

AABC Newsletter

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Volume 16 No.1

Winter 2006

ISSN 1193-3165

Newsletter homepage

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The AABC Newsletter is a quarterly publication of the Archives Association of British Columbia. Opinions expressed are not necessarily those of the AABC.

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May 1, 2006

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Last updated

April 10, 2006

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Vancouver Art Gallery exhibition entitled "Classified Materials: Accumulations, Archives, Artists"

exposes the sad state of institutional archives

Written By: Jessica Bushey

After attending the opening of the exhibition "Classified Materials: Accumulations, Archives, Artists" at the Vancouver Art Gallery, I feel compelled to articulate my response to Geoffrey Farmer's evolving site-specific installation entitled "The Hunchback Kit." As one of forty-four artists included in the exhibition that engage in a process of acquiring, arranging, and describing growing accumulations of information in all its material forms, Farmer has chosen to explore the Vancouver Art Gallery's own practice of administrative accumulation via their institutional archives stored in the building's unfinished basement. In doing so, he provides the public with a rare opportunity to discover the conceptual and practical ramifications of acquiring and preserving evidence of the functions and actions of a prominent arts organization over the past seventy-five years. Farmer's evolving site-specific installation exemplifies the thematic exhibition by effectively bringing into question the boundaries between art, archives and ephemera.

Many of the materials that Farmer includes in his installation are borrowed from the storage area located beneath the gallery in the basement of the building, known to the VAG staff as the "catacombs." These poorly lit caverns were once used as holding cells for persons awaiting trial when the building functioned as the provincial courthouse in the early 1900's. Albeit a grim space that does not encourage one to linger, it is now home to the Vancouver Art Gallery's institutional archives along with a host of ephemera that defy classification, squirreled away for future discovery and possible use. It is Farmer's documentation of this area, exhibited as a video slide show on the gallery's second floor, in which sagging boxes, abandoned holiday decorations and clusters of aging operational jetsam invite art patrons to speculate on the integrity of the Vancouver Art Gallery Archives.

Initially Farmer selected boxes from the basement that contained actual archival documents such as the Vancouver Art Gallery's Director Files and miscellaneous Legal Dossiers. The VAG Librarian/Archivist, Cheryl Siegel quickly "rescued" these boxes and returned them to the Archives, explaining that the institutional archives cannot be disrupted for inclusion in an art installation. Her reasoning is soundly based in professional archival theory and practice that states that the duty of an archivist is to protect the intellectual and physical integrity of archival materials. Removing archival materials and rearranging them to fulfill an artistic purpose disrupts their contextual origins and destroys their authenticity, integrity and reliability as primary sources of historical documentation. [It also neglects to take into account privacy issues. — Ed.]

Working within this framework, Farmer selected materials that had gathered in the outlying areas of the archives, such as an artificial Christmas tree, obsolete office equipment wrapped in plastic, and bound books. Farmer's installation challenges viewers to reconcile these abandoned items with the reality of the VAG Archives. By drawing upon a specific site Farmer's installation enters into a dialogue with the Vancouver Art Gallery as an institution which functions within the civic sphere. In doing so Farmer opens an avenue of inquiry into the administrative and financial history of the institutional archives at the Vancouver Art Gallery. More pointedly, viewers are left to question how an arts organization of such stature could fail to properly attend to their archives.

An excellent article about the Vancouver Art Gallery Archives written by Cheryl Siegel, the VAG Librarian/Archivist, is slated for publication in 2006 by the Art Libraries Society and describes the current administrative and financial state of the institutional archives as "... the librarian is more of a volunteer archivist... there is no line in the annual budget for the care and maintenance of the archives." The article explains that the genesis of the VAG Archives and its development mirror the haphazard financial timeline of any arts organization that survives on private donations and grant-driven funding. Without a dedicated budget, the VAG Archives relies upon the work of unpaid interns from the Master of Archival Studies program in the School of Library, Archival and Information Studies at the University of British Columbia to identify and arrange the archival materials and make them accessible for VAG staff and public researchers. Unfortunately the rate at which the institution produces materials far exceeds the piecemeal attempts made by graduate students and leaves no choice, but for "...departments with overflowing files to abandon boxes of inactive records in remote corners of the catacombs."

"Classified Materials: Accumulations, Archives, Artists," is an intriguing exhibition that draws upon human processes of arrangement and classification in response to an ever increasing accumulation of materials and ideas in all their varied forms. The artists selected by the VAG curatorial staff provide a wide range of artistic practices that rigorously address the common theme, and they are to be commended. The exclusion of an archivist's perspective in any of the printed materials accompanying the exhibition and in the planned lecture series, however, is a terrible oversight. Current curatorial practice encourages a pluralistic dialogue, yet this exhibition, which includes the term Archives in its title, excludes the archivist viewpoint from its discussions. Ultimately this curatorial decision (conscious or not) in conjunction with interpretations of Farmer's installation entitled "The Hunchback Kit," turns the public attention inward to expose the Vancouver Art Gallery's own inability to recognize and protect the intrinsic value within their own Archives.

Founded in 1931, the Vancouver Art Gallery has relied upon the efforts of volunteers, staff and board members to provide a public venue for arts and culture. As the 75th Anniversary of the Vancouver Art Gallery rounds the corner there will be an increase in demands for archival photographs and textual records that document and bring to life the activities of ground-breaking Vancouver artists such as Jack Shadbolt; the outreach programming in the 1960's that brought the artworks of Emily Carr to isolated communities in Northern British Columbia by way of a Volkswagen Bus; and the noon-hour performances that introduced the talent of Margie Gillis long before she mesmerized audiences on the world-stage.

The theme of classified materials is important enough to mount an exhibition that spans two floors of the gallery and includes more than forty artists from around the globe, yet the fact remains that the Vancouver Art Gallery Archives persist in a state of neglect. To rectify this situation funding must be added to the annual budget for the exclusive use of maintaining the archives and hiring an assistant archivist. Current inter-disciplinary initiatives in Canada, such as the "Variable Media Project" ([DOCAM](#)) spearheaded by the Daniel Langlois Foundation in Montreal, are incorporating the professional expertise of archivists, curators and artists to forge solutions for preserving new media artworks. With the advent of the digital era the domain of the archivist has been elevated from the shadows of history to the floodlights of the avant-garde. The Vancouver Art Gallery needs to act quickly and recognize the value of its own historical footprint before it's too late.

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Classified Materials: Accumulations, Archives, Artists: Vancouver Art Gallery, October 15
2005 – January 2, 2006
by Krisztina Laszlo

Review:

Since starting work as the archivist for the Morris and Helen Belkin Art Gallery in 2000, I have been fascinated by how the idea of archives has worked itself into contemporary art discourse and art practice among artists, curators and cultural theorists and how these individuals interpret and define the concept of archives as place and process.¹ This interest in the archival and subsequently in the investigation of the manner in which societies construct and order memory, stem, in part, from the popularity of texts by Michel Foucault and Jacques Derrida in the contemporary art zeitgeist. In particular, Foucault's *The Archaeology of Knowledge* and Derrida's *Archive Fever* have proved influential in their analysis and deconstruction of the way knowledge is constructed and the impulse to preserve evidence of oneself and one's cultural milieu (Derrida linked the urge to archive to the death drive in *Archive Fever*, for example). The show at the Vancouver Art Gallery (VAG), *Classified Materials: Accumulations, Archives, Artists* provides a recent example of this movement in contemporary art.

The artists represented in *Classified Materials* prove an exemplary case study to illustrate the search for meaning within the artistic milieu. According to the press release, *Classified Materials* explores a world of information overload, and how the process of organizing, assembling and ordering materials plays an increasingly vital role in all aspects of society. It further states that the exhibition explores how artists find creative ways to produce meaning through the process of collecting and classification. To achieve this goal, forty-four internationally renowned contemporary artists from Canada, the United States, Asia, Europe and the Middle East are presented to the public. Questions posed in the press release include: "How do artists classify materials that resist classification?" and "How do they determine what is significant or relevant?" One way in which these questions are answered by the curators and the artists is to use archives as both a metaphor and a literal example of the manner in which meaning is created and assigned through artistic production. The question remains, however, if this simile has any relevance for the archival community and whether these artistic interpretations of archivists, archival work and archives are based on a clear understanding of what these terms mean.

After repeated visits to the VAG to review and reflect on the work I was left with one overwhelming observation: this show fundamentally misunderstands what an archives is and what archivists do. To be fair, in the introductory panel to the exhibit the curators have stated that *Classified Materials* "does not attempt to define archiving and accumulation." If this is the case, then what relevance does the question posed above have for the archival community? If the curators decline to define what an archives is, then how can we quibble with the interpretation they provide by their choice of artists and works in the show? Interestingly, however, the introductory text goes on to say that the "exhibition sets out to consider and expand notions of archiving and accumulation within contemporary culture." This contradictory intention seems counter intuitive as, arguably, the viewer would be better able to appreciate the concepts that the artists are exploring in their work if they understood the starting point from which it is based. This, however, assumes that the artists themselves know what an archives is. *Classified Materials* proves that neither the curators nor the artists have a

firm understanding of the traditional definitions assigned to the ideas they claim to be exploring. Indeed, this misinterpretation and misunderstanding of the archives is evident throughout the exhibition and likely stem from a reading of texts by Derrida, Foucault and other postmodern philosophers by cultural theorists, art historians, and by extension the artists who investigate memory and meaning.

Particularly influential has been Derrida's book *Archive Fever*, which explores the urge to archive in terms of Freudian psychoanalysis and how memory and consciousness are proscribed and institutionalized as a way to express unconscious forces of power and knowledge.² Foucault, on the other hand, explores the conditions under which meaning is assigned and how meaning is produced to allow for claims of truth based on data produced at the time of creation and interpretation, particularly in terms of written and oral evidence. The common theme that emerges from these texts is the link between memory, the assignment of meaning within societies and the institution that maintain that evidence, namely the archives. Indeed, if one looks only at postmodern writers who explore how societies construct (or deconstruct) knowledge then the interpretation of the archives offered in *Classified Materials* makes sense. The archives becomes a metaphor to express memory and meaning and the artists sorting and classifying of information and ephemera becomes a logical extension of this one dimensional, curatorial view of the archives.³

The works shown in *Classified Materials* thus provide examples of a definition of archives based on a reading of postmodern philosophical texts. The curators include works in which artists select, classify and consolidate ephemera to stand in for cultural memory (to be either filled in by the viewer, or mediated through the artist's interpretation) and offer these art practices as representative of archival work. Steven Shearer's scrapbook like collages of found images illustrate this trend. In *Metal Archive*, Shearer has created grids of photographs depicting heavy metal memorabilia that he has collated and presented as a cohesive unit. In essence, Shearer is acting as an indexer by accumulating like images, in this case related to Heavy Metal, and presenting them together in order to make statements about a particular sub-cultural trend and the culture that produced them. The work attempts to be both anthropological and documentary in its depiction of a sociological phenomenon. By imposing order on the disparate elements of heavy metal imagery in *Metal Archive*, and in his other collage works shown in *Classified Materials*, Shearer adds value and meaning to those images. This added value is a direct result of the selection, sorting and classification engaged in by Shearer and is represented as archival in nature. Indeed, Shearer himself refers to the work as an archives assuming that a collection of images (and the process of selection) can be correctly referred to as such.

In addition, other works in *Classified Materials* draw on the process of selection, classification and documentation. Bernd and Hilla Bechers photographs documenting industrial sites and Kate Craig's video of her collection of leopard skin clothing, *Skins: Lady Brute Models Her Leopard Skin Wardrobe*, also show the artistic process of cataloguing evidence of social meaning. In the Bechers' case the goal is to document evidence of industrialization and manufacturing in Europe, including steel plants and water towers, in an era when those sites are becoming abandoned as companies move to third world economic zones. Kate Craig, by contrast, brings the urge to collect and document to a more personal level, depicting herself changing in and out of a succession of leopard printed clothing. In her choice of wardrobe, and in the moments of nudity between costume changes, Craig confronts and challenges the viewer to think about ideas of femininity. The common denominator in these, and in other works in the exhibition, is the urge to preserve memory and to imply a larger cultural and social meaning in the manner in which material evidence of those cultures are sorted and presented to the viewer.

Other artists in *Classified Materials* attempt to draw attention to different aspects of the archives. Geoffrey Farmer's series of installations, *Hunchback Kit*, depict a romanticized view of the archives as a place that is cramped, dusty and cluttered. The work consists of objects brought up from the basement of the Vancouver Art Gallery where, coincidentally, the archives are also stored, and recreated as installation works that exactly mimic the placement of the original objects *in situ*. There are dusty shelving units holding books and catalogues, file cabinets, cardboard storage boxes, miscellaneous furniture, and other debris. These works evoke a sensibility of an archives as a dusty and dirty place where objects and knowledge are stockpiled. In terms of exploiting a sense of place Farmer has succeeded in recreating an image that many people have of an archives as a location for chaos and disorder. This disorder depicted in Farmer's *Hunchback Kit*, provides a needed counterpoint to the order, classification, and indexing of cultural memory found in the rest of the exhibition, and succeeds in depicting one interpretation of the archives as a physical space.

Finally, Roy Arden's photographs should be mentioned for their misrepresentation of archival numbering and the implication that there is something sinister behind the fact that the numbers do not appear in sequential order. In the photo series *Komagatu Maru*, Arden uses archival photographs from the City of Vancouver Archives, depicting a 1914 incident involving the ship *Komagatu Maru*. The ship contained approximately 375 Indians wanting to immigrate to Canada and who were refused entry on the basis of Canada's exclusionary immigration laws that had been created to halt the influx of non-white peoples into the country. The ship sat in Vancouver's harbour for two months, and was eventually forced to return to India after allowing only a small handful of its passengers to leave the ship and enter the country. Arden's version of the incident is depicted through a selection of archival photographs on which he has copied the archives accession numbers onto the surface of each image. According to the label text accompanying the photographs, "The gaps in the number sequence signal that the 'truth' of the archives is always incomplete, changing, provisional." Had the artist, or the curators, consulted with the City of Vancouver Archives, or a professional archivist, they would have realized that there are some very practical reasons why gaps in the sequence of numbers may exist, and that none of them refer to something that may be missing or the archives attempt to impose their own interpretations on historical events. Very simply, the photographs may have come from different accessions (hence a different number would be assigned), or processed at different times, or taken by different photographers, or any number of other innocent explanations as to why the numbers appear as they do. However, archivists are aware that no archives contains all the information possible about a particular event or period in history, or that there are no limits on the way the materials in their holdings may be interpreted by those accessing the materials. Perhaps this is the larger truth that Arden was attempting to evoke in his work.

As noted in the above examples, *Classified Materials* relies on a reading of archives and collections as metaphors for memory and meaning. This interpretation manifests itself in the selection of works by the curators and the manner in which the artists included in the exhibition have responded to the challenges of contemporary culture through an artistic production that incorporates ephemera, indexing, collecting, sorting, accumulating and providing contextual affiliations among cultural objects. As archivists, however, we know that an archives is one of three things: the place where records are kept, the records made or received in the process of carrying out an activity or the institution responsible for the records and all associated activities. Neither the professional definitions nor the curatorial interpretation of the archives need to dominate over the other when an institution creates an exhibition that purports to explore the nature of archives, but a multi-dimensional view of the archives incorporating both perspectives would have provided greater depth to the exhibition. Indeed, if the curators do not want to define what an archives is, as stated in their exhibit objectives, then why limit it to one definition, albeit one that manifests itself in multiple ways in the work of the artists included in *Classified Materials*?

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1. See my article "The Fonds and Creative Licence: The Morris/Trasov Archive" in the Spring 2001 issue of this newsletter for a discussion of how one archive, created by artists, has interpreted the idea of the archive and how their definition differs from the traditional one offered by the archival profession.
 2. For an in depth discussion of Archive Fever, see Susan van Zyl, "Psychoanalysis and the Archive: Derrida's *Archive Fever*," in *Refiguring the Archive*, eds. Carolyn Hamilton, et al. (The Netherlands: Kluwer Academic Publishers, 2002, pp 39-59.
 3. Hal Foster in "Archives of Modern Art," *Design and Crime and Other Diatribes* (London: Verso, 2002) p. 65, explains that he defines the term archives "as Michel Foucault used it, to stand for 'the system that governs the appearance of statements,' that structures the particular expressions of a particular period." and that an archive simply "supplies the terms of discourse."

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British Columbia Archival Network News

New and Notable on the Web

1) Digital Heritage Project - BC Central Coast Archives

The BC Central Coast Archives in Bella Coola has recently launched its Digital Heritage Project, incorporating historic theme pages, educational resources, and an online historical photograph database. Check it out at www.bellacoolamuseum.ca/en/digital_heritage/index.php.

2) "At Home in the Yukon" - Yukon Archives

This newest online exhibit from the Yukon Archives provides an intimate look at the lives of Yukoners over the past one hundred years. Using photographs, maps, and oral histories from their holdings, the exhibit depicts the stories of Yukon First Nations and non-First Nations people. The exhibit is accessible at www.tc.gov.yk.ca/archives/athomeintheyukon/.

3) Yukon Archives on CaNWAN

The Yukon Archives has recently revised all of its fonds- and collection-level descriptions. These revisions, along with descriptions of newly-processed fonds and collections, have now been incorporated on the Yukon Archival Union List accessible as part of the Canadian North West Archival Network (CaNWAN). CaNWAN is available on the AABC server at aabc.bc.ca/aabc/canwan.html.

British Columbia Archival Union List -- New Descriptions on the Database

New and revised descriptions have been recently added from 15 archival institutions in the province. For a listing of these descriptions, please consult the "New Descriptions on the BCAUL" page at aabc.bc.ca/aabc/newbcaul.html.

Archives in the province are reminded that new and revised BCAUL descriptions should be submitted to the BC Archival Network Service Program. For more information on the various ways submissions can be made, people are asked to contact Bill Purver, BCANS Coordinator, by phone (604-876-9150), by fax (604-876-9850) or by email at bpurver@aabc.bc.ca.

Guide to Archival Repositories in British Columbia -- Recent Updates

The following is information recently updated on the AABC's online directory, *A Guide to Archival Repositories in British Columbia* (aabc.bc.ca/aabc/bcguide.html):

1) Archives of the Diocese of Prince George

New contact name: Jo-Anne Allison , Archivist
New phone number: (250) 964-4424

2) City of Coquitlam

New contact name: Terra Dickson
New phone number: 604-927-3016
New email address: tdickson@coquitlam.ca

3) Douglas College Archives

New contact name: Carole Compton-Smith
New phone number: 604-527-5182
New email address: compton-smithc@douglas.bc.ca

4) Greater Vernon Museum and Archives

New contact name: Barbara Bell
New email address: archives@vernonmuseum.ca

5) Gulf of Georgia Cannery Society Archives

New email address: gog.info@pc.gc.ca

6) Insurance Corporation of British Columbia

New contact name: Sarah Shea
New phone number: 604-443-4171
New email address: sarah.shea@icbc.com

7) Summerland Museum and Heritage Society

New contact name: Merlin Rosser , Curator

8) Simon Fraser University Archives

New email address: britt@sfu.ca

9) British Columbia Central Coast Archives

New web site: www.bellacoolamuseum.ca/en/archives.php

10) City of Surrey Archives

New contact name: May Chan, Reference Archivist
New email address: MChan@surrey.ca
New hours of operation: Friday-Saturday, 10:00-4:00
New web site:
www.surrey.ca/Living+in+Surrey/Heritage/Heritage+Services+and+Facilities/What+To+See/City+of+Surrey+Archives/default.htm

11) U'Mista Cultural Centre

New contact name: Andrea Sanborn

12) Kaatza Station Museum

New email address: kaatzamuseum@shaw.ca

13) Nelson Museum

New email address: mail@nelsonmuseum.ca

14) Comox Archives and Museum

New contact name: Lynette Gallant , Archivist

New phone number: (250) 339-2885

New email address: comoxmuseum@shaw.ca

New hours of operation: Tuesday-Saturday, 1-4 pm

15) City of Vancouver Archives

New web address: www.vancouver.ca/archives

16) United Church of Canada BC Conference Archives

New contact: Grant Bracewell , Interim Archivist

New email address: united-archives@vst.edu

17) Anglican Diocese of New Westminster Archives

New contact: Melanie Wallace , Archivist

18) Anglican Provincial Synod of BC and Yukon Archives

New contact: Melanie Wallace , Archivist

19) British Columbia Teachers' Federation

New contact: David Stange

New email address: dstange@bctf.ca

New web address: www.bctf.ca/

New hours of operations: Monday to Friday, 8-4

British Columbia Archival Network Service - Contact Information

Archives or archivists wishing to submit new information for any of the AABC's web resources, including new or revised descriptions for the *BC Archival Union List* and the online *Guide to Archival Repositories in BC*, should contact Bill Purver at the BC Archival Network Service program (Phone: 604-876-9150 ; Fax: 604-876-9850 ; Email: bpurver@aabc.bc.ca).

For more information about the program, people are asked to consult the BC Archival Network Service homepage at aabc.bc.ca/aabc/bcans.html.

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AABC Workshop: "Managing Electronic Records"

As a participant, I always enter a workshop full of hope and expectation that the workshop will solve all my problems and the problems of all the other participants, too. That was certainly the case on attending Jim Suderman's "Managing Electronic Records" on Monday, Feb. 20. A good representation of archivists from institutions both large and small showed up to hear sage advice from Jim Suderman, member of the Canadian research team of the InterPARES 2 Project.

His first advice was to read everything you can get your hands on including history, organizational theory, e-mail management, archival description, and newspapers. Talk to everyone as well – other archivists, business people, techies, anyone who currently stores records electronically. He shared some web site information and suggested the following as consistently good:

- www.nationalarchives.gov.uk/electronicrecords/ (life cycle of records)
- www.rlg.org/en/page.php?Page_ID=20865 (good general information)
- www.dma.be/david/website/eng/index2.htm (preservation formats from Belgium)
- www.interpares.org (case studies)

Jim spoke at length on the Australian (state of Victoria) electronic records strategy which uses a PDF format because that standard is freely available, can be generated from many applications, has a reasonable file size and can be hyper-linked. The disadvantages are that the documents can only be read as long as the supporting application as well as the system it runs on still exists. On top of that, PDF can't be used for spreadsheets. Their strategy is available at www.prov.vic.gov.au/vers/vers/default.htm.

He also included the National Archives of Australia which operates with three platforms: quarantine (records are virus-checked), preservation processing (records are normalised - converted to XML), and storage in a digital repository where original, binary, and normalised copies are kept. Information on their system is available at: www.naa.gov.au/recordkeeping/preservation/digital/digital_repository.html.

So many questions arose when it came to the subject of appraisal. Are the records authentic? Can the creator and the date of creation be verified? Can your archives support the records as they exist in their operation setting or will you have to convert them? Once converted, will they still be accessible? Will you do the conversion or will the creator? Will you need to spend additional money to hire a good technician? What about copyright issues? Has the creator arranged the records and documented that arrangement or is the material raw and undocumented? Does a duplicate exist in hard copy? If so, can you see an advantage in having an electronic copy? Can you store the records properly? Is the functionality of the record important? For example, is it enough to have the individual pages of a web site or should you actually be able to use it? What kind of systems documentation exists? For example, do you have a list of fields and their definitions for a database? Or do you have the internal structure for a relational database? Will the creator be able to give you a history of significant changes to the database over time that may or may not affect your appraisal? Overall, what extra costs in staff time, equipment, and specialized help will be involved?

Acquisition of electronic records requires the gathering of more information than the transfer of paper records. The

SFU Bowls Away the Competition



On a cold and rainy night in December archivists from UBC and the City of Vancouver answered SFU's bowling challenge and met for the chance to lay claim to the inaugural *Doughty Cup*. After the excitement of donning "gently used" shoes and learning how to keep score the old-fashioned way by hand, twenty-two bowlers got down to business.

Each team brought their own well-honed strategy to the game – the City of Vancouver archivists relied on karma and the heavens to guide their teams formed by astrological signs; UBC (and the librarian they snuck in) played it cool and relaxed despite talking big before the game; while SFU played with intensity and flair in their dashing team uniforms.

Gutter balls and strikes were celebrated with cheers and jeers alike and many bowlers were seen displaying what could only be described as unique and original bowling styles! After two games and a tally of final scores, Ian, Paul, Lisa and Richard from SFU claimed first place and bragging rights with a team average of 395. Nancy, Barbara, and Rosaleen from the City of Vancouver came in second with 337, while Alan, Bronwen and Leslie from UBC took third place with 332 points. Upon the official publication of results, grumblings were heard from Richmond archivists who proclaimed that they could have easily taken the cup had they been able to attend.

Plans are now underway for the next event that will give UBC, Richmond, and the City of Vancouver a chance to dethrone SFU and claim a title of their own. Until then, SFU proudly displays the *Doughty Cup* in their office high atop the hill.

Lisa Beitel

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Luciana Duranti receives the UBC Killam Research Prize *by Greg Kozak*

Dr. Luciana Duranti, Professor in the Archival Studies graduate programs (MAS and PhD) at the University of British Columbia (UBC) School of Library, Archival and Information Studies, will be honoured as one of the recipients of the UBC Killam Research Prize in March 2006. This prestigious award is made annually to prominent researchers at UBC in recognition of their outstanding achievements.

The award is given only to scholars whose research has international significance. Professor Duranti has made enormous contributions internationally to the field of Archival Studies as it addresses the challenge of the long-term preservation of the authenticity of records created and maintained in digital form. In doing so, she has initiated and led two internationally-funded research projects, InterPARES (**International Research on Permanent Authentic Records in Electronic Systems**) I and II. She has also received funding from UNESCO's Memory of the World Programme to support the dissemination of the InterPARES Project's results in the Caribbean and Latin America.

Dr. Duranti has taught in the archival program at UBC since 1987. Prior to this, she was a Researcher-Professor in the Special School for Archivists and Librarians at the University of Rome, Italy (1982-87); served as State Archivist in the State Archives of Rome (1978-82); and was Project Archivist for the Italian National Research Council (1974-77). Professor Duranti holds a Doctorate in Arts (1973) and graduate degrees in Archival Science from the University of Rome (1975), and in Archivistics, Paleography, and Diplomatics from the School of Archivistics, Paleography and Diplomatics of the State Archives of Rome (1979).

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2006 ACA Institute

The ACA is delighted to announce the theme for the 2006 ACA Institute which will be held immediately before the annual conference in St John's, Newfoundland, on Monday and Tuesday, 26-27 June 2006.

The theme for the 2006 Institute is: "ARCHIVES IN THE WAKE OF HUGH TAYLOR: SHAPING ARCHIVAL PROGRAMMES FOR THE 21ST CENTURY". With Taylor's passing in September 2005, it is appropriate to hold a kind of "wake" for him, to consider archives in his wake, or the legacy for our work today of Canada's premier archival thinker.

The Institute's aim is to integrate new ideas and approaches to a variety of archival tasks into an overall view of how archival programmes may be best conceived and implemented to meet the key challenges we face. The Institute will [use Taylor's ideas as a springboard for a discussion of this aim that also draws on a wide range of archival writers and experiences. These challenges affect the day-to-day work planning and service delivery of the vast majority of archives. Taylor tackled these challenges with his imaginative insights and spurred further research into them (for instance, in the areas of contextual description, macroappraisal, electronic records, and relationships with other heritage and information specialists).

In break-out groups, participants will consider the practical workplace challenges that they will have prepared and submitted in advance of the event. Each participant will receive several weeks before, covered by the registration fee, a copy of *Imagining Archives: Essays and Reflections* by Hugh A Taylor (2003, edited by Terry Cook and Gordon Dodds), as well as other material.

The ACA is fortunate to have secured as Institute leaders Terry Cook and Tom Nesmith, two of Canada's foremost archival educators who have both written and taught about Hugh Taylor's ideas. Both are professors in the two-year Archival Studies MA program at the University of Manitoba and are well known as writers and lecturers on many archival subjects, in Canada and abroad.

Institute fees have been lowered to encourage ACA Conference attendees to arrive a bit early for what promises to be a stimulating exploration of archival theory and practice. For ACA members the registration fee is \$500 (plus HST & \$10 mailing fee for participants from outside of Canada). The fee for non-ACA members is \$675 (plus HST & \$10 mailing fee for participants from outside of Canada). These fees include all course materials, two lunches, and four refreshment breaks. Maximum participation is capped at 25, so register now for this special event.

Registration forms and other information sheets for participants are available on the ACA website (www.archivists.ca/prodev/aca_institute.aspx). If you have questions about this exciting opportunity, please contact the ACA Education Committee Chair.

We look forward to seeing you at the Institute in St. John's!

Denise Jones (dejones@gov.mb.ca)

Chair, ACA Education Committee
www.archivists.ca

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