

THE MAGAZINE OF LIBRARY AND ARCHIVES CANADA

Signatures

FALL / WINTER 2019



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<< Cover: Young girl carrying groceries on a snowy road, Buffalo Narrows, Saskatchewan.
Photo: Rosemary Gilliat Eaton, March 1955. Source: Rosemary Gilliat Eaton fonds/e010975246

This image is featured in the travelling exhibition *Hiding in Plain Sight: Discovering the Métis Nation in the Archival Records of Library and Archives Canada*. See the article on page 6 for more information about this exhibition.

- | | | | |
|----|--|----|--|
| 1 | Introduction
by Leslie Weir | 16 | TD Summer Reading Club:
Inspiring Tomorrow's Readers
by Lianne Fortin |
| 2 | Building a Network to Support
Documentary Heritage
by Alain Roy | 18 | A Year of Youth
Advisory Council
by Laura Blackmore
and Tyler Owens |
| 5 | Partnerships and
Tomorrow's Professionals
by Jérémie Blondin | 20 | <i>Jewish Journeys</i> at the
Canadian Museum of History
by Michael Kent |
| 6 | Travelling the Traditional
Métis Homeland with
<i>Hiding in Plain Sight</i>
by Megan Lafrenière | 22 | A Collaborative Approach
to Intellectual History:
The Footprints Project
by Michael Kent |
| 8 | Co-Lab: Crowdsourcing
Our Digital Collection
by Alexandra Haggert | 23 | The Gatineau 2 Project:
A Lasting Partnership
by Dino Roberge |
| 10 | More Than a Name
by Marcelle Cinq-Mars
and Alex Comber | 24 | LAC Perspectives |
| 12 | Collaboration, Conservation
and a Classic Composite
by Mary Piper Hough,
Susannah Kendall,
Tania Passafiume and
Madeleine Trudeau | 26 | What's New
in the Collection
by Liane Belway,
Meaghan Scanlon
and Véronique Bélec |
| 14 | The RCMP Gave Canada
and the World Big Band Music
by Cheryl Gillard | 28 | A Place for Everyone
by the LAC-OPL Joint Facility
Project Team |





“ Individually, we are one drop, but together, we are an ocean.”

This powerful thought from prolific Japanese writer Ryūnosuke Akutagawa perfectly captures the essence of this issue of *Signatures*.

To be a source of enduring knowledge accessible to all, Library and Archives Canada (LAC) relies on a number of

national and international partnerships, as well as on the expertise and collaborative efforts of our employees, to enrich and expand access to our collection and preserve the country's documentary heritage for present and future generations.

Every day, LAC seeks to identify new collaborators while continuing to work with established partners to build better networks for expanding our impact at home and on the world stage. These relationships facilitate knowledge sharing for the advancement of better tools, processes and standards for the memory sector, and enable the development of innovative programs, services and technologies that empower us to enhance engagement.

In light of LAC's ongoing focus on building meaningful connections with compatible individuals, communities and institutions, it is fitting that this issue of *Signatures* offers readers a comprehensive look at some of our collaborative endeavours.

Collaboration has long been considered an essential characteristic of the Canadian documentary heritage community. With this in mind, our colleague Alain Roy begins this issue of *Signatures* with an overview of the history of network building within our country's library and archival communities to construct uniquely Canadian knowledge.

Discussing the history of collaboration leads us to the digital revolution and the rise of a culture of citizen participation. In this vein, Alexandra Haggert writes about LAC's online collaboration tool Co-Lab and its benefits for public engagement. The digital era also enables institutions around the world to share knowledge and learn from each other. One of these opportunities, as described by Michael Kent, features the Jacob M. Lowy Collection of rare Judaica in the Footprints

project, which aims to develop a database to track the movement of rare Jewish books. In another article, the same author details LAC's experience with the Canadian Museum of History in bringing to life the exhibition *Jewish Journeys – Stories of Immigration from the Treasures of Library and Archives Canada*.

Speaking of museums and exhibitions, Mary Piper Hough, Susannah Kendall, Tania Passafiume and Madeleine Trudeau highlight a collaborative restoration project undertaken by LAC and the National Gallery of Canada, while Megan Lafrenière focuses on the LAC travelling exhibition, *Hiding in Plain Sight: Discovering the Métis Nation in the Archival Records of Library and Archives Canada*, which explores the portrayal of Métis in our art and photography collections.

And let us not overlook the significant roles that Canada's youth have played at LAC this past year. Enjoy reading Jérémie Blondin's chronicle of his internship as a student acquisitions librarian, and learn about the valuable experiences of members of the inaugural LAC Youth Advisory Council. Through these types of relationships, LAC is investing in a new generation of professionals who aspire to contribute to Canada's cultural heritage. On the topic of Canada's young people, Lianne Fortin gives readers a look at the TD Summer Reading Club—Canada's biggest bilingual summer reading program for kids of all ages.

In addition to these collaborative endeavours, this issue of *Signatures* also highlights how LAC will be transitioning our services over the next five years to serve an expanded clientele in a new state-of-the-art joint facility with Ottawa Public Library in central Ottawa.

LAC's commitment to working collaboratively in serving as Canada's continuing memory and in becoming a source of enduring knowledge accessible to all is made possible in great part thanks to our employees, whose remarkable dedication, passion and expertise are clearly reflected in the pages that follow—happy reading and discovering!

Leslie Weir
Librarian and Archivist of Canada

BUILDING A NETWORK TO SUPPORT DOCUMENTARY HERITAGE

— BY ALAIN ROY, Historian and Policy Advisor, Strategic Research and Policy

Since the 1960s, and even before, collaboration has been considered a fundamental characteristic of the Canadian documentary heritage community. This is because of the recognition that, in a federal state like Canada, responsibilities are shared. However, the ability to achieve collaboration has varied over time, beginning in the 1970s and increasing from the 1980s onward. While the approaches adopted at the time by the Public Archives of Canada (which became the National Archives in 1987) and the National Library of Canada

(NLC) differed in some respects, they both played an essential role in building networks of partners within each of these communities.

The creation of Library and Archives Canada (LAC), which brought the two worlds together, continued the momentum and expanded the networking. Over time, this collaboration has taken place in various forums across the spectrum of concerns, from acquisition to preservation to access. In order to reflect Canada's diversity, a collaborative approach appears essential for the entire community.

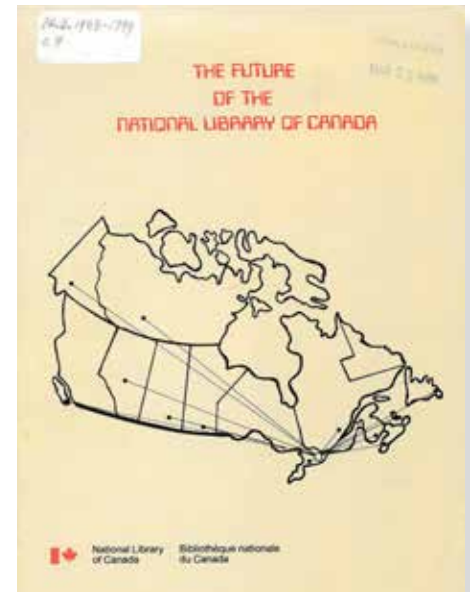


^ Cover page of the *Canadian Archives* report. The report, prepared by the Consultative Group on Canadian Archives, then chaired by Ian E. Wilson, was submitted to the Social Sciences and Humanities Research Council of Canada in August 1979 and published in March 1980. Source: OCLC 7577390

THE NATIONAL ARCHIVES AND THE ARCHIVAL SYSTEM

At the Public Archives, the idea of documenting the whole of society, the “total archives,” was launched in 1968, as a call for better co-operation. As early as 1970, a round table explored the idea of collaborating on acquisitions. That same year, the National, Provincial and Territorial Archivists Conference (NPTAC) was created, with the mission of promoting exchanges. This idea of networking was supported in a 1975 report from a Commission on Canadian Studies led by T.H.B. Symons.

As a result, a National Conference on Archives was considered in the late 1970s. The publication of a report by Ian E. Wilson in 1980 supported this idea; in August 1981, a symposium, organized under the auspices of professional associations (the Association of Canadian Archivists and the Association des archivistes



^ Cover page of the report *The Future of the National Library of Canada*, submitted to Secretary of State David MacDonald in August 1979. Source: OCLC 6258809

du Québec), brought together 63 participants from the Public Archives, provincial and university archives, and the research community. As Dominion Archivist Wilfred I. Smith pointed out, the objective was “to arrive at a consensus and at agreements on our collective goals and on the cooperative and other arrangements that would permit the harmonious development of archives in Canada.” The attendees recommended the establishment of a pan-Canadian archival co-operation program, based on provincial networks with the support of the Public Archives, whose important contribution was recognized.

This proposal was endorsed by a 1982 NPTAC report that, in addition to supporting the idea of such a network, highlighted the leadership role of the Public Archives. The proposal was also backed in a second report by Ian E. Wilson, submitted in 1984 to the Social Sciences and Humanities Research Council of Canada. In the years that followed, a Canadian “archival system” was put in place, notably with the creation of the Canadian Council of Archives in 1985, which brought together provincial and territorial groups, professional organizations, and the Public Archives.

However, the sharing of responsibilities remained an issue, as did funding. The consolidation of the system was the subject of various reports thereafter, until the early 2000s. There were also efforts to coordinate acquisitions. The 1990s were marked by major cuts at the National Archives, which both limited its actions and promoted a collaborative approach. Coordination of activities was then increasingly perceived as necessary, but results were slow to follow.

THE NLC AND CANADIAN LIBRARIES

The establishment in 1950 of the Canadian Bibliographic Centre, which became the NLC in 1953, was marked by this network approach; the union catalogue that was created was designed to incorporate all major collections into a single catalogue. This perspective shaped the entire evolution of the NLC. As early as 1969, as National Librarian Guy Sylvestre noted, the NLC was at the centre of the national network. This collaboration with the various groups and associations extended to all functions. Thus, after attempts to coordinate acquisition in the 1960s, networking took several forms in the 1970s: a book exchange centre (1973), a symposium on networks (1973), the beginning of interlibrary loans (1975) and consultation with partner associations on the future of the NLC (1977).

The shift became more pronounced in the early 1980s; in *The Future of the National Library of Canada* (1979), Sylvestre pointed out that “the emphasis on cooperative network-ing [is] meant to equip Canada with a National Library whose mandate would be more commensurate with the nation’s information needs.” This vision was fully supported by the Canadian Library Association, which reaffirmed its advocacy for close links between the NLC and Canadian libraries. The arrival of information technology then facilitated the planning and implementation of shared systems, such as the National Union Catalogue.

While the 1980s saw the NLC, like all federal institutions, face financial constraints that limited its capacity, the desire to “network” nonetheless grew. From 1985 on, the focus was on resource sharing: consultations were held, followed by seminars in 1988. A strategy to this end was developed in 1991 and revised in 2001. In short, the idea of a network, based on the various partners, was at the very heart of the NLC’s efforts, but its action was slowed down at times by a lack of resources.

THE NEW MILLENNIUM

The arrival of digital technology and the fact that many resources were shared between the NLC and the National Archives increasingly led to convergent thinking, where issues affecting documentary heritage in all forms were addressed together. For example, the investigative mandate issued by Heritage Minister Sheila Copps to John English in 1998 affected both institutions. English then conducted extensive consultations involving associations from both communities, thus demonstrating this convergence, which continued in the consultations during the adoption of the law creating LAC in 2004.¹

The orientation of the new institution was also the subject of intensive discussions: the consultation on the *Directions for Library and Archives Canada* document was launched in 2004. The community was heard in 55 briefs and 20 special meetings, while internal reflection on LAC’s national role and its network of partners continued. In the same vein, two surveys were launched in 2009 on LAC’s relationships with the library community on the one hand,

1. For more information: www.bac-lac.gc.ca/eng/about-us/publications/signatures/Pages/signatures-spring-summer-2019.aspx#art02

✓ Logo of Taking It to the Streets: Summit on the Value of Libraries, Archives and Museums in a Changing World. This summit, held on December 5 and 6, 2016, attracted nearly 300 participants, in addition to the 330 people who viewed it on the Web. The meeting concluded with the adoption of the Ottawa Declaration. Source: Library and Archives Canada



Summit on
The Value of Libraries, Archives
and Museums in a Changing World

and the archival community on the other. With the aim of wider consultation, their results were shared at forums bringing together the two communities (November 2011 and November 2012), while consultation meetings with the academic community (September 2010 and February 2011) were held in parallel.

This process was interrupted when LAC senior management re-evaluated priorities and undertook a major reorganization.

THE RENEWAL

Temporarily interrupted, reconstruction of the collaboration network was relaunched in 2013. The Royal Society of Canada had started to study the situation in February. Its report, *The Future Now*, was released in November 2014 and noted that while “librarians and archivists must work more concertedly in nation-wide partnerships to continue to preserve our print heritage,” “dialogue [was] lacking in LAC decision-making for a decade or more.” Additionally, the Canadian Archives Summit was held in January 2014 to restart discussions on the Canadian archival system.

The movement accelerated with the arrival of Guy Berthiaume at the helm of LAC; one of his key priorities was to rebuild bridges with communities. Multifaceted efforts included the establishment of the Stakeholders’ Forum in 2014, which regularly brings together key organizations to promote a collaborative approach. Discussions on future challenges involving various stakeholders also continue through the Forum with University Partners (November 2017 and March 2019) and at summits of memory institutions, namely galleries, libraries, archives and museums (“GLAMs”). These summits, held in December 2016 (Taking It to the Streets), January 2018 (Taking It to the Next Level), and May 2019 (Taking It to the People), were successful, giving rise to the Ottawa Declaration (2016), which calls on these institutions to “find new ways of working together to increase the visibility and impact of memory institutions.”

In addition, long-established forms of collaboration are being relaunched. In November 2015, reflection on the archival system continued with the publication of *Canada’s Archives – A New Blueprint*. The following year,

the NPTAC agreed on an *Approach to Collaborative Acquisition – Vision Statement*, while a Canadian National Heritage Digitization Strategy (NHDS) was being developed with the support of a broad network of partners.

CONCLUSION

Collaboration and networking are the building blocks of library and archival communities; the challenges of acquisition, preservation and access have, over time, fostered the creation of networks for sharing and collaboration. As the archival and library communities evolve toward an increasingly unified community, a thick network of collaboration is being built over time that allows for a multiplier effect on each other’s efforts, thereby facilitating the achievement of LAC’s mandate.

THE FIRST FORUM ... IN 1877

In the 19th century, access to documentary resources was crucial to building uniquely Canadian knowledge. That is why the elites took an interest in it at a meeting of literary and historical societies held in Ottawa in 1877, on the occasion of the 25th anniversary of the Institut canadien-français d’Ottawa. A stakeholders’ summit before the concept existed, this meeting attended by the Dominion Archivist focused on three elements directly related to what we now call documentary heritage: archives, libraries and copyright. The event had such a great impact that it inspired the creation of the Royal Society of Canada in 1881. One good turn deserves another; in 2014, the Royal Society produced a resounding report to reassert the value of LAC’s work.

PARTNERSHIPS

AND TOMORROW'S PROFESSIONALS

— BY JÉRÉMIE BLONDIN, Student Acquisitions Librarian, Published Heritage Branch

Library and Archives Canada (LAC) has memoranda of understanding with nine academic institutions, including the École de bibliothéconomie et des sciences de l'information (EBSI) at the Université de Montréal, where I am currently studying. Through these partnerships, LAC can recruit students for internships and thereby attract young professionals with diverse areas of expertise. Thanks to LAC's agreement with EBSI, I had the incredible opportunity of completing an internship at LAC.

I chose LAC for my internship (and, hopefully, future workplace) in part because of a presentation by Dr. Guy Berthiaume in 2017 to the introduction to information sciences class in the EBSI master's program. The other students were also impressed that the Librarian and Archivist of Canada had taken the time to come to our class and discuss LAC's role and mission. At the end of his presentation, he talked about career opportunities at LAC in current and future projects. After the class, some students went to talk further with Dr. Berthiaume. Not only did he speak with us and answer our questions, but he also handed out his business card and told us to contact him if we wanted more information and to get involved.

Two years later, it was time for me to decide where I would go for my internship. I accepted a position with LAC's Published Heritage Branch, where I could work on the Digital Asset Management System and the collection of Canadian theses and dissertations for the Theses Canada Portal. Working on these projects was a unique and enriching opportunity to lay the groundwork for a new environment in preserving and managing digital documents in Canada. The team tests the ingest and transfer of theses and their metadata in this environment. I also had the opportunity to participate in numerous highly informative training sessions as well as conferences, visits to a variety of documentation centres and several consultation workshops. All together, these experiences gave me a better understanding of LAC's organizational culture and the projects in which the institution seeks to be involved.

I was welcomed with open arms on the Published Heritage team, in a position that was made possible by the memorandum of understanding between EBSI and LAC. My EBSI internship coordinator contacted LAC through the channels established by the memorandum. I truly hope that this type of partnership with schools of information science will

continue and that new agreements will be signed, so that other students will have the chance to gain professional experience at LAC.

By forming partnerships and co-operating with other institutions, LAC is investing in the future, in the next generation of professionals who aspire to contribute to Canada's cultural heritage. LAC is an authority in archival and library sciences in Canada. Consequently, it is in an ideal position to host students who are completing their studies, so they can learn about the inner workings of LAC and get a foot in the door as they gain unrivalled practical experience. These students are then able to pass on the knowledge they have gained to their peers throughout their careers, wherever they may go. Reaching out to students and informing them of the career opportunities in archival and library sciences with the federal government, as Dr. Berthiaume did, is inspiring to the next generation of librarians and archivists who hope to participate and work in the Canadian cultural heritage field.

TRAVELLING THE TRADITIONAL MÉTIS HOMELAND WITH HIDING IN PLAIN SIGHT

— BY MEGAN LAFRENIÈRE, Senior Exhibition Officer, Public Services Branch

The exhibition *Hiding in Plain Sight: Discovering the Métis Nation in the Archival Records of Library and Archives Canada* has toured communities large and small across Western Canada since June 2017.

It can be hard to identify Métis citizens in LAC's collection due to old descriptive practices that often misidentified, incorrectly described or completely omitted Métis citizens from historic records. *Hiding in Plain Sight* explores the portrayal of Métis in LAC's art and photograph collections. The exhibition also delves into signs, symbols and terminology that help to identify Métis content.

Hiding in Plain Sight was first exhibited at LAC in Ottawa in 2016. It was then shown at UNESCO's headquarters in Paris in 2017. Since then, the exhibition has travelled over 9,000 km to eight venues in Métis regions across the West, in collaboration with 17 partners. Some of these venues were Métis communities of great historic significance.

The first stop was the Centre du patrimoine de Saint Boniface in Manitoba. Saint Boniface was settled in the early 19th century to meet the cultural and religious needs of the region's Francophone and Métis inhabitants. It is also where Louis Riel was born and his final resting place.

Another notable venue was Batoche National Historic Site in Saskatchewan. The Battle of Batoche took place there in 1885, the last significant battle between the forces of the Métis provisional government and the Canadian government.

Saskatoon Public Library's Round Prairie Branch also hosted the exhibition. In the early 20th century, Round Prairie was a close-knit community on the outskirts of Saskatoon and Saskatchewan's largest Métis settlement. But by the 1950s, as Saskatoon continued to expand, the Crown forced the Métis to relocate, leading to the loss of this community. The Library named the branch after

✓ *A Gentleman travelling in a dog cariole in Hudson's Bay with an Indian Guide*, by Peter Rindisbacher, 1825.
Source: Peter Winkworth Collection of Canadiana/e002291419



A GENTLEMAN TRAVELLING IN A DOG CARIOLE IN HUDSON'S BAY WITH AN INDIAN GUIDE.



^ Métis traders on the plains, by a member of the Royal Engineers, 1872–1873. Source: e011156506

the Round Prairie Métis to honour their legacy. Elder Nora Cummings, the eldest living descendant of the Round Prairie Métis, opened the exhibition.

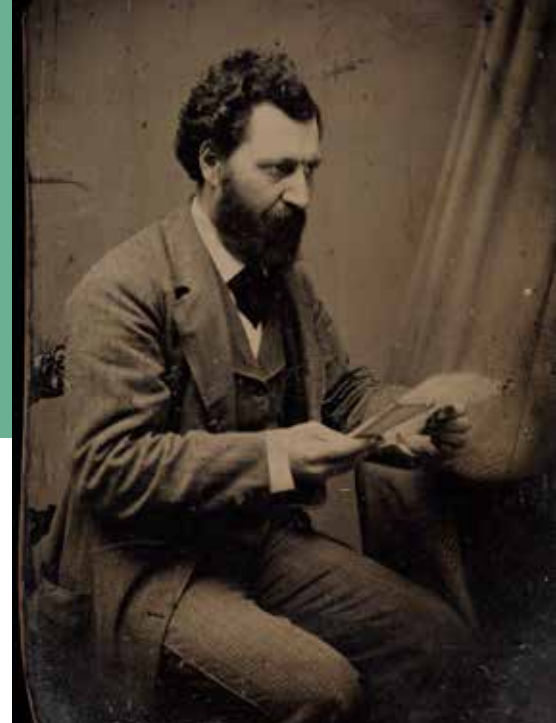
Several partners developed public and school programs to complement the exhibition, adding regional contexts to LAC's more national perspective. In Edmonton, the exhibition was launched during National Métis Week with a "Métis 101" talk by Métis Nation Alberta. The exhibition and talk were part of the Edmonton Public Library's *Exploring Reconciliation* program, which aims to provide opportunities for Edmontonians to develop a deeper understanding of reconciliation and how it impacts all Canadians.

Some venues also expanded on the exhibit. Red Deer Museum + Art Gallery (RDMAG) in Alberta hired a Métis Liaison Officer to facilitate community conversation and collect local stories and artifacts. These and some original items from LAC enhanced the exhibition there. The Kootenai Brown Pioneer Village in Pincher Creek, Alberta, also added artifacts from its collection to the exhibition, as well as photo-based artworks by a local Métis artist.

The exhibits were often launched with celebrations of Métis culture. RDMAG's launch included a Métis poetry reading and fiddle performance. Kootenai Brown Pioneer Village threw a "Métis Kitchen Party" with a traditional

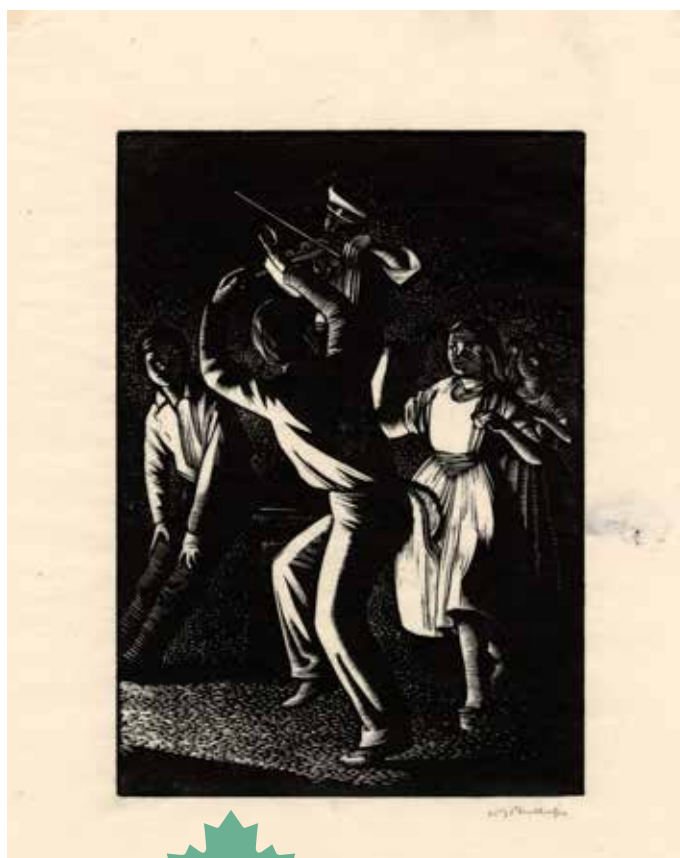
supper, fiddle music and dancing. In British Columbia, the Museum of Surrey launched the exhibition with Métis artisans and live entertainment. *Hiding in Plain Sight* was one of the Museum's grand reopening exhibitions after a year-long closure for a major expansion.

On June 21, 2019, National Indigenous Peoples Day, the exhibition opened at the Manitoba Museum in Winnipeg. It will remain there until late October to mark the 175th year since Louis Riel's birth. There will be more venues to come in 2020.



^ Louis Riel, ca 1875, by William James Topley.
Source: Louis Riel Collection/e011156891

LAC recognizes the knowledge and expertise provided by the Métis National Council and the Manitoba Metis Federation in the creation of this exhibition, as well as the support of the Government of Canada.



< Red River Jig, by W.J. Phillips, ca. 1931.
Source: Walter Joseph Phillips fonds/e010835251

CO-LAB

CROWDSOURCING OUR DIGITAL COLLECTION

— BY ALEXANDRA HAGGERT, Project Manager, Public Services Branch

Library and Archives Canada (LAC) has been dabbling in citizen engagement and crowdsourcing initiatives for many years. For example, since 2002, Project Naming has sought to partner with Indigenous communities to identify unnamed Indigenous people in the photographic collection. In 2015, the “Road trip – summer of ‘54” campaign invited Facebook fans to experience individual pages of Rosemary Gilliat Eaton’s diary and photos from her adventure. Beginning in 2017, researchers have been welcome to self-digitize material using professional equipment in the DigiLab at 395 Wellington Street in Ottawa; this material then becomes available for access to all online clients, not just the DigiLab client. Clearly, the concept of harnessing the collective interest, enthusiasm and effort of the crowd is not new —crowdsourcing at LAC has grown and evolved over many years.

In April 2018, LAC launched an online application intended to foster public engagement and collective effort, and subsequently to find new, innovative ways to enable access to and improve discoverability of the digital collection using the “power of the crowd.” Co-Lab, LAC’s digital crowdsourcing application, was developed internally, and we are proud that it is bilingual, accessible and fully integrated with digital media objects from all of LAC’s databases that are found in Collection Search.

What can users do in Co-Lab? Clients can select from digitized objects that are part of “challenges” created by LAC’s Online Content team, or they can take a more choose-your-own-adventure

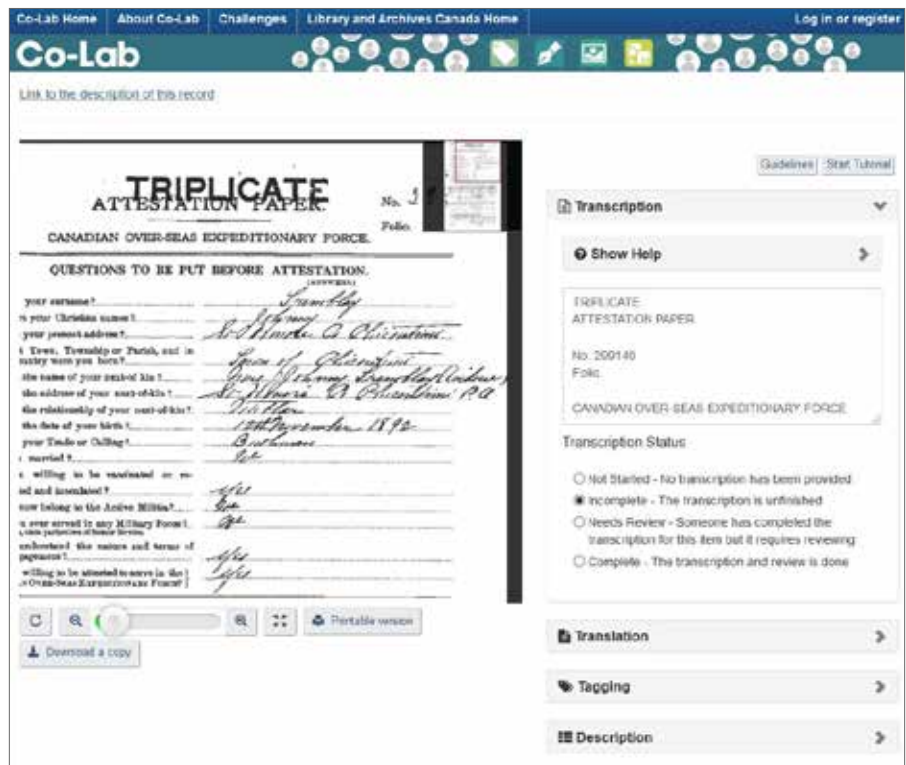
route by selecting any digital object in Collection Search and enabling it for Co-Lab contributions. Users can then input text in the fields of their choice: transcriptions, translations between English and French, keyword tags and formatted descriptions.

Why is crowdsourcing important? There are numerous benefits to collecting transcription, translation and other metadata on digital objects. Transcription of text that appears in digitized images makes that text accessible to those using screen-

reader devices. It also becomes textual metadata that is indexed and can be matched to a user’s search terms, improving what we refer to as the “discoverability” of an item. In other words, it makes it easier for all users to find.

Since the launch of Co-Lab in April 2018, LAC has explored the use of Co-Lab to build stronger partnerships, launching challenges in conjunction with external partners and spotlighting regionally significant material.

- ✓ The view of a user contributing transcription to John Tremblay’s attestation papers. On the left-hand side of the screen is a viewer with zoom capabilities; the right-hand side displays the contribution types: transcription, translation, tagging and description.



Canadian Museum for
Human Rights, Winnipeg
Speaking for the Future
– ***Protecting Language Rights***
September 9, 2019, to March 9, 2020

Page from Bill C-120 (*An Act respecting
the status of the official languages of Canada*)
As passed by the House of Commons,
July 7, 1969

Library and Archives Canada,
Department of Justice fonds, e011310496

- In September 2018, a challenge featuring documents on the 1918 Influenza outbreak in Canada was launched alongside the Defining Moments Canada travelling exhibition on the Spanish Flu at our 395 Wellington Street location in Ottawa.
- Also in September, we released a Co-Lab challenge of photographs of Japanese-Canadian internment and invited attendees of the 30th Anniversary of Japanese-Canadian Redress event at 395 Wellington Street to tag and describe the photos at workstations set up for the event.
- In December 2018, a challenge highlighting items related to notorious British Columbia prison escapee Bill Miner was created with the collaboration of LAC's Vancouver office and archivist Caitlin Webster.
- In June 2019, to commemorate the 100th anniversary of the Winnipeg General Strike, a challenge featuring important collection materials was put together thanks to outstanding work by LAC's Winnipeg office and archivists David Cuthbert and Kelly Anne Griffin. We are now exploring ways to promote this challenge with local Winnipeg community groups interested in the subject matter.

We hope to set up a partnership endeavour involving a French-language subject-matter challenge in the future. Two of the nine challenges that are focused on textual material have French-language sources: love letters between Wilfrid Laurier and his fiancée, and documents about New France and relations with First Nations.

Co-Lab has been an exciting part of LAC's digital presence for over a year now, but there are still many ways we can improve user experience and functionalities within this application. Strengthening the capabilities of user accounts and encouraging collaboration with a fun, dynamic contribution experience are key. We can also introduce the ability to contribute to PDF and audiovisual documents, something we are working on to make a reality as soon as possible.

Along with increasing accessibility and adding critical metadata to digital objects, Co-Lab offers users the ability to engage, instantly and easily, with digitized material in our collection. Through Collection Search, or through Co-Lab's thematic challenges, clients can take action and have an impact on LAC's collection. The public has shared stewardship and responsibility for a collection that really belongs to everyone in Canada.



National Gallery of Canada, Ottawa
The Sporting Life
June 2019 to June 2020

Caughnawaga [Lacrosse Team from
the Mohawk Nation at Kahnawake]
Champions of Canada
James Inglis, 1869
Carte-de-visite

Library and Archives Canada,
Lee Pritzker collection, e011181050





MORE THAN A NAME

— BY MARCELLE CINQ-MARS and ALEX COMBER,
Military Archivists, Government Archives Division

^ Field of mud after the Battle of Passchendaele, Belgium, November 1917.
Source: Ministry of the Overseas Military Forces of Canada/a040139

What could it cost to have your name in a book?

For some Canadians, the price was their lives.

To honour the men and women who died in battle, Canada created the Books of Remembrance.¹ These commemorate those who made the ultimate sacrifice. The creation of these lists of names was a painstaking endeavour; however, despite best efforts, mistakes and omissions are always possible. Fortunately, military archivist Alex Comber took up the torch to honour those who died while serving their country.

Comber was engaged in regular archival work, reviewing a finding aid, when he followed a line of inquiry outside Library and Archives Canada (LAC). He became curious about how the lives and service of a small selection of deceased Canadian Armed Forces (CAF) members are commemorated. This led him to the Books of Remembrance in Ottawa. These books, maintained by Veterans Affairs Canada (VAC), are on public display in the Memorial Chamber of the Peace Tower on Parliament Hill. Pages are reverently turned on a schedule to honour each of the 118,000 members of the military commemorated in the books.

In the Service of Canada, the seventh book, records deaths of CAF personnel in Canada and overseas since October 1, 1947 (excluding the Korean War). Comber was surprised to find that the names of several soldiers and sailors did not appear in these pages. VAC commemoration staff provided Comber with the criteria that determine eligibility for inclusion in the Books of Remembrance. Using LAC records, they then investigated his claim that several CAF members did in fact merit inclusion.

As a result, the names of Corporal George Brown, Able Seaman Arthur Campbell, Corporal Percy Giggie and Ordinary Seaman Nigel Zenkner will be added to *In the*

1. www.veterans.gc.ca/eng/remembrance/memorials/books

Service of Canada and the Canadian Virtual War Memorial.² Their names will join the more than 1,800 already found in the seventh Book of Remembrance. The two largest books are those for the Second World War, with over 44,000 names, and the First World War, which has more than 66,000 names.

SOLDIERS OF THE FIRST WORLD WAR

The vast majority of Canadian soldiers killed in action during the First World War are buried in other countries. These include those who died in the Battle of Passchendaele in 1917; some 5,000 have no known grave. They disappeared under showers of shells in the fury of battle. Their sacrifice is commemorated on a memorial and in the *First World War Book of Remembrance*.

With the centenary of the First World War, the Memorial Museum Passchendaele 1917³ sought information about the missing Canadian soldiers killed in the terrible battle. In the summer of 2018, military archivist Marcelle Cinq-Mars received a message from the museum that Belgian historians needed her help. The result was a collaboration that spanned several months.

This was the start of a great search for those lost in the Battle of Passchendaele. Snippets of information about the last moments of these Canadian soldiers were hidden within mountains of military documents. An officer or a comrade-in-arms might have witnessed the death of a soldier and left a reference about it somewhere. Where could that “somewhere” be now? By comparing reports, which were often very brief, the last location where soldiers were seen alive could

sometimes be tracked down accurately. In many cases, the hellish fury of war wrought havoc on the landscape, as the explosions of shells destroyed both men and fields.

Unique sources from LAC’s military archives, such as the Circumstances of Death Registers (available online) can give a sort of second life to these dead Canadian soldiers. Through the museum’s remembrance project, information from different sources

can be cross-checked and some soldiers located. The scope of the project goes well beyond this, with the life of each soldier told—often thanks to the military service files digitized by LAC and accessible online—while the rediscovery of those lost brings back distant echoes of that terrible battle. Through its commemorative effort in collaboration with LAC, the Memorial Museum Passchendaele 1917 seeks to recall the sacrifices of the past so no one will ever have to repeat them.

- ✓ An illustrator is shown carefully working on an illumination in the Books of Remembrance, ca. 1949–1957. She is adorning page 22 of the *Second World War Book of Remembrance*. The books commemorate the military dead and are noted for their beautiful illustrations of battle honours, regimental crests, unit badges and insignia, and many other decorative devices. Source: Department of National Defence/e010781490



2. www.veterans.gc.ca/eng/remembrance/memorials/canadian-virtual-war-memorial
3. www.passchendaele.be

COLLABORATION, CONSERVATION AND A CLASSIC COMPOSITE

— BY MARY PIPER HOUGH, Head Conservator, Paintings, SUSANNAH KENDALL, Acting Head Conservator, Prints and Drawings, TANIA PASSAFIUME, Head Conservator, Photographic Materials, Care of Collection Division; and MADELEINE TRUDEAU, Acting Chief, Curatorial Services, Exhibitions and Online Content Division

Library and Archives Canada (LAC) and the National Gallery of Canada (NGC) have always worked together. Since 2013, formal collaborations have led to the conservation and exhibition of a number of important historical photographs from LAC's extraordinary collection. Summerhayes and Walford's wonderful large composite of the Montreal Lacrosse Club from 1886 represents the latest success story in this important ongoing relationship. This portrait is now the feature image in *The Sporting Life*, a fascinating NGC installation of historical photographs of sports teams and athletes, all drawn from LAC's collection. A key element in bringing this important treasure to light was the significant collaborative effort between LAC and NGC curatorial staff and LAC's team of expert conservators.

A composite photograph is, quite literally, a mixed media work of art. It incorporates small, intricately cut out photographic images as well as painted elements. In this case, athletes and spectators (even pet dogs!) have been carefully posed within a painted open-air stadium.

The unique historical importance of this composite to Canadian sporting history is undisputed. However, the artifact had suffered years of neglect. It arrived in the conservation labs in a deteriorated and unstable state, with prominent deformations, multiple large tears, punctures, large areas of lifting, and loss of media. The composite required a major intervention from three conservation labs to examine, treat and stabilize it: Paintings,

Photographic Materials, and Prints and Drawings. The Paintings lab addressed treatment of the oil paint, the removal of the linen lining, and framing; the Photographic Materials lab focused on the albumen photographs; and the Prints and Drawings lab concentrated on the paper support and the water-based media. Although each lab had its focus, treatment of this composite entailed ongoing discussions and adjustments regarding options and effects of treatment.

Follow along with our conservators in the step-by-step conservation treatment below. Curators were especially delighted to discover that the painted sky behind the stadium was a beautiful pale blue with idyllic summer clouds!



- ^ Treatment started with a thorough photographic documentation. Here, light was positioned from the side, to highlight deformations, tears and other damage. Photo: LAC conservation laboratories. Source: Montreal Amateur Athletic Association fonds/e008299991



- ^ The treatment continued with consolidation of loose media. This was followed by the removal of the original frame and strainer. In the image on the left, low suction was used to remove a heavy layer of dirt and debris from the lining fabric on the back. In the image on the right, the linen lining was removed in strips. Photos: LAC conservation laboratories



- ^ Careful testing determined the various cleaning solutions required for each medium, which the conservators used to remove disfiguring surface dirt and grime. In this image, the surface dirt was removed with cotton swabs and a variety of water-based cleaning mixtures. Photo: LAC conservation laboratories



- ^ Different types of pressure-sensitive tape were removed from the tears on the front and all along the sides of the composite. The deteriorated linen lining was removed mechanically, and tears were realigned. The composite was then relined with Japanese paper and wheat starch paste, and it was mounted onto a thick acid-free board. In this image, the Japanese paper lining was adhered and smoothed onto the back of the composite. Photo: LAC conservation laboratories



- ^ Losses were filled with compatible materials and inpainted to match the surrounding areas. Photo: LAC conservation laboratories



- ^ This image shows the composite after treatment: unstable elements have been stabilized, deformations reduced, tears realigned, losses filled and inpainted. Subsequent steps included reframing, after-treatment imaging, packing for safe travel, and final documentation. Photo: LAC conservation laboratories

THE RCMP GAVE CANADA AND THE WORLD BIG BAND MUSIC



— BY CHERYL GILLARD, Government Archives Specialized Media and Description

The RCMP Band accession at Library and Archives Canada (LAC) chronicles and preserves the performances and arrangements of many of Canada's renowned big band jazz arrangers. These include Rob McConnell (The Boss Brass), Gary Morton, Bobby Hales, Tommy Banks and Howard Cable. The accession also documents the work of celebrated American band arrangers such as Sammy Nestico (Count Basie) and Dale Harpham (Director, United States Marine Band).

Over the years, the RCMP Band brought professional band music to millions of people. Its members were seasoned musicians and music school graduates who were passionate about making fine music accessible to the masses. Audiences were often located in remote parts of Canada, including

the far north. For many attendees, the band provided an opportunity to hear live orchestral music for the first time.

The RCMP's first band was formed in 1876 at Swan River, Manitoba, just a few years after the North West Mounted Police was created. The 20-member volunteer band bought their own instruments and had them shipped from Winnipeg by dog team! In 1934, there were efforts to make an official RCMP Band, but this was deferred due to the Great Depression. It was only in 1938 that this was approved, on a part-time basis. The band was based first in Regina, Saskatchewan, and then moved to Ottawa.

One of the new official RCMP Band's first performances was on May 25, 1939, when King George VI and Queen Elizabeth visited Canada. The band also performed at the World's Fair

^ RCMP Band, Ottawa, 1963.
Source: accession no. 1996-400 NPC/
e011184476

in New York that year. During the Second World War (1939–1945), the band played in various concerts and parades to support the war effort and the Victory Loan program. The band also performed at the Quebec Conference in 1944, when British Prime Minister Winston Churchill and American President Franklin D. Roosevelt met to strategize the end of the war. In 1949, a second official band was organized in Regina. Both bands were active in their respective areas and joined together for special occasions.

These two RCMP Bands flourished in the 1950s, despite the difficulty of being only part-time. They performed when Princess Elizabeth and Prince Philip visited Canada in 1951 and at the Queen Elizabeth II Coronation

ceremony in Ottawa in 1953. Finally, in December 1958, the Canadian government approved a full-time RCMP Band. Its headquarters was in Ottawa and they began extensive tours of Canada.

For Canada's centennial in 1967, the band toured Canada with the RCMP Musical Ride. For the first time, the RCMP sent its band across the Arctic. In nine days, the band travelled to Fort Smith, Yellowknife, Whitehorse, Cambridge Bay, and Frobisher Bay (now Iqaluit) on Baffin Island—a distance of more than 13,000 miles!

In 1968, the RCMP Band received wide acclaim when they toured the United States. The band reached another milestone when they had a series of concerts at Expo 70 Osaka in Japan. They played live for over half-a-million people and their performances were televised to millions. For the RCMP's centennial in 1973, the band played in 20 cities across Canada.

In 1976, the RCMP sent a group of musicians to Old Crow in the north of the Yukon Territory. This proved so successful that in 1977 a permanent 12-piece ensemble was established to travel to remote areas in the Arctic and other places in Canada that were only accessible by small aircraft.

The RCMP Band made hundreds of appearances in the 1980s. Highlights include performing for the Prince and



^ Regina branch of RCMP Band on August 9, 1954.
Source: accession no. 1996-400 NPC/e011184455

Princess of Wales during their visit to Canada in 1983 and playing at Expo 86 in Vancouver and the Calgary Winter Olympics (1988). They also toured Germany and South America in 1984 and Australia in 1988.

In the early 1990s, the 23-member RCMP Band played about 200 concerts per year. Among these were performances when President of the Soviet Union Mikhail Gorbachev and Queen Elizabeth II each visited in 1990. But despite its popularity and

prominence, the RCMP Band was forced to disband in 1994 because of government fiscal restraint.

On a happier note, the RCMP Band's audio and visual recordings were deposited at LAC thanks to collaboration with the RCMP. This allows their musical legacy to be preserved and shared with future generations. You can find RCMP Band recordings by searching our Film, Video and Sound database¹ with government accession no. 1996-0069.

✓ The RCMP Band playing for King George VI and Queen Elizabeth in Regina, Saskatchewan, May 25, 1939. Source: accession no. 1996-400 NPC/e011184474

1. www.bac-lac.gc.ca/eng/discover/films-videos-sound-recordings/film-video-sound-database/Pages/search.aspx



TD SUMMER READING CLUB

INSPIRING TOMORROW'S READERS

— BY LIANNE FORTIN, Program Manager, TD Summer Reading Club, Public Services Branch

If you visited your local library this past summer, you probably saw a poster there promoting the TD Summer Reading Club (TDSRC). In fact, children in Canada can join the TDSRC in over 2,200 libraries, in almost all provinces and territories.

The TDSRC is one of Library and Archives Canada's (LAC) most successful collaborations. Co-created and delivered by public libraries across Canada, the program is offered by Toronto Public Library in partnership with LAC. TD Bank Group generously provides sponsorship. CNIB and the Centre for Equitable Library Access are also partners, creating accessible materials for children with vision loss, low vision or reading difficulties (parents can request these resources at a participating library's service desk).

The TDSRC is Canada's largest bilingual summer reading program for children of all ages, interests and abilities. The programming is free, flexible and specialized; it promotes literacy and celebrates Canadian authors, illustrators and stories. The TDSRC has thematic resources for library staff, including curated book-lists, program activities and craft suggestions. Libraries receive original artwork created for the program each year by a Canadian illustrator, as well as many more online and promotional resources.

Kids can participate in activities at a library, track their reading, collect stickers and online badges, and connect online to submit jokes, reading recommendations and book reviews. When they join, they receive a notebook where they can list the books they have read, keep their program stickers and complete interesting activities. They can even flip over the notebook and do different activities in French, essentially doubling the fun! The TDSRC is designed so that kids can explore the enjoyment of reading in their own way, which is key to nurturing a lifelong love of reading.

When children do not read during the summer break, they return to school with reading levels lower than when they left in June, which is known as "summer learning loss." Studies show that children who read during the summer fare better on reading comprehension tests in the fall. Testimonials from parents and caregivers tell us that the TDSRC gets children excited about reading during the summer, keeps them reading, and helps them stay ready for when school resumes.

The TDSRC continues to grow each and every year, with 2019 being the busiest year to date. There were over 3 million pieces of TDSRC materials shipped to participating libraries across Canada. A new feature in 2019



^ Launch of the TDSRC at the Bibliothèque P.-Rodolphe-Baril in Warwick, Quebec, on June 15, 2019. Photo: Audrey-Ann Savoie

was contributed by comic book author Jo Rioux. In addition to creating an original bilingual comic strip for the program, Jo gave six comic-strip writing workshops in local libraries as well as posting what-to-draw-Wednesdays on her social media. Jo's cartoon was on the TDSRC website for children to read, and it was also available in an accessible format for children with vision loss.

As well, in 2019 the TDSRC hosted three official Get-Your-Summer-Read-On Days in three locations across the country. The program kicked off in Senator Allen Bird Memorial School in Montreal Lake, Cree Nation, Saskatchewan, where 150 kids had an afternoon of fun.

They signed up for the TDSRC, received their notebooks and stickers, had their faces painted, made slime, received balloon animals, played on four bouncy castles, and enjoyed snacks. Everyone went home with a book bag and a new book! The next event was at the Bibliothèque P.-Rodolphe-Baril in Warwick, Quebec. An excited crowd was waiting at the registration desk even before it officially opened at 10 a.m., and 15 minutes later, over 100 kids had signed up—a fantastic turnout in a town with fewer than 5,000 residents! Then the party moved to Lethbridge, Alberta, where the local public library was celebrating its 100th anniversary. Kids had their caricatures drawn by Clayton Hanmer, the 2019 TDSRC illustrator, got their faces painted, decorated cupcakes and had a blast!

Apart from these feature events, the more than 2,200 participating libraries across the country celebrated reading last summer in their own unique ways: launch parties, weekly drop-in activities, pyjama parties and closing events.

LAC is proud to be part of this amazing initiative—helping to make reading a part of children's lives across Canada, contributing toward their development, and inspiring tomorrow's readers!

Although the children's website is only available from the middle of June until the beginning of September, there is more information about the TDSRC at www.tdsummerreadingclub.ca.

It is never too late—and never too early—to make reading a part of a child's life!



^ Beepbot, a robot friend from the Guelph Public Library who was the TDSRC's first robot ambassador, delivered a special message last summer to young readers and their families, encouraging them to join the club. Photo: Guelph Public Library

✓ Program and promotional materials sent to over 2,200 libraries during the spring of 2019. Photo: David Knox, LAC





A YEAR OF YOUTH ADVISORY COUNCIL

— BY LAURA BLACKMORE and TYLER OWENS,
2018–2019 Library and Archives Canada Youth Advisory Council members

^ YAC members and LAC staff celebrate accomplishments
at the YAC's final meeting of 2018–2019.
Photo: Loïc Dumas, LAC

Andrew Carnegie once described his greatest of libraries as “palaces for the people,” and while he was also a ruthless capitalist, the value he placed on libraries gave many people access to knowledge who would not have otherwise had that chance. Our modern idea of palaces for the people can be expressed as social infrastructure; sometimes harder to see than physical infrastructure, social infrastructure is that which holds communities together.

We are Laura Blackmore and Tyler Owens, two members of the inaugural Library and Archives Canada (LAC) Youth Advisory Council (YAC). This year, the YAC was an experiment in the value of social infrastructure. We provided feedback on important projects such as Inspire 555, LAC's website renewal, and preserving digital media in LAC's collection.

The final meeting of the YAC took place on June 11, 2019. The meeting featured appearances by the outgoing

Librarian and Archivist of Canada, Guy Berthiaume, and a host of former presenters at the YAC, including Eric Chan, a digital artist also known as Eepmon. Before leaving, members wrote down their memories of their time on the YAC. YAC members felt:

LISTENED TO

“Being provided with the forum to contribute my ideas was a true privilege.”

– Jordan Samaroo

“Wow! What an experience the YAC was. I now see that we have had a great impact on the institution.”

– Emilie Vandal

“It's great to see LAC's desire to get closer to young Canadians. These initiatives will allow people to see archives and libraries in a different way: more accessible, young and dynamic!”

– Francis Rancourt

PROUD OF CANADA'S DOCUMENTARY HERITAGE

“Honoured, privileged and humbled to have been a member. From learning about Canada's documentary heritage, to contributing to the organization, this past year has been immensely gratifying.”

– Kamila Graczyk

“My time with the YAC has reinforced the importance and beauty of libraries, archives and the riches they contain.”

– Laura Blackmore

“I am glad to have met a group of people who can nerd out over scanners and documentary heritage together.”

– Alicia Suen

AND, ABOVE ALL, AMAZED BY THE EXPERIENCE

**"My experience with the YAC
was absolutely incredible."**

– Madeleine Soubry

**"It has been such a pleasure to
have been part of LAC's 1st YAC."**

– Anaek Jande

**"It was an incredible experience
to be part of the YAC."**

– Heather Townsend

**"I feel so honoured to have been
included in the first iteration of
the YAC!"**

– Sarah Pennington

We did not take for granted the opportunity to consult on important questions, and we realize the impact that the past and present have on

our future. That very fact is what makes LAC so important in Canada. More than a repository of documents, LAC holds the key to Canada's heritage, expressed through music, film, art, diaries, papers and so much more. One of the main goals we expressed as YAC members was the desire to make LAC more accessible to all. Although Carnegie's libraries were segregated in his era, those are the ways of the past. Now the hope is that everyone will have the opportunity and encouragement to access knowledge and information without judgment.

As new technologies increasingly disjoint the modern world, social infrastructure makes the difference between just building a city and going beyond that to creating a community. LAC contributes to community building by being forward thinking and innovative, and it remembers the people and heritage that it celebrates. Truly, it is a modern palace for the people.

✓ YAC members tour the vaults of LAC's Preservation Centre in Gatineau.
Photo: Hillary McLeod, LAC



ON LOAN FROM LAC

**McMichael Canadian Art Collection,
Kleinburg, Ontario**

Into the Light:

Lionel LeMoine FitzGerald

October 12, 2019, to April 5, 2020

Female figures running

Lionel LeMoine FitzGerald, ca. 1924–1956

Pencil drawing

Library and Archives Canada,

Irene Heywood fonds, e011192294



Ottawa Art Gallery

Molly Lamb Bobak:

A Woman of the Crowd

June 29, 2019, to January 12, 2020

**Opening night of the Canadian
Army Art Exhibition from "W110278"
the Personal War Records of Private Lamb, M.
By Molly Lamb Bobak, 1944
Watercolour, pen and black ink,
conté and pencil on wove paper**

Library and Archives Canada,

**Molly Lamb Bobak and Bruno Bobak fonds,
e006078930**



JEWISH JOURNEYS

AT THE CANADIAN MUSEUM OF HISTORY



— BY MICHAEL KENT, Curator of the Jacob M. Lowy Collection, Published Heritage Branch

△ Toronto's Frankel family, June 1920. Source: Ontario Jewish Archives

When I became curator of the Jacob M. Lowy Collection of rare Judaica at Library and Archives Canada (LAC), I was excited by the range of possible projects: public programs, publications, collections development and countless others that this world-class collection deserves. I quickly discovered that it would take several lifetimes to fully achieve all of these wonderful things. Whether because of limited resources, not enough hours in the working day, or other priorities, we cannot do everything we want with collections. This is why partnerships are so important—we can realize projects while sharing the workload and spreading the reach of our work.

Of the various partnership projects that I have been involved with, one of my absolute favourites is our exhibition partnership with the Canadian Museum of History (CMH). Through this partnership, established in 2016, the museum hosts “Treasures from LAC” exhibitions. These displays highlight some of Canada’s most historically significant items from LAC’s collections. The items become more accessible to Canadians, which enables a greater understanding by the public of our country’s heritage. This partnership allows treasures in our vaults to be enjoyed by a wider audience.

In organizing exhibitions, curators do far more than simply select items. They tell a story through their exhibition. Curators write descriptive captions that present the items and help contextualize their significance. Working with our collection of rare Judaica, I quickly learned that making our collection accessible often requires more than simply cataloguing items or scheduling research appointments. In many cases, accessing a book or document has more to do with understanding the story behind the item, its historic relevance or its cultural significance to a community. The public relies on specialists in the memory sector to present and explain that information. Well-written exhibitions allow curators to do this, adding a fuller level of access to items in collections.

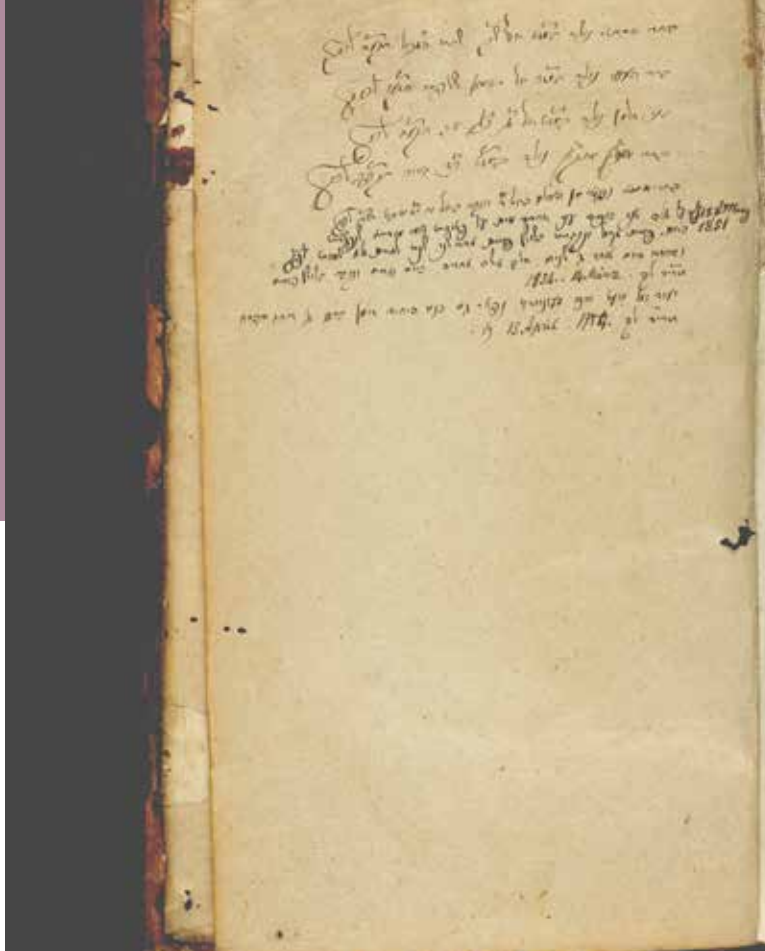
A prime example of this process is LAC’s current exhibition at the CMH, *Jewish Journeys – Stories of Immigration from the Treasures of Library and Archives Canada*. This display features 10 rare and important books, all from LAC’s Lowy Collection. These books highlight important aspects of the story of Jewish immigration to Canada.

Initially, I considered focusing the exhibition on the censorship of Hebrew literature in late medieval and early modern Europe. I decided to visit the museum to get a sense of the CMH’s current themes, hoping to complement the museum’s existing content. The

Canadian History Hall affected me with its presentation of centuries of Canadian history—the social, political, economic, military and natural history of a range of peoples and places, and the complexities and wonders of what it is to be Canadian. It sparked me to think about delving into the story of the Canadian Jewish community. While the focus of the exhibition is on one particular community, the content provides important opportunities to compare and contrast a full range of immigration experiences in Canada.

The *Jewish Journeys* exhibition has books stand in for the people and themes that constitute Canadian Jewish history. These books reveal the lives of their former owners or the challenges faced by the Canadian Jewish community. Their stories include fleeing persecution, adapting to Canada and working toward preserving Jewish traditions in Canada. Through challenges and triumphs, they bring to light the Jewish journey to Canada.

One of the books selected for the exhibition, the *Yad Kol Bo*, is an ideal example of how a book can show a larger story beyond its printed words. The strictly bibliographical information in a catalogue record tells us that this item is a compendium of Jewish sacred and liturgical texts. It was printed during 1727 in Frankfort on the Main, in what is now Germany. These cold facts fail



- ^ A handwritten account of births and deaths in the Frankel family, recorded in their copy of the *Yad Kol Bo*. Photo: Richard Howe
Source: e011312535

to reveal the powerful story behind the item, which was brought to Canada in the 1800s by the Frankel family. Their story is included in the volume through a handwritten family tree and ownership inscriptions. Why does it matter that the book was brought to Canada? Well, this family intended to continue their Jewish life in their new home. Immigrating to a new country did not mean abandoning their religious heritage. In fact, members of the family still reside in Toronto and live an active Jewish life. To me, this is the spirit of Canadian multiculturalism: becoming Canadian does not mean surrendering family traditions or cultural heritage.

I am thrilled that the partnership with the CMH allowed me to share aspects of the Frankel family's history, and a full range of other Canadian immigration stories. These books and stories paint a larger picture of the Canadian immigration experience. At the museum, these items have emerged from LAC's storage facilities and can be appreciated more fully by Canadians in person.

- ✓ *Jewish Journeys – Stories of Immigration from the Treasures of Library and Archives Canada* exhibition. Source: Canadian Museum of History/IMG2019-0218-0001-Dm



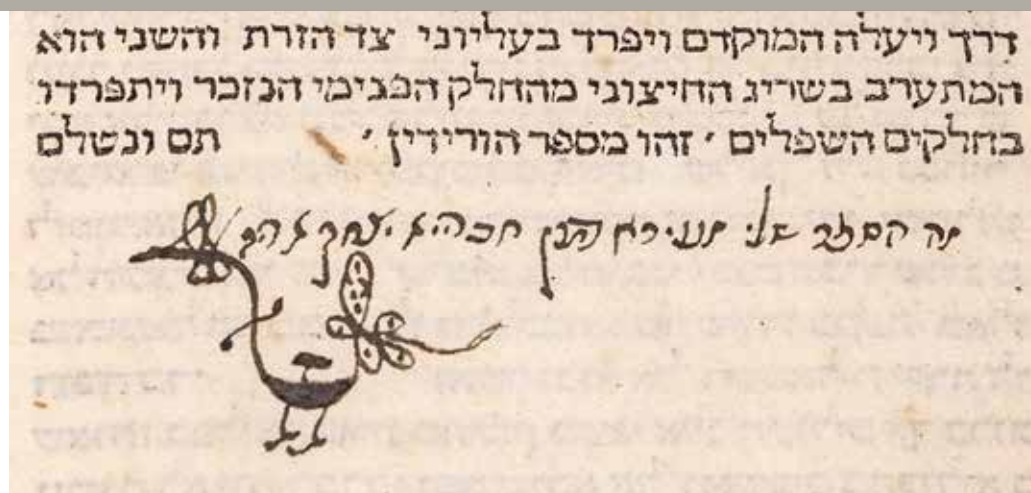
A COLLABORATIVE APPROACH TO INTELLECTUAL HISTORY THE FOOTPRINTS PROJECT

— BY MICHAEL KENT, Curator of the Jacob M. Lowy Collection, Published Heritage Branch

The Internet provides countless opportunities for institutions around the world to share knowledge and learn from each other. One of these opportunities features the collaboration of Library and Archives Canada's (LAC) Jacob M. Lowy Collection of rare Judaica in the Footprints: Jewish Books Through Time and Place project (Footprints).

The project grew out of discussions in 2009–2013 by the Lillian Goldman Scholars Working Group on the Jewish Book, under the auspices of the Center for Jewish History in New York. Columbia University, the Jewish Theological Seminary, Stony Brook University and the University of Pittsburgh are now leading the project.

Footprints is developing a database to track the movement of rare printed Jewish books around the world over several centuries. Little is known at this time about historic patterns of intellectual exchange between Jews of different regions, Jews and their neighbours, or about the reading habits of Jewish communities around the world. This lack of knowledge stems partly from the destruction of Jewish intellectual and cultural organizations during the Second World War. The project aims to close this knowledge gap by collecting and making accessible information that hints at how Jewish books have moved around the world since the 1400s. These pieces of evidence, termed "footprints," include copies of books with the owners' names, stamps or handwriting, catalogues from libraries and booksellers, estate



^ A doodle in Avicenna's *Kanon Ha-Gadol*, printed in Naples circa 1491. A past owner of the volume was identified after an image of this drawing was uploaded to Footprints. Photo: Tom Thompson, LAC. Source: Jacob M. Lowy Collection

inventories, subscription lists, and other kinds of archival documents. Much of this information is currently scattered around the world in different institutions, but through this project, collaborating institutions can pool their knowledge and data. Participants can also share evidence in the hope that experts at other institutions can help to identify this evidence. As the database expands, scholars will be able to investigate the spread of Jewish books around the world over time, leading to major developments in the field of Jewish intellectual history.

Not only does this project expose LAC's Lowy Collection to researchers around the world, but it also creates chances for us to learn more about our collection. We know little about the provenance of many of the nearly 3,000 rare works of Judaica in our possession. As part of Footprints, we have uploaded information about our Hebrew Incunabula (books printed during the 1400s), and several of our rare Talmud volumes, most notably those printed by Daniel Bomberg.

We have already started learning more about our holdings! For example, there is a "doodle" in the *Kanon Ha-Gadol*, an encyclopedia of medicine compiled by Persian physician-philosopher Avicenna (Ibn Sina), printed in Naples circa 1491. The drawing looks like a mouse with chicken feet and a bow-like tail but is actually a paraph, or flourish after a signature—probably a formal indicator of ownership. Thanks to the project, a cataloguer in the National Library of Israel's manuscripts division recognized the image; there is one in a copy of the *Kanon* currently held at the National Library of Austria. The owner, a man named Aryeh, acquired several medical manuscripts, including the one now in the Lowy Collection—just one leg in the book's journey.

We expect our continuing participation in the Footprints project to allow us to learn even more about the Lowy Collection, while we also contribute to new research in Jewish intellectual history.

THE GATINEAU 2 PROJECT

A LASTING PARTNERSHIP

— BY DINO ROBERGE, Project Coordinator, Real Property Branch

In signing an agreement with the Plenary Properties Gatineau consortium in April 2019, Library and Archives Canada (LAC) has entered into a long-term partnership to construct and manage a new preservation facility, referred to as the “Gatineau 2 Project” by LAC, in Gatineau, Quebec, which will ensure the sustainability of Canada’s documentary heritage. It is a great match, most would agree.

A “match”? Yes. As in a marriage, the two parties must cultivate and maintain a close relationship. After all, these ties will last: the agreement linking LAC and the private consortium is for more than 30 years, an unprecedented term for both parties.

This strategic alliance is based on sustainable collaboration and part of a very rigorous public-private partnership.

PARTNERS OF CHOICE

This is not a forced marriage. As soon as the contract was signed, each party laid its cards on the table, explaining its work methods and agreeing on the process to follow. The willingness to collaborate was clear from the start.

“We have found a partner of choice, and the work is being carried out in an atmosphere of healthy and open collaboration. The two teams talk daily, in every possible context. The shared challenge is energizing them! This is LAC’s largest infrastructure project.”

– Nathalie Ethier, Gatineau 2 Project Director at LAC

Plenary Properties Gatineau, for its part, is a consortium that combines the strengths of Plenary Group, PCL Construction, B+H Architects and ENGIE Services, and their extensive experience in large-scale government projects. A distinctive feature of this project is that it will be the very first “net-zero carbon” building for archival preservation in the Americas. The consortium and LAC are pleased to be participating in this project at the cutting edge of technology.

“We appreciate this unique opportunity to create a preservation monument for Canadians, in partnership with a renowned institution such as LAC. Our team is energized and excited to work hand in hand with the Gatineau 2 Project team. Having worked closely throughout the RFP [Request for Proposals] process to learn and understand LAC values and goals for this nationally important project, we look forward to the next phase—actually building it! The anticipation both of our teams have for this project is positive and palpable—you can feel it in every discussion, every call, every meeting we have together.”

– Brian Clark, Project Director for the Plenary Properties Gatineau consortium

- ✓ The beaming smiles at the June 2019 news conference to present project details bode well for collaboration between the Gatineau 2 Project team and the Plenary Properties Gatineau consortium team. Photo: Charles-Olivier Desforges-Rioux, LAC



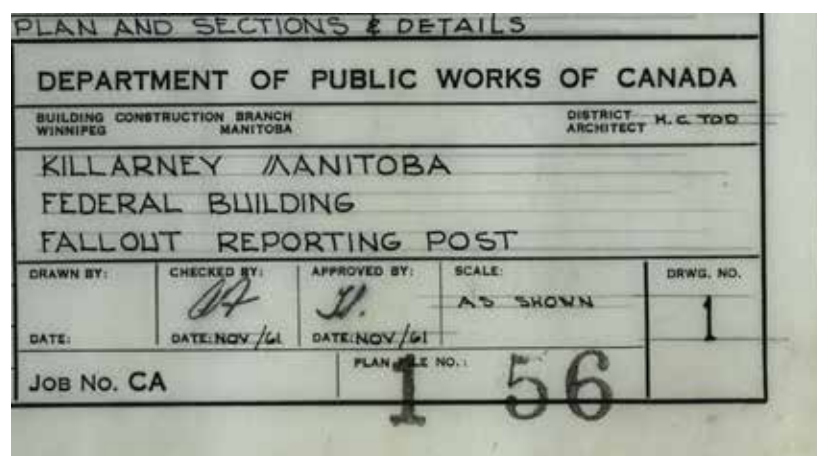
WINNIPEG / NUCLEAR FALLOUT SHELTER RECORDS

— BY DAVID CUTHBERT, Archivist, Reference Services Division

The LAC Winnipeg office recently received a request from the curator of a museum in rural Manitoba. The curator had heard older residents talking about a bomb shelter that was once located in the area, though no trace of the shelter remained. Did LAC have any records about it?

As it turns out, LAC Winnipeg holds a small collection of plans for nuclear fallout shelters built in the early 1960s as part of a secret Canadian military program known as the Nuclear Detonation and Fallout Reporting System (NDFRS). Established at the height of the Cold War and operating for only a few years, the NDFRS envisioned a network of over 2,000 fallout reporting posts in government buildings across Canada.

Very little remains of this network today, but plans for the shelters reveal them to have been modest structures, outfitted with bunk beds, a cooking area and a device for measuring radiation. Nevertheless, the plans held by LAC Winnipeg were able to substantiate the recollections of the elderly residents, underlining the value of archival records as local memory fades.



^ Plan for fallout reporting post, Killarney, Manitoba. Source: MIKAN 212645

OTTAWA / THE LAC FOUNDATION AND LAC SCHOLARS AWARDS

— BY SANDRA NICHOLLS, Senior Speechwriter, Communications Branch

The LAC Foundation was launched during a jubilant ceremony at 395 Wellington Street in Ottawa on April 2, 2019. At the same event, LAC presented five distinguished individuals with the first LAC Scholars Awards.

A group of passionate individuals created the LAC Foundation to help LAC make its vast, invaluable and treasured collection more accessible to Canadians from coast to coast to coast. The Foundation will also seek ways to help LAC share its collection with those around the world who wish to gain a greater appreciation of our country's heritage.

The LAC Scholars Awards were established to recognize the outstanding contribution of individuals who have dedicated their lives to the creation and promotion of the country's literary and historical heritage. The very first awards went to journalist Marie-Louise Arsenault, historian Ronald I. Cohen, author Lawrence Hill, author Frances Itani and journalist Shelagh Rogers.



^ The LAC Scholars Awards ceremony on April 2, 2019. From left: Dr. Guy Berthiaume, LAC Foundation board members Kevin Hanson and Jacques J.M. Shore (chair), Lawrence Hill, Ronald I. Cohen, the Rt. Hon. Jean Chrétien, Frances Itani, Marie-Louise Arsenault, and LAC Foundation board members Roseann Runte and Michael Adams. Photo: Eric Quesnel, LAC

HALIFAX / EAST COAST COLLABORATION

— BY LAURENA FREDETTE, Acting Supervisor, Reference Services Division

Since the launch of LAC's public service point in the Canadian Museum of Immigration at Pier 21, collaborations with various partners have helped the LAC Halifax office to move beyond the traditional reference desk and into the community. This has meant increased public access to, and interaction with, the documentary heritage in LAC's collection.

Staff at LAC Halifax have worked closely with their Pier 21 colleagues to contribute to public programming activities in the museum during Canada Day, Nocturne: Art at Night and other events. LAC Halifax has also collaborated more broadly within the local GLAMs (galleries, libraries, archives and museums) sector. For example, LAC partnered

with Halifax Public Libraries (HPL) to deliver workshops on LAC's digitized First World War records. In September, this collaboration expanded to Word on the Street Halifax, a book and magazine festival held at HPL. With a booth focused on genealogy, LAC staff were available to answer questions and help visitors search LAC's website. LAC has also been involved with the university community. The Indigenous Access and Knowledge Symposium at Dalhousie University in November 2018 was the third symposium organized by LAC, Dalhousie University Libraries and the university's School of Information Management. We look forward to continuing to work closely with local partners in the Atlantic region!

VANCOUVER / INDIGENOUS GENEALOGY PARTNERSHIP

— BY CAITLIN WEBSTER, Senior Archivist, Reference Services Division

The LAC Vancouver office has followed up on its popular Indigenous genealogy workshops (see the Fall/Winter 2018 issue) with a new series of specialized genealogy sessions. In collaboration with the Vancouver Public Library (VPL), Aboriginal Life in Vancouver Enhancement (ALIVE) and other community groups, LAC Vancouver is providing an Indigenous genealogy program with individualized support for people seeking information on their ancestry.

Connection to Kith and Kin creates a welcoming environment for participants. The sessions are designed to integrate elements of Indigenous cultural practices and to consider the challenges unique to Indigenous genealogy. The location at VPL's Britannia Branch is connected to a busy community centre in East Vancouver. An Indigenous Elder attends all sessions and is available to provide support to participants. Finally, LAC staff assist Indigenous clients by facilitating their research and contextualizing the information they discover in their journeys into family history.

This approach has been very well received, and it reflects an increasing interest across Canada in more interactive workshops delivered by LAC's Reference Services staff. Participants appreciate the help that they receive, and they make new discoveries about their "kith and kin" in a safe and supportive environment. LAC is exploring opportunities through such initiatives to create reference services and spaces that are more responsive to the needs expressed by Indigenous communities, and to better serve them as part of the Indigenous Heritage Action Plan.¹



^ Min Hannaford, LAC Vancouver Orientation and Archival Technician, works with Vera Jones, an Elder and support worker representing the Indian Residential Schools Survivors Society, at a July 2019 session of Connection to Kith and Kin. Photo: Danielle LaFrance

1. www.bac-lac.gc.ca/eng/discover/aboriginal-heritage/initiatives/Pages/actionplan.aspx

WHAT'S NEW IN THE COLLECTION

— BY LIANE BELWAY, Acquisitions Librarian, Published Heritage Branch, MEAGHAN SCANLON, Special Collections Librarian, Published Heritage Branch, and VÉRONIQUE BÉLEC, Project Officer, Archives Branch

Whether donated, purchased or assigned to Library and Archives Canada (LAC) as part of established or evolving legal agreements, new

acquisitions represent the lifeblood of Canada's collection. To keep Canadians informed of the latest additions to LAC's collection, we are pleased to provide

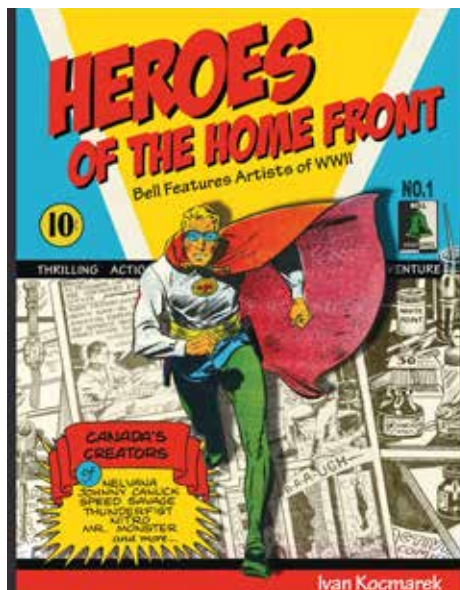
readers with highlights of selected new acquisitions and archives. A complete list of new acquisitions open for consultation is located on LAC's website.¹

Nous sommes Télé-Québécois is a proud, affectionate celebration of a cultural and educational institution in Quebec. From the creation of Radio-Québec to Télé-Québec, public television in Quebec has evolved over the decades into a unique and innovative medium. More importantly, it occupies a privileged place in the heart of the people who grew up with it and continue to be entertained and enriched by it. This French-language volume shares stories and memories in more than 50 testimonials from personalities and fans, and it includes over 150 photos, proving how much Télé-Québec is part of the cultural fabric of Quebecers.



< *Nous sommes Télé-Québécois*, by Danielle Stanton. Montréal: les Éditions La Presse, 2018. Source: OCLC 1062949173

Heroes of the Home Front: Bell Features Artists of WWII is a deluxe, limited-edition history of a foundational chapter in Canadian comics history. The book recounts an era when Canada banned American comics during the Second World War, which led to a publishing environment perfect for creating and reading homegrown Canadian comics. One of these new publishers was Bell Features, responsible for Nelvana of the Northern Lights, the first Canadian superheroine, published before Wonder Woman. With forewords by Gerald Lazare and John Bell, this account includes 150 full-page reproductions of original art and interviews with the artists.



< *Heroes of the Home Front: Bell Features Artists of WWII*, by Ivan Kocmarek. Hamilton: North End Books, 2018. Source: OCLC 1084345378

1. www.bac-lac.gc.ca/eng/about-us/about-collection/what-is-new/Pages/what-new-collection.aspx

With the support of the Friends of Library and Archives Canada, LAC recently acquired a collection of 12 items related to the Canadian humourist Stephen Leacock. The highlight of the acquisition is a copy of the first American edition of Leacock's best-known book, *Sunshine Sketches of a Little Town*, complete with its extremely rare dust jacket. This acquisition complements LAC's existing holdings of Leacock's published work, the centrepiece of which is the extensive collection compiled by Carl Spadoni, author of *A Bibliography of Stephen Leacock*.



< *Sunshine Sketches of a Little Town*, by Stephen Leacock. New York: John Lane Company, 1912. Photo: Tom Thompson, LAC. Source: OCLC 33465832



The Albert Millaire fonds covers the career of Albert Millaire (1935–2018)—actor, theatre director, artistic director, host and narrator—from 1950 to 2018. It includes a number of records documenting his career in the theatre and on television, as well as his many recitals.

< Albert Millaire playing the role of the comedian in *La céleste bicyclette* by Roch Carrier in 1979. The play was produced at the Café de la Place and then was on tour from 1979 to 1981. Credit: © Succession d'André Le Coz. Source: Albert Millaire fonds/MIKAN 5103176

The Donald Nelson Baird fonds features the original design artwork for a new national flag that had been identified as the winner of the cancelled 1946 flag design competition held by Mackenzie King's government, correspondence about the flag design, and Baird family photographs.

Canadian flag design created in 1946 by Donald Nelson Baird, consisting of a Canadian Red Ensign with an autumn-gold maple leaf. Source: Donald Nelson fonds/e011213692



This donation from the Cluett and Seguin families of Prince Edward County, Ontario, consists of 20 watercolours by artillery officer Henry E. Baines (1840–1866). The watercolours show scenes from the vicinity of the city of Québec, where Baines was stationed.

< *People in Rowboat*, by Henry Edward Baines, June 26, 1866. Source: Henry E. Baines fonds/e011316176

Published and overprinted in a combination of Swedish and English by the Department of the Interior, this map documents the existence of Swedish communities and describes Canada for those who may wish to visit or immigrate.

Map of the Dominion of Canada. Karta Öfver Canada Inberäknade Manitoba och Nordvest Territorierna och visande Jernvägsystemet och de skandinaviska Colonierna [Map of Canada Including Manitoba and the Northwest Territories and Showing Railway Lines and Scandinavian Colonies]. Source: e011308938



A PLACE FOR EVERYONE

— BY THE LAC-OPL JOINT FACILITY PROJECT TEAM

Over the next five years, Library and Archives Canada (LAC) will focus on transitioning our public services to serve an expanded clientele in a new state-of-the-art joint facility with Ottawa Public Library (OPL) at 555 Albert Street in Ottawa.

The new facility is being designed by a team from Diamond Schmitt Architects and KWC Architects. Their work has generated great interest, and the design of the new facility will benefit from the input they are receiving from Canadians, through a series of local workshops and a national online engagement program, as well as engagement activities with Indigenous communities, LAC and OPL staff, and stakeholders.

Beyond blueprints and models, however, LAC is exploring opportunities to adapt, expand and modernize our public services offerings as we prepare to move into our new purpose-built space. Thanks to our partnership with OPL in what will be a national iconic architectural destination, we expect a surge of new visitors when the joint facility opens in 2024. This is an opportunity to increase LAC's visibility and raise awareness of and access to Canada's history and culture. LAC is planning an interactive Orientation Venue as the first point of contact for clients. It will be designed to welcome all visitors in an inclusive, engaging and barrier-free way. Clients can expect to have quick and easy access to information about our institution, collections, services and public programming. From this venue, LAC staff will direct clients to the collection according to their interests and needs, through both in-person and digital/virtual pathways.

Visitors to the building can begin their exploration in two distinct exhibition spaces. The LAC Treasures space, located in the Orientation Venue, will rotate a selection of both well-known and less-expected LAC holdings, showcasing Canada's geographic, gender and cultural diversity, as well as highlighting Indigenous history and culture. LAC will also share an exhibition space with OPL, creating federal-municipal conversations about themes important to Canadians, while offering LAC the chance to display different elements from our collection. We anticipate that these exhibitions will be in one of the National Capital Region's "must-see" exhibition spaces.

Along with our ongoing efforts to digitize our most highly used reference and archival collections for easy digital access, we will continue to ensure that LAC's expert staff are available to assist researchers in combing through our archival records and published material. Visitors will be able to meet with reference technicians, archivists and librarians, and will find quiet and secure areas in which to conduct research.

Canadians will also have the opportunity to experience LAC's published collections as never before. A curated collection consisting of thousands of items, including official publications, fiction and non-fiction works, music, audiovisual recordings, and electronic media, will be freely available for visitors to explore and access within our new reading rooms.

Genealogists and others interested in family history will benefit from the new Genealogy Centre, which will house both LAC and OPL collections and be served by knowledgeable staff.

As LAC transitions its in-person service point at 395 Wellington Street to the new modern facility shared with OPL, we have an opportunity to research and develop service trends and innovations. LAC will spend the coming months examining how libraries and archives around the world are innovating in their services and spaces. We will consult with existing client groups and reach out to potential audiences to ensure we are able to create a place for everyone.

- ✓ Members of the public discuss the design of the new Library and Archives Canada–Ottawa Public Library joint facility during a consultation session on February 28, 2019, at 395 Wellington Street in Ottawa. Photo: Charles-Olivier Desforges-Rioux, LAC

