's Outreach Officer. "We reached our goals of answering questions about the Archives, our collections and services, and raising awareness about how we can help enrich the academic experience here at York."

One graduate student was particularly enthusiastic about the recent decision to extend the Archives' hours of operation. "Your evening and Saturday hours work really well with my schedule," he said. "That was a great move."

Nearly 600 people visited the booths over the week. "We're thrilled with the number of people we were able to reach," Boden said. "The existing level of awareness about the Archives was encouraging – and there was a real feeling that students and faculty view us as a valuable resource on campus."



Jenny Prior and Stewart Boden of the Archives of Ontario reach out

How Do You Solve a Problem Like a Million, er, I Mean Two Million Aerial Photographs?

By Adam Birrell, Archives of Ontario

In 2009, the Archives of Ontario (AO) acquired the complete holdings of black and white aerial photography created by the Ontario Ministry of Natural Resources (MNR) between 1930 and 1999. At the June 2010 Archives Association of Ontario (AAO) annual conference, a presentation was made by myself, Katy LaLonde and Juanita Rossiter concerning this vast acquisition. At that time, it was estimated the photographs totalled 1,000,000. Since the conference, the processing of the records has been completed and we now realize the estimates were slightly off...what's the difference between a million photographs between friends?



One in a million or two (Source: Archives of Ontario)

With just over 2 million photographs in over 95,000 controlled units, 18,000 maps that required item-level control, and various other related records, this acquisition has required considerable attention, time and physical resources to accession and make the records available to the public. In

other words - a crazy amount of listing and re-housing! Compounding the challenges around project management was the fact that the records had to be accessible to the public during processing.

To date, almost all publicly-accessible records have been listed and described in the Archives Descriptive Database for public reference. The majority of the records are located in the AO Record Group 1-429 (Forest resource inventory records) and 1-628 (Ontario base maps). Of the 18,000 index maps, over 6,000 index maps have been flattened, and repaired where necessary, by our Preservation Services Conservators. At the moment, we are also devising a strategy for the preservation and access of the original rolled aerial photographic negatives with our newly-acquired aerial negative scanner.

After two years, in our custody we've made a great amount of progress, ensuring that we have intellectual control over this aerial photography and its related indices, and that records are stored in their optimal environment, having taken into consideration both preservation requirements and frequency of access.

The original purpose of these photographs was to document the status of forest stands in Ontario and to provide base data for the production of a basic mapping system for the province. Since its arrival, the MNR aerial photography series have become some of the most frequently consulted collections at the Archives of Ontario, a testament to their value and innumerable secondary uses. The AO will continue to develop new and creative ways of making these invaluable records available to our inquiring public.

Canadians Help with American "Treasures"

By Juanita Rossiter, Archives of Ontario

President George W. Bush signed the *National Museum of African American History and Culture Act*, in the Oval Office on December 16, 2003. The Act authorized the creation of a Smithsonian Institution Museum dedicated to the legacy of African Americans in America. Construction of the Smithsonian National Museum of African American History and Culture (NMAAHC) is scheduled to begin in 2012 and aims to be completed in 2015. Until then, the NMAAHC hosts a gallery located on the second floor of the National Museum of American History in Washington, DC. In the meantime, the NMAAHC also currently offers a program "Save Our African American Treasures: A National Collections Initia-



Dee at work. (Source: Michael Barnes, Smithsonian Institution)

tive of Discovery and Preservation." Often referred to as simply "Treasurers," the program is a collaborative effort to preserve and collect African American culture...and there are a handful of Canadians helping in this preservation effort.

One of these Canadians is Denise (Dee) Psaila-Furniotis, Senior Conservator of the Customer Service & Preservation Services Unit at the Archives of Ontario, who has been involved with the Treasurers program for the past three years. She holds a BFA (Image Arts – Photography) from Ryerson University and an MA in Photographic Preservation and Collections Management from Ryerson University and George Eastman House in Rochester, New York. Here, Dee discusses the program a little more in length and her involvement to date.

Q. Could you tell us a little more in general about the program?

The Save our African American Treasures program, or "Treasurers" as it is called in short, is an amazing travelling outreach program. It is a one or two day event to help make people aware of the treasures in their families and in their communities. Each Treasures event partners with local institutions that set up tables and have representatives available to answer questions. The program has partnered with StoryCorps on a few events to allow people to record their oral histories onsite, there are several lectures on how to care for your items, and of course, and there is the one on one interaction with a professional to give advice and care for people's 'treasurers' - or in some cases donate their items to the Smithsonian.

Q. How did you get involved with Treasurers?

One of my good friends from graduate school (Siobhan Creem) worked at the Smithsonian National Postal Museum prior to attending Ryerson. She kept up her contacts after graduating and when she found out about the program, they recruited her to participate in reviewing photographs. She did a couple of locations and once the museum realized how popular the program was, they needed more helpers. So she looked to recruit people she knew and could adapt going to multiple locations to help.

Q. Approximately how many volunteers – Conservators, Archivists, and other workers – are involved?

Depending on the size of the event there can be anywhere from 20 to 40 people volunteering to work at these events. Each location has registration staff to help the flow of people, a photographer and scanning technician, lecturers and of course the reviewers. The reviewers are usually conservators, but are also curators and collections professionals, and their specialties include paper, books, photographs, objects and textiles. Most people work for the Smithsonian in the various museums, although there are a handful of us that come from elsewhere. The Canadians in the group include another photographic reviewer and a book and paper conservator.

Q. How many times a year is this event held? And what have locations have you worked at thus far?

An event like this that travels from state to state takes an incredible amount of work to organize and plan for, so it only happens 2-3

times per year. My first event was in Charleston, South Carolina and I have also participated in events held in: Atlanta, Georgia; Topeka, Kansas; Detroit, Michigan and Dallas, Texas. I will be going to Houston in the fall.

Q. What is does your work entail at these events?

I started as one of the photo reviewers. This involved talking with the public about their photographs for about 15-20 minutes. Mostly they would talk about the item and I would ask them what information they were looking to receive. Most often, they were looking for general preservation advice, but sometimes they looked for information on private conservators or types of institutions who would be interested in purchasing or acquiring their items.

After the first couple of events, I started to feel terrible about these amazing items that people brought in – and home again – in plastic shopping bags, pillow cases, or terrible boxes from the grocery store. I suggested to the organizer of the event that I could use my skills in custom box making to make containers for people's items. We started this activity in Kansas and it has been extremely popular! In Detroit, we had to cut requests for boxes at 2:00pm and people were waiting until after 6:00 for their box. Some people don't have the money for a container and others wouldn't know where to begin. All people though seem thrilled that the Smithsonian would take such efforts to care for their own history.

Q. What are some of the more memorable artifacts you've seen?

Where to begin? I've been fortunate enough to see some incredibly memorable artifacts. I had one guy who had been very involved in the Civil Rights movement in Atlanta who had several photographs (copies, I might add – the originals were at home) in albums with him during marches with famous people. I remember photographs of him with Loretta King and, strangely enough, Don Knotts! He also had at least two signed megaphones with various autographs of people who were at protests and marches. There was this amazing violin that belonged to this individual's great grandfather who was a slave and the violin was a gift of the slave owner. The current owners of the violin did their genealogy research and contacted the descendents of the slave owner. The violin still had its original case and metal strings. It was incredible! Another person found a KKK handbook inside a hoosier cabinet they were refinishing 30 years ago and brought that in. My two favourite pieces include a vinyl album produced by a local church of all the speeches at the March of Washington in 1963, where Martin Luther made his "I had a dream" speech. This album was in the original dust jacket and sleeve and the owner still played it from time to time! The other ones were two photographs – one of Martin Luther King playing pool and the other of Muhammad Ali and Malcolm X in a diner. Malcolm X was standing there with his hand out, palm open, and Muhammad Ali was throwing a punch into his open hand. They looked like shots out of Life Magazine, but they were only snapshots.

Q. Do you think a program like this in Canada would be foreseeable?

Absolutely! What is interesting is when the events happen in smaller communities who may not have access to information and collections professionals, it seems to bring out more people and more items. Advertising is key and informing people what items can be brought and how many (Treasures recommends up to three) is ideal. There is so much history tucked away in people's homes that it makes people aware of what they have and how to tend it.

Archives are centres full of tangible history that are physically touched and used by novices and experts alike. By taking our skills of how to care for those items and sharing it with people who are still caring for their items is an amazingly rewarding experience.

Smithsonian National Museum of African American History and Culture: <http://nmaahc.si.edu/>

What's It Like to Work at the Nelson Mandela Foundation (NMF)?

Juanita Rossiter Interviews Richard McKibbon

In 2006, an Internship was established between the University of Toronto's iSchool and the Nelson Mandela Foundation (NMF) in Johannesburg, South Africa. Since then, seven students from UofT's Faculty of Information have participated in the Internship. This year's Intern, Richard McKibbon is currently at the NMF working under the guidance of Verne Harris, Head of the NMF Memory Programme. Juanita Rossiter, an archivist at the Archives of Ontario, was one of the first Interns to go to the NMF in 2006. Here she asks Richard about his work at the NMF and South African Experiences thus far.

Q: What has your work entailed at the NMF?

My main project here has been to work on a digitization project of the archives' holdings that has been made possible through a grant from Google. My job is to create the metadata in XML format for each of the images that Google will be putting online sometime in the fall. To my surprise the Foundation actually let me research and recommend the best way to do this. I presented the open source ICA AtoM software to them and they were really impressed. ICA AtoM exports descriptions in EAD, so it does the job of creating the XML data we need for the Google project and at the same time the Centre of Memory will be using it to do their descriptions with and eventually making those available online. So, it's been fantastic that as an intern they've actually allowed me to recommend and implement a new system for them.

I've also been fortunate to be able to work on a whole range of other projects as well. I helped out with an online exhibition of the cartoons of Len Sak, who was one of the first political cartoonists in South Africa. The exhibition focuses on South Africa's transition to democracy between 1990 and 1994 so it was an excellent opportunity for me to learn more about South Africa's history. I've also been doing some accessioning and deaccessioning, digitizing

things here and there, helping with some other exhibitions, getting friends to help translate awards so they can be catalogued. I think the best thing about this internship is that they give you such varied work to do that you really come away with a lot of experience under your belt.

Q: What is the coolest archival document you have come across so far?

That's a tough one because there's some really cool stuff here. For me, I think it would have to be two letters that were smuggled out of prison in the mid 1970s. They're written in such tiny but perfect handwriting and were probably stitched into the clothing of prisoners who were being released. There's one from Nelson Mandela and another from Ahmed Kathrada, both written to their lawyers. They're part of the collection that will be going online in the fall so everybody will have the opportunity to see them soon!

Q: What are you enjoying about Johannesburg? And on the flip side, what have you found challenging?

Mostly I'm enjoying meeting new people and hanging out in the city. The neighbourhood I live in is a bit of a social hub and the people here are super friendly so I get invited out quite a bit in the evenings and on the weekends. One of the things I wanted to do here was to check out the local music scene and I've been lucky in that people have been taking me to some great shows. Becoming friends with locals is a great way to really experience the city.

What's most challenging is the lack of transportation and the danger of walking anywhere at night, or even during the day in some neighbourhoods. I'm pretty much dependent on others to get around, which is difficult to get used to coming from somewhere where I can pretty much just walk or take transit anywhere at any time.



Verne Harris and Richard McKibbon (source: Richard McKibbon)

Q: How has it been working with Verne Harris?

It's been fantastic. Verne has been really helpful in getting me set up here and he very graciously gives me a lift to and from work every day. Verne's pretty busy running the show at the NMF Centre of Memory so during the day I don't see much of him but we chat daily in the car and that's where I'm able to glean a lot of insight from him regarding all sorts of issues connected with archives. For example, Verne's main project at the Centre right now is organizing a focus group that brings together members of the government and civil society to create a dialogue surrounding the Protection of Information Bill that is currently before the South African parliament.

It's also been great working with my supervisor, Razia Saleh, who is the senior archivist at the Centre, and the other two archivists there, Lucia Raadschelders and Zanele Riba. They've been an enormous help to me with the practical work I've been doing and have really made me feel at home and like one of the team.

Q: Have you been able to do any travelling?

I went with some friends on a steam train to a place out in the country for a picnic, but it was really only a short distance from Joburg. I've mostly been doing a little bit of inner-city travelling. Last weekend I got a tour of Yeoville, which is a neighbourhood where a lot of refugees move to when they come to Joburg. A friend of a friend who is a Congolese refugee took us around and explained all of the underground support networks that exist in Yeoville for new refugees. It was fascinating and maybe even cooler than going to a game reserve! I'll be travelling for about 10 days after my internship ends. I still don't have any set plans but I'm aiming for somewhere warm and on the coast. I need to hit some nice Indian Ocean beaches before I leave!

Q: How do you feel this Internship will contribute to your professional development?

The variety of experience that I'm getting here has been invaluable. The fact that I'm given quite a bit of responsibility and important work to do makes it feel like it's more than just an internship. You really feel like part of the team here and that you're gaining valuable work experience. Working at the foundation has also confirmed in my mind that this is the right career choice for me and that it's work that I feel passionate about. It's made me very confident that this is something that I want to do with my life.

To read more about Richard's Internship and experience in South Africa you can visit his blog at:

<http://africanconnektion.wordpress.com/>

Nelson Mandela Foundation:

<http://www.nelsonmandela.org/index.php>

Tips for Students Preparing to Enter the Job Market

By Jamie Sanford, BC Teachers' Federation

While the archival job market was somewhat easier in the past, archival students nowadays cannot always expect to find a good position in the location of their choice, upon graduation. Cuts in government funding, an economic downturn, and larger cohorts have ensured that there are not always enough jobs to go around. With this in mind, I have compiled some tips to assist students who are on the cusp of graduation and tentatively eyeing the job market.

Experience is Key:

The MAS degree provides students with several options to gain some practical experience. Remember, every graduate has the same degree and employers seldom use an applicant's GPA as the deciding factor when it comes to hiring. Therefore it is crucial that students gain as much practical experience as possible. Co-ops, internships, work studies, and professional experiences all offer students the opportunity to gain some practical experience, as well as networking opportunities, and a reference. Admittedly, it is hard to take a demanding course load and engage in practical work. However, nothing beats practical experience or the opportunity to have an archivist vouch favourably on your behalf.

Apply Early:

Students should be applying for jobs several months before the end of their final semester. Many employers have tortuously long and protracted hiring processes. So apply early, as by the time the employer has finished with the red tape you might be close to completing your degree requirements. In addition, if you have made a good impression at the interview the employer will be willing to wait for you to finish up. Do not wait for convocation to begin the application process. The early bird....

Current Resume:

This is commonsensical enough, but I know of instances when individuals have missed out on jobs because they did not have a current resume which accurately detailed all of their experience. Regularly revise your resume so that it can be fired off at short notice. Also make sure that you contact referees to inform them that you are actively seeking work and they can expect to be contacted.

Travel:

Be prepared to travel upon graduation. The job scene in British Columbia is particularly competitive as many jobs are taken by SLAIS students on a part-time basis. This gives the student a great chance to get some experience when studying. However, it also means that many small repositories rely exclusively upon the steady stream of able and affordable students and seldom hire graduates. Nonetheless, students who are prepared to travel within Canada, the US or Europe are likely to find no-end of opportunities.

Records Management:

Sadly, some archival students look down their noses at records management as a career path. However, for the recently graduated archival student records management offers much. In the wake of the Sarbanes Oxley era there is an increased need for professional records managers. These positions can be very lucrative and offer students the chance of a rewarding career. Records management might not be everyone's cup of tea, but many archives actively seek archivists with RIM experience, and it looks great on your resume. Don't be a one trick pony.

Dream Job:

We all have that dream job in mind and hopefully dreams come to fruition. As a start, however, it might be prudent to take a job in a different capacity than first envisaged. This need not be a problem. Be open to any such offers, as the experience gained will stand you good stead when that dream job comes along. Be prepared to compromise a little and do not rest on your laurels. If jobs are not immediately forthcoming, do some volunteering: this will ensure that your resume is current. In your professional life, though, do not settle for a job that is not entirely rewarding: your dream job will come along if you keep up-to-date in your field and keep looking for the right opportunity. These opportunities sometimes come very unexpectedly and will you need to act fast: so keep in mind the tips, especially: keeping a strong relationship with your referees, maintaining your resume up to date, being flexible when it comes to relocating, and always keeping up with what goes on in your field of choice.

About the Author:

Originally from England, Jamie Sanford has called British Columbia home for the last 12 years. He enjoyed spells at UBC Archives and Simon Fraser University's Special Collections and Rare Books while completing his Master's in Archival Studies at UBC. He was awarded the ARMA AIEF Graduate Scholarship in 2010. Since graduation in 2011, Jamie has worked as Records' Analyst at the BC Teachers' Federation.

Why Volunteer?

The call for ACA volunteers has just gone out. Volunteers are crucial to helping the ACA meet its mission and goals. Whether it's planning a conference workshop, helping out with the ACA baseball game, or chairing a committee, ACA volunteers' commitment and generosity are what keep the ACA going. While volunteering is key to the Association, it has many benefits for you too.

Being part of your community:

No archivist is an island – not even the Lone Arranger. Volunteering can be a wonderful way to build and expand your archival network and to acquire a greater sense of community. You develop life long personal and professional relationships. What better way is there to connect with the archival community and to give a little back?

Gathering information:

Networking is a major benefit of volunteering. Volunteering in the ACA allows you to meet new people, including archival leaders. It provides you the opportunity to learn more about your professional community, about archival trends and issues, about people and about resources. You can also hear about job openings and earn great references.

Developing new skills:

Volunteering for the ACA can also give you valuable, practical experience and help you develop skills. Planning and implementing a major ACA project or event enhances goal setting, planning and budgeting skills. Working in the ACA Leadership Team helps you to learn strategic planning and managerial skills. Additionally, volunteering provides you opportunities to observe others and select best practices.

Demonstrating your engagement:

Volunteering reflects well on you. It provides a real example of your commitment and dedication to the archival profession. It shows potential employers that you are engaged in your community.

Archival leaders agree. Here's what they have to say:

"Volunteering for ACA has been one of the great rewards of my professional life, and no small reason for whatever success I've been able to enjoy. Volunteering helps one develop critical skills, professional contacts, life-long friendships, new ideas, and self-confidence. Whether starting small (as I did) by helping out with conference registration procedures or proofreading newsletter texts or being on ACA committees to much larger endeavours like editing Archivaria or lobbying parliament, giving papers or writing articles, volunteering has been critically important to both my personal and professional development. Volunteering is not only the life-blood of our association, but the way we as archivists become engaged professionals rather than someone with a 9-to-5 job. And there is no better way for an Archival Studies student or young professional just starting out to take the first steps to a full and exciting career." Terry Cook, ACA Fellow

"Graduate students have many, many demands on their time. They need time to attend classes and do class work; they need time to spend with their families and partners; they need time to work at part-time jobs; and they even need a little 'me' time. Finding time to volunteer at an archives, for an association or for an archival conference seems impossible when one juggles so many balls. However, volunteering and giving back to a profession is part of being a professional. No professional association could thrive without volunteers; few community archives could keep their doors open without volunteers; and the standards, ethics and literature that underpin our profession would disappear if not for the countless hours provided, for no remuneration by dedicated professionals. For those that find the time in their busy schedules to give an few hours or days in a month the rewards are numerous: networking, learning new skills, gaining new knowledge and sometimes even changing the profession for the better." Wendy Duff, professor, Faculty of Information, University of Toronto

"Soon after I joined the profession, I found myself involved in founding and contributing to the work of provincial and national archival associations. The time and effort I devoted to the cause of these associations broadened my view of the field, helped make me a better archivist, and made me lifelong friends and associates whose fellowship and companionship I have treasured to this day. For me, the rewards of helping out have far exceeded their modest cost. Being involved is an opportunity not to be missed." Terry Eastwood, ACA Fellow

"Volunteering with the ACA allowed me to build up a valuable network of colleagues across the country that I still regularly rely on for advice and support. Additionally, ACA volunteer service was my first exposure to financial and human resource matters and was excellent preparation for the work I now do as an archival administrator." Scott Goodine, Archivist of Manitoba

"We tend to assume a hard boundary between 'voluntary work' and 'work under obligation'. For me, there is always an element of obligation at play within the voluntary; always an element of voluntarism at play within the obligation. In the work environment I encourage the energies of voluntarism. Beyond creating space for volunteers and affirming their contributions, I urge employees and the otherwise contracted to reach beyond obligation. Those who voluntarily do unremunerated overtime when circumstances demand it, those who in a crisis voluntarily take on tasks not included in their job descriptions, those who voluntarily pick up the balls dropped by colleagues, and so on, those are the ones who make a difference in the world - and at the same time turn work into soulwork. Of course there is the danger of exploitation - not to be underestimated - but god knows the world needs more volunteers. (Footnote - We at the Nelson Mandela Centre of Memory thank the gods for the University of Toronto interns who have graced our organisation and injected fabulous energies into our programmes.)" Verne Harris, Head, Memory Programme at the Nelson Mandela Foundations Centre of Memory and Dialogue

Golden Mould Lists His Top 10 Archival Blockbusters of All Time



Mouldy, the golden mouldy microfilm reel and Bulletin film critic (Source: Anonymous)

Summer is here and you know what that means ... air-conditioned movie theatres, hot buttered popcorn, and expensive blockbusters. The Bulletin's film critic, Mouldy, the golden, mould infested microfilm reel, has kindly listed his top 10 archival blockbusters of all time. Here's what Mouldy has to say ...

Hello, everybody, here is a list of my 10 favourite archival blockbusters of ALL time:

1. The Bourne Identity

Matt Damon stars as Jason Bourne, a barely alive amnesiac who is pulled from the Mediterranean by Italian fishermen. While assassins are hot on his trail, an archivist at a genealogy centre helps him to frantically unravel the truth about his life.

2. Mouldfinger

Investigating a wealthy map dealer's smuggling, James Fonds (Sean Connery) uncovers a plot to contaminate the world's archives with mould. There is compact shelving, nitrate negative explosions, an Aston-Martin archives van full of cool spy gadgets, and, of course, Auric Mouldfinger's ruthlessly efficient henchman, Backlog, with his lethal file folders.

3. Mission Impossible

The Impossible Missions Force (IMF), a small team of archivists, is on a mission to process, arrange, and describe one million cubic feet of private archival records before the next Canadian Cultural Property Export Review Board (CCPERB) deadline. The IMF receives its instructions on a recording that then self-destructs: "Your mission should you decide to accept it, is to prepare 25 CCPERB applications in one month. This tape will self-destruct in five seconds due to sticky-shed syndrome. Good luck."

4. Raiders of the Lost Archivaria

Archivist and adventurer, Manitoba Jones (Harrison Ford), is hired by the Association of Canadian Archivists to find a missing *Archivaria* manuscript before the *American Archivist* Editorial Board does. This adventure opens with one of cinema's most unforgettable sequences - Manny's nimble victory over a booby-trapped compact shelving unit - and never stops until the hero gets the Lamb Prize and the girl.

5. Dirty Harry

You don't assign him research requests. You just turn him loose. Harold "Dirty Harry" Callahan (Clint Eastwood) is a reference archivist who has little regard for rules but who always gets results. No one can forget Dirty Harry's comments to a hapless researcher: "This is the finding aid to RG44, the largest collection of genealogical records in this archives, you've gotta ask yourself a question: "Do I feel lucky?" Well, do ya, punk?"

6. Top Fonds

The macho students of an elite archival school compete to be best in the class and one romances the Professor. Tom Cruise as the maverick RAD, Kelly McGillis as the Professor, Val Kilmer as ICaman, and Antony Edwards as Goose. The film won the Oscar for best original song for "(Red Rot and Mould) Take My Breath Away."

7. Live Free or Archive Hard

Archivist, John McClane (Bruce Willis), takes on an Internet-based terrorist organization that is systematically shutting down Archives Canada.

8. The Fast and the Furious

An undercover archival arrangement and description professor infiltrates the secretive subculture of More Product, Less Process (MPLP) proponents. He soon questions his traditional ways when he sees his new 'fast and furious' processing friends reduce their archival backlogs.

9. Back to the Future

Marty McFly, a teenager, is sent back in time from 2011 to 1981 when he accidentally wipes out a 3 1/2" floppy disk containing his mother's diary. He meets his future-parents in high school and accidentally attracts his future mother's romantic interest. Marty must repair the damage to history and, with the help of archivist, Peter Van Garderen, must find a digital preservation strategy as well as a way to return to 2011. The film marked the beginning of a franchise, with sequels *Better Off Forgetting* and *The Preservation of the Integrity of Electronic Records*.

10. The Hangover

It's the morning after the ACA Closing Dinner and Dance. Three archivists lose the Doughty Cup during their tipsy misadventures and then must retrace their steps in order to find it.

Quintessential Archival Summer Playlists:



Archivists getting their groove on to Sir-Mix-A-Lot

Is your iPod ready for summer? If not, here are some of the best archival songs, both old and new school, to help you enjoy these upcoming hot days and warm nights.

Bulletin music critic Rod Carter's playlist:

1. Grand Archives - Silver Amongst the Gold
2. The Provincial Archives - Acquaintances and Lovers
3. Archivist – Jagwagger
4. Manic Street Preachers – Archives of Pain
5. Cloud Archive – Never Catch A Falling Knife
6. Mr and Mrs Archivist – Tumbalaliaka
7. The Diamond Family Archive – Romeo and Juliet (Dire Straits cover)
8. Youthmovies – Archive It Everywhere
9. Grammatics – The Vague Archives (Anteater Remix)
10. The Archivist – New Years
11. Archive – System
12. Twilight Archives – No Longer Nomads
13. Nico Muhly – Mothertongue Pt. 1: Archive

Rollings Fonds Magazine's Top 15 Archival Summer Albums or Songs:

1. ACA/DC - Back In Black (a classic)
2. Beastie Boys - Record Sabotage
3. Beatles - Arthur Doughty's Lonely Hearts' Club Band
4. Bob Dylan - Like a Rolling Fonds
5. Dusty Springfield - Dusty and Mouldy in Memphis (beautiful, rich, soulful voice - perhaps the dust and mould helped)
6. Sir-Mix-A-Lot – I Like Big Fonds
7. Michael Jackson – HIStory
8. Neil Young - The Archives, Vol. 1 1963-1972
9. Archives Fire – The Suburbs
10. Radiohead - OK Computer, How Do We Preserve These E-records? (great conceptual album tackling a huge archival issue)
11. The Rolling Stones - Sticky Fingers with White Cotton Gloves
12. New Order – Original Order
13. The Clash - Should I Stay or Should I Cull?

Organizing data for eloquent presentation!



ONE SYSTEM FOR ALL RESOURCES

Researchers have only one place to look for digital content or hard copy. You have no redundant tasks and manage no redundant data.

ACCESSIONS & STORAGE

Track movement and control storage space, gathering statistics on usage and volume.

REFERENCE SERVICE

Finding aids with intuitive keyword or precision logic, shopping cart and automatic email requests.

CONTENT & METADATA

Describe with DACS, ISAD(G) or RAD and control authorized names with ISAAR. Attach rich digital content.

CLICK PUBLISHING

Export EAD & MARC with return links for imports into other systems. Publish EAD, HTML, PDF, and RTF.



eloquent Archives™

WEB BASED KNOWLEDGE MANAGEMENT

Start your 30-day free trial today!

(no obligations)

info@eloquent-systems.com

1-800-663-8172/101 Eloquent Systems Inc.

14. The Ramones - Sheena is a Punk Archiver (we can all do with some Ramones)
15. The Who - My Generation (for the genealogist in us all)