

**TAKING THE REINS: A PROPOSAL FOR MANAGING THE PREVIOUSLY
UNMANAGED ROYAL AGRICULTURAL WINTER FAIR ARCHIVE**

by

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Abstract

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Master of Arts, 2018

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Film and Photography Preservation and Collections Management, Ryerson University

The Royal Agricultural Winter Fair (The Royal) has been a renowned national event in Toronto's history since its debut in 1922. The annual fair is held for 10 days each November, and is the largest combined indoor horse show and agricultural fair in the world. As The Royal approaches its centenary year, the timing was perfect to deeply examine the previously-unmanaged collection of over 180,000 photographic objects and ephemera, and nearly seven metres of textual material, that has accumulated over the span of its rich history. Through a thorough review of the collections content and advice for both physical storage of the collection and collections management software options including digital storage, this thesis presents a list of recommendations for creating an accessible archive of this material, a resource that will enable this wonderful collection of important local, provincial, and national history to be preserved and made available to the public.

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while I was less than pleasant due to thesis stress. To my partner, Christian Devlin - it is difficult to express how deeply grateful I am for your constant and unwavering support, for listening to me ramble about photographic degradation, software options, and what I stumbled upon in the archive on any given day, and for being my rock. I cannot thank you all enough for your love, support, and words of wisdom.

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1. Introduction



Figure 1. Royal Winter Fair sign on Prince's Boulevard. Photograph provided courtesy of the Royal Agricultural Winter Fair.

Since the first Royal Agricultural Winter Fair (The Royal) enchanted guests in 1922, photographs documenting the annual event have been collected. The approximately 181,000 photographs, slides, negatives, and ephemera forming The Royal archive are currently organized into bankers boxes by year, and sit collecting dust in various locations without any environmental controls throughout The Royal offices. Without the benefit of accession numbers, a finding aid, or a database these photographs became under-utilized and rarely accessed. The lack of any sort of preventative preservation actions have led to deterioration, such as colour shifting, curling, objects adhering together, and rust stains. My applied project will be to answer the following question: what is the most beneficial course of action to take when beginning to organize an archive such as the one at the Royal Agricultural Winter Fair? To answer this

question, my research has been divided into these sections: the history of the Fair, including its present-day importance; how to approach a previously unmanaged collection; selecting appropriate collection management and digital asset management software; and setting The Royal up for success by maintaining a user-focused and feasible methodology. This research will allow me to prepare an effective and efficient proposal for The Royal on the steps required to create an organized and accessible collection that can be preserved for the future.

1.1 History and Importance of the Royal Agricultural Winter Fair

The Royal Agricultural Winter Fair is a key annual Toronto event that was founded in 1922 under the leadership of cattle breeder W.A. Dryden.¹ The Royal, which began as a small competition among locals, has grown over the years to become the largest integrated indoor equestrian competition and agricultural fair in the world.² The Royal was originally slated to open in 1921, but construction issues with what would later become the Ricoh Coliseum necessitated a year-long delay.³ Canada has a long history of local fairs, dating from 1765 in Windsor, Nova Scotia.⁴ Provincial fairs were standard by 1910, and in 1913 a National Livestock and Dairy Show was held in Toronto in an attempt to compete with Chicago's International Livestock Exposition, although the First World War prevented further iterations from being discussed until 1918.⁵ W.A. Dryden was elected chairman and plans were discussed to create a national fair that would occur between the National Horse Show, held in New York in November, and

¹ "A Royal History." *The Royal Agricultural Winter Fair*. Accessed October 31, 2017. <http://www.royalfair.org/>

² Beverley Smith. "60th ANNIVERSARY The Royal Agricultural Winter Fair Humble Beginnings among the Memories of Fair Horse Show." *The Globe and Mail*. Nov. 9, 1988. <http://ezproxy.lib.ryerson.ca/login?url=https://search-proquest-com.ezproxy.lib.ryerson.ca/docview/385844966?accountid=13631>.

³ Dan Needles, *The Royal Agricultural Winter Fair: An Illustrated History*. (Toronto, ON: Random House of Canada Limited, 1997), 16.

⁴ W.P. Watson, *The Royal: A History of the Royal Agricultural Winter Fair*. (Toronto, ON: McClelland and Stewart, 1968), 10.

⁵ Dan Needles, *The Royal Agricultural Winter Fair: An Illustrated History*. (Toronto, ON: Random House of Canada Limited, 1997), 19.

the Chicago International Livestock Exposition, taking place in December, and which would feature a horse show designed to increase attendance.⁶

The Royal has enjoyed success since its very first year, when the Toronto *Globe* heralded it as a triumph on a municipal, provincial, and national level.⁷ This remains true today, providing a one-of-a-kind event that is of great cultural importance on all three of these levels. The City of Toronto was involved in a neck-and-neck race for the future site of The Royal, beating out Hamilton by only one vote.⁸ This annual event has become enmeshed in the history of the city, and led to the construction of the original Coliseum, a building with a rich history of its own. Furthermore, the horse show at The Royal has assisted Canadian show jumpers in reaching the podium on an international stage, leading to a much more robust show circuit in North America.⁹ Over the years, many celebrities and people of importance have attended the fair, documentation of which is included in The Royal collection. As such, the many invaluable cultural heritage objects contained in this archive are at significant risk due to inattention. Moreover, this material is currently inaccessible.

In order to make this collection accessible, the contents of the archive must be examined. Prior to the commencement of this project, The Royal was entirely unaware of the size, condition, or subject matter of their holdings. Without this critical information, it is impossible to make accurate recommendations or create a realistic plan. Due to the time constraints of this six-month long thesis, it was decided to complete a box-level inventory to get a general sense of the size, scope, and condition of the collection. This is discussed in detail in section 4.

Based on the information gathered during this inventory, research was completed in order to create recommendations for arranging and describing the collection, database software to allow for

⁶ Ibid, 20.

⁷ Ibid, 23.

⁸ W.P. Watson, *The Royal: A History of the Royal Agricultural Winter Fair*. (Toronto, ON: McClelland and Stewart, 1968), 12.

⁹ Beverley Smith. "60th ANNIVERSARY The Royal Agricultural Winter Fair Humble Beginnings among the Memories of Fair Horse Show." *The Globe and Mail*. Nov. 9, 1988.

<http://ezproxy.lib.ryerson.ca/login?url=https://search-proquest-com.ezproxy.lib.ryerson.ca/docview/385844966?accountid=13631>.

cataloguing, a web portal for increased public access, retrofitting an existing collections space to allow for proper environmental controls, and storage of digital assets. Furthermore, procedures for care and handling, cataloguing, and digitizing of the collection were drafted, along with an overarching collections policy. This resulted in a proposal that balances the specific needs of The Royal, the existing resources such as finances, staff, and space, and current best-practices in the industry. These address the main concern of this thesis - to improve accessibility and ensure preservation of this collection.

2. Literature Survey



Figure 2. Princess Anne visiting The Royal in 1974. Photograph provided courtesy of the Royal Agricultural Winter Fair.

This thesis encompasses many areas of collections management as they directly relate to the archive at the Royal Agricultural Winter Fair. Accordingly, it was necessary to research best practices in a wide variety of areas. My research fell into three general areas: discussions on how to approach a previously unmanaged collection, methods to select appropriate collection management and digital asset management software, and how to create a proposal that was user-focused and feasible. Although some of the sources utilized for this thesis take a more theoretical approach, many of the most crucial resources took the form of practical, instructional manuals and case studies. Some of the most important of these sources are discussed in detail below.

2.1 Approaching an Unmanaged Collection

It is imperative to begin planning prior to actually undertaking work at The Royal archive. Angela Kipp, the collections manager at the Technoseum in Germany, discusses this in great detail in her book, *Managing Previously Unmanaged Collections: A Practical Guide for Museums*. Kipp highlights the importance of developing a mindset that differs from what is generally taught in collections management education, where the focus is on established rather than unmanaged collections.¹⁰ This advice is easily implemented into my thesis project as I am beginning with a box-level inventory to take stock of the condition of the collection as well as the overall breadth and size of The Royal holdings.

Another helpful resource for the planning stage has been case studies, such as “The Glasgow Miracle Project: Working with an Arts Organization’s Archives” by Susannah Waters. This article was written by the archivist involved in a project that was similarly working with uncatalogued, and therefore inaccessible, material¹¹ which creates an obvious similarity with The Royal archive. The entire article is a record of the steps taken to catalogue this archive, although the institution involved in this project is an arts organization, and hence has different goals and aims than The Royal. However, this detailed account is beneficial to my thesis in terms of methodology from my writing. Furthermore, it provides an example of the workflow that a team followed to complete a similar project. An important factor to keep in mind to ensure my goals are realistic is that the project was undertaken by a large team, and accordingly had vastly different resources than I will have access to.

As I will be the only person working on The Royal archive, and certainly the only collections management staff, it will be critical to have adequate resources to ensure that I am following best practices and not being overwhelmed by the work load that needs to be completed. The article written by Susan Pevar, “Success as a Lone Arranger: Setting Priorities and Getting the Job Done” is a wonderful resource for this purpose. Pevar also highlights an important distinction between different models of

¹⁰ Angela Kipp, *Managing Previously Unmanaged Collections: A Practical Guide for Museums* (Lanham: Rowman Littlefield, 2016), 1.

¹¹ Susannah Waters, “The Glasgow Miracle Project: Working with an Arts Organization’s Archives,” *Archives and Records* 36, no. 1 (2015): 7, doi: 10.1080/23257962.2015.1010150.

archival access. She focuses on taking a partnership approach through her anecdotal discussion of her experience as a single collections staff member, which will be discussed in more detail in the section on user-focused models.¹²

2.2 Selecting Appropriate Software

Once a concise plan has been created, following an in-depth inventory of the collection in its current state, it is important to research various options to find the best course of action for digitization and collections management software. As this collection is essentially unprocessed, this is the optimal time to create a workflow for digitization, including an online catalogue. An important part of this process will be selecting an appropriate digital asset management system (DAMS). Deborah Kaplan tackles this issue in an article that appeared in the *Journal of Archival Organization*, “Choosing a Digital Asset Management System That’s Right for You.” Kaplan provides instructions on how to plan for and select the appropriate DAMS for your specific institution. Although flexibility in a system is important, finding a program that will fit all your needs 50 years down the road is not necessary, according to Kaplan.¹³ This is important to consider. The Royal staff have expressed concern that whatever system they invest in has the capacity to be relevant in the future, an idea that Kaplan disagrees with as she feels all technology will become obsolete. Rather, Kaplan believes it is important to focus on a system that will provide the user with data that can be exported and incorporated into a new system.¹⁴

When planning to digitize a collection, there are a number of factors which must be considered. Another case study, written by Elizabeth Shepard for the *Journal of Archival Organization* and titled “Digitizing a Photographic Collection in a Midsize Repository: A Case Study” offered an applicable example of a collection with similarities to The Royal archive, providing a workflow that is directly pertinent to my thesis. Shepard discusses the importance of detailed planning before beginning the project

¹² Susan Pevar, "Success as a Lone Arranger: Setting Priorities and Getting the Job Done," *Journal of Archival Organization* 3, no. 1 (2005): 54-55, doi:10.1300/j201v03n01_05.

¹³ Deborah Kaplan, “Choosing a Digital Asset Management System That’s Right for You,” *Journal of Archival Organization* 7, no. 1-2 (2009): 40, doi: 10.1080/15332740902897360.

¹⁴ Ibid.

by articulating the main goals and desired end result to ensure that it fits within the mandate of the archive as a whole.¹⁵ Although I expect to propose a web-based database within my thesis, depending on budgetary limits, an in-house searchable database as was employed in this case study may be the preferred option. Shepard discusses actions to consider such as image selection, eligibility of the workspace for a digitization project, copyright restrictions, the intended audience and their needs, staff resources required to fulfill the project, and a budget. Furthermore, it is important to determine whether you will be describing at a collection-level, folder-level, or item-level for your catalogue records. Due to the fact that I will be under the supervision of a non-collections professional who has no experience in archives and will be viewed as an expert, it is crucial to be knowledgeable about and have adequate resources supporting the process from planning to implementation.

Additionally, a critical part of the project to consider is the possibility of an online catalogue. The Royal staff have expressed interest in having an online catalogue that is accessible to the public. As the article “To Make Archives Available Online: Transcending Boundaries or Building Walls?” highlights, many institutions have started creating digital access to their collections via the web. The authors suggest that the two main motivations to digitize are preservation of objects that are either deteriorating or frequently used, and providing increased access for a broader group of individuals.¹⁶ This move has led to an influx of digital objects that have their own preservation requirements, as seen in the case of digital libraries.¹⁷ Collecting institutions have historically remained distinct from one another, even when their purposes overlap.¹⁸ The digital age has brought about a more cooperative effort between libraries, archives, and museums, as they all struggle to find solutions to preservation and management issues of

¹⁵ Elizabeth Shepard, “Digitizing a Photographic Collection in a Midsize Repository: A Case Study,” *Journal of Archival Organization* 2, no. 4 (2005): 68, DOI: 10.1300/J201v02n04_05.

¹⁶ Lars-Erik Hansen and Anneli Sundqvist, “To Make Archives Available Online: Transcending Boundaries or Building Walls?,” *Journal of Archival Organization* 10, no. 3-4 (2012): 207-208, DOI: 10.1080/15332748.2013.795784.

¹⁷ Ibid., 208.

¹⁸ Ibid.

digital artifacts.¹⁹ Born-digital materials have seen an increase in academic discussion, but items that were originally analog and have been replicated in the digital realm have not received the same interest.²⁰ The authors comment that the act of digitization creates a loss in the removal of the original analog item from its context and materiality, but also adds qualities, making it more than just a surrogate.²¹ This viewpoint was one I had not previously considered, and think it is extremely important when considering digitizing a photographic collection. The case study presented in this article highlights the importance of accurate and well-documented procedures when undertaking a digitization project, and that this should be communicated on the website housing the collection.²² In a larger sense, the article aims to tackle issues of access and usability while considering how archival context can be communicated, an important factor to consider in my thesis.

2.3 Maintaining a User-focused Approach

Keeping this in mind, it is important to review options for creating a web-based resource that is user-focused. "Re-Imagining Archival Display: Creating User-Friendly Finding Aids" discusses the growing divide as archival institutions move from the traditional, paper-based finding aid to a digital alternative.²³ The authors argue that archives must adopt a more user-focused model for a finding aid, and that a single-level display is the way to achieve this.²⁴ Due to the fact that users are comfortable with searching an online library catalogue, they expect a similar level of description to be readily accessible and searchable at the item level when viewing archival objects online. Historically, archives have favoured the hierarchical approach, which becomes confusing to users when migrated to the web and displayed on screen. Co-authors Daines and Nimer recommend that the key to making online finding aids

¹⁹ Lars-Erik Hansen and Anneli Sundqvist, "To Make Archives Available Online: Transcending Boundaries or Building Walls?," *Journal of Archival Organization* 10, no. 3-4 (2012): 207-208, DOI: 10.1080/15332748.2013.795784.

²⁰ Ibid., 209.

²¹ Ibid.

²² Ibid., 223.

²³ J. Gordon Daines and Cory L. Nimer, "Re-Imagining Archival Display: Creating User-Friendly Finding Aids," *Journal of Archival Organization* 9, no. 1 (2011): 4, doi:10.1080/15332748.2011.574019.

²⁴ Ibid, 12.

more user-friendly is to separate the previously shared purposes of the finding aid as management tool and access portal.²⁵ A single-level display, which shows only the specific area that the user is interested in and provides links to the rest of the hierarchy, is the best answer to this problem.²⁶ Their article also describes a case study of the methods they implement at their institution, Brigham Young University. Their case study references AtoM, a software I am familiar with as the Ryerson University Library and Archives also utilizes this program.²⁷ This resource will be key in my recommendations for the type of software The Royal archive will invest in, and what their digital presence will be. I encountered multiple other resources dealing with the issue of single-level displays, and now feel this is an appropriate solution to the issue of usability with online finding aids. This has also led me to consider software that is designed for museums rather than archives, due to the intended use of the online portal to provide information on the item level rather than describe a fonds in a hierarchical display.

Continuing in the discussion of meeting users' needs and using single-level displays, "Contexts, Original Orders, and Item-Level Orientation: Responding Creatively to Users' Needs and Technological Change" written by Geoffrey Yeo discusses the historic idea of original order, which has been retained as the cornerstone of archival practices. These rigid boundaries have been applied to collections primarily through the idea of provenance, although groupings based on function rather than fonds have also been adopted.²⁸ Although provenance of the images in The Royal archive is likely known, it is unlikely to be the most beneficial way for researchers to locate items, with subject matter seeming more applicable. Yeo discusses that due to the move from paper to digital finding aids, archives are now presented with the

²⁵ J. Gordon Daines and Cory L. Nimer, "Re-Imagining Archival Display: Creating User-Friendly Finding Aids," *Journal of Archival Organization* 9, no. 1 (2011): 13, doi:10.1080/15332748.2011.574019.

²⁶ Ibid., 12-13.

²⁷ Ibid., 12-20.

²⁸ Geoffrey Yeo, "Contexts, Original Orders, and Item-Level Orientation: Responding Creatively to Users' Needs and Technological Change," *Journal of Archival Organization* 12, no. 3-4 (2014): 172-173, DOI: 10.1080/15332748.2015.1048626.

opportunity to have multiple arrangements and search field options²⁹. He presents a detailed example of the ways in which researchers utilize information and archival records in the digital age, which leads Yeo to a similar conclusion as Daines and Nimer - that searchable single-level displays are a way to achieve this user-centred goal.³⁰ Although item-level cataloguing has been considered too resource-intensive for years, the development of new technologies that automatically, or at least partially-automatically, document metadata will help relieve this burden.³¹ For reasons similar to the Daines and Nimer article, this article proves advantageous for my project by presenting important theoretical ideas to consider when creating an online catalogue, and supporting this framework with practical and implementable concepts.

Lastly, it will be of utmost importance to find adequate funding to create the necessary improvements to make The Royal archive accessible. Consequently, an article written by Ben Primer which focuses on the financial aspects of archives in an easily comprehended manner is very beneficial. The author recommends learning all that you can about the organization you are employed within, including its history, the formal structure of who you report to as well as the informal power structure, how much freedom you are given, who can help you realize your goals, and so on.³² It is key to present a professional impression to potential donors, Primer argues.³³ This will be especially beneficial for my suggestions to The Royal on improving the location of the collection, specifically in terms of temperature and relative humidity control. This will not only benefit the stability and longevity of the collection, but also can also encourage donor support. Rather than simply focusing on grants, the author encourages sourcing private donors who have a relationship with your institution, which could be corporate

²⁹ Geoffrey Yeo, "Contexts, Original Orders, and Item-Level Orientation: Responding Creatively to Users' Needs and Technological Change," *Journal of Archival Organization* 12, no. 3-4 (2014): 171, DOI: 10.1080/15332748.2015.1048626.

³⁰ Ibid., 176-178.

³¹ Ibid., 179.

³² Ben Primer, "Resources for Archives: Developing Collections, Constituents, Colleagues, and Capital," *Journal of Archival Organization* 7, no. 1-2 (2009): 59, DOI: 10.1080/15332740902892833.

³³ Ibid., 61-62.

sponsorship in the case of The Royal.³⁴ Some key tips on grant writing are provided, something which has not been discussed in the Ryerson curriculum but will be necessary when working with a non-profit organization.³⁵ Overall, this source details many practical suggestions for fundraising under the overarching theme that if the use of an archive is encouraged, funding will follow. This guiding thought relates this resource to the many others discussing user-focused approaches, as a more user-friendly archive will be a more utilized archive.

Although my research has covered a large range of topics broadly, this has allowed a few main themes to become visible. These are the importance of planning, making thoughtful decisions that will benefit both the short- and long-term goals of the institution, and maintaining a user-focused approach in all aspects. These will guide me as I move through all stages of recommendations to making The Royal archive, a key part of Toronto history, accessible to the public.

Equally as important as the sources I have found beneficial are the sources that are lacking. Although there are a multitude of sources that discuss theoretical approaches to keeping digital resources user-focused, and ideas on increasing accessibility to archives in the digital age, few of these offer any concrete practical advice. The resources that examine the day-to-day reality of how to implement best practices, or even what to do when best practices are not a realistic option are sparse. This thesis fills this gap by providing a resource that uses a specific archive as an example for a general process on how to approach an archive that has not seen professional intervention, and particularly how to do so within the limits of an existing space, finite budget, and non-existent collections staff.

³⁴ Ben Primer, "Resources for Archives: Developing Collections, Constituents, Colleagues, and Capital," *Journal of Archival Organization* 7, no. 1–2 (2009): 62–63, DOI: 10.1080/15332740902892833.

³⁵ Ibid., 64.

3. Process



Figure 3. Jersey cows during the first year of the Royal Winter Fair, 1922. Photograph provided courtesy of the Royal Agricultural Winter Fair.

The research described in Section 2 was put to practical use as I began the necessary steps to craft a complete proposal for The Royal. Although the methodology used is detailed below, each of these key sections resulted in the creation of a document recommending the necessary process to The Royal. The documents which have been crafted for The Royal's immediate use are included as appendices (Appendices A to E), and follow The Royal's formatting conventions. I initially drafted a rough plan on what order I would tackle the issues at hand. The first priority was to get a sense of what The Royal had in their collection in terms of quantity, size, subject matter, material, and condition of the objects. Once an inventory was completed to answer these questions, this information could be used to create reasonable recommendations. An overarching collections policy was determined to be the next step, as this would affect other documents relating to the archive. Simultaneously, information needed to be gathered on collections management software and physical storage options. It was determined that these processes

should be started at approximately the same time, as many different suppliers would need to be contacted regarding both software and storage.

The Royal corporate offices are housed in the Enercare Centre, and reside in part of the Ricoh Coliseum. Hence, The Royal has no control over the current building environment, and faces additional complications due to the age of the building such as windows that do not close. The archive needs to be housed within The Royal office space, so a suitable solution that offers environmental controls must be arrived at. A section of the second floor East Annex storage area houses decommissioned walk-in coolers, and the possibility of repurposing these to act as a vault was mentioned early on. It is important to investigate all options, however, and this includes creating brand new vault space. This required research into companies offering new vaults, engineering companies to create technical drawings to reimagine the coolers into vaults, furniture such as shelving, and HVAC options for temperature and humidity control.

Once an overarching collections policy exists, and recommendations on software and physical storage have been drafted, it will be important to create the framework of procedures for The Royal to build upon, such as cataloguing, handling, and digitization.

3.1 Box-level Inventory

The collection as a whole had not been inventoried in recent memory, and no records exist to give a suggestion of its scope and size. Currently, the archive is stored in various locations including the Upper East Annex storage area, the President's Room, the office for the head of the Marketing Department, and on the walls throughout the offices (see Figures 4 and 5). Accordingly, it was crucial to complete an inventory of all items that The Royal views as belonging to the archive. Due to the brevity of this project (six months), and the amount of bankers boxes I was presented with, it became obvious that a box-level inventory would be the most beneficial option. This involves examining each box (or filing cabinet, etc.) and approximating the number of objects contained within it. With regards to the bankers boxes, the majority of the photos were stored in albums, therefore I estimated the number of photographs based on how many photographs were in each Mylar sheet and multiplied this by the number of sheets in the

The floor plan shows a large rectangular hall with two central rectangular areas labeled "OPEN TO BELOW". The top-left corner features a red-shaded area labeled "Current Collection Location". The top-right corner features another red-shaded area labeled "Proposed New Location". A legend on the right side lists various symbols used in the plan, including PUBLIC, RELAX, BANK, INFO, NOA, ROOM, MEET, WHIS, COOR, POSE, OFFICE, FIRE, PUB, and others. A north arrow is located at the bottom right.

**HALL F (EAST ANNEX)
SECOND FLOOR**

GROSS AREA - 54,090 sq.ft. NET EXHIBIT AREA - 38,030 sq.ft.

[illegible]

15

As I progressed through this inventory, I made sure to remove any elastic bands and paper clips, and to make note of objects that should be prioritized for rehousing (see Figures 6 and 7). As seen in these figures, paperclips and elastic bands can cause damage over time.

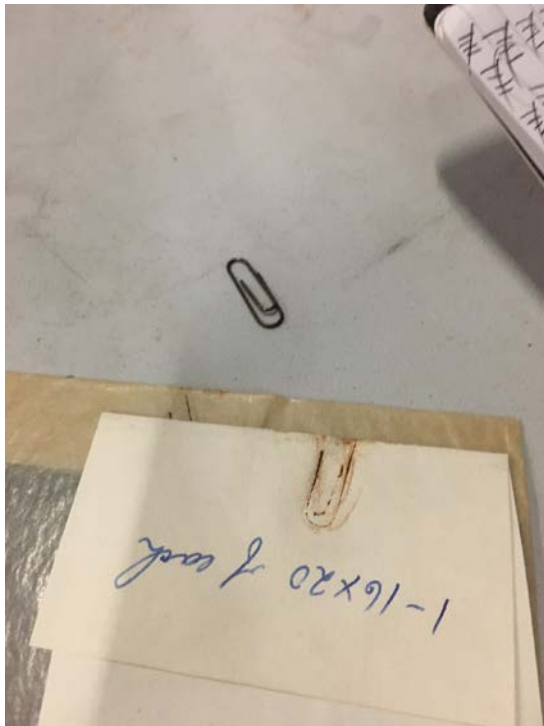


Figure 6. Photograph showing damage from a paperclip, taken by the author, February 8, 2018.



Figure 7. Photograph showing photographs with paperclip, taken by the author, January 26, 2018.

Paperclips can rust and leave residue, as well as creating dents in the photograph's surface. Elastic bands decay over time, and accordingly are not a reliable method of keeping objects contained together. Furthermore, in heat and higher humidity, they can become adhered to the surface of materials.

3.2 Collections Policy

I began looking at examples of collections policies at other institutions with similarly sized collections and facing comparable challenges. Although a collections policy is important for any institution, it was especially crucial for The Royal. The goal of my thesis work from The Royal's perspective is to have a more accessible collection that is promoted online, which will lead to more awareness of the archive's existence. This, in combination with a complete lack of any documentation relating to management of the archive, is a recipe for the archive becoming a store-all without a valid

reason to not accept donations. Furthermore, this collections policy will provide an overarching document to guide the archive in shaping a cohesive collection and, along with the inventory, highlight areas that are weak.

It was important to investigate collections policies for similar institutions to ensure that I was following best practices. Although I looked at a great many policies, a number of them stood out for various reasons. The policy for the Trinity Hall Archives at the University of Cambridge was greatly beneficial in terms of a starting layout and some clearly defined sections.³⁶ However, this policy was significantly briefer than what I was looking to draft. Accordingly, the 14-page document that serves as a collections policy for the Wyoming American Heritage Center offered a look at a much more detailed and robust policy.³⁷ The Royal staff expressed to me that it will be necessary to deaccession some material. Given this, it was especially important to look for references regarding deaccessioning policies. One of these was a guide created by the Archives Association of British Columbia specifically designed with small archives in mind that offered practical insight into crafting a deaccessioning policy that will truly benefit a small archive.³⁸ Lastly, a local resource, the University of Toronto Archives and Special Collections, was beneficial for their requirements for deaccessioning and for their policy as a whole.³⁹

3.3 Collections Management Systems

Armed with knowledge about the approximate size of the collection, as well as a better understanding of the condition and mediums of the material, it was possible to begin researching options for collection management and digital asset management systems. I began this process by creating a survey (Appendix G) which I sent to other collections management professionals to ask what software

³⁶ "Archive Collection Policy," Trinity Hall, accessed February 8, 2018, <https://www.trin hall.cam.ac.uk/about/library/archives/archive-collection-policy/>.

³⁷ "Collections Management Policy," UW - Laramie, Wyoming American Heritage Center, accessed February 8, 2018, http://www.uwyo.edu/ahc/_files/policies/collection-mgmt-policy.pdf.

³⁸ Donald Alexander Baird, *A Manual for Small Archives*. (Vancouver: Archives Association of British Columbia, 1999), 28-29, accessed February 8, 2018, <https://aabc.ca/media/6069/manualforsmallarchives.pdf>.

³⁹ "Collection Policy, University of Toronto Scarborough Library, Archives & Special Collections," Collection Policy, University of Toronto Scarborough Library, Archives & Special Collections | University of Toronto Scarborough Campus, accessed February 8, 2018, <https://utsc.library.utoronto.ca/asc-collection-policy>.

they use, whether or not they would recommend it, and what they like and dislike about it. This survey was not overly beneficial as only seven individuals responded. Of these seven, four listed The Museum System (TMS) as the software that they use, which I ruled out due to cost. Other systems listed include: Collector Systems, Filemaker Pro, and Aleph. Systems that were listed but not recommended included Eloquent, Past Perfect, and Mimsy XG. Due to the fact that I did not receive as many responses as predicted, I did some basic research for additional options. Once again, a spreadsheet (Appendix H) was created to track information such as the benefits and downfalls of the software as it related to The Royal needs, and the approximate cost. Two of the potential options were quickly taken out of consideration due to their unsuitability for The Royal. I reached out to each of the companies on my list and received highlights of what their software offers as well as approximate cost. Since these quotes are confidential, a redacted copy has been included with “\$” values assigned between one to four representing the relative expense. Four software solutions were selected that fit The Royal requirements for cataloguing, a basic digital asset management system for access copies of their digital surrogates, and a web portal for increased access to the collection. All fall into different price ranges, offering a range of options for The Royal depending on budgetary restrictions.

3.4 Physical Storage and Environmental Controls

The next major need to be addressed is the physical location of the collection. As previously mentioned, it is currently stored in multiple spaces, and there is no finding aid or database to assist in locating a specific object or group of objects. The areas currently housing the archive do not have collections-standard temperature and humidity control, as they are on the building’s central heating, ventilation, and air conditioning system. This system is controlled by the Enercare Centre, not The Royal. Furthermore, the boxes stored in the Upper East Annex area are above a space that houses hundreds of animals annually during the November fair. There is ammonia off-gassing from urine and drastic increases in temperature and humidity during this time. Historically, there have been issues of pests such as raccoons, mice, and birds getting into the storage area as well, although surprisingly little evidence of pest intervention was found in the collection. However, it is likely only a matter of time until this changes

for the worse. Although most of the photographic objects are stored in archival Mylar sleeves within banker's boxes, a small percentage of the collection is stored loose within these boxes, and some of these photographs have begun adhering to each other. This is likely due to fluctuations in temperature and humidity. Shifting has also been noticed in colour materials, which again could be slowed by proper storage.

Accordingly, a site has been proposed that contains decommissioned walk-in coolers. All but one of these units have had the doors removed, and all have had the heating, ventilation and air conditioning units removed, as well as the Freon drained from them. In recent years, they have been used for storage. The largest of these units is 2.4 by 3.7 by 2.4 metres, with the second largest unit being 2.4 by 3.1 by 2.1 metres. As determined by many experts in the field including Henry Wilhelm, black and white materials should be stored around 30% relative humidity⁴⁰ (although the Library of Congress proposes between 30-40% relative humidity)⁴¹. Recommendations are for photographs to be stored below room temperature, ideally 21 degrees Celsius or cooler.⁴² Wilhelm recommends that colour materials are stored at a lower relative humidity of 20-30%, and at minimum below 10 degrees Celsius, although below 2 degrees Celsius is preferable.⁴³ My proposal for rehousing the physical collection includes recommendations for incorporating a consumer-grade dehumidifier, building a new vault, and refurbishing the walk-in coolers. Although these attempt to follow best practices, some minor sacrifices have been made to account for budgetary limitations, such as staying within the Library of Congress' recommended relative humidity while being slightly above Henry Wilhelm's suggestions. Within the latter recommendation of refurbishment, there are three options which can be pursued:

⁴⁰ Henry Gilmer Wilhelm and Carol Brower, *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (Grinnell, IA: Preservation Publishing, 1993), Electronic, 544.

⁴¹ "Care, Handling, and Storage of Photographs," The Library of Congress, accessed May 8, 2018, <http://www.loc.gov/preservation/care/photo.html>.

⁴² Henry Gilmer Wilhelm and Carol Brower, *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (Grinnell, IA: Preservation Publishing, 1993), Electronic, 545.

⁴³ Ibid, 545.

- one unit as a cool vault (5-10 degrees Celsius and 35% relative humidity)
- one at collection standard (18 degrees Celsius and 35% relative humidity)
- two vaults, one at each of these standards.

I also detail what material should be prioritized. I have received quotes for a brand-new vault space as well as to retrofit these coolers, which need temperature and humidity controls reinstalled, flooring replaced, and new powder-coated shelving. One of the units also needs a door. Included in the recommendations for rehousing the collection as a whole are guidelines to follow for how individual objects should be stored.

3.5 Arranging and Describing

Beyond moving the physical collection to a new location, some sort of intellectual order needs to be applied to the archive. This must be done on a case by case basis, as generalizations will only lead to further complications in the future. The Rules for Archival Description (RAD) are appropriate to be followed during this process. RAD is a guidebook on how archives arrange and describe their collection materials, following a hierarchical concept.⁴⁴ The Royal collection could most easily be arranged into fonds, series, file, and item levels (see Figure 8). RAD recommends describing from the most broad term to the most specific, and so my recommendations proceed from the fonds-level to the series-level (and sub-series where applicable) to the file-level and eventually item-level.⁴⁵

⁴⁴ *Rules for Archival Description* (Ottawa: Bureau of Canadian Archivists, 2008), 0-1, accessed May 8, 2018, http://www.cdncouncilarchives.ca/rad/radcomplete_july2008.pdf.

⁴⁵ *Rules for Archival Description* (Ottawa: Bureau of Canadian Archivists, 2008), xviii, accessed May 8, 2018, http://www.cdncouncilarchives.ca/rad/radcomplete_july2008.pdf.

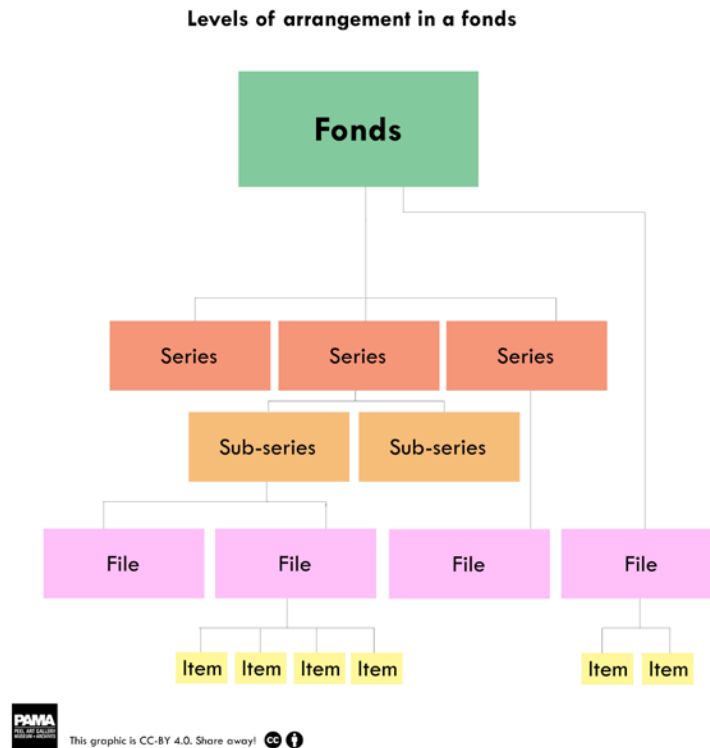


Figure 8. Graphic showing the levels of arrangement in a fonds. From the Archives @ PAMA blog. CC-VY 4.0. <https://peelarchivesblog.com/2016/02/29/how-do-archivists-describe-collections-or-how-to-read-a-finding-aid/>

Another important focus of archival work which RAD follows is *respect des fonds*, meaning that the original order that archival objects are arranged in should be followed so as not to disturb connections between items.⁴⁶ The manner in which the records at The Royal have been organized is indicative that *respects des fonds* has not been followed. Many of the photographs from the 1920s through to the 1970s have been placed in manila file folders according to subject. Select photographs have been pulled for marketing purposes and not returned to their previous location. In these cases, as original provenance is unknown, and the maker is most often unknown, it will be most beneficial to continue to impose an artificial order. One example of this would be the miscellaneous horse show jumpers fonds, and the miscellaneous dairy cow fonds, etc. These would be further divided by series and, when appropriate, sub-

⁴⁶ Ibid.

series and file, with each individual photograph eventually being described at the item level. However, whenever provenance is known, original order should be respected. When the maker (photographer) is known, or a natural arrangement by event exists, this should be maintained, and further divided by series, sub-series when appropriate, file and item. This could lead to a natural arrangement by photographer, such as the Jim McNeil fonds, the Clix fonds, the Norm Scudvalli fonds, or by event as with the Guests of Canada fonds. A separate proposal has not been prepared on this matter as any sort of definitive rules will most certainly need to be broken, and each fonds should be evaluated individually.

3.6 Policies and Procedures

In speaking with The Royal staff, it became evident that there may be interns, volunteers, and various staff members working on and with the collection in the future. In order to ensure that best practices are followed, and that work is completed consistently, I created procedures for handling, cataloguing, and digitization (Appendices B to D). These documents are not as specific as I had originally planned, as I found that this was impossible to accurately accomplish without a collections management software, arrangement and description, or a numbering system being in place. However, these policies can serve as a strong backbone for future documents, with additional specifications once these aspects of the archive are completed.

Working with a previously unmanaged collection has presented a unique set of challenges and has provided an opportunity to make recommendations in a vast variety of areas to increase accessibility and provide preservation for important heritage materials. The creation of this thesis as a bound collection of proposed solutions, policies, and procedures will be a valuable resource to the Royal Agricultural Winter Fair as they move from a conglomeration of stored materials to an archive available for internal and external research alike.

4. Box-Level Inventory



Figure 9. Horse jumping outside at The Royal, 1949. Photograph provided courtesy of the Royal Agricultural Winter Fair.

As previously mentioned, the collection at The Royal currently has no catalogue or database, no finding aid or identification numbers, and no documentation detailing the scope and content of the objects contained within it. For this reason, a priority early on was to get a sense of what The Royal actually had stored in the many banker's boxes filling storage shelves. It was determined that a box-level inventory was the most effective way to complete this task.

I concluded that the best way to organize my spreadsheet (Appendix F) was to create separate sheets for each main storage location (the Upper East Annex storage area, the President's Room, material located throughout the office space, and material from the Marketing Manager's office). I then created a sheet for total numbers, so I could combine the data from the preceding sheets. This allowed me to create columns that applied specifically to the manner in which the material was stored in each area. For

example, in the Annex storage area, the majority of the photographs are stored in archival Mylar sleeves within albums, which are gathered together in banker's boxes on storage shelves (see Figures 10 to 13).



Figure 10. Photograph of the Upper East Annex storage area, taken by the author, January 18, 2018.



Figure 11. Photograph showing collection in Mylar sleeves, taken by the author, January 18, 2018.



Figure 12. Photograph of banker's box in the Upper East Storage area, taken by the author, January 18, 2018.

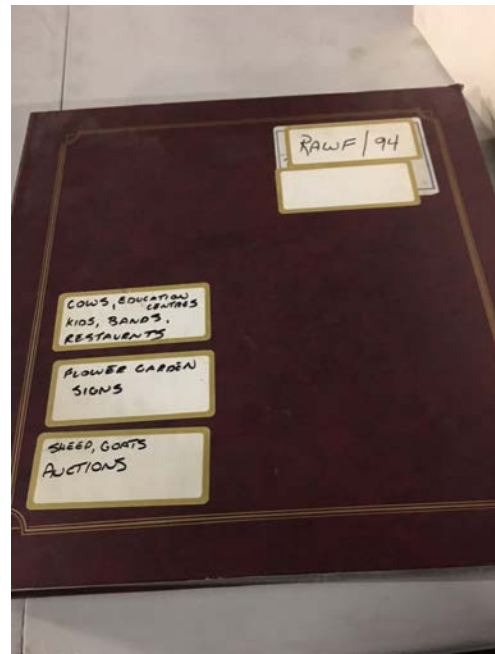


Figure 13. Photograph of an album housing photographs in the Upper East storage area, taken by the author, January 18, 2018.

I created a column for the box name, and then the binder number within that box. For the President's Room, the photographs are again primarily in Mylar sleeves but are stored in numbered file folders within a set of filing cabinets. Each filing cabinet has a number, and each cabinet has three drawers which are labelled with a number as well, so I created a column for the filing cabinet and drawer numbers and for the folder number.

In each of the individual sheets, I created a column to store data about the overall condition of the material, the average size of the photographs within that album or folder, whether they were colour or black and white, and general subject matter. I then had columns for the number of photographs, number of slides or negatives, number of non-photographic ephemera, and centimetres of textual material. For photographs contained in Mylar sheets, especially in albums where there were many such sheets, I counted the number of photographs per page and multiplied it by the number of pages in the album. For large groups of loose photographs or slides I would count either 50 or 100 of the object, then measure the size of this selection and estimate how many times this would fit into the entire group. This inventory provides an approximate number, as there is sure to be some error in counting this many objects. I tried to account for Mylar sheets that were missing photographs as much as possible, as this is a common occurrence within this collection.

I counted a total of approximately 181,000 objects which includes photographic prints, contact sheets, negatives, slides, paintings, posters, ephemera such as ribbons and pins, and born-digital photographs. The collection also contains around 6.75 metres of textual material including newspaper clippings, published books about The Royal, and ledgers of the yearly winners. This collection contains approximately 99.5% photographic materials, both analogue and born-digital, and 0.5% ephemera and other artworks. Of the analogue photographic material, approximately 60% is black and white material while 40% is colour. Approximately 60% of the entire collection is born-digital photographic material while the remaining 40% of the photographic objects are analogue.

The born-digital content consists primarily of JPEGs. In fact, these make up 99.9% of this content, with the remaining file formats consisting of PCT, BUP, IKO, VOB, AVI, MOV, PPT, PNG, and

MP4. In total, the born-digital materials amount to approximately 77 GB. Currently, this material is stored primarily on one external hard drive, a number of USB thumb-drives, CDs, and DVDs. A consistent naming system has not been used, and the files differ in sizes as they seem to have been saved onto the external drive however the photographer sent them. The incorporation of a CMS with a basic DAMS will help to remedy this precarious digital storage system. The files will need to be reorganized and renamed in accordance with the new numbering system. The Royal is in the process of moving to a cloud-based server storage system, and will be doing so with assistance from a third-party IT company, Jolera. There have been no known preservation attempts at this time.

This inventory, although an approximation rather than an exact total, not only provides The Royal with an idea of the scale of the collection as a whole, but confirms that it is primarily photographic. The other statistics mentioned above can help direct The Royal on decision making in the future. For example, although more than half of the analogue material is black and white, the analogue colour material is at highest risk in terms of preservation, and has suffered the most from inconsistent temperature and relative humidity. However, the born-digital material, which makes up more than half of the collection, has different preservation requirements, making this number a much more manageable one in terms of cool or cold preservation prioritization.

Moreover, the attached spreadsheet (Appendix F) provides information on the content of the collection rather than just size. It provides a general sense of the scope of the subject matter, as well as an idea of the overall condition of the objects. Lastly, it can be a beneficial tool for prioritizing which objects need immediate preservation attention. Although this was a time-consuming practical task, the information it provided was required for every other step of this thesis. It informed quotes for collection management software, directed the writing of the Collections Policy, and highlighted the specific preservation needs of this collection.

5. Collections Management Software Recommendations



Figure 14. Prince Philip and the Mexican team, 1968. Photograph provided courtesy of the Royal Agricultural Winter Fair.

Selecting a collections management software (CMS) that is appropriate for an individual institution is crucial to ensuring success for the archive. This software can function for a number of different purposes, including as a central database, catalogue record, online portal for the public, and a basic digital asset management systems (DAMS). Accordingly, it is important to consider the importance of each of these functions. The Royal has indicated a desire first and foremost to have their collection accessible online. To create a functional online portal, catalogue records must also be accessible, allowing researchers to locate material both online and in person. Other factors must be considered such as whether the program will be stored on a server or on an external cloud-based platform, how many users need to access the back-end of the program, digital storage limitations, and budgetary concerns. I have selected four options that present a varied cost scale and have included my reasons for selecting each one. I have also briefly discussed two options for a more robust DAMS and digital preservation software. This is something that should be strongly considered by The Royal for the longevity of their collection and

digital objects. Due to the time constraints of this thesis, this extremely large and in-depth issue is only touched upon here as a starting point. A separate document has been prepared for The Royal including these recommendations with cost comparisons. Due to confidentiality reasons, these cannot be included in this thesis and are for internal use at The Royal only.

5.1 Vernon CMS

Although initially looking at Vernon Systems for their eHive online software, Vernon CMS⁴⁷ was determined to be a stronger solution due to the large size of The Royal holdings. Vernon CMS is a licensed, modular software that would be installed on The Royal server. This is another feature that makes it more favourable than eHive, which is a browser-based software, as staff at The Royal mentioned that an installed software was preferred.

There are a number of features that make this software appealing for The Royal. Firstly, it is modular, which allows for only the applicable modules to be purchased. In this instance, this would include the Cataloguing module, the Browser module, and the Web Messenger module. There is also an Activities module that assists in tracking and managing acquisitions, exhibitions and the like, but I do not think that The Royal requires this currently. Additionally, although the first year is expensive, the only ongoing expense is a service agreement that offers support and updates at a fee of 20% of the total licences. This is optional but recommended. Lastly, Vernon has been following the International Image Interoperability Framework for eHive, and will be incorporating this into their Vernon CMS software, an important factor in providing greater access.

The Cataloguing module provides one user licence, but additional users can be added on. This module refers to the relational database component of the software, and allows for all standard cataloguing to be completed including object details, location and movement information, multimedia files, related persons details, and vocabulary lists, which can be individualized. Multiple windows can be opened and viewed simultaneously, and customizable record views exist. The search bar is very user-

⁴⁷ <https://vernonsystems.com/products/vernon-cms/>

friendly, and is capable of smart dates searches (for example, late 1960s to early 1980s). Object lists can be created and exported into Excel. Permissions can be set individually or for groups, and a log of modifications is created with each change that is made.

The Browser and Web Messenger modules work in conjunction with each other. The Browser module allows for the collection to be published to a website, and also offers intranet and kiosk access. The Web Messenger module allows for updates to the catalogue to be automatically sent to the Browser module and published online, and provides a basic DAMS. It can be integrated with a third-party software as well, such as a digital preservation tool like Preservica. The Browser module can also automatically generate tags for each object using artificial intelligence. External pages such as Wikipedia can be linked to the collection webpages.

5.2 Proficio Elements (Recommended)

This software by Re:discovery offers a variety of options at different price points, making it a flexible and viable option. Proficio Elements⁴⁸ can be purchased as a cloud-based or server-based program, and it also has a web portal. There is the option for a basic DAMS as well as multiple modules (both museum and archive), and exhibitions can be presented on the web portal.

Although The Royal collection is technically an archive, the museum module may be a better fit for The Royal collection, if public interaction with the objects through an online portal is the main focus. A hierarchical archival organization can be confusing for researchers and the public alike, whereas a gallery of item-level records with images may be the most beneficial. Proficio Elements allows more flexibility through the multiple modules to retain a hierarchical organization, if desired, while still providing users with accessible item-level information. The ability to switch between modules offers an adaptability that few other software programs offer. The web portal not only allows for the collection to be seen by the public but also provides an option to create curated online exhibitions.

⁴⁸ <https://rediscoverysoftware.com/proficio-elements/>

Billing can be set up as a one-time licensing fee or via subscription, and is based on the number of users who need to access the back-end of the program. Access to the public web portal for researchers and the public is unlimited. The first 90 days of support are offered for free, but they do recommend having support for the first year, which does come at an additional price. The web module is sold as a separate add-on with a set-up fee and a monthly charge, with the option to customize the master page to match The Royal website for a one-time fee. Assuming that the one-time license fee option is selected, and support for the first year is purchased for one user with the web module for one year, it is approximately a third of the cost of Argus, and almost a ninth the cost of the initial year of Vernon CMS. However, annual costs for Proficio Elements are close to the same as annual costs for Vernon CMS support following the first year. This does not include the optional web customization.

Proficio Elements can most closely be compared to Past Perfect. However, Past Perfect functions on a module-based billing system, meaning that for each necessary module you must add on to achieve the results you desire (such as a multi-media add-on, web module, additional work station add-ons, etc). This can lead to an end product that is much more expensive than initially believed. Proficio Elements is derived from Proficio, a software designed with larger institutions in mind that has been on the market for the last 10 years. Both Proficio and Proficio Elements utilize a more modern interface than that of Past Perfect. The Proficio search engines do not require the user to know which field name a keyword is located within as it searches across all fields simultaneously. The web module allows for the creation of online-only exhibitions, and they boast longevity with their client service team, as team members have been with Re:discovery for an average of 18 years.

5.3 Argus

The Argus⁴⁹ software by Lucidea offers a robust option that seems to cover all of The Royal needs. It combines a basic DAMS and CMS together with an integrated web portal. The web portal is searchable on Google and does not require an understanding of how these metrics work. Although it is

⁴⁹ <https://lucidea.com/argus/>

ready to use right out of the box, it can be customized to the individual institution. Argus allows the user to rename or hide fields and activities such as accessioning, deaccessioning, loans, exhibitions, etc. The web portal can be incorporated into an existing website, and this software allows for data stored in the collections management portion of the software to be exported into various file formats.

Argus could be hosted by The Royal servers as a customized off the shelf (COTS) software or by Lucidea, at a decreased rate. It is offered at a five-year subscription rate plus implementation costs such as configuration and staff training. Although it is more affordable to have Lucidea host, the costs are based on how much storage is required. Although some deaccessioning is being recommended, The Royal does have a significantly-sized collection, so this could become costly. The obvious benefit to a cloud-based service is that it can be accessed on any computer with a web browser, on- or off-site.

If The Royal chooses to host Argus on their own servers, at a five-year subscription, billing starts at slightly over three times the yearly cost of Proficio Elements with additional implementation costs. Should The Royal choose to have Lucidea host through a cloud-based service, the cost would be about two and a half times the yearly fee of Proficio Elements, with a five-year contract. Additional services to set-up Argus would be required including training, system configuration, reporting licenses, web portal set-up, etc. However, the set-up quote provided includes data conversion, which will not be required for The Royal as there is currently no data to convert.

Argus presents a software that, although customizable, is ready to use immediately and requires little training. The desire to have The Royal collection accessible online is supported by Argus through combining collections management tools with an online portal for increased visibility and accessibility. They also offer a search capability that connects with Google. Record views can be personalized for each individual staff member or by collection, allowing for an efficient workflow that can be adjusted case by case.

5.4 AtoM

Access to Memory⁵⁰, also known as AtoM, is an open-source cataloguing software. It is web-based, which unfortunately does not align with the preference of The Royal to have an installed software, but as it is open-source it is offered at no cost. Should it be determined that a budget does not currently exist for purchasing software, AtoM would be recommended.

This software, like many others, is a relational database that is based on standards. Artefactual, the developer of AtoM, uses multiple metadata exchange standards to allow for data to be imported and exported. If a budget is not currently available for software, but will be a later date, this would allow for AtoM to be utilized currently and data to be exported to a readable format for another software in the future. There is a basic web portal available as well. Artefactual has also developed Archivematica, an open-source digital preservation software, which works in conjunction with AtoM well. It may not be possible to use Archivematica with other software.

As AtoM is open-source software, it does require more knowledge and effort on the part of The Royal staff. It will also require a certain amount of collaboration with The Royal third-party IT company, Jolera. However, extensive documentation is available online to assist with establishing AtoM. It does not present an interface that is as user-friendly as the other options discussed here, but is more than functional.

5.5 Archivematica versus Preservica

It is important to note that it was not possible to explore digital asset management systems (DAMS) and digital preservation software to the extent that they deserve within the time constraints of this thesis. However, two software options for digital preservation that are available to The Royal are Archivematica⁵¹ and Preservica⁵². Digital preservation is an increasingly important issue, and should be researched more fully by The Royal archive staff, when such staff exist.

⁵⁰ <https://www.accesstomemory.org/en/>

⁵¹ <https://www.archivematica.org/en/>

Archivematica is an open-source software produced by Artefactual that also offers certain paid services. It would pair best with AtoM as they are created by the same developer. It has been integrated with other third-party systems, but not with Vernon CMS, Proficio Elements, or Argus, as far as I can find. Further discussions with The Royal IT consultant would be required to ensure this is an option, once a collections management system has been implemented.

Preservica can be integrated with Vernon CMS, Proficio Elements, or Argus. Additionally, it would require considerably less effort from The Royal staff and IT consultants alike. However, this software is available at a rather significant cost, depending on how much storage is required.

A clear recommendation of one of these options over the other cannot be determined until a CMS has been selected, and more research into digital preservation softwares has been completed.

5.6 Other Considerations

These recommendations have been made keeping in mind the goals of The Royal while trying to maintain a budget-friendly solution. Other options exist that are not being suggested due to prohibitive costs, or the lack of a web portal allowing for increased public access to the collection. Other options such as Microsoft Excel or Filemaker Pro can provide a low-cost database but can limit how data is exported and do not allow for any sort of DAMS or web gallery. Databases such as this can also be complicated in a hierarchical archival arrangement such as one The Royal will be following. However, an Excel or Filemaker Pro database would be more beneficial than having no catalogue whatsoever, as is the case currently. If a web catalogue is created, it makes sense to catalogue each item as it is digitized, although this is not required and can be determined by the priorities of The Royal. It is my opinion that Proficio Elements aligns with The Royal goals and preferences while still remaining affordable with flexible options and is therefore my recommended software. If the budget for this does not exist, I would recommend AtoM as an alternative.

⁵² <https://preservica.com/>

6. Physical Storage and Environmental Controls Recommendations



Figure 15. Model with corn display, c. 1950s. Photograph provided courtesy of the Royal Agricultural Winter Fair.

The Royal Agricultural Winter Fair archive is currently stored in a number of locations spread throughout their offices in the Enercare Centre. The collection is primarily stored in two locations, with additional materials spread throughout the Marketing Manager's office, bookshelves in the general office space, and on the walls throughout the space. The more historical material, from approximately the 1920s to the 1970s, is housed in archival Mylar sleeves within manila file folders, separated by year or decade and subject, in filing cabinets in the President's Room. The other main storage area holds the more contemporary analogue material, once again primarily in archival Mylar sleeves stored in albums within banker's boxes, on metal shelving in the Upper East Annex. The born-digital material is primarily stored on one external hard-drive. As The Royal is a tenant in the Enercare Centre, they do not have control over the heating, ventilation, and air-conditioning (HVAC) system. This means that temperature and relative

humidity fluctuations are a regular occurrence, further complicated by the fact that the offices are in an old part of the building and face issues such as windows not closing properly. Furthermore, the Upper East Annex is directly above an area where thousands of animals are housed each November, leading to great fluctuations in temperature and relative humidity, as well as off-gassing of substances such as ammonia. Lastly, this area has had pest control issues, with known instances of birds, raccoons, and mice getting into the storage area and posing a large risk to the collection.

While completing a box-level inventory, I made note of specific preservation concerns. Although there has been surprisingly little signs of pest intervention, the colour materials in particular have suffered due to the lack of temperature and humidity control. As is well-documented, black and white photographic materials should be stored at temperatures of 18 degrees Celsius and relative humidity between 30-40%, and colour materials should be stored at temperatures below 10 degrees and a similar or slightly lower relative humidity.⁵³ Most importantly, the temperature and relative humidity must not fluctuate drastically, as this has been found to be the most detrimental to photographic collections.⁵⁴ Moreover, although access to the collection is currently hampered due to a lack of a finding aid or numbering system, this is further complicated by the many storage locations for materials spread throughout a great amount of square footage. Accordingly, it is my recommendation to rehouse the collection in one central storage area.

There are a number of ways that this can be done, dependent on budgetary limitations. The figures provided in this proposal are subject to change and are approximate. A separate document has been prepared for The Royal containing some confidential information which cannot be included in this thesis.

⁵³ Henry Gilmer Wilhelm and Carol Brower, *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (Grinnell, IA: Preservation Publishing, 1993), Electronic, 545.

⁵⁴ Henry Gilmer Wilhelm and Carol Brower, *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (Grinnell, IA: Preservation Publishing, 1993), Electronic, 545.

One part of the Upper East Annex storage area currently contains three decommissioned walk-in coolers, as well as two additional coolers that are not available to The Royal for these purposes. These small spaces had all HVAC systems removed, and the Freon drained. All but one have had their doors removed, and they are presently being used as additional storage spaces (see Figures 16 and 17). These coolers were decommissioned as they no longer had tight seals and were experiencing issues with air leaking. These spaces have been flagged as suitable areas for the collection to be stored in the future as they do offer small, contained spaces that could be kept locked, allow for a microclimate to be created, and already have pre-existing insulated walls. A number of upgrades must be completed prior to becoming a useable vault space. This includes installing appropriate flooring that will not off-gas and is not as inviting a space for mould, fungus, and insects to reside as the current wood floors, installing powder-coated shelving (available through Uline), and repairing any leaks where possible.



Figure 16. Photograph showing a decommissioned walk-in cooler, taken by the author, January 18, 2018.



Figure 17. Photograph showing a decommissioned walk-in cooler, taken by the author, January 19, 2018.

6.1 Decommissioned Coolers and Residential De/Humidifier

It is at this stage where three options arise. The most economical, but also most short-term solution would be to utilize a store-bought residential-grade humidifier/dehumidifier. There are issues with this solution, as it takes up more space within the vault's square footage and could present a risk to the collection, as these small consumer units do not have the same backups and safety shut-off features as an HVAC system. This solution would also require either manually emptying the water reservoir or installing a connection to the building's existing drainage system. Manually emptying this reservoir can be messy and puts the collection materials at risk of water damage, while using the existing drainage system could be costly. Additionally, no temperature control is provided, although the insulated walls would help decrease the extent of any temperature fluctuations. Storage shelves need to be installed, and the flooring should be replaced or covered by rubber mats or vinyl flooring. Powder-coated shelving is available from Uline.⁵⁵ If both vaults will be utilized, one needs a door, and repairing the leaky seals should be considered. Moving the collection to a centralized, humidity-controlled and insulated area would still be more beneficial than its current locations, but only somewhat decreases the risk that this material faces.

Here is a list of possible costs with approximate figures. Figures referencing one vault are for the larger unit. All figures are in Canadian dollars, before tax:

- Vinyl flooring \$200 for one vault, \$400 for two, Home Depot. This may not be necessary as The Royal had rubber mats they could use.
- Replacement door, \$1000-1500, various sources new or used.
- Powder-coated shelving \$3,600 for one vault, \$6,500 for two, Uline. Approximately 156 banker's boxes will fit in the larger unit and 126 additional boxes in the smaller unit.
- Dehumidifier, \$375, Uline (will need one per vault).

⁵⁵ https://www.uline.ca/BL_4025/Heavy-Duty-Steel-Shelving?keywords=shelves

- Total expenditure for two vaults: \$9,150

6.2 Converting Decommissioned Coolers to Vaults (Recommended)

The second option would be to have an engineering company come in to The Royal and prepare technical drawings and a plan to refurbish the coolers. This would include repairing the leaks, reinstalling a door on the cooler that no longer has one, adding in a HVAC system for temperature and humidity control, and ensuring that lighting is adequate. If this route is selected, ideal recommendations would be to have two vaults, one as collection standard storage (18 degrees Celsius) and one as cool storage (10 degrees Celsius). However, if it is determined that only one vault can be refurbished, it is recommended that it be a cool storage vault in order to protect the colour photographic materials which are at highest risk of deterioration.

A quote has been obtained from Smith + Andersen⁵⁶, a local engineering consultant firm, for mechanical and electrical engineering services. Furthermore, a HVAC technician will be required, as well as the HVAC system itself, and additional contracting or construction services may be necessary. A number of HVAC companies were contacted, and Imperial Energy⁵⁷ was found to have sufficient knowledge for this task. They also offer engineering services, at a lower price than Smith + Anderson. Similar to the first option, powder-coated shelving should be purchased and installed. Uline has many options for shelving, and should be consulted prior to purchase.

This option should be looked at in phases. Phase one would be to retrofit the larger cooler as the collections standard vault. Once there are resources available to do so, the second cooler could be retrofitted to be a cool vault for the colour materials. If it is determined that two vaults will be too costly, an alternative would be to digitize the objects that are deteriorating and purchase one or more chest freezers. There are certainly costs incurred with this as well, including the purchase of the freezer(s),

⁵⁶ <http://smithandandersen.com/>

⁵⁷ <http://imperialenergy.ca/>

packaging materials to protect the objects, digitization costs, electricity usage to run the freezer, etc, but this could be a less costly option than converting a second cooler to a cool vault.

Although this option has a considerably larger financial commitment attached to it, with the fast-approaching centennial year of The Royal, additional funding may be available and this is an ideal time to create a long-term solution while utilizing existing construction as much as possible.

Here is a list of possible costs with approximate figures. Figures referencing one vault are for the larger unit. All figures are in Canadian dollars, before tax:

- Vinyl flooring \$200 for one vault, \$400 for two, Home Depot. This may not be necessary as The Royal had rubber mats they could use.
- Replacement door, \$1,000-1,500, various sources new or used.
- Powder-coated shelving \$3,600 for one vault, \$6,500 for two, Uline. Approximately 156 banker's boxes will fit in the larger unit and 126 additional boxes in the smaller unit.
- Engineering services, \$2,500-8,750, Imperial Energy or Smith + Andersen.
- Ductless HVAC units and install, \$3,500, Imperial Energy.
- Dehumidification system, \$2,500, Imperial Energy.
- Plumbing services, \$500-1,000, subcontracted.
- Electrical work, \$1,000, subcontracted.
- Total expenditure for two vaults: \$25,150 (calculated on the highest end of all approximate figures).

6.3 New Vault

The final option would be to create a brand-new vault or vaults from scratch. I approached Scientific Climate Systems⁵⁸, an American-based company who has worked in Canada in the past, for an approximate quote on what it would cost to install a new archival photographic vault. Unfortunately, a comparable Canadian company could not be sourced for this project. The ballpark figure provided was

⁵⁸ <https://www.scs-usa.com/>

\$100,000, so this option is not being strongly recommended. The cost is prohibitive, and significant savings can be found by reusing the existing coolers.

6.4 Other Considerations

There are other factors to consider when creating a plan for long-term storage. The loose photographs should be rehoused in archival Mylar sleeves. Perhaps most importantly, an intellectual order and concurrent numbering system need to be devised. It would be ideal for the numbering system to be applied to the images prior to them being moved to a new storage area, although this may not be possible depending on time constraints and available staff. Intellectual order will need to be determined based on the material. Specifically, if natural fonds exist, such as a collection of photographs produced by one photographer or a photographic company, this organization should be retained. However, artificial fonds may have to be created when the maker is unknown and these would likely be described by subject. More detailed information regarding intellectual order can be found in the essay included with this publication, section 3.5. A decision should also be made if the material is going to be physically reordered to follow the new intellectual order. If it is, it would be most logical to impose this new order while the material is being moved to a new storage location. However, if a collection standard and a cool vault are being created, the material may need to be divided by preservation concerns depending on space limitations. If this is the case, the material that is at highest risk or already facing degradation should be placed in the cool vault, while more stable materials could remain in the collection standard vault, thereby requiring a different physical reorganization.

Should The Royal pursue recommendations to create vault space, storage space limitations may become a factor in deaccessioning. Deaccessioning is discussed in greater detail within the Collections Policy (Appendix A). It could be beneficial to The Royal to deaccession objects with little to no informational value, or duplicates in excess of three copies, for example, as this will allow the stronger components of the collection to be made accessible faster.

Most importantly, imminent action must be taken to stabilize the environment in which this collection resides. Continued fluctuations in temperature and relative humidity, as well as the addition of

airborne pollutants such as ammonia and pest intervention will inevitably lead to the loss of valuable historic material. Changes can already be observed in the colour photographic material, and some objects are likely past preserving at this stage and may endanger other parts of the collection. As such, they should be deaccessioned in order to maintain the integrity of the collection as a whole. Although a short-term solution can be appealing as there are considerably less commitments required in terms of resources, it is beneficial to look at the overall cost of these options. A small, residential humidifier would have a short lifespan, requires significant upkeep, and does not provide temperature control. The creation of a vault or modification of the current coolers will provide a solution that covers all the issues and will be easier to maintain in both the shorter and longer terms. With this in mind, however, any action is better than inaction, and a step in the right direction.

7. Conclusion



Figure 18. Cowgirl at The Royal, 1949. Photograph provided courtesy of the Royal Agricultural Winter Fair.

This thesis seeks to accomplish a number of objectives. These apply specifically to the Royal Agricultural Winter Fair as an institution, to the field of archival studies relating to previously unmanaged collections, and to similar organizations such as agricultural groups, breed club associations, and the like.

First and foremost, this is a proposal to move an underused and essentially invisible collection of boxes, now in a storage area, into an accessible archive which will preserve a part of Toronto's rich history: the history of The Royal Agricultural Winter Fair. This thesis aims to be a helpful resource for The Royal by providing key guiding documents, such as a Collections Policy, recommendations on physical storage, intellectual arrangement, collections management software, and the backbone of procedures that can serve as a reference for future staff and volunteers. Ergo, it is designed as a collection

of separate documents to allow for quick reference relating to a specific matter which is especially important due to the broad nature of this project.

Furthermore, the general ideas and structure of this project can easily be applied to other collections that remain in an unmanaged state. Although sources about unmanaged collections exist, they are much harder to find than those regarding best practices. Similarly, the teachings in many programs regarding collections management focus on a well-established collection, so this publication can help to fill a gap in the field. Although best practices are essential and should be followed whenever possible, this project provides an exploration of suitable options, including some that may not be classified as optimal by archival standards. However, due to the limitations of resources (staff, fiscal, space, etc.) in real-world examples, the generally-accepted best practices are not always feasible. This is another under-documented area of the archival field.

Lastly, although this project deals with a specific collection in a specific organization, many of the recommendations can be tailored to other similar organizations which are likely to have collections in a comparable state of neglect. Examples of these institutions include dog breed club associations, groups such as the Dairy Farmers of Ontario, other fairs that have retained historical material, and not-for-profit groups that are looking to create an accessible collection with an online catalogue.

The documents preceding this conclusion were written to fulfil the requirements of this thesis, and to explain the research and methodology used to complete this project. The research involved was crucial to ensuring that sound recommendations were made. Detailing the methodologies and process undertaken was important to provide context for the documents following this conclusion. These documents, included as appendices, are papers designed for The Royal, and are written in a language that reflects their intended use. Their purpose is to provide recommendations that The Royal can refer to, and as the basis for core documents for the archive which can be modified as the archive is realized. Due to the nature of this project, this writing is designed to act as a source of recommendations and preliminary documents that will need to be edited as the proposed steps are completed. Although this publication is

specific to The Royal archive, the basic processes and recommendations can be applied to other such institutions who find themselves faced with a collection of previously unmanaged photographic materials.

Appendix A

The Royal Agricultural Winter Fair Archive Collections Policy

Mandate

The mandate of The Royal is to promote excellence in food, agriculture and equestrian activities through world-class competition, commerce, education and entertainment. The mandate of the archive is to document, collect, and preserve materials created during and pertaining to the annual Fair for the purposes of research, both internal and external, and promotion of The Royal.

Acquisitions

Acquisitions can be made to The Royal archive, in accordance with policies developed by the archivist. Acquisitions will be primarily through donations to the archive and supported by a formal donor agreement. Any donations will be evaluated internally as to their value to the collection, overall condition, and replication of materials already in the collection. In cases where a monetary valuation is required, an external expert will be utilized. In cases where external valuation has been performed, a tax receipt may be issued, but this possibility must be determined individually for each donation and is expected to be a rare instance. Documentation and photographic material created during the annual fair by individuals employed by The Royal will also be collected into the archive, including photographs produced by contracted photographers. Material that is deemed in need of preservation exceeding the abilities of the archive, duplicates, or material that does not fall under the aims of the collection will be directed to another institution or returned to the donor. Purchases are not considered by The Royal archive, unless under extraordinary circumstances.

Accessioning

Assuming that the object(s) being considered fall within this collection policy, the first step is to properly accession these items. This is crucial to allow the new material to be accessible as it continues to be described and digitized. As The Royal does not currently have any collections management software, what follows is a general guideline of steps that should be followed, but the specific details will need to be refined as The Royal continues to shape its archive.

1. The first step is to assess the potential acquisition. This requires the archivist to critically examine the objects and ascertain if they fit within the Collections Policy. Are they appropriate for The Royal to collect? Do they fill a gap somehow? Can they be adequately preserved, and not put the rest of the collection at risk? Do they offer information that could be beneficial to researchers? If the accession is large, or has significant costs involved under \$5,000, a written proposal should also be submitted to the CEO. If expenditure will be over \$5,000, a written proposal should be submitted to the President.

2. If the accession is approved, a deed of gift or transfer of title must be completed. This should be kept as supporting documentation, with the physical location of these documents noted in the database record for this acquisition.
3. Ideally, until they have been accepted, acquisitions should not be stored at The Royal. Once accepted, they should be stored away from the remainder of the collection until they can be assessed.
4. The accession should be described to the file level, ideally, but at the very least to the series (and where applicable sub-series) level. It is not necessary to describe to the item level at this stage, unless it is an accession that contains individual objects that are expected to be in high demand.
5. While the accession is being described, an identification numbering system should be applied. At the time of writing, a numbering system has not been devised as the collection has not yet been arranged and described. The identification number and series- or file-level arrangement should be recorded in the database.
6. A condition report must be completed, whether the accession is a loan or will be part of the permanent collection. The items should be closely examined for any evidence of mould or pest intervention and be treated accordingly. They should also be rehoused at this time, if at all possible, into archival storage containers, Mylar sleeves, etc.
7. Basic information such as the identification number, maker (if known), dates (if known), medium, credit line (if applicable), and a brief description of the fonds, series, and file should be recorded in the database. Further cataloguing information can be added at a later date if time restraints do not allow for a more in-depth description of the accession.
8. The accession should now be moved to permanent storage, with the location noted in the database record.

During any object handling, proper handling procedures should be followed (see Appendix B).

Deaccessioning

Deaccessioning is an important procedure for any archive to have in place to ensure that preservation needs are being properly met, and that the collection is as strong as possible. Deaccessioning refers to the removal of records from The Royal archive. Recommendations about deaccessioning will be made by the archivist and approved by the CEO. Material may be deaccessioned due to:

- Objects duplicating what is already in the collection in excess of three copies
- Objects that may be hazardous to the rest of the collection
- Objects that are damaged beyond repair and/or without significant research value

- Objects that cannot be cared for in a way that ensures long-term preservation
- Objects that are not duplicates but which replicate other material almost identically (a representative sample should be kept)
- Objects with little to no informational value (for example, photographs that are not in focus or are under or overexposed)
- Objects that fall outside the Collections Policy.

Deaccessioning is an important tool for any institution to refine and strengthen their collection. As the Canadian Museums Association stresses, it is critical to ensure that deaccessioning decisions are being made ethically, or risk losing trust from the public, donors, and other institutions. Therefore it is important to follow these procedures and ensure that no individual person is ever solely making the decision to deaccession.

1. Assess the object(s) selected for possible deaccessioning. What are the reasons for deaccessioning? Do these align with the Collections Policy? Consider what the reasons for accessioning originally may have been. Do these reasons still exist?
2. Ensure that the object can legally be deaccessioned. This will involve researching the original donor agreement and any other acquisition paperwork. However, due to the previously unmanaged status of The Royal archive, there are likely to be instances where no such paperwork exists. In these cases, risks such as a loss of public trust, unhappy donors, and hesitation from other institutions to collaborate should be considered and balanced with the need to deaccession.
3. Create a deaccessioning plan. Will the item be returned to the donor? Sent to another institution? In rare cases, it may be best to divest through disposal, but this should be avoided whenever possible. If destruction is determined to be the most acceptable solution, a confidential shredding company such as Iron Mountain should be contacted.
4. A written recommendation will be prepared by the archivist and submitted to the CEO. The CEO may consult the Marketing Manager, when necessary. This report should include the object(s) to be deaccessioned, any information on original acquisition and provenance, donor information if applicable, reasons for deaccessioning, and the proposed plan for divestment.
5. All decisions by the archivist, CEO, and Marketing Manager must be recorded and retained in the appropriate collection file. Information regarding deaccessioning and divestment, especially if transferred to another institution, should be documented in the database in case future researchers are attempting to locate this object.

Loans

Outgoing loans will be considered on an individual basis, dependent on:

- the condition of the material being requested
- the duration of the loan
- if the materials will be traveling to more than one venue
- if they are required for research or display at The Royal archive during the proposed loan period and therefore cannot leave The Royal
- the value of the requested material and number of objects requested.

The archivist will provide written acceptance or denial of the loan request based on their recommendations, subject to approval by the CEO. The borrowing institution must provide evidence of adequate environmental, care, and handling controls, as well as an insurance certificate. All fees relating to the transportation and display of the loaned materials are the responsibility of the borrower. A written loan agreement must be completed by both The Royal archive (the lending institution) and the borrowing institution.

The archive will not accept material on an incoming loan, except when borrowing material under a short-term loan for reproduction purposes or to be included in displays or exhibitions.

Responsibilities

The Royal archive is managed by the archivist and the CEO.

- The archivist manages the archive on a day to day basis, overseeing general operation, scheduling visits by the public, internal and external requests for copies, cataloguing, digitizing, preserving, and otherwise managing the collection. The archivist will oversee interns, staff, and volunteers working with the collection. The archivist will present recommendations regarding preservation, deaccessioning, loans, and proposed changes to procedures and policies to the CEO.
- The CEO will accept or deny recommendations made by the archivist. The CEO may look to the Marketing Manager for additional guidance on a case-by-case basis. The CEO will oversee hiring of the archivist.
- In cases where expenditures will be in excess of \$5,000, it may be requested that the President review the proposal.

Access

The Royal archive will make its materials available to the public upon request. In order to make these objects more accessible, finding aids and an online catalogue will be developed. There may be cases where material is unavailable due to confidential content or unprocessed accessions, although every effort will be made to extract non-confidential material and to process the

existing backlog as quickly as possible. Appointments must be booked in advance to view material, and visitors will be required to sign-in with photo identification. Basic care and handling training will be performed by the archivist or a suitable employee prior to access being granted.

Appendix B

Storage and Handling Procedures

Archival materials are often inherently delicate due to age and it is thereby crucial to practice safe handling anytime there will be interaction with these objects. The archivist should train any staff and volunteers as well as visiting researchers on these procedures prior to handling. Although this list is not exhaustive, it covers the basics of safe handling.

- A suitable viewing area must be set up prior to removing any objects. A clean, clear workspace is required. Archival mat board can be placed on top of a table or similar surface if there are concerns about the cleanliness of the area. Clutter is to be removed, and a separate space should be used for writing notes, when possible.
- Pencil is the only writing instrument allowed in the collection space. No pens or markers are allowed.
- Nitrile gloves should be worn when handling objects. If gloves cannot be used (for example, if the dexterity lost while wearing gloves is more hazardous to the item), hands should be well cleaned prior to handling.
- Ensure long hair is tied back, and that jewellery and other dangling objects such as badges or keys on lanyards are removed.
- For researchers, a staff member or volunteer should transport materials to the viewing area.
- Boxes should be kept flat and transported using a handcart. Ensure that boxes are not stacked in an unstable way. You should be able to see over the top of the boxes while on the cart.
- Boxes should be moved from the handcart to the viewing area, and objects should not be viewed on the handcart.
- Ensure that you have a clear path from the storage area to the new destination for the material prior to beginning transport.
- Materials should not be left out of their archival housing overnight but should be replaced prior to end of day.
- If an item must be removed, a removal slip must be placed where the item is housed indicating the object number (if applicable), when it was removed, why, and by whom. It should be replaced as soon as possible. An object removal slip should also remain with the removed item listing the original container and location of the item, when it was removed, why, and by whom.
- If you are unsure of how to handle a material, please ask the archivist prior to handling.

Appendix C

Cataloguing Procedures

Cataloguing is an important process to allow for greater access to the collection, as well as higher searchability functions online. As The Royal archive does not currently have any collections management software, it is impossible to create specific procedures for how items should be catalogued. However, some general guidelines can be applied, and specific step-by-step procedures should be crafted once a software program is selected.

It is important to determine to what level the collection will be catalogued. From discussions with The Royal staff, it is apparent that they would like to see individual photographs accessible in the future via an online catalogue or web portal. I would recommend that the collection is described and numbered to the file-level prior to beginning any in-depth cataloguing efforts. In order to fulfill the vision of an online catalogue, item-level description will be necessary. This will require that each individual photograph, slide, ribbon, etc. is numbered, catalogued, and digitized. This is an extremely time-consuming and resource-heavy endeavour, but if realistic expectations about the timeline for this project are kept in mind, and strong volunteers or interns are available, it can certainly be completed.

A decision should be made with The Royal CEO, Marketing Manager, and archivist regarding the extent of cataloguing that will be completed. This conversation is best had once a software option has been selected. At a minimum, container fields in the chosen database that should be completed are:

- Title
- Creator/Maker
- Format
- Medium and Materials
- Description
- Measurements
- Rights
- Credit Line
- Identification Number
- Subject

As the plan is to digitize individual objects, there should also be an area for a digital access file to be stored, along with the corresponding digital image identification number. More information on this can be found in the Digitization Procedures (Appendix D).

It is important to use a controlled vocabulary and established thesauri. For example, for locations, the Getty Thesaurus of Geographic Names (TGN) should be applied. However, resources that are typically used such as the Getty Union List of Artists Names (ULAN) will likely be of limited use as many of the makers are either unknown, or commercial photographers who do not appear in ULAN. For subject matter, it will be most beneficial to create a custom thesaurus of acceptable terms with the archivist and the Marketing Manager. For example, terms should be selected from a defined list to avoid confusion over whether the subject of a photograph should be: cow, bovine, cattle, dairy cow, dairy cattle, or Ayrshire cattle.

Unfortunately, the thesauri currently available such as the Getty Art and Architecture Thesaurus (AAT) do not have the level of specificity required by an agricultural fair's archive. The AAT can be useful as a thesaurus for format. Measurements should be made in centimetres, with the height listed first followed by the width, and lastly depth if appropriate.

It is important to follow a metadata schema. This is another decision that should be made with the archivist, CEO, and Marketing Manager, dependent on the desired use of the collections management software and online catalogue. The Dublin Core Schema is a widely used option that could be appropriate for The Royal archive. Decisions about what metadata will be visible to the public should also be made. Lastly, an approach for tagging digital surrogates and records should be defined. Will tagging be completed by The Royal staff and volunteers, or will The Royal take an open-source approach that allows for crowd-sourced tagging? All of these decisions should be discussed within a more precise set of Cataloguing Procedures.

Appendix D

Digitization Procedures

Once again, detailed procedures should be drafted once equipment has been purchased. Equipment that should be investigated includes:

- A high-quality, high-resolution scanner, ideally one that has the capacity to scan negatives and positive transparencies
- Image editing software such as Adobe Photoshop
- A grayscale and colour checker tool
- A digital camera capable of capturing RAW files for objects that are too large for a scanner bed, or are 3-dimensional
- If investing in a digital camera, a copy stand should also be purchased

Furthermore, there must be proper storage in place for digital surrogates. A high-resolution master image, saved as a TIFF file, along with a low-resolution access image for web use, saved as a JPEG file, should be created for each image digitized. This takes significant storage space, so a plan should be in place prior to digitization. These images should be backed up in at least two separate locations, although three with redundancies is preferable. Considerations should be made regarding offsite physical storage, cloud storage, and external hard drives.

In order to determine the size at which an object should be digitally captured (either by camera or on a scanner), the intended use of the digital surrogate must be considered. If large copies will be available for purchase, a higher resolution will obviously be required. The original size of the object must also be considered. For example, if scanning an 8"x10" photograph at 300 DPI for an output print size of 8"x10", the quality will be high at 300 DPI. If, however, a 35mm negative is scanned at 300 DPI for an output print size of 8"x10", the quality will be low as the DPI is now 35. This is, of course, an extreme example, but serves to illustrate that DPI must be considered based on the size of the original image and the anticipated use of the digital surrogate.

As The Royal archive has photographs that fall into a few typical sizes (35mm negatives, a few varieties of slides formats that do not differ greatly in size, and 4"x6", 5"x8" and 8"x10" prints), it could be beneficial to create a chart listing what resolution each should be scanned at for a set output. The output size should be determined based on expected need, likely no bigger than 16"x20".

Below is a rough outline of the steps that should be completed while digitizing.

1. Once an appropriate resolution is calculated, place the object in the scanner and set the desired resolution in terms of DPI. Note - nitrile gloves should be worn while handling the object. If using a camera and copy stand, the camera should be set up on the copy stand,

ideally allowing for remote capture from a computer, set to RAW image quality, with the image placed on the copy stand.

2. A colour checker should be placed on the scanner bed or copy stand as well.
3. Once the object has been scanned or photographed, save the image as a TIFF using the digital surrogate identification number. This should be generated using the prefix DSI, followed by the fonds and series alphanumeric identification and the order number of that specific item. The last number should be a one or a two, with one signifying that it is the recto of the image, and two signifying that it is the verso. For example, if the file for the Large Pony Hunters Class within the 1998 Series of the Clix Photography Fonds was being digitized, the number may look something like this: DSI.A 22-1998-10.8.1. I have used arbitrary alphanumeric identification for the fonds, series, and file numbers as no such system currently exists, but would recommend using dashes to differentiate between the fonds (A 22 in this example), the series (1998), and the file (10). This digital surrogate identification number therefore refers to the recto of the eighth image in the 10th file of the 1998 series in the A 22 fonds. This DSI number should be recorded in pencil on the verso of the object, and in a spreadsheet listing all of the DSI numbers in each file, within each series, within each fonds that is digitized.
4. The TIFF image should now be opened up in the photo editing software. If using RAW images captured on a camera, they can be opened as RAW images and saved as a TIFF after corrections (steps 5 and 6) are completed.
5. White balance should be corrected using the colour checker captured within the image.
6. The colour checker may now be cropped out of the image, and the image should be straightened if required.
7. After ensuring the master copy of your file is saved, resize your image to web-resolution (72 DPI) and save as an access copy. A system needs to be put in place to differentiate your access and master files. This can be done by saving them in separate locations with folders labelled 'Master' and 'Access', or by adding 'access' or 'web' to the end of your DCI filename.
8. The access files could be uploaded to the web portal at this time, or at a later date.

Appendix E

Prioritized List

Below is a list of steps that need to be taken to allow The Royal collection to become an accessible archive. They have been ordered in priority sequence. This list is not exhaustive, and focuses on the large goals rather than the individual tasks which each goal will require. A more detailed timeline should be created by the archivist hired to oversee this endeavour.

1. Hire an archivist to oversee the collection.
2. Arrange the collection following RAD.
3. Implement a collections management software and begin a database (this should be completed up to the file-level to begin with, and can be described to the item-level as needed and when resources allow). At this time, records can be sparsely populated.
4. Create a new storage area with environmental controls.
5. Research digital preservation and DAMS options.
6. Implement a more secure storage system for digital content based on the research from the previous step. Ideally this will include a DAMS and digital preservation software option.
7. Begin digitizing the collection (ongoing).
8. Describe the collection to greater detail (ongoing).
9. Launch a web portal to allow the collection to be viewed by a wider audience.
10. Curate exhibitions to increase knowledge of the archive's existence.

Appendix F: Box-Level Inventory

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1986 Photos	None	Not in sleeves, post-its on some, labelled on verso in pen with photographer's stamp, some mild yellowing at edges	4 x 6 or 5 x 7	Black and white	148				pigs, cows, sheep, goats - winners and competition photos, divided by animal with post-its		
1996 photos		1 In mylar sleeves, labelled on verso in black Sharpie with # and occasionally additional info. Some pages missing photos	4 x 6 or 5 x 7	Colour	115				visitors, dignitaries, horse show		
1996 photos		2 In mylar sleeves, labelled on verso in black Sharpie with # and occasionally additional info. Some duplicates. Some pages missing photos	4 x 6 or 5 x 7	Colour	292				Same as binder 1		
1996 photos		3 In mylar sleeves, labelled on verso in black Sharpie with # and occasionally additional info. Some duplicates. Some pages missing photos.	4 x 6 or 5 x 7	Colour	320				Same as previous 2 binders but post-its dividing by subject matter		
1996 photos		4 In mylar sleeves, labelled on verso in black Sharpie with # and occasionally additional info. Some duplicates. Some pages missing photos	4 x 6 or 5 x 7	Colour	360				Same as previous and wrestling		
1994 Photos		1 In mylar sleeves, labelled with typed label on photo verso and sharpie on outside of mylar sleeve. Some duplicates, some pages missing photos.	4 x 6 or 5 x 7	Colour	342				Binders have subject matter labels on them. Include horse show, dignitaries, lunches/receptions/dinners, awards, fairgoers.		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1994 Photos		2 In mylar sleeves, labelled with typed label on photo verso and sharpie on outside of mylar sleeve. Some duplicates, some pages missing photos.	4 x 6 or 5 x 7	Colour and a few black and white	311				Binders have subject matter labels on them. Include horse show, dignitaries, lunches/receptions/dinners, awards, fairgoers.		
1994 Photos		3 In mylar sleeves, labelled with typed label on photo verso and sharpie on outside of mylar sleeve. Some duplicates, some pages missing photos.	4 x 6 or 5 x 7	Colour and a few black and white	255				Binders have subject matter labels on them. Include horse show, dignitaries, lunches/receptions/dinners, awards, fairgoers.		
1994 Photos		4 In mylar sleeves, labelled with typed label on photo verso and sharpie on outside of mylar sleeve. Some duplicates, some pages missing photos.	4 x 6 or 5 x 7	Colour and a few black and white	324				Binders have subject matter labels on them. Include horse show, dignitaries, lunches/receptions/dinners, awards, fairgoers.		
1988 Photos		1 In mylar sleeves, no labelling, some colour shifting	4 x 6 or 5 x 7	Colour	69				Same as usual		
1988 Photos		2 In mylar sleeves, labelled with ink on an adhesive label adhered to the recto of the images. Some pages missing photos	4 x 6 or 5 x 7	Colour	442				Horse show		
1988 Photos		3 In mylar sleeves, labelled with ink on an adhesive label adhered to the recto of the images. Some pages missing photos	4 x 6 or 5 x 7	Colour	551				Labelled as "Princess Anne"		
1988 Photos		4 In mylar sleeves, labelled with ink on an adhesive label adhered to the recto of the images. Some pages missing photos	4 x 6 or 5 x 7	Colour	450				Same as usual		
1989 Photos		1 In mylar sleeves labelled with ink on adhesive labels on recto and verso of photos	4 x 6 or 5 x 7	Colour	336				Same as usual		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1989 Photos	Envelope - Fraser Pavilion	Loose, photos were in elastic band but I removed this. Colour shift evident	4 x 6 or 5 x 7	Colour	16				SAP		
1989 Photos	Envelope - Upper West	Loose, photos were in elastic band but I removed this. Colour shift evident	4 x 6 or 5 x 7	Colour	45				SAP		
1989 Photos	4 x envelopes			Colour Film negatives		4	4				
1989 Photos	1 x envelope Superdogs and others			Colour slides			13				
Textual records	Loose	Folded corners, staining							Invoices , brochures	4.7	
1989 Photos	Loose photos	Loose, marked on verso in pencil and occasionally ink, remnants of dried elastic band adhered to some photos	4 x 6 or 5 x 7	Colour	29				SAP		
1989 Photos	Envelope - Sponsor shots and General Royal Pics	loose, some in other envelopes. Labelled in a variety of ways on verso - ink, pencil, label. Some labelled with adhesive label adhered to recto. Some photos are adhered together.	4 x 6 or 5 x 7	Colour	140				SAP		
1989 Photos	Binder 2	Primarily colour slides in mylar sheets and 5 photos in a mylar sheet		Colour photos (5) and colour slides	5	440			SAP		
1989 Photos	Binder 3	In mylar sleeves, labelled with ink on an adhesive label adhered to the recto of the images. Some pages missing photos	4 x 6 or 5 x 7	Colour	411				SAP		
1989 Photos	Binder 4	Photos on self-adhesive photo album pages - adhesive has caused damage	4 x 6 or 5 x 7	Colour and a few black and white	86				Same as previous		
1990 Photos	1 - labelled 1990?	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	435				SAP		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1990 Photos		2 In mylar sleeves labelled with ink on adhesive labels on recto of photos. Some photos a little curved	4 x 6 or 5 x 7	Colour	524				SAP		
1990 Photos	3 - labelled Marketing Department Miscellaneous 1991	In mylar sleeves, not labelled. Some duplicates	4 x 6 or 5 x 7	Colour	144				Unknown people (staff?) at parties, the fair, dogs, etc		
1990 Photos	4 - labelled Marketing Department Miscellaneous 1990	In mylar sleeves, not labelled	4 x 6 or 5 x 7	Colour and a few black and white	267				Same as previous		
1990 photos box 2	Envelope - Equi Royale '90	Loose in envelope, some duplicates	4 x 6 or 5 x 7	Colour - significantly shifted	108				Vendors		
1990 photos box 2	Envelope - craft area 1990	Loose in envelope with elastic band (removed) and post it on top photo, some duplicates	4 x 6 or 5 x 7	Colour - significantly shifted, and colour negs	41				Craft area		
1990 photos box 2	Envelope - east annex '90	loose, negatives in envelope too, also loose and not in protective sleeves	4 x 6 or 5 x 7	Colour - significantly shifted, and colour negs	63	36		1	East annex		
1990 photos box 2	Envelope - '90 arcades / Main lobby	Loose in envelope, some duplicates	4 x 6 or 5 x 7	Colour	63				Main lobby		
1990 photos box 2	Envelope "fun shots"	Loose in envelope in elastic band which had dried - removed.	4 x 6 or 5 x 7	Colour and colour negs	55	24		1	Various people - poor quality images		
1990 photos box 2	Envelope - swine and industry bldg	In envelope with elastic band (removed) and with post-it on top image, also colour negs and receipt	4 x 6 or 5 x 7	Colour and colour negs	34	36		1	Swine and industry bldg		
1990 photos box 2	Envelope Pre-setup '90	Images loose in envelope, colour negs	4 x 6 or 5 x 7	Colour and colour negs	59	24		1	Bldg pre-fair setup		
1990 photos box 2	Envelope petting farm and south extension	Negatives only		Colour negs	24			1			
1990 photos box 2	Envelope Festival of food	Loose in envelope, dried rubber bands removed. Some photos adhered together. Some duplicates	4 x 6 or 5 x 7	Colour - shifted	160				Around the fair, food vendors, etc		
1990 photos box 2	Pentax Royal Photo contest	photos adhered to paper in mylar sheets	4 x 6 or 5 x 7	Colour	23				Photo contest		
1990 photos box 2	Loose photos in box	Some separated with paper clips (removed) or elastic bands (removed). Some duplicates	4 x 6 or 5 x 7, one Polaroid	Colour	66				SAP		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1990 photos box 2	VHS								Grand Prix, Puissance, Scurry		
1990 photos box 2	Blue album	Prints and negatives not in plastic, loose in album	4 x 6 or 5 x 7	Colour	4	36	1		SAP		
1990 photos box 2	Unmarked Black's envelope	negatives and 2 unexposed prints				36	1				
Red Christmas Box	1931 rural farm girls visit the Royal	Ephemera, panorama photo of group (rolled)			1				Girls trip to the royal from the country	4.5	
1991 Photos	1 - Clix miscellaneous	One loose photo, the rest in mylar sleeves. Photographer's stamp on verso and proof number written in ink, verso	1 8x10, mostly 4 x 6 or 5 x 7	colour, one black and white, contact sheets - NOTE - one sheet of photos (8 total) that is labelled as from 1983)	229				Same as previous and woman in tiara in audience		
1991 Photos	Copies of the royal book by Dan Needles								Book about the royal	5.5	
1991 Photos	2 - 1991 Jim McNeil Light Horse Hitches	in mylar sleeves with ink on adhesive labels on recto	4 x 6 or 5 x 7	Colour	310				Light horse hitches, green meadows		
1991 Photos	1991 Jim McNeil Hunters and Jumpers	in mylar sleeves with ink on adhesive labels on recto	4 x 6 or 5 x 7	Colour	594				Hunters / jumpers		
1991 Photos	1992 Jim McNeil Heavy Horse Hitch	in mylar sleeves with ink on adhesive labels on recto	4 x 6 or 5 x 7	Colour	263				Heavy horses		
1991 Photos	Envelope - 1991 photos	loose, stamped on verso with photographers info and proof number written in ink. Notations and numbers on recto in ink. Notation of class on some verso	5 x 7	Colour	69				Winners		
1992 photos	1992 Clix Miscellaneous	in mylar sleeves, labelled on verso in green ink with proof number. Some duplicates. Some also have photographer's stamp on verso	4 x 6 or 5 x 7	Colour	280				SAP		
1992 photos	Jim McNeil Light Horse Hitch 1992	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6 or 5 x 7	Colour	354				light horse hitches		
1992 photos	1992 Jim McNeil Heavy Horse hitches and specials	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6 or 5 x 7	Colour	292				Various horse show		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1992 photos	1992 Clix Miscellaneous #2	in mylar sleeves, labelled on verso in green ink with proof number. Some duplicates. Some also have photographer's stamp on verso	4 x 6 or 5 x 7	Colour	309				SAP		
1992 photos	Jim McNeil Hunters and Jumper 1992	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6 or 5 x 7	Colour	640				SAP		
1993 photos box 1	1993 marketing miscellaneous	In mylar sleeves, some not labelled, some stamped on verso	4 x 6 or 5 x 7	Colour, and negs	344				People at fair and other misc.		
1993 photos box 1	1993 clix miscellaneous	Binder is sticky on exterior - adhesive from paper on front has melted?? photos in mylar sleeves, labelled in sharpie on verso	4 x 6 or 5 x 7	Colour and a few black and white	250				Polo night, hunt night, stallions		
1993 photos box 1	1993 grain, produce, cows, sheep, Super Dogs	Binder is sticky on exterior - adhesive from paper on front has melted?? photos in mylar sleeves, labelled in sharpie on verso	4 x 6 or 5 x 7, one 8 x 10	Colour	295				Various		
1993 photos box 1	1993 light harness	In mylar, labelled on recto in sharpie	4 x 6 or 5 x 7	Colour	362				Light harness horses		
1993 photos box 1	1993 Jim McNeil Hunters and Jumpers	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	417				Hunters / jumpers		
1993 photos box 2	1993 Jim McNeil Hunters and Jumpers 3	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	435				Hunters / jumpers		
1993 photos box 2	RAWF sponsors reception	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6 or 5 x 7	Colour	56				People		
1993 photos box 2	1993 Jim McNeil Hunters and Jumpers 1	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6 or 5 x 7	Colour	495				Hunters / jumpers		
1993 photos box 2	Heavy horses	In mylar with sharpie on recto	4 x 6 or 5 x 7	Colour	524				heavy horses		
1993 photos box 2	Rd horses / carriages	In mylar with sharpie on recto	4 x 6 or 5 x 7	Colour	438				Cart horses		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1994 Photos	Browamy Photos	Binder sticky on outside, entire binder is contact sheets, notes on paper in pen adhered to verso, numbering in pen on recto	8 x 10	Colour contact sheets	66				Pages of contact sheets		
1994 Photos	Ponys, Juniors, Children 94	One to two adhesive labels with numbers written in ink on recto of images, images in mylar sleeves.	4 x 6 or 5 x 7	Colour	348				As titled		
1994 Photos	Ag competition, cattle, cattle sales, horse show, hackneys, entertainment	Two loose photos, adhesive typed label on verso of one and sharpie on verso of second, m both bent at corners. The rest of the photos in mylar sleeves, typed adhesive label on verso. Some duplicates. Other photos have sharpie on recto.	4 x 6 or 5 x 7	Colour	202				As titled		
1994 Photos	Loose archival sleeves	photos in mylar sleeves.	4 x 6 or 5 x 7	Colour, and one black and white photocopy	132				Various fair-goers		
1994 Photos	Canadian working conformation adults	in mylar sleeves with ink on adhesive labels on recto	4 x 6 or 5 x 7	Colour	197				As titled		
1994 Photos	1994	in mylar sleeves with ink on adhesive labels on recto	4 x 6 or 5 x 7	Colour	580				Horse show, Big Ben's retirement ceremony		
1995 photos breeding horse ring, hunters / jumpers, superdogs	Superdogs, education centres, horse show	Colour negatives in envelope, photos in mylar sleeves, some with typed label adhered to verso. Some duplicates	4 x 6 or 5 x 7	Colour	204	48	2				
1995 photos breeding horse ring, hunters / jumpers, superdogs	envelope marked 1995 royal horse magazine pics	Loose in envelope. Photos have various labels adhered on recto or verso, markings on verso in ink, post-its on verso	4 x 6 / 5 x 7 / 8 x 10 prints, one square colour positive transparency	Colour, and one colour transparency	52				horse show, fair goers, various		
1995 photos breeding horse ring, hunters / jumpers, superdogs	1995 jumpers	in mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	269				Jumpers		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1995 photos breeding horse ring, hunters / jumpers, superdogs	1995 - label hard to read, hunters	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	268				Hunters		
1995 photos breeding horse ring, hunters / jumpers, superdogs	Breeding Horse Champions	In mylar sleeves, handwriting in ink on verso and some also have stamp on verso. Some duplicated	4 x 6 or 5 x 7	Colour	177				champions, in hand classes		
1995 photos breeding horse ring, hunters / jumpers, superdogs	ponies, children, juniors, special items	In mylar sleeves labelled with ink on adhesive labels on recto of photos. Some loose photos	4 x 6 or 5 x 7	Colour	620				horse show		
1995 photos agriculture shows, exhibitors, cooking	Binder 1 - 1995 - inside little page "general show"	Photos are adhered to an 8.5 x 11" sheet of paper with Royal logo on it	4 x 6	Colour	60				Various		
1995 photos agriculture shows, exhibitors, cooking	Loose photos	Some adhered to paper, one in a mylar sleeve, one loose photo	4 x 6 / 5 x 7 / 8 x 10 prints	Colour	10				Various		
1995 photos agriculture shows, exhibitors, cooking	Red 1995 binder	some in sleeves, some not	Contact sheets / negatives / slides	Colour	39	4	1		Contact sheets, partial roll of negatives, some slides		
1995 photos agriculture shows, exhibitors, cooking	1995 exhibitors	Some photos in envelope in binder, some in mylar sleeves,		Colour	240				exhibitors		
1995 photos agriculture shows, exhibitors, cooking	1995 RAWF WGS/ Earl / Chef dinner / Food day	negatives in envelope on front cover, images in mylar sleeves, typed adhesive label on verso of some images. Some duplicates	4 x 6 or 5 x 7	Colour	384	96	4		Various		
1996	Kodak box	All loose contact sheets	8 x 10	Colour	72				Contact sheets		
1996	Envelope - Atlanta Devon Horse Show	Photo envelope - Devon HS, also loose photos. Not sure this fits into the RAWF collection and some photos adhered together	4 x 6 and 28 panoramas	Colour	55				Devon horse show		
1996	Envelope marked 1996?	loose photos in envelope - some with writing in ink on verso, some with stamps and ink on verso and adhesive label with ink on recto	4 x 6 or 5 x 7	Colour	47				Horse show		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1996	1996 Prince Philip, Tour, WGS, celeb chef	Photos are in mylar sleeves with sharpie on verso	4 x 6 or 5 x 7	Colour	293				Mostly prince Philip and his visit		
1996	1996 breeding horses	in mylar sleeves, handwritten ink on verso	5 x 7	Colour	185				Breeding horses / in hand classes		
1996	1996	in mylar sleeves. Some duplicates	4 x 6 or 5 x 7	Colour	152				various		
1996	1996 Burgundy binder	in mylar sleeves typed label and written ink on verso	4 x 6 or 5 x 7	Colour	403				Various horse show		
1996	Two boxes of slides			Colour	72				Slides		
1996 Hunters / Jumpers / Harness horses	envelope addressed to Sue Bundy	Boxes of slides		Colour	360						
1996 Hunters / Jumpers / Harness horses	1996 3 HS	Photos in mylar sleeves with label adhered to recto, writing in ink on the label	4 x 6 or 5 x 7	Colour	446				Horse show		
1996 Hunters / Jumpers / Harness horses	1996 2	Photos in mylar sleeves with label adhered to recto, writing in ink on the label	4 x 6 or 5 x 7	Colour	434				Horse show		
1996 Hunters / Jumpers / Harness horses	1996 1	Photos in mylar sleeves with label adhered to recto, writing in ink on the label	4 x 6 or 5 x 7	Colour	483				Horse show		
1997 photos	Robin Knight '97	Photos in mylar sleeves, typed label and ink on verso	4 x 6 or 5 x 7	Colour	416				Horse show		
1997 photos	Box - labelled For Marianne for archives	Guest book							Guest book	1.5	
1997 photos	Horse line classes	Images in mylar sleeves with ink on verso	5 x 7, a few 8 x 10, a few panoramas	Colour	181				Horse show		
1997 photos	Horse show binder 97	In mylar sleeves with stamp and ink on verso	4 x 6 or 5 x 7	Colour	331				horse show		
1997 photos	binder with ship design	In mylar sleeves	4 x 6 or 5 x 7	Colour	177				Around the fair, exhibitors		
1997 photos 2	Winter garden, receptions, social, people, etc	in mylar sleeves with a stamp and ink on verso. 6 loose photos. Some duplicates	4 x 6 or 5 x 7	Colour	331				Receptions, winter garden		
1997 photos 2	Jim McNeill Hunters / Jumpers	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	118				Hunters / jumpers		
1997 photos 2	Jim McNeill 1997 Hunters Jumpers	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	244				Hunters / jumpers		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1997 photos 2	Jim McNeil 1997 sm/med/lg ponies, hunter / jumpers	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	331				Hunters / jumpers, ponies		
1997 photos 2	Jim McNeil 1997 Hunters Jumpers (2)	In mylar sleeves labelled with ink on adhesive labels on recto of photos	4 x 6 or 5 x 7	Colour	315				Hunters / jumpers		
1997 driving photos	signage, ed centres, stuff etc	In mylar sleeves with stamp and ink on verso	4 x 6 or 5 x 7	Colour	266				as described		
1997 driving photos	Robin Knight '97	In mylar sleeves with typed label and ink on verso	4 x 6 or 5 x 7	Colour	380				Horse show		
1997 driving photos	Robin Knight '97 (2)	In mylar sleeves with typed label and ink on verso	4 x 6 or 5 x 7	Colour	378				Horse show		
1997 driving photos	Robin Knight '97 (3)	In mylar sleeves with typed label and ink on verso	4 x 6 or 5 x 7	Colour	255				Horse show		
1998 photos	1998 green binder	Horrible self-adhesive binder...	4 x 6 or 5 x 7	Colour	44				various		
1998 photos	Michelle Dunn, the fair #2, signage, features, ed centres, petting zoo, Kraft stage, etc etc	In mylar sleeves with typed label and ink on verso. Some duplicates	4 x 6 or 5 x 7	Colour	262				Various		
1998 photos	Michelle Dunn, receptions etc	In mylar sleeves with typed label and ink on verso. Some duplicates	4 x 6 or 5 x 7	Colour	192				Receptions		
1998 photos	1998 blue binder	In mylar sleeves, typed labels and ink on verso. Some have sharpie on recto.	4 x 6 or 5 x 7	Colour	133				Horse show		
1998 photos	Loose sleeve	Stamp and ink on verso of some, adhesive label and ink on recto of others. All in mylar sleeves	4 x 6	Colour	8				horse show		
1998 photos	Michelle Dunn the Fair #1	In mylar sleeves with stamp and ink on verso. Some loose, some duplicates.	4 x 6 or 5 x 7	Colour	267				Various		
1999 Photos - Michelle Dunn	Booth photos 1999 & 2000	In mylar sleeves, ink on verso	4 x 6 or 5 x 7	Colour	512				Booths		
1999 Photos - Michelle Dunn	Michelle Dunn Sponsors and Stuff	In mylar sleeves with typed label and ink on verso. Some duplicates	4 x 6 or 5 x 7	Colour	231				Sponsors		
1999 Photos - Michelle Dunn	Michelle Dunn Horseshow 1	In mylar sleeves with typed label and ink on verso. Some duplicates. Binder has fallen apart	4 x 6 or 5 x 7	Colour	317				Horse show		
1999 Photos - Michelle Dunn	Loose photo in box	Piece of tape on bottom edge	4 x 6	Colour	1						

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1999 Photos - Michelle Dunn	Michelle Dunn WGCE/ People / etc	in mylar sleeves with typed label and ink on verso. Some duplicates	4 x 6 or 5 x 7	Colour	208				People		
Loose binders	unmarked album	In album sleeve, mounted to paper	8 x 10	Colour	59				Visiting dignitary, people in cars, horse show		
Loose binders	Royal Winter Fair 1971 photographed by Bill Barrett	In album sleeve, mounted to paper. Colour shifting evident	8 x 10	Colour	35				Visiting dignitary, people in cars, horse show		
Loose binders	AMJ campbell sticker #7	In album sleeve, mounted to paper. Colour shifting evident	8 x 10	Colour	38				Visiting dignitary, people in cars, horse show		
Loose binders	1994 RAWF VIP evening activities	In mylar sheets with adhesive label on recto and one loose photo	4 x 6	Colour	448				VIP night		
Loose binders	Norm Scudvalli 1993 President's room	In mylar sheets with adhesive label on recto	4 x 6	Colour	446				Visiting dignitary, people in cars, horse show		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Black binder	In mylar sleeves with adhesive label on recto, number written in ink on label. Some duplicates	4 x 6	Colour	425				horse show, sponsor signs, petting zoo etc		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	1999 M.J. Mendes Breeding and Harness	in mylar sheets with adhesive label on recto	4 x 6 and 5 x 7	Colour	135				In hand and harness classes		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Loose photos	loose in box, various marking on verso. In poor condition - some have colour shifting, some have many dents. Some adhered together	4 x 6, 5 x 7 and 8 x 10	Colour and one black and white	38				Some of RAWF but some unrelated material - fish in a tank, outdoor summer horse show...		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	envelope marked Paul pictures for AD	loose in envelope, sharpie on verso	4 x 6 and one colour slide	Colour	24				horse show		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Booklets	Textual material		Colour							
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Loose Mylar sleeves	In mylar sleeves but loose in box, various markings on verso. Some adhered together.	4 x 6 and 5 x 7	Colour	23				Various - horse show primarily		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Envelope with post it "16 loose photos to be returned"	some with adhesive label on recto, some with typed label on verso	4 x 6 and 5 x 7	Colour	16				various - horse show, animals		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Brown envelope marked 2004	Typed label on verso - some signed on recto, one with printed copyright info on recto	5 x 7	Colour	7				Horse show		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Blacks envelope marked 2007	not in sleeves but overall good condition	4 x 6 and 5 x 7	Colour	6				Various people and horse show		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Envelope marked #8 c 5 x 7 semi-gloss	negatives	Negatives	Colour		1	1				
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	envelope marked negatives	negatives	Negatives	Colour		987	44		41 rolls, 1 colour positive transparency and 2 medium format negatives		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	envelope marked Attn: Cynthia Hudson re: borrowed photographs from RWF archives	Some loose with labels on verso, some in mylar sleeves - a mix of years. Some have adhesive labels on recto, pencil on verso	4 x 6 / 5 x 7 / 8 x 10 prints and some slides	Colour and black and white	115				Various and various years		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	In clear plastic bag	loose, some with paper clip (removed). Various marking on recto and verso.	4 x 6 and 5 x 7	Colour	35				Horse show		
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Negatives (2)	negatives	Negatives	Colour		504	21				
1999 Photos Misc., Signboard announcements, booth / exhibitor photos	Box of slides	slides	Slides	Colour	36						
2000, 2001, 2002 photos	blue and red binder	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6	Colour	135				Horse show		
2000, 2001, 2002 photos	1999, 2000, 2001	in mylar sleeves, divided by year	4 x 6 and some 4 x 7 (???) and 4 x 12 (??)	Colour	304				Various		
2000, 2001, 2002 photos	2002 archival photos	in mylar sleeves	4 x 6	Colour	78				various		
2000, 2001, 2002 photos	2001 fair	in mylar sleeves	4 x 6	Colour	149				Various		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
2000, 2001, 2002 photos	horse show 2000. M.J. Mendes. Breeding and harness	in mylar sleeves with adhesive label on recto, number written in ink on label, stamp on verso. One loose photo.	4 x 6	Colour	178				horse show		
2000, 2001, 2002 photos	2000 horse show Cealy Telley hunters. Linda Wollaber harness/heavy 2000. Al Cook hunters 2000	in self-adhesive album	4 x 6	Colour	113				horse show		
2000, 2001, 2002 photos	Photos loose in clear plastic bag labelled 2002	loose with adhesive label on verso	4 x 6	Colour	66				Horse show		
2000, 2001, 2002 photos	Envelope marked photos 2002	loose with elastic bands around three groupings (removed), adhesive typed labels on verso, and post its	4 x 6	Colour	73				Horse show		
2000, 2001, 2002 photos	envelope marked 2002 horse show pictures	loose, various markings on verso	5 x 7	Colour	20				Horse show		
Misc. Photos	Unmarked RAWF envelope	Loose photos with adhesive label on recto	4 x 6 and 5 x 7	Colour and one black and white	185				various		
Misc. Photos	Unmarked RAWF envelope (2)	Loose photos with adhesive label on recto. Some adhered together (adhesive velcro circles on verso of some images)	4 x 6 and 5 x 7 and negatives	Colour and one black and white	102	6			various		
Misc. Photos	Mylar sheets with bulldog clip "1984"	Significant colour shift. In mylar sleeves. Labelling on verso.	8 x 10	Colour	22				various - parade		
Misc. Photos	Loose photos in box (I put these in an empty RAWF envelope to prevent damage - marked previously loose photos)	Loose various labelling on recto / verso. Some adhered to each other. Some with blind stamp.	4 x 6, 5 x 7 and 8 x 10	Colour and one black and white	20				various		
Misc. Photos	envelope marked attn Alice Shannon	Labelled on verso	Strange format - long	Colour	2				Clydesdale winner		
Misc. Photos	Unmarked RAWF envelope (3)	labelled in various manners on verso / recto	4 x 6 / 5 x 7	Colour and a few black and white	59				Various		
Misc. Photos	Unmarked RAWF envelope (4)	Some in mylar sleeves, some loose, labelled variously on recto / verso	4 x 6 / 5 x 7	Colour and one black and white	63				Various		
Misc. Photos	Beautiful Panoramic Pictures envelope	one photo in clear plastic bag, the rest in envelope	4 x 6 and panoramas and negatives	Colour	26	2	2		various		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
2002 photos	Booth photos 1997 and 1998	in mylar sleeves, variety of markings on verso	4 x 6	Colour	279				Booths		
2002 photos	Transvue 140 Kodak box	Slide projector and slides		Colour							
2002 photos	Box of slides			Colour							
2002 photos	Kodak colour watch photo envelope	Loose - duplicate of one image MANY times	4 x 6	Colour	1				Sponsor sign		
2002 photos	Kodak envelop marked A '98	Loose	4 x 6	Colour	36				Dog show		
2002 photos	Kodak envelope marked C '98	Loose. A few with labels adhered to verso.	4 x 6	Colour	74				dog show		
Misc	1957 folder	Loose. Some show evidence of having been mounted to something. Others have stamps and pencil on verso. Some significant curling.	8 x 10	Black and white	15						
Misc	1958 folder	Loose. Some show evidence of having been mounted to something. Others have stamps and pencil on verso. A few in plastic mylar sleeves.	8 x 10 and 2 5 x 7s	Black and white	23						
Misc	1959 folder	Loose. Some show evidence of having been mounted to something. Others have stamps and pencil on verso. A few in plastic mylar sleeves.	8 x 10 / 5 x 7	Black and white	24						
Misc	1960 folder	Loose. Some show evidence of having been mounted to something. Others have stamps and pencil on verso. A few in plastic mylar sleeves.	8 x 10 / 5 x 7	Black and white	14						
Misc	1969 folder	loose, various markings on verso	8 x 10, 5 x 7, 3.5 x 3.5	Black and white	7						
Misc	1970 folder	loose, various markings on verso	8 x 10	colour and black and white	12						
Misc	1971 folder	loose, various markings on verso. Some adhered together	5 x 7 and 8 x 10	colour and black and white	42						
Misc	1972 folder	loose, various markings on verso	5 x 7 and 8 x 10	Black and white	73						
Misc	1973 folder	loose, various markings on verso	5 x 7 and 8 x 10	Colour and black and white	45						

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
Misc	1974 folder	loose, various markings on verso	5 x 7 and 8 x 10	Colour and black and white	100						
Misc	1975 folder	Some in mylar sleeves, some loose, labelled variously on verso	5 x 7 and 8 x 10	Colour and black and white	26						
Misc	1976 folder	Some in mylar sleeves, some loose, labelled variously on verso	5 x 7 and 8 x 10	Colour and black and white	34						
Misc	1977 folder	Some in mylar sleeves, some loose, labelled variously on verso	5 x 7 and 8 x 10. And a few other odd sizes	Colour and black and white	57						
Misc	1978 folder	Some in mylar sleeves, some loose, labelled variously on verso	5 x 7 and 8 x 10	Colour and black and white	165						
Misc	1979 folder	Some in mylar sleeves, some loose, labelled variously on verso. Some photos adhered together	5 x 7 and 8 x 10	Colour and black and white	80					Approximate - lost count	
Misc	90's folder	Some in mylar sleeves, some loose, labelled variously on verso	4 x 6 / 5 x 7	Colour and one black and white	21						
Misc	80's folder	Some in mylar sleeves, some loose, labelled variously on verso	5 x 7 and 8 x 10	Colour and black and white	72						
Winter Garden Photos	Korner color envelope	Loose	4 x 6	Colour	125						
Winter Garden Photos	Portfolio with plastic cover	In plastic sleeves	4 x 6 / 5 x 7	Colour	17		7				
Winter Garden Photos	Jane Knox Winter Garden Show at the Royal	Loose	4 x 6	Colour	28						
Winter Garden Photos	Blank manilla envelope	slides	Slides		33						
Winter Garden Photos	1996 printed materials	Loose, various on verso	8 x 10	Colour	30						
Winter Garden Photos	The winter garden show at the royal winter archive	In various envelopes, various on verso	4 x 6, 5 x 7 and 8 x 10	Colour and a few black and white	140						
Winter Garden Photos	The winter garden show at the royal winter archive	In various envelopes, various on verso	Various slides and photocopies		5	10	10		Medium format negs	0.5	
Winter Garden Photos	Colour photocopies - 1999 photos	Some photocopies some photographs, loose	4 x 6	Colour	28	24	1			0.4	
Winter Garden Photos	Photos 91 potential ideas	some in envelopes some in mylar sleeves. Some photocopies too	4 x 6	Colour	152						
Winter Garden Photos	Unlabelled photo album	In mylar sleeves	4 x 6	Colour	54						

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
Misc. Photos	Box of photos (people)	Some are bent, labelled variously on verso	4 x 6 / 5 x 7	Colour	1000				Approximate		
Misc. Photos	box of photos	Some are bent, labelled variously on verso	4 x 6 / 5 x 7 and slides	Colour	916		216		Approximate		
1981 Photos	1980's	In mylar sleeves, divided by year. Some images with caption in sleeve. Looks like they were previously mounted on something, some notations on verso	5 x 7	Colour and black and white	341				Various		
1981 Photos	19 Gucci reception Royal York Hotel	In mylar sleeves	4 x 6	Colour	71				reception		
1981 Photos	1982 red binder	Self adhesive album	polaroids	Colour	58				various		
1981 Photos	1982 grey binder	Self adhesive album	polaroids and one 4 x 6	Colour	147				vendors		
1981 Photos	2 copies of Dan Needles' book			Colour					Book about the royal	2.8	
Loose binders (2)	1990 - missing front cover	Dusty due to missing front cover, in mylar sleeves with adhesive label on recto	4 x 6 / 5 x 7	Colour	775				Reception / horse show		
Loose binders (2)	Norm Scudvall 1995 president's room	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6	Colour	392				horse show / awards / reception		
Loose binders (2)	unmarked brown album	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6	Colour	185				horse show / awards / reception		
Loose binders (2)	1997	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6	Colour	298				horse show / awards / reception		
Loose binders (2)	President's suits 1996	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6	Colour	327				horse show / awards / reception		
Loose binders (2)	Norm Scudvall 1991 President's room	in mylar sleeves with adhesive label on recto, number written in ink on label	4 x 6	Colour	334				horse show / awards / reception		
2002 photos	1998	in mylar sleeves, variety of markings on verso	4 x 6	Colour	18						
2002 photos	misc. signage photos various years	in mylar sleeves, variety of markings on verso	4 x 6	Colour	246				Some of RAWF but some unrelated material - outdoor summer horse show...		

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
1988 heavy horses photos misc photos	1988 heavy hitches	A few loose photos with slides paper clipped to them, the rest in mylar	4 x 6	Colour	324						
1988 heavy horses photos misc photos	1988 Elms Photography Misc	In mylar sleeves	4 x 6	Colour and one black and white	341						
1988 heavy horses photos misc photos	1988?	In mylar sleeves	4 x 6	Colour	575						
1988 heavy horses photos misc photos	Snapshots 1988	In envelope	4 x 6	Colour	12						
1988 heavy horses photos misc photos	II	In mylar sleeves	4 x 6	Colour	328						
1988 heavy horses photos misc photos	Textual records								Maps	2	
Dan Needles books loose on shelf									Book about the royal	9	
1997 photos - hunter jumpers	Guest book	loose book								1.8	
1997 photos - hunter jumpers	Judges Guest book	loose book								1.8	
1997 photos - hunter jumpers	91 Guest book	loose book								2.3	
1997 photos - hunter jumpers	VHS				10						
1997 photos - hunter jumpers	97 Guest book	loose book								2.3	
1997 photos - hunter jumpers	1991 Guest book	loose book								1.8	
1997 photos - hunter jumpers	92 Guest book	loose book								3.3	
1997 photos - hunter jumpers	93 Guest book	loose book								1.9	
1997 photos - hunter jumpers	97 guest book	loose book								2	
1997 photos - hunter jumpers	Guest of Canada 94 book	loose book								1	
1997 photos - hunter jumpers	1995 RAWF Guest of Canada	loose book								1	
1997 photos - hunter jumpers	1995 RAWF Guest of Canada - 2	loose book								1	
1997 photos - hunter jumpers	Guests of Canada 1994 RAWF	loose book								1	
Unmarked box without lid	Kodak box	slides in mylar sleeves, contact sheets	slides, 8 x 10 and 11 x 14 contact sheets	Black and white and colour	77		53				
Unmarked box without lid	Kodak box addresses to Sue Bundy	negatives, contact sheets, photos in an envelope	negatives, 11 x 14 contact sheets, 4 x 6 prints	Black and white and colour	53	120	5				
Unmarked box without lid	loose photos mounted on RAWFD paper	in sleeves, mounted on RAWF paper	4 x 6 on 8.5 x 11 paper	Colour	17						
Unmarked box without lid	Kodak envelope labelled '99	In envelope	4 x 6	Colour	5						

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
Unmarked box without lid	Textual records								correspondences, maps, notes, functions for a variety of years	11	
Blue plastic bin	1991	in mylar sleeves, stamp and ink on verso	4 x 6	Colour	408				kids, fairgoers, horseback rider portraits		
Blue plastic bin	1991 Clix Slides - Miscellaneous	In mylar sleeves	Colour slides		320						
Blue plastic bin	Loose photos	loose	4 x 6	Colour	5						
Blue plastic bin	Slides Black #1	in mylar sleeves	Colour slides		200						
Blue plastic bin	RAWF 1993 Entertainment Dancing Booths Walking Ring Petting Farm General	in mylar sleeves, marker on verso	4 x 6	Colour	120						
Blue plastic bin	slides black #2	in mylar sleeves	colour slides		540						
Blue plastic bin	envelope labelled slides	loose in various envelopes	colour slides		115						
Blue plastic bin	1992 Clix Black and White	in mylar sleeves	4 x 6 and 5 x 7	both	50						
Press clipping books on table	Textual records	in books, clippings are loose, acidifying paper							Press clippings	21	
Press clipping books on shelf	Textual records	in books, clippings are loose, acidifying paper							Press clippings	27.5	
Press clipping books on shelf 1972 1975	Textual records	in books, clippings are loose, acidifying paper							Press clippings	25.5	
1994 press box	Textual records	in mylar sleeves							Press clippings	14	
Brown unlabelled bankers box	Textual records	some loose, some in binders							Press clippings	13	
Mounted / framed photos	Various places	various conditions	Various sizes		13				Press clippings		
1997 press coverage	photos in envelope	various conditions, some adhered together	various	Colour	7				Press clippings		
1997 press coverage	Textual records	Loose							Press clippings, ads, etc	20	
1998 Press clippings	Textual records	loose							Press clippings	10	
1994 Press clippings	Textual records	loose, one loose photo	4 x 6	Colour	1				Press clippings	24	
Handcart from President's Room	Mounted enlargements	Overall good	oversize	Colour	5						
Handcart from President's Room	Large unmarked envelope	various conditions	certificates	Textual records					Certificates from '20s and 30s	2.3	
Handcart from President's Room	Various enlargements	varying	oversized		53						
Handcart from President's Room	The Royal 2002 magazine									0.8	
Handcart from President's Room	Green hanging folder	loose, varying markings on recto / verso	4 x 6	Colour	11				people. Horse show		
Handcart from President's Room	loose mylar sheets	Various in mylar sleeves, some loose	4 x 6 / 5 x 7 / 8 x 10	Black and white, one colour	85						
Handcart from President's Room	Royal Winter Fair 1937 Book	Cover detached								3	

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
Handcart from President's Room	1967?	Horrible self-adhesive binder...	Approx. 2 x 3" / 4 x 6	colour, shifting evident, some black and white	100						
Handcart from President's Room	loose photos, some in sleeves	various	8 x 10 / 5 x 7	Black and white	40						
Handcart from President's Room	Orange misc folder	Textual material								0.7	
Handcart from President's Room	loose photos, some in sleeves	various	8 x 10 / 5 x 7 / 3.5 x 3.5	Black and white, some colour	100						
Handcart from President's Room	in file folder	various conditions	various	Black and white	10						
Handcart from President's Room	Framed certificate from Scottish tartans authority				1						
Handcart from President's Room	The Royal 1966	in mylar sleeves, mounted to paper	5 x 7 and 8 x 10	Colour	33						
Handcart from President's Room	more loose photos, some in sleeves	various	5 x 7 and 8 x 10	Black and white and colour	35						
Handcart from President's Room	Textual material								Dan Needles book, newspaper, strategic plan, prize list	2.5	
Handcart from President's Room	Ilford box	loose, some negatives	8 x 10	Black and white	55	25	2		Trophies		
Handcart from President's Room	box labelled unplaced photos, unique formats, conservation	loose, one photo duplicated many times	Various	Black and white and colour	125	18	18		Med and large format negatives, some Digital negatives		
Handcart from President's Room	blue binder with royal sticker on front	most in sleeves, one group with paper clip directly on image, removed	various	Colour	52						
Handcart from President's Room	1996 WGS		Various	Colour	17	48			med format negatives	3.5	
Handcart from President's Room	blue binder of mixed photos	various	various	Black and white, one colour	90						
Handcart from President's Room	RAWF 94	in mylar sleeves, writing in ink on verso	4 x 6	Colour	300						
Handcart from President's Room	winter fair programs	Textual material								43	
Handcart from President's Room	box labelled archive	varying	varying	Black and white and colour	180	14		20	photos, textual records, ephemera, negatives	12	
Handcart from President's Room	Box labelled Misc photos 50s, 60s, 70s	varying	varying	Black and white and colour	330				Textual records have to do with sale of cookbooks and correspondences	1	
Handcart from President's Room	box labelled archive photo files x year x decade	In file folders with stickers indicating year / decade. Varying condition	varying	Black and white and colour		100	22		1 med format slide, 21 colour slides. ~100 contact sheet frames that have been cut up	0.6	
1963 and 1964 Binders 52, 70					15		5	5		42	
1955 binders 44, 62 Box 1956	I dont feel this should be included in the archive	this is material and software from 1994-1997 that was used by Marianne	In the possible creation of an archive								

Annex Storage Area

Box Name	Binder #	Overall condition	Average Size of Photographs	Colour or Black and White	Number of photographs	Number of frames of negatives	Number of slides	Ephemera	General subject matter	Textual records (cm)	Total Objects
loose photos from President's Room given to me by marketing	none	Various - some loose, some in mylar sleeves, some discolouration	8 x 10 / 5 x 7	Black and white	108				various - seems to be a selection made for marketing purposes and pulled from the larger collection		
					42465	2307	438	25		329.5	45235

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Youth - 1967	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				youth in competition, 1967		
2.1	Auction - 1967	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				Auction, 1967		
2.1	Folder 10	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				flowers, fruit		
2.1	Folder 11	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10 and one postcard	Black and white	70				Horse show, 67?		
2.1	Folder 12	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				Officers, 67?		
2.1	Folder 13	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	28				officials, 67?		
2.1	Folder 14	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				Opening / closing ceremonies, 67?		
2.1	Folder 15	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Parades / processions		
2.1	Folder 16	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	13				People - portraits. 67?		
2.1	Folder 17	Some paper adhered to verso, pencil on verso most in mylar sleeves. Some in poor condition. Some with ink on recto.	8 x 10	Black and white	31				Harness horses, 67		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Folder 18	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				Poultry		
2.1	Folder 19	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				RCMP 1967 (a)		
2.1	Folder 20	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	40				Rewards, hunter / jumper		
2.1	Folder 21	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	21				Rewards, BH and performance		
2.1	Folder 22	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				Rewards, beef and dairy		
2.1	Folder 23	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				Sheep		
2.1	Folder 24	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	21				Swine		
2.1	Folder 25	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Trophies		
2.1	Folder 41	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	64				Hunter / jumpers, 68?		
2.1	Folder 42	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				officers, 68?		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Folder 43	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	17				Officials		
2.1	Folder 44	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	14				people		
2.1	Folder 45	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	51				Performance horses		
2.1	Folder 46	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				Poultry / petstock 68?		
2.1	Folder 47	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				Rewards, beef / dairy, 68		
2.1	Folder 48	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	42				rewards, breeding / performance		
2.1	Folder 50	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	62				rewards, Hunter / jumper		
2.1	Folder 51	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	18				Sheep		
2.1	Folder 52	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	10				Swine		
2.1	Folder 53 - youth, 1968	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	12				Youth		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Folder 54	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				Ag. Education		
2.1	Folder 55	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Ag. Hall of Fame		
2.1	Folder 56	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				Beef cattle		
2.1	Folder 57	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Celebrations		
2.1	Folder 58	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	10				Auction		
2.1	Folder 59	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				Dairy cattle		
2.1	Folder 60	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Dairy products		
2.1	Folder 61	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				Flowers and fruit		
2.1	Folder 62	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	103				Hunter / jumper		
2.1	Folder 63	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Folder 64	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	25				Ceremonies (opening)		
2.1	Folder 66	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				people, 69		
2.1	Folder 65	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				parade, 69		
2.1	Folder 67	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				Performance horse		
2.1	Folder 68	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				Poultry, 69		
2.1	Folder 69	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				rewards, beef and dairy		
2.1	Folder 70	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	14				Rewards, FC / veggies, 69		
2.1	Folder 71	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	28				Rewards - breeding for performance		
2.1	Folder 49	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				Rewards, FC / veggies, 68		
2.1	Folder 72	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	73				Rewards hunter jumper		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Folder 74	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				Swine		
2.1	Folder 75	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	12				Youth, 69	1	
2.1	Folder 76	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				Ag. Hall of fame		
2.1	Folder 77	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				Ag. Ed.	0.5	
2.1	Folder 78	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				Auction		
2.1	Folder 79	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				Beef cattle		
2.1	Dairy Cattle	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				dairy cattle		
2.1	Folder 80	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				Opening / closing ceremonies		
2.1	Folder 81	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				1968 (e) Drawing / posters		
2.1	Folder 82	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0				flowers / fruit		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Folder 83	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1969 (d) FC / veggies		
2.1	Folder 84	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				Government exhibit		
2.1	Folder 73	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				Sheep		
2.1	Folder 85	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	76				1969 (b) Hunters / jumpers		
2.1	Folder 86	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	27				officials, 1969 (c)		
2.1	Folder 87	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	30				People		
2.1	Folder 88	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	18				Performance		
2.1	Folder 89	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				Poultry		
2.1	Rewards - beef / dairy	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				Beef / dairy rewards		
2.1	Folder 91	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	14				Rewards - breeding performance		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.1	Folder 92	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	15				rewards fc / veggies		
2.1	Folder 93	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	47				rewards hunter / jumper		
2.1	Folder 94	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	21				Sheep / swine		
2.1	Folder 95	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				youth		
2.2	Folder 1, 1964 Ag Hall of Fame	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Folder 2	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				Auction 1964		
2.2	Folder 3	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	14				beef cattle 1964		
2.2	Folder 4	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				breeding horse, 1964		
2.2	Folder 5	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Celebration 1964		
2.2	Folder 6	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				1964 closing / opening ceremonies		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Folder 7	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1964 dairy cattle		
2.2	Folder 8	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1964 dairy products		
2.2	Folder 9	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1964 entertainment		
2.2	Folder 10	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1964 flowers/ fruit/ food exhibitors		
2.2	Folder 11	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1964 (b) exhibition government		
2.2	Folder 12	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1964 field crops / veggies		
2.2	Folder 13	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1964 officers		
2.2	Loose	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	23				horse show		
2.2	Folder 14	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	16				1963 Swine		
2.2	Folder 15	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				1963 youth		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Folder 16	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	43				1963 hunter jumper		
2.2	Folder 17	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	15				1963 rewards - farm crops / veggies		
2.2	Folder 18	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				1963 sheep		
2.2	Folder 19	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Folder 20	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	38				1963 rewards hunter jumper		
2.2	Folder 21	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1963 rewards beef		
2.2	Folder 22	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1963 rewards dairy		
2.2	Folder 23	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	17				1963 rewards breeding performance		
2.2	Folder 24	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				flowers / fish / fruit 1963		
2.2	Folder 25	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Guests of Canada 1963		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Folder 26	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1963 officers		
2.2	Folder 27	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1963 officials		
2.2	Folder 28	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5				1963 people		
2.2	Folder 29	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Folder 30	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1963 (c) posters		
2.2	Folder 31	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				1963 (a) Poultry		
2.2	Folder 32	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				1963 beef cattle		
2.2	Folder 33	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Folder 34	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Folder 35	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1963 opening/closing ceremonies		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Folder 36	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Folder 37	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1963 dairy products		
2.2	Folder 38	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1963 field crops / veggies		
2.2	Folder 39	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Loose	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1963 cattle		
2.2	Folder 40	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	13				1963 Ag Hall of Fame		
2.2	Folder 41	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.2	Folder 42	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				auction, 1963		
2.2	Folder 43	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	84				hunter jumper		
2.2	Folder 44	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	53				1964 rewards hunter jumper		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Folder 45	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	13				1964 rewards FC . Veggies		
2.2	Folder 46	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	13				1964 swine		
2.2	Folder 47	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	13				Sheep 1964		
2.2	Folder 48	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	13				1964 trophies		
2.2	Folder 49	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1964 (d) parade of champions		
2.2	Folder 50	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	12				1964 youth		
2.2	Folder 51	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1964 officials		
2.2	Folder 52	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	16				1964 people		
2.2	Folder 53	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1964 performance horse		
2.2	Folder 54	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	17				1964 poultry		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Folder 55	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1964 (c) posters		
2.2	Folder 56	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1964 Rewards beef / dairy		
2.2	Folder 57	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	24				1964 rewards breeding performance		
2.2	Folder 58	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				1965 ag. ed.		
2.2	Folder 59	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				1965 (d) Ag. Machinery		
2.2	Folder 60	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5				1965 Ag Hall of fame		
2.2	Folder 61	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				1965 Auction		
2.2	Folder 62	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	20				1965 Beef cattle		
2.2	Folder 63	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1965 breeding horse		
2.2	Folder 64	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Folder 65	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				1965 dairy cattle		
2.2	Folder 66	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1965 dairy products		
2.2	Folder 67	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1965 exhibition government		
2.2	rewards / prizes breeding horse	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1957		
2.2	Rewards / prized dairy cattle	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5				1957		
2.2	Rewards / prizes	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8				1957		
2.2	Auction	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	28				1957		
2.2	Beef cattle, breeding, Hereford	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				c. 1957		
2.2	Butter sculpture	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1957?		
2.2	Celebrities	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				1957		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	Children	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1957		
2.2	Children and animals	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5				1957		
2.2	Dairy cattle - holstein	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1957		
2.2	Dairy cattle - jersey	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1957		
2.2	Field crops	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1957		
2.2	fruit	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1957		
2.2	Hunters / jumpers	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				1957		
2.2	Market / carcass	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				1957		
2.2	Opening ceremonies / closing	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				1957		
2.2	People 1957	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	16				1957		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.2	poultry	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1957		
2.2	Unmarked	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				1957		
2.2	Rewards / prized beef	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	14				1957		
2.2	Rewards / prized hunter jumper	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	22				1957		
2.2	Rewards / prizes performance	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1957		
2.2	Sheep breeding	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	10				1957		
2.2	wool	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1957		
2.2	Youth	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	11				1957		
2.3	Folder 1	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Exhibition - vehicles		
2.3	Folder 2	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1965 (a) guests of canada		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.3	Folder 3	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5				Fruit / fish / food / flower displays 1965		
2.3	Folder 4	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Honey / maple 1965		
2.3	Folder 5	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	82				hunter and jumpers 1965		
2.3	Folder 6	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				Officer 1965		
2.3	Folder 7	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				Officials 1965		
2.3	Folder 8	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1965 opening / closing ceremonies		
2.3	Folder 9	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.3	Folder 10	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	18				people 1965		
2.3	Folder 11	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5				1965 performance horse		
2.3	Folder 12	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1965 (c) posters / drawings		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.3	Folder 13	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1965 poultry		
2.3	Folder 14	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6				1965 rewards dairy		
2.3	Folder 17	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1965 sheep		
2.3	Folder 15	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	18				1965 rewards breeding performance		
2.3	Folder 16	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	33				1965 rewards hunter jumper		
2.3	Folder 18	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	14				1965 swine		
2.3	Folder 19	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	12				1965 Rewards FC /veggies		
2.3	"catalogued, needs to be faxed"	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1966 poultry		
2.3	"catalogued, double check if faxed"	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	24				1966 people		
2.3	"2 more photos need to be faxed"	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1966 (a) officials		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.3	"double check photos are scanned"	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				1966 opening / closing ceremonies		
2.3	"catalogued, double check if faxed"	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				Parades / processions 1966		
2.3	rewards, beef and dairy	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				1966		
2.3	Performance horse	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.3	Rewards breeding/ performance	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	20				1966		
2.3	Reward fc / veggie	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.3	rewards h + J	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	41				1966		
2.3	Sheep	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7				1966		
2.3	Swine	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	13				1966		
2.3	Youth	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1966		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.3	Folder 2	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2				1967 (c) Ag. Education		
2.3	Folder 3	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1967 Ag Hall of Fame		
2.3	Folder 1	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10, small wallet size image	Black and white	2				1967 (e) Ag Machinery		
2.3	Folder 4	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9				1967 beef cattle		
2.3	Folder 5	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	1				1967 breeding horse		
2.3	Folder 6	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				1967 celebrations		
2.3	Folder 7	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white, 2 colour	49				1967 celebrities		
2.3	Folder 8	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	4				1967 drawing / posters		
2.3	Folder 9	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	17				1967 FC / veggies		
2.3	1922? Parades and processions	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
	2.3 rewards and prizes hunters and jumpers mainly hunters 1948	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 rewards and prizes hogs carcasses 1948	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 Sheep market lamb 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 Children and animals 1950	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 Guests of Canada	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 Government 1941	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 children and animals 1937	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 Still to be scanned 1951	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
	2.3 "based on members in photo this folder is most likely 1953-1955 for now listed under 1953"	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3				hunter and jumper c 1953		
	2.3 Duplicate photos	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	17				Deaccession - duplicates		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2.3	Fruit and vegetable - 1954?	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.3	trophies	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	0						
2.3	Binder - Royal Agricultural Winter Fair Association Historic Photographs	binder has some photos in mylar sleeves, some loose, variety of conditions	5 x 7, 8 x 10	Black and white and colour	68	1			Various	0.2	
2.3	Loose in drawer	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2		26		Various		
2.3	breeding horses clydesdale 1937	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	10				Various		
2.3	beef cattle breeding Aberdeen Angus 1925	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1				Cattle		
Unmarked folder from Karen / Bobby	Dairy cattle Holstein 1953	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white and colour	23				Mix of years		
3.1	Folder 1	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	74				1978 (a)		
3.1	Folder 2A	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	75				1978 (b)		
3.1	Folder 2b	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	83				Rewards - misc 1978 (c)		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.1	Folder 3	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	107				1978 (d)		
3.1	Folder 4	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	71				1978 (e)		
3.1	Folder 5	in mylar sleeves, some pencil on verso	5 x 7, 8 x 10	Black and white	117				1978 (f)		
3.1	Folder 6	in mylar sheets with stamp / label on verso	4 x 6	colour	472				1978 (g)		
3.1	Folder 7	Adhesive label with ink on recto, in mylar leaves	5 x 7	colour	384				1978 (h)		
3.1	Folder 8	in mylar sleeves, stamp and ink on verso	4 x 6	colour	220				1978 (i)		
3.1	Folder 9	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	96				1979 (m)		
3.1	Folder 10	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	64				1978 (j)		
3.1	Folder 11	in mylar sleeves, number on recto	4 x 6	colour	408				1979 (a)		
3.1	Folder 12	in mylar sleeves, number on recto	2.5 x 2.5	colour	232				1979 (b)		
3.1	Folder 13	in mylar sleeves, stamp and ink on verso	4 x 6	colour	264				1979 (c)		
3.1	Folder 14	in mylar sleeves, number on recto	4 x 6	colour	352				1979 (d)		
3.1	Folder 15	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	88				1979 (e)		
3.1	Folder 16	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	100				1979 (f)		
3.1	Folder 17	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	112				1979 (g)		
3.1	Folder 18	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	92				1979 (h)		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.1	Folder 19	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	80				1979 (i)		
3.1	Folder 20	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	84				1979 (k)		
3.1	Folder 21	in mylar sleeves, paper adhered to verso	5 x 7	Black and white	84				1979 (L)		
3.2	Folder 1	in mylar sleeves, number on recto	2.5 x 2.5	colour	312				1975 (a)		
3.2	Folder 2A	In mylar sleeves, stamp and pencil on verso	5 x 7	Black and white	92				1975 (b)		
3.2	Folder 2B	In mylar sleeves, stamp and pencil on verso	5 x 7	Black and white	76				1975 (c)		
3.2	Folder 3	In mylar sleeves, stamp and pencil on verso	5 x 7	Black and white	84				1975 (d)		
3.2	Folder 4	In mylar sleeves, pencil and adhesive on verso	5 x 7	Black and white	124				1975 (e)		
3.2	Folder 5	In mylar sleeves, pencil and adhesive on verso	5 x 7	Black and white	108				1975 (f)		
3.2	Folder 6	In mylar sleeves on card	5 x 7	Black and white	120				1976 (a)		
3.2	Folder 7	In mylar sleeves on card	5 x 7	Black and white	60				1976 (b)		
3.2	Folder 8	In mylar sleeves on card	5 x 7	Black and white	72				1976 (d)		
3.2	Folder 9	In mylar sleeves on card	5 x 7	Black and white	64				1976 (e)		
3.2	Folder 10	In mylar sleeves on card	5 x 7	Black and white	62				1976 (f)		
3.2	Folder 11	In mylar sleeves on card	5 x 7	Black and white	128				1976 (g)		
3.2	Folder 12	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	144				1976 (h)		
3.2	Folder 13	in mylar sleeves, sharpie on verso	4 x 6	colour	320				1976 (j)		
3.2	Folder 14	In mylar sleeves on card	5 x 7	Black and white	100				1976 (i)		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.2	Folder 15	In mylar sleeves on card	5 x 7, a few 8 x 10	Black and white	156				1977 (c)		
3.2	Folder 16	In mylar sleeves on card	5 x 7	Black and white	128				1977 (a)		
3.2	Folder 17	In mylar sleeves on card	5 x 7	Black and white	76				1977 (b)		
3.2	Folder 18	ink on recto (number)	4 x 6	colour	384				1977 (d)		
3.2	Folder 19	in mylar sleeves, stamp and ink on verso	4 x 6	colour	144				1977 (e)		
3.2	Folder 20	In mylar sleeves on card	5 x 7, a few 8 x 10	Black and white, and colour	100				1977 (f)		
3.2	Folder 21	In mylar sleeves on card, some loose	5 x 7	Black and white	114				1977 (g)		
3.3	50's	in mylar sleeves, adhesive, stamp and ink on verso	5 x 7, 8 x 10	Black and white	6				Various		
3.3	Loose - rewards and prizes youth activities	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	rewards and prizes performance horse	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	loose - poultry 1951	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	1966 Ag. Education	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	8						
3.3	1966 Ag Machinery	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	1966 Auction	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.3	1966 beef cattle	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	10						
3.3	1966 breeding horse	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2						
3.3	1966 (b) officers	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	1966 drawings . posters	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6						
3.3	1966 hunters jumpers	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	46						
3.3	1960	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	1965 youth	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	9						
3.3	1965 trophies	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	loose	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	12						
3.3	Celebrities	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	14						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.3	Rewards / prizes dairy	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	15						
3.3	Misc 1920-1929	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7	Black and white	2						
3.3	Loose 1968	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	1946	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	31				Multiple duplicates, consider deaccessioning		
3.3	entertainment	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	34						
3.3	breeding horse standardbred 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Cattle	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Closing ceremonies 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2						
3.3	Dairy cattle Ayrshire 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	Dairy cattle - jersey 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.3	Officials	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	breeding horse shetland pony 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	breeding horse palomino 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	breeding horse hackney 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	breeding horse Belgian	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Sheep breeding Suffolk 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Auction	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	9						
3.3	Fruit	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	entertainment	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	10						
3.3	loose	Adhered to paper, loose	5 x 7	Black and white	1						
3.3	loose	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.3	1959	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	10						
3.3	1948 beef cattle	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	dairy cattle jersey 1948	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5						
3.3	Entertainment 1948?	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	7						
3.3	children and animals 1948	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2						
3.3	hunter	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	People	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Dairy Cattle Ayrshire 1923	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2						
3.3	people 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	5						
3.3	children 1949?	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.3	rewards and prizes dairy cattle 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2						
3.3	performance horse hackney pony 1949?	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Rewards and prizes performance horse 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Flower show 1949	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	1						
3.3	Unlabelled	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	6						
3.3	Annual Report 1989 folder	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white, colour (slide)	5		1			1	
3.3	for identification	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	12						
3.3	loose, 1970	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	2						
3.3	breeding horse saddlebreds 1946	Some paper adhered to verso, pencil on verso most in mylar sleeves	postcards	Black and white	2						
3.3	Loose	Some paper adhered to verso, pencil on verso most in mylar sleeves	4 x 6, 8 x 10	Black and white	9						

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.3	1951	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	9						
3.3	Horse hunters 1948	Some paper adhered to verso, pencil on verso most in mylar sleeves	8 x 10	Black and white	3						
3.3	Unidentified	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	23						
3.3	Loose	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	34						
3.3	Unlabelled	Some paper adhered to verso, pencil on verso most in mylar sleeves	5 x 7, 8 x 10	Black and white	43						
3.3	Unlabelled	approx 25% colour images. Most are in mylar sleeves, 25% or less loose with sharpie and stamp on verso, half of the colour images are faded and the other half have shifted to magenta	5 x 7, 8 x 10	Black and white and colour	204				1972 various		
3.3	66	Most loose, a few in mylar sleeves. Stamps and pencil on verso. A few adhered together	8 x 10	Black and white	21				Various 1966		
3.3	60's	Half in mylar sleeves, half loose. Ink / pencil / stamps on verso	5 x 7, 8 x 10	Black and white	11				various, 1960s		
3.3	Unlabelled	Half in mylar sleeves, half loose. Ink / pencil / stamps on verso	8 x 10	Black and white and colour	7				various, seems to be various years as well		
3.3	1968	1 in mylar sleeve the rest loose., Ink / stamps on recto and verso	8 x 10	Black and white	5				various 1968		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
3.3	loose	Half in mylar sleeves, half loose. Ink / pencil / stamps on verso, a few with black paper adhered to verso	5 x 7, 8 x 10	Black and white, colour negs	17	1			Various		
3.3	Vegetables A	in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	1				Vegetables - being weighed		
3.3	1946 Jumpers	Almost all in mylar sleeves, stamp / pencil / ink on verso	8 x 10	Black and white	21				1946 jumpers		
3.3	1970 (d)	In mylar sleeves, black paper on verso. Half of the images have faded and half have shifted to magenta.	4 x 6	colour	175						
3.3	Unlabelled	most in mylar sleeves. Most with paper residue on verso.	4 x 6, 5 x 7, 8 x 10	Black and white and colour	40				various 1970s		
3.3	Unlabelled blue folder	loose, approx half with paper adhered to verso, stamps / ink on verso	8 x 10	Black and white	20						
3.3	unlabelled hanging folder	in mylar sleeves, most have black paper adhered to verso	8 x 10	Black and white	15				1953, women, mostly with flowers		
4.1	Folder 1 (1986 A)	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	198				1986 horse show		
4.1	Folder 2	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	198				1986 (b) - horse show		
4.1	Folder 3	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	210				1986 (c) horse show		
4.1	Folder 4	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	184				1986 (d) horse show		
4.1	Folder 5	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	168				1986 (e) horse show		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
4.1	Folder 6	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	152				1986 (f) - horse show		
4.1	Folder 7	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	222				1986 (g) horse show		
4.1	Folder 8	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	180				1986 (h) horse show		
4.1	Folder 9	in mylar sleeves with proof number in marker on recto	4 x 6	colour	208				1986 (i) reception, horse show		
4.1	Folder 10	in mylar sleeves with proof number in marker on recto, some fading evident	4 x 6	colour	224				1986 (m) reception		
4.1	Folder 11	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	306				1987 (a) horse show	0.1	
4.1	Folder 12	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	225				1987 (b) horse show		
4.1	Folder 13	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	126				1987 (d) horse show		
4.1	Folder 14	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	214				1988 (a) horse show		
4.1	Folder 15	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	144				1987 (c) horse show		
4.1	Folder 16	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	345				1989 (b) horse show		
4.1	Folder 17	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	220				horse show, no year marked		
4.1	Folder 18	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	458				1989 (a) horse show		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
4.1	Folder 19	in mylar sleeves with adhesive labels on recto with proof number	4 x 6	colour	255				1989 (d) horse show		
4.2	Folder 2	in mylar sleeves mounted on card	5 x 7	Black and white	105				1982 (c) horse show		
4.2	Folder 3	In mylar sleeves with stamp on verso	5 x 7, 2 8 x 10s	Black and white	126				1982 (b) various		
4.2	Folder 4	In mylar sleeves with ink on verso	5 x 7	Black and white	62				1982 (d)		
4.2	Folder 5	in mylar sleeves mounted on card	5 x 7	Black and white	84				1982 (2) swine and cows		
4.2	Folder 6	In mylar sleeves with stamp on verso	5 x 7	Black and white	148				1982 (f) swine and bovine		
4.2	Folder 7	In mylar sleeves with stamp on verso	5 x 7	Black and white	108				1982 (g)		
4.2	Folder 8	in mylar sleeves number on recto in marker. Slight shift in colour to magenta	4 x 6	colour	295				1983 (a) horse show and reception		
4.2	Folder 9	in mylar sleeves with adhesive label on recto, approx 1/2 have slight colour shift to magenta, 1/4 have slight fading	4 x 6	colour	340				1983 (b) horse show		
4.2	Folder 10	loose, contact sheets. 3-hole punched. Stamp and ink/ marker on verso, occasionally pencil too. Adhesive labels on recto.	8 x 10	Colour	111				1983 (c) contact sheets		
4.2	Folder 11	in mylar sleeves with proof number in marker on recto. Poss colour shift to green in a few, magenta in a few others.	4 x 6	Colour	208				1984 (a)		
4.2	loose in hanging folder with Folder 11	loose, contact sheets with stamp on verso and three-hole punched	8 x 10	colour	79				1984 contact sheets		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
4.2	Folder 12	in mylar sleeves with proof number in marker on recto. Slight shift to magenta.	4 x 6	colour	216				1984 (b)		
4.2	Folder 13	empty			0				1984 (c)		
4.2	Folder 14	in mylar sleeves with proof number in marker on recto, some fading evident	4 x 6	colour	232				1985 (b)		
4.2	Folder 15	most in mylar sleeves, a few loose. Number on recto in marker. Shift to magenta evident in many images, some faded	4 x 6 / 3.5 x 3.5	colour	185				1985 (c) Princess Alexandra		
4.1	Wooden box								3 2 large stamps reading "Royal Winter Fair Canada Choice" and 2 ink rollers. Newspaper in box from 1970s.		
1.3	Textual records								General circulars, general financial, AGM notes, other meeting minutes/notes	12	
1.3	1948 scanned and catalogued	In mylar sheets with stamp and pencil on verso	8 x 10	Black and white	6				various 1948		
1.3	1949 scanned and catalogued	In mylar sheets with stamp and pencil on verso	8 x 10	Black and white	7				various 1949		
1.3	Dogs 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white	2				Dogs 1951		
1.3	Flower show 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white	2				Flower show		
1.3	people 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white	2				People		
1.3	rewards and prizes beef cattle 1951	in mylar sleeves with black paper adhered to verso, 1 loose	8 x 10	Black and white	7				Cattle		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
	1.3 rewards and prized performance horses 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		2			Horses		
	1.3 rewards and prizes youth activities part 1 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		5			As per folder title		
	1.3 rewards and prizes potatoes 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		1			As per folder title		
	1.3 rewards and prizes poultry, waterfowl and pigeons 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		4			As per folder title		
	1.3 rewards and prizes field crops 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		9			As per folder title		
	1.3 rewards and prizes hunters and jumpers 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		6			As per folder title		
	1.3 Rewards and prizes dairy cattle 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		4			As per folder title		
	1.3 rewards and prizes youth activities 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		16			As per folder title		
	1.3 youth activities 1951	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		3			As per folder title		
	1.3 Children 1953	in mylar sleeves (1 loose) with stamp and ink on verso	8 x 10	Black and white		4			As per folder title		
	1.3 children and animals 1953	most loose, a few in mylar sleeves, most with stamps / ink on verso, a few with labels on verso	8 x 10	Black and white		8			As per folder title		
	1.3 Exhibition commercial 1953?	In mylar sleeves with stamp on verso	8 x 10	Black and white		1			As per folder title		
	1.3 Field crops 1953	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white		2			As per folder title		
	1.3 Jumpers and hunters 1953	In mylar sleeves, press notes on verso in coloured pencil, ink, stamp. 2 loose	8 x 10, one 5 x 7	Black and white		7			As per folder title		
	1.3 Officials 1953	In mylar sleeves with stamp on verso	8 x 10	Black and white		4			As per folder title		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
	1.3	performance horse saddle horse 1953	In mylar sleeves, various on verso	8 x 10	Black and white	3			As per folder title		
	1.3	Poultry waterfowl and pigeons 1953	In mylar sleeves, various on verso	8 x 10	Black and white	5			As per folder title		
	1.3	rewards and prizes breeding horses 1953	In mylar sleeves, various on verso	8 x 10	Black and white	1			As per folder title		
	1.3	rewards and prizes field crops 1953	In mylar sleeves, various on verso, a few loose	8 x 10	Black and white	15			As per folder title		
	1.3	rewards and prizes, hunter jumper 1953	In mylar sleeves, various on verso, a few loose	8 x 10	Black and white	14			As per folder title		
	1.3	rewards and prizes poultry waterfowl pigeons 1953	In mylar sleeves, various on verso, 1 loose	8 x 10	Black and white	3			As per folder title		
	1.3	rewards and prizes youth activities 1953	loose, stamp and pencil on verso	8 x 10	Black and white	4			As per folder title		
	1.3	Royal Canadian Mounted Police 1953	loose, stamp and pencil on verso	8 x 10	Black and white	1			As per folder title		
	1.3	Sheep breeding southdown 1953	In mylar sleeves, black paper on verso.	8 x 10	Black and white	5			As per folder title		
	1.3	Vegetables	in mylar sleeve stamp on verso	8 x 10	Black and white	1			1953		
	1.3	Youth - to be scanned 1953	1/2 in mylar sleeves 1/2 loose. Various on verso	8 x 10	Black and white	7			As per folder title		
	1.2	1980	loose, various stamp / ink / pencil on verso. Many colour images have shifted to magenta. A few photos adhered together.	5 x 7, 8 x 10, other various	Black and white and colour	51			various		
	1.2	1981	loose, various stamp / ink / pencil on verso. Many colour images have shifted to magenta. Some contact sheets. A few photos adhered together.	5 x 7, 8 x 10, other various	Black and white and colour	147			various		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
1.2	1982	most loose, a few in mylar sleeves, various stamps / ink / pencil on verso. A few adhered together. A few colour images shifted to magenta. a few contact sheets	5 x 7, 8 x 10, other various	Black and white and colour	75				various		
1.2	1983	loose, various stamp / ink / pencil on verso. Many colour images have shifted to magenta. Some contact sheets. A few photos adhered together.	5 x 7, 8 x 10, other various	Black and white and colour	18				various		
1.2	1984	loose, some contact sheets cut up into individual images, various on verso.	5 x 7, 8 x 10, other various	Black and white and colour	236				various		
1.2	1985	loose, various on verso, 4 in mylar sleeve.	5 x 7, 8 x 10, other various	Black and white and colour	176				various		
1.2	1986	Most loose, a few in mylar sleeves. some contact sheets, various on verso. A few adhered together. A couple with fixer staining. A few colour images faded, a few others shifted to magenta. A couple of duplicates	5 x 7, 8 x 10, other various	Black and white and colour	275	1	2		various		
1.2	1987	loose, various on verso. A few adhered together. Many contact sheets.	5 x 7, 8 x 10, other various	Black and white and colour	101	1	1		various		
1.2	2001	loose, adhesive label with stamp on verso, most with adhesive label on recto too	4 x 6	colour	45						

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
1.2	1981 binder	in mylar sleeves, number on recto in marker. Slight shift to magenta visible.	4 x 6	colour	328				Various		
1.2	Folder 27	Mostly in mylar sleeves, a few loose. Various on verso.	8 x 10	Black and white	17				1968 - Ag Education		
1.2	opening ceremonies 1948	in mylar sleeve, various on verso	8 x 10	Black and white	6				opening ceremonies, 1948		
1.2	Parades / processions	all in mylar sleeves except one, various on verso	8 x 10, one 5 x 7	Black and white	4				1955?		
1.2	Officers 1938	in mylar sleeves, stamp on verso	8 x 10	Black and white	3				As per folder title		
1.2	Auction	in mylar sleeves except 1, black paper on verso	8 x 10	Black and white	25				auction, no year		
1.2	1952 Auction Sales scanned and catalogued	In mylar sleeves, various on verso	8 x 10	Black and white	19				auction 1952		
1.2	Beef cattle breeding red pull 1952	In mylar sleeves, various on verso	8 x 10	Black and white	3				As per folder title		
1.2	beef cattle breeding black and white 1952	In mylar sleeves, various on verso	5 x 7	Black and white	1				As per folder title		
1.2	beef cattle breeding Hereford 1952	In mylar sleeves, various on verso	8 x 10	Black and white	5				As per folder title		
1.2	breeding horse Belgian 1952	In mylar sleeves, various on verso	8 x 10	Black and white	2				As per folder title		
1.2	breeding horse Palomino 1952	In mylar sleeves, various on verso	8 x 10	Black and white	1				As per folder title		
1.2	breeding horse saddlebred 1952	Loose, label and ink on verso	8 x 10	Black and white	1				As per folder title		
1.2	breeding horse standardbred 1952	In mylar sleeves, various on verso	8 x 10	Black and white	2				As per folder title		
1.2	breeding horse thoroughbreds 1952	In mylar sleeves, various on verso	8 x 10	Black and white	3				As per folder title		
1.2	Celebrations 1952	In mylar sleeves, various on verso	8 x 10	Black and white	2				As per folder title		
1.2	Celebrities 1952	In mylar sleeves, various on verso	8 x 10	Black and white	18				As per folder title		
1.2	Children 1952	loose, adhered together	8 x 10	Black and white	3				As per folder title		
1.2	Dairy cattle holstein 1952	loose, pencil and ink on verso	8 x 10	Black and white	1				As per folder title		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
1.2	dairy cattle jersey 1952	Primarily in mylar sleeves, various on verso	8 x 10	Black and white	5				As per folder title		
1.2	entertainment 1952	Primarily in mylar sleeves, various on verso	8 x 10	Black and white	10				As per folder title		
1.2	field crops sheaves 1952	Primarily in mylar sleeves, various on verso	8 x 10	Black and white	6				As per folder title		
1.2	flower show 1952	In mylar sleeve with stamp on verso	8 x 10	Black and white	1				As per folder title		
1.2	fruit 1948 1952	1 in mylar sleeve the rest loose. Ink and pencil on verso	8 x 10	Black and white	4				As per folder title		
1.2	Hog market 1952	2 in mylar sleeves 1 loose. Ink and pencil on verso	8 x 10	Black and white	3				As per folder title		
1.2	jumpers hunters 1952	1/2 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	6				As per folder title		
1.2	opening ceremonies 1952	1/2 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	12				As per folder title		
1.2	Parades and processions 1952	1/2 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	2				As per folder title		
1.2	people 1952	2/3 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	6				As per folder title		
1.2	performance horse hackney 1952	1/2 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	2				As per folder title		
1.2	poultry waterfowl and pigeons 1952	2/3 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	8				As per folder title		
1.2	rewards and prizes beef cattle carcasses 1952	2/3 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	3				As per folder title		
1.2	rewards and prizes food crops 1952	Primarily in mylar sleeves, various on verso	8 x 10	Black and white	15				As per folder title		
1.2	Rewards and prizes hunter 1952	mostly loose, various on verso	8 x 10	Black and white	7				As per folder title		
1.2	rewards and prizes performance horse 1952	in mylar sheet with label and pencil on verso	8 x 10	Black and white	1				As per folder title		
1.2	rewards and prizes potatoes 1952	loose, various on verso	8 x 10	Black and white	2				As per folder title		

President's Room

Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
	1.2 rewards and prizes sheep	photocopy	8 x 10	Black and white	1				As per folder title		
	1.2 rewards and prizes youth activities 1952	1/2 in mylar sleeves 1/2 loose. Various on verso	8 x 10	Black and white	5				As per folder title		
	1.2 Sheep breeding Leicester 1952	1/2 in mylar sleeves 1/2 loose. Various on verso	8 x 10	Black and white	2				As per folder title		
	1.2 Swine breeding 1952	2/3 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	6				As per folder title		
	1.2 swine market carcass 1952	in mylar sleeve, various on verso	8 x 10	Black and white	2				As per folder title		
	1.2 youth activities 1952	2/3 in mylar sleeves, ink and pencil on verso	8 x 10	Black and white	14				As per folder title		
	1.2 beef cattle market 1956	In mylar sleeves, various on verso	8 x 10	Black and white	13				As per folder title		
	1.2 breeding horses belgian 1956	in mylar sleeve, various on verso	8 x 10	Black and white	1				As per folder title		
	1.2 breeding horse clydesdales 1956	in mylar sleeve, various on verso	8 x 10	Black and white	2				As per folder title		
	1.2 1946 or 1956? breeding horse percheron	in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	1				As per folder title		
	1.2 breeding horse standardbred 1956	Loose with black paper adhered to verso	8 x 10	Black and white	1				As per folder title		
	1.2 celebrations 1956	in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	1				As per folder title		
	1.2 celebrities 1956	most in mylar sleeves. Most with paper residue on verso.	8 x 10	Black and white	31				As per folder title		
	1.2 closing ceremonies 1956	in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	2				As per folder title		
	1.2 dairy cattle Ayrshire 1956	in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	2				As per folder title		
	1.2 food crops 1956	in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	2				As per folder title		
	1.2 Fish 1956	in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	2				As per folder title		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
	1.2 Flower show 1956	in mylar sleeves with black paper adhered to verso	8 x 10	Black and white	5				As per folder title		
	1.2 Hunter jumper 1956	1 loose, rest in mylar sleeve with black paper adhered to verso	8 x 10	Black and white	3				As per folder title		
	1.2 officials 1955?	1/2 in mylar sleeves 1/2 loose. Black paper adhered to verso	8 x 10	Black and white	2				As per folder title		
	1.2 opening ceremonies 1956	In mylar sleeves, black paper on verso.	8 x 10	Black and white	4				As per folder title		
	1.2 people 1956	1 loose with black paper on verso	8 x 10	Black and white	1				As per folder title		
	1.2 performance horses 1956	2/3 loose, 1/3 in mylar sleeve with black paper on verso	8 x 10	Black and white	3				As per folder title		
	1.2 Photography 1956	2/3 in mylar sleeve, 1/3 loose with black paper on verso	8 x 10	Black and white	3				As per folder title		
	1.2 youth 1956	Primarily in mylar sleeves, black paper adhered to verso	8 x 10	Black and white	9				As per folder title		
	1.1 Blue box labelled archives								15 pins		
	1.1 textual records								newspapers, cartoon, menus, guide to RAWF	0.8	
	1.1 Framed cartoon		11 x 14								
	1.1 Box labelled badges pins ribbons								625 Prize lists, pins, sashes, etc. Vast majority are pins	2.5	
	1.1 tin marked donated by Ruth Temple								15 ribbons, pins, tickets		
	1.1 white cardboard box with blue silk fabric								40		
	1.1 1986 (L)	some fading evident. In mylar sleeves with numbers on recto in marker.	4 x 6	colour	136				1986 various - dignitaries / celebrities?		

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1.1	1985 (a)	some fading evident. In mylar sleeves with numbers on recto in marker.	4 x 6	colour	336				Various		
1.1	1986 (j)	some fading evident. Most in mylar sleeves, the rest in envelopes, with numbers on recto in marker	4 x 6	colour	320				Various - people		
1.1	19865 (k)	some fading evident. In mylar sleeves with numbers on recto in marker. 8 x 10 is loose.	4 x 6, one 8 x 10	colour	120				Various		
1.1	Cattle 1954?	Almost all in mylar sleeves, various on verso	8 x 10	Black and white	8				As per folder title		
1.1	opening ceremonies 1954	loose, mounted on black paper	8 x 10	Black and white	2				As per folder title		
1.1	beef cattle breeding Aberdeen Angus 1954	loose, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title		
1.1	beef cattle breeding Hereford 1954	loose, stamp and pencil on verso	8 x 10	Black and white	6				As per folder title		
1.1	beef cattle breeding shorthorn 1954?	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	4				As per folder title		
1.1	breeding horse Belgian 1954	loose, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title		
1.1	breeding horse saddlebred 1954	loose, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title		
1.1	Breeding horse thoroughbred 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	2				As per folder title		
1.1	Children 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	6				As per folder title		
1.1	dairy cattle 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title		
1.1	Flower show 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	5				As per folder title		
1.1	poultry carcasses 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title		

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Filing Cabinet Number.Drawer Number	Folder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
1.1	Officials 1954	1/2 loose, 1/2 in mylar sleeves stamp and pencil on verso	8 x 10	Black and white	2				As per folder title		
1.1	rewards and prizes beef 1954	2/3 loose, 1/3 in mylar sleeves stamp and pencil on verso	8 x 10	Black and white	3				As per folder title		
1.1	Rewards and prizes breeding horse 1954	Primarily in mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	8				As per folder title		
1.1	rewards and prizes field crops 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	9				As per folder title		
1.1	rewards and prizes hunters and jumpers 1954	Primarily in mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	12				As per folder title		
1.1	rewards prizes performance 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	2				As per folder title		
1.1	rewards prizes poultry 1954	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title		
1.1	Poultry	loose, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title, no date		
1.1	opening and closing ceremonies 1955	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	5				As per folder title		
1.1	Mink	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	1				As per folder title		
1.1	Jumpers 1955	Primarily in mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	7				As per folder title		
1.1	fruit 1955	loose, stamp and pencil on verso	8 x 10	Black and white	2				As per folder title		
1.1	flower show 1955	1/2 loose, 1/2 in mylar sleeves stamp and pencil on verso	8 x 10	Black and white	4				As per folder title		
1.1	field crops 1955	In mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	4				As per folder title		
1.1	Dogs 1955	Primarily in mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	3				As per folder title		
1.1	Dairy products 1955	Primarily in mylar sleeves, stamp and pencil on verso	8 x 10	Black and white	3				As per folder title		

President's Room

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1.1	celebrities 1955	Primarily in mylar sleeves, stamp and pencil on	8 x 10	Black and white	15				As per folder title		
1.1	Loose	In mylar sleeves, various on verso, a few loose.	8 x 10	Black and white and colour	51				various		
1.1	dairy products no year	Loose label on recto	8 x 10	Black and white	1				As per folder title		
					19834	4	30	698		18.1	20566

Material Throughout Offices

	Number of pieces	Textual Material (cm)	
Framed Photos	250		
Framed Paintings / Prints	94	(some on loan)	
Trophies / Awards	43		
Framed Ephemera	35		
Textual on bookshelf		328.1	
1995 1996 1997 Ag Dept Photos	320		
Toronto Royal 2000 Contact sheets	97		
1994	288		
	1127		

Material from Marketing Office

	Folder / binder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
	Loose	Rolled tightly, brittle							1 Certificate from first fair		
	Loose	Yellowing of paper							2 Rail tickets from 1924		
	Loose	Loose, ink on verso	4 x 6, 5 x 7	Colour	3				Various		
	Loose	Rolled	8 x 10	Black and white	1				1955 board of directors		
	Loose	Ink on recto, mounted on black board but peeling	5 x 7	Black and white	2				Cow class		
	Loose	Various - a few with black paper adhered to verso	5 x 7, 8 x 10	black and white and colour	4				Various		
	Loose	staples, bent corners	8.5 x 11	Digital colour	7				Proofs - 2003 contact sheet		
	2003 royal photos Nov 6 - 9	Discs with contact sheets		Digital colour	2309				Contact sheets and discs		
	1998 horse show binder #1	in mylar sheets with label on verso	4 x 6	Colour	240				Horse show		
	Envelope labeled photos for Karen	in mylar sheets, numbers on recto in sharpie, colour shift to green evident	4 x 6	Colour	48						
	Unlabeled cardboard box	Some embossed with gold RAWF logo on recto, label on verso	5 x 7	Colour	600				(approximate number) various		
	Yellow folder labeled Gwen 1982	in mylar sheets label and ink on verso. Colour shift to magenta visible in a few. B & W mounted on black paper.	4 x 6, 5 x 7, 8 x 10	Colour and black and white	405				various, various years		
	2004 RAWF binder	in mylar sleeves, label and ink on verso	4 x 6	Colour	440				Various		
	2004 RAWF binder (2)	in mylar sleeves, label and ink on verso	4 x 6	Colour	632				Various		
	2003 royal photos Nov 13-15	Discs in mylar sheets with contact sheets, digital prints		Digital colour	1669						
	2003 royal photos Nov 10-12	Loose photos in the front, not from 2003. The rest are discs and contact sheets in mylar sleeves. Most of the colour images have faded or shifted to green.	Various - 3.5 x 3.5, 8 x 10	colour, black and white, digital colour	1457						
2009-2017 Royal photos hard drive	2009 print size jpegs			Digital colour	52						
2009-2017 Royal photos hard drive	2010 Rawf: 4th Thurs Print Jpegs			Digital colour	87						
2009-2017 Royal photos hard drive	2010 Rawf: 5th Fri Print Jpegs			Digital colour	310						

Material from Marketing Office

	Folder / binder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2009-2017 Royal photos hard drive	2010 Rawf: 6th Sat Print Jpegs			Digital colour	301						
2009-2017 Royal photos hard drive	2010 Rawf: 7th Sun Print Jpegs			Digital colour	299						
2009-2017 Royal photos hard drive	2010 Rawf: 8th Mon Print Jpegs			Digital colour	85						
2009-2017 Royal photos hard drive	2010 Rawf: 9th Tues Print Jpegs			Digital colour	255						
2009-2017 Royal photos hard drive	2010 Rawf: 10th Wed Print Jpegs			Digital colour	467						
2009-2017 Royal photos hard drive	2010 Rawf: 11th Thurs Print Jpegs			Digital colour	284						
2009-2017 Royal photos hard drive	2010 Rawf: 12th Fri Print Jpegs			Digital colour	358						
2009-2017 Royal photos hard drive	2010 Rawf: 13th Sat Print Jpegs			Digital colour	683						
2009-2017 Royal photos hard drive	2010 Rawf: 14th Sun Print Jpegs			Digital colour	243						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 4th Fri			Digital colour	1309						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 5th Sat			Digital colour	1530						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 6th Sun			Digital colour	236						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 7th Mon			Digital colour	540						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 8th Tues			Digital colour	671						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 9th Wed			Digital colour	1454						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 10th Thurs			Digital colour	929						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 11th Fri			Digital colour	1809						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 12th Sat			Digital colour	1235						
2009-2017 Royal photos hard drive	2011 Rawf print size jpegs: 13th Sun			Digital colour	525						
2009-2017 Royal photos hard drive	2012 RAWF 1 Thursday 1			Digital colour	95						
2009-2017 Royal photos hard drive	2013 Royal - High Resolution			Digital colour	12150						
2009-2017 Royal photos hard drive	2014 Royal - High Resolution			Digital colour	17534						
2009-2017 Royal photos hard drive	2015 Royal			Digital colour	16163						
2009-2017 Royal photos hard drive	2016 Low - High Resolution			Digital colour	7568						
2009-2017 Royal photos hard drive	2017 Ben Low Res			Digital colour	13793						
2009-2017 Royal photos hard drive	2017 John Steadman & Team			Digital colour	593						
2009-2017 Royal photos hard drive	2017 MacKenzie Clark Photos: 02 Thurs			Digital colour	8						

Material from Marketing Office

	Folder / binder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
2009-2017 Royal photos hard drive	2017 MacKenzie Clark Photos: 03 Friday			Digital colour	310						
2009-2017 Royal photos hard drive	2017 MacKenzie Clark Photos: 04 Sat			Digital colour	334						
2009-2017 Royal photos hard drive	2017 MacKenzie Clark Photos: 05 Sun			Digital colour	164						
2009-2017 Royal photos hard drive	2017 MacKenzie Clark Photos: 07 Tues			Digital colour	180						
2009-2017 Royal photos hard drive	2017 MacKenzie Clark Photos: 10 Fri			Digital colour	347						
2009-2017 Royal photos hard drive	2017 MacKenzie Clark Photos: 12 Sun			Digital colour	232						
2009-2017 Royal photos hard drive	2017 Nina Linton			Digital colour	2						
2009-2017 Royal photos hard drive	2017 Peter Lusztky			Digital colour	37						
2009-2017 Royal photos hard drive	2017 Royal High Resolution			Digital colour	6300						
2009-2017 Royal photos hard drive	2017 Volunteer photos			Digital colour	904						
2009-2017 Royal photos hard drive	2017 Zach			Digital colour	746						
2009-2017 Royal photos hard drive	2018 Magazine Jen's Selection			Digital colour	31						
2009-2017 Royal photos hard drive	MacKenzie Clark 2016 Photos			Digital colour	1775						
2009-2017 Royal photos hard drive	Royal 2015 Low res (proofs only)			Digital colour	9473						
The RAWF Partners in Agribusiness DVD				DVD or CD		48			Dvd - movie		
2015 horse show loop				DVD or CD		24			Dvd - movie		
Grant Rolston Photography: the royal 2012 national junior beef heifer show				DVD or CD	20						
Powerpoint presentation National Junior Beef Heifer Show Exchange 2012				DVD or CD				2			
Grant Rolston Photography: The Royal 2012 Champions and Reserve Champions				DVD or CD	30						
2012 RAWF Small Livestock Show Champion photos by Nina Linton				DVD or CD	524						
RAWF trophies				DVD or CD	180						

Material from Marketing Office

	Folder / binder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
Nina Linton Royal 2012 Candid photos				DVD or CD	44						
RAWF trophies up to 2013				DVD or CD	134						
Royal 2012 Preview				DVD or CD		24			DVD movie		
2013 Royal Small Livestock Champions Nina Linton				DVD or CD	517						
Grant Rolston Photography: The Royal 2013 Beef Champions				DVD or CD	52						
CCA				DVD or CD		102			DVD movie		
Loop for the love of food				DVD or CD		24			DVD movie		
McDonald's Canada RAWF Files						24			DVD movie		
Ecomente media counsel soy food - good for everyday						24			DVD movie		
Egg cooking how to videos						24			DVD movie		
Nature fresh "cool" video						102			DVD movie		
OFA Grain harvest						48			DVD movie		
Dieticians of Canada						24			DVD movie		
Food Network Stereo Mix Food Factory 3 Natrel Chocolate Milk						24			DVD movie		
USB - PMS Videos						240			DVD movie		
Royal envelope of mixed photos		Label / ink on verso. Loose.	4 x 6, 5 x 7	Colour	57						
Envelope marked RAWF mag 2002		loose, post its on verso	4 x 6	colour	23						
Envelope from T. Cruickshank		Loose contact sheets and most photos in mylar sheets - seems to have been the return of borrowed material from RAWF.	4 x 6, 8 x 10	Colour and black and white	53	96					
Colour technologies envelope		loose, various labels / ink on verso as well as post its	4 x 6, 5 x 7, 8 x 10	Colour	54						
97 Picts and trains		loose, various identification on verso / recto. A few adhered together.	4 x 6, 5 x 7, 8 x 10, panoramas	Colour and black and white	100	24	8	1		0.5	

Material from Marketing Office

	Folder / binder	Overall Condition	Average size of photographs	Colour or Black and White	Number of Photographs	Number of negatives	Number of slides	Ephemera	General Subject Matter	Textual Records (cm)	Total Objects
Loose / manilla folder		In mylar sheets, stamp on verso of a few, most with black paper adhered to verso. A few loose (not in mylar)	8 x 10	Black and white	10						
"Fun" faces in the crowd envelope		loose, stamp / ink on verso	4 x 6, 5 x 7	Colour	19						
Prints #1 Livestock Champions		loose, label / ink on verso	5 x 7	colour	2						
Prints #4		loose, label / ink on verso	4 x 6	colour	4						
"Animal" faces in the crowd		loose, stamp / ink / post it on verso	4 x 6, 5 x 7	Colour	11						
Joel Walker 2002				DVD or CD	73						
RWF Daniel Abramson				DVD or CD	105						
RAWF 2002 Linda + Martha screen grabs				DVD or CD	35						
RWF 2004 #10				DVD or CD	113						
Royal Fair 2008				DVD or CD	37						
Joel Walker											
Royal Fair 2004				DVD or CD	285						
Joel Walker											
The Royal 8.11.2003				DVD or CD	291						
Yavuz Photo											
Royal Fair 2003				DVD or CD	13						
Joel Walker											
Selected Images											
Royal Winter Fair 2004 #4				DVD or CD	126						
Royal Fair 2004											
Joel Walker Good Digital II				DVD or CD	103						
					113233	852			6		114091

Total Numbers

	Photographs / ephemera / objects	Textual Material (cm)		
Upper Annex	45235	329.5		
Presidents Room	20566	18.1		
Throughout Offices	1127	328.1		
Marketing office	114085			
	181013	675.7		

Appendix G: Collections Management Software Survey Questions

1. Please provide your name, position, and institution (including a brief description such as size, scope of the collection, Library/Museum/Archive).
2. What collection management software do you currently use?
3. What do you like about this software?
4. What do you dislike about this software?
5. On a scale of 1 to 5, with 1 being the most difficult and 5 being the easiest, how would you rate the ease of information input?
6. On a scale of 1 to 5, with 1 being the most difficult and 5 being the easiest, how would you rate the ease of search function / information output?
7. If you are aware of the approximate cost, how would you rate the expense of this software on a scale of 1 to 5, with 1 being no charge and 5 being expensive?
8. On a scale of 1 to 5, with 1 being low value and 5 being extraordinary value, how would you rate the value of this software?
9. Would you recommend this software for another institution?
10. Do you have previous experience with other software that you would recommend using or avoiding?
What software?

Appendix H: Collections Management Software Chart

CMS options

Program	Pros	Cons	Cost
Excel spreadsheet	Inexpensive, easily accessible, easy to use, many already have knowledge of how to use it.	Minimal applications, not accessible online, can be difficult to import data into a new software in the future.	Free - \$
eHive	Online options, accessible, cloud-based, pleasant user-face, easy to use, prompt customer service, inexpensive. Has procedures for keeping data accessible as technology changes. Flexible options depending on requirements.	Limits on space (but can upgrade to higher subscription), no DAM incorporated but stores low-res images.	50 mb/200 images - free. 500 mb/2000 images - \$. 1GB/4000 images \$. 5GB/20,000 \$ - \$\$\$. 25GB/100,000 images \$. Options to pay yearly or for a five-year contract.
Vernon CMS	Modular, based on standards, automatic updates from database to website through browser module, offers a basic DAMS through web messenger module with integrates with third party software. Offers many of the same capabilities as TMS but more user-friendly. Smart date searches. Browser module allows for autogenerated tags using AI. Can relate external links like Wikipedia on website.	Vernon is based in New Zealand (server location, time difference for phone calls, etc). The first year is costly, but yearly support is optional and affordable, compared to the yearly pricing of some other options.	\$\$\$\$ for first year, ongoing support agreement is charged 20% of the licenses held (this is optional but very recommended). \$\$ yearly for support agreement. Payment plans may sometimes be offered.

CMS options

Program	Pros	Cons	Cost
FileMaker Pro	Customizable, inexpensive, no storage limits except for your computer system.	May be hard for non-creator to use, not accessible online.	Pro - \$. Advanced - \$\$.
Museum Collector Systems	Cloud based, very detailed fields, no storage limit (can use as basic DAMS)	Seems to have too much of a museum-focus in terms of application, fields, etc. Charged per user so could get costly. Focus on acquisitions and tracking for exhibition that is not useful for the RAWF.	\$\$ per user per month, so depending on the number of users could get to be \$\$\$ - \$\$\$\$ easily.
TMS Cataloguer	TMS with web-based interface. E-Museum is the online web publishing tool, will match to existing website, accessible anywhere. Remote training.	Costly and contains many features that the RAWF will not utilize. Number of users determines number of log ins and cost, but far outside of the budget.	\$\$\$
Aleph		This software is very specifically tailored to libraries, and I never heard back from the manufacturer so will not be pursuing.	
Axiell (Ad Lib)	Will be web based, has minimal DAMS capabilities which may be sufficient, customizable. Collections is the web client. Tagging and comments, can approve/deny both.	In the process of changing to a web version, if not done by the time of purchase may be an annoyance. Costly. In person training.	\$\$\$\$

CMS options

Program	Pros	Cons	Cost
Past Perfect	Add-ons so more customizable	Add-ons so can get expensive. Would need either only one work station, or network upgrade which also requires appropriate network system, need separate upgrade for multimedia files.	\$\$\$ - \$\$\$\$
Museum Space - Sirma		Bulgarian, can't find info in English so will not be pursuing.	
Eloquent	DAMS and CMS together, web-based	Modules that need to be purchased separately - like Past Perfect. Complicated pricing scheme.	\$\$\$\$
Re:discovery	DAMs option, web portal, multiple modules (museum and archive), can create exhibits on web portal, cloud or on server, flexible and all costs included in one	May be too costly although seems fairly reasonable to me	\$\$\$

CMS options

Program	Pros	Cons	Cost
Lucidea (Argus or Argus Essentia)	Combines DAMS and CMS, integrated web portal, searchable on google without having to know how to make these metrics work for you. It is ready to use but configured to each institution. Can rename or hide fields and activities (such as accessioning, deaccessioning, loans, exhibitions). Can be incorporated into the existing website. Can export into various files formats.	Costly.	\$\$\$\$
MINISIS	Offers a cloud-hosted or licensed version - the licensed version does not incur yearly fees but is much more expensive. Combines multiple modules, Canadian, many longterm clients such as the Archives of Ontario, Trusted Digital Repository.	Very costly for licensed version.	\$\$\$\$

CMS options

Program	Pros	Cons	Cost
AtoM (Access to Memory)	Open source, therefore free. Standards-based, and ability to import/export data as they use a variety of metadata exchange standards. A large amount of documentation exists to support users. Pairs well with Archivematica (both software by Artefactual) a digital preservation software (also open-source).	Requires technical / IT knowledge, and will require collaboration between Jolera (The Royal IT company) and The Royal archive staff. In my personal experience, not the most user-friendly platform. Web-based and The Royal preferred a software they could download to their own servers.	Free

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