

THE DIGITAL EXHIBITION DEFINED: THE M.O. HAMMOND COLLECTION

By

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Master of Arts, 2017, Madeleine Anne Bognar, Film and Photography Preservation and
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Abstract

This thesis consists of a digital exhibition presented online at <http://ppcm2017-hammondexhibition.myfreesites.net/>. This digital exhibition is used as a case study for the written component. As such it outlines the criteria that attempt to define digital and virtual exhibitions in 2017. The case study is analyzed alongside research from cultural and historical institutions and interviews with professionals in Canada and the United States. These interviews and research provide insight into how different institutions approach the worldwide interest of digital exhibitions. This thesis not only examines the criteria of digital exhibitions but also analyzes the success of the case study created for this project. Appendices included in this thesis outline the digitization process, image selection information, web text and layout used during the creation of the case study digital exhibition.

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Introduction

We are immersed in the digital age. Everything and everyone now has an online digital presence, and collections are no different. Historical and cultural collections can now be exhibited online; through the pages of an institutional website, one can learn the collection's stories, while the objects remain in the vaults of their holders. But what is a digital exhibition? Digital repositories, finding aids, and databases are also becoming available online, so what makes a digital exhibition worthy of the term? This thesis analyzes the criteria that define a digital exhibition. I consulted with several different institutions that feature digital exhibitions on their web pages, as well as looking at their institutional mandates, exhibition proposal requirements, and policies to define a digital, or virtual, exhibition.

This thesis will also include a case study which can be accessed at <http://ppcm2017-hammondexhibition.myfreesites.net/>. The case study is a digital exhibition, *M.O. Hammond: Photographing Canada* that has been created using the *M.O. Hammond Fonds* housed at the Archives of Ontario. This exhibition, which I curated, went live in mid-May 2017. Melvin Ormond Hammond was a journalist and amateur photographer, and the collection material is largely photographic. The photographs and the textual material support one another to tell the story behind Hammond's work and show the historical sites and monuments he photographed all over Canada in the early 20th century. This digital exhibition will be evaluated using the definition criteria found and compiled during this research. Not only will the defining factors of a digital exhibition be outlined and evaluated through the example of the case study, but the definition and evaluation process will illuminate the overall value of digital exhibitions for institutions and their collections.

Literature Survey

Introduction:

This literature review will review scholarly material to help in answering the question: what criteria define a digital exhibition and how does the M.O. Hammond case study demonstrate these criteria? The first section of this literature survey will outline the materials available at The Archives of Ontario used to create *M.O. Hammond: Photographing Canada*, a virtual exhibition displaying Hammond's photographic and journalistic work. Following this will be a section on exhibition curatorial processes that discusses both virtual and physical exhibitions, and a final section on digital exhibitions and their definition.

Research Material on M.O. Hammond:

The Archives of Ontario houses the *M.O. Hammond Fonds*, which contains several primary source materials that can be used for bibliographic and contextual information. The fonds contains written information such as Hammond's notes and research, correspondence, published and unpublished manuscripts, his printed materials and newspaper clippings, and, of course, his photographic work. Most importantly, the collection holds Hammond's diaries which provide insight as to the intention and processes of many of the photographic materials in the collection.¹ These primary sources will help to shape the exhibition and give Hammond's own voice to the selected material that will be displayed.

Janet Dewan's "M. O. Hammond of Toronto: Canadians, Colonials and Public Taste," was published in the journal *History of Photography* in 1994. Dewan's research gives an outline of Hammond's career, his influences, and his participation in Canadian arts and culture. This article is an excellent source to begin any research on M.O. Hammond as it gives the reader a

¹ "M.O. Hammond Fonds," *Archives Descriptive Database*, accessed November 24, 2016, keyword: M.O. Hammond.

good understanding of Hammond as a person as well as describing his position in Canadian culture in his time.²

Maia-Mari Sutnik's exhibition catalogue, *Photographs by Charles MacNamara and M. O. Hammond: Pictorial Expressions in Landscape and Portrait*, was published in 1989, by The Art Gallery of Ontario during her tenure there as associate curator of photography, and focuses on M. O. Hammond's photographic work in the pictorialist tradition. It provides some bibliographic information about Hammond as well as focusing on his pictorialist portrait photographs. Additionally, this source gives the historical context of the period in which Hammond was creating photographs in Canada.³ This catalogue contains written material by Maia-Mari Sutnik, as well as an article by the previously mentioned Janet Dewan⁴. The articles by both authors not only helps to contextualize Hammond's cautious embracement of pictorial style, but also places his style and subject matter in a historical context in terms of the progression of photographic practice, in Canada and internationally.

All together, these sources provide the materials to create an online exhibition for archival research. The catalogue and journal article provide previous information that creates a framework that directs further archival study. It also allows any researcher to have more easily accessible reference material, minimizing the strain of archival research at the outset of any project regarding M.O. Hammond.

Curatorial Processes for Exhibitions:

The book *Build It Once*, published in 2007, by Sarah Goodwin Thiel presents a practical guide to the creation of digital exhibitions. Considerations that the author has included are

² Janet Dewan. "M. O. Hammond of Toronto Canadians, Colonials and Public Taste." *History of Photography* 18, no. 1 (1994): 64-77. doi:10.1080/03087298.1994.10442331.

³ Maia-Mari Sutnik, *Photographs by Charles MacNamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait*, (Toronto: Art Gallery of Ontario, 1989). 1-64

⁴ Janet Dewan. "M.O. Hammond: Profile of a Photographer." In *Photographs by Charles MacNamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait*, 34-41. Toronto, ON: The Art Gallery of Ontario, 1989.

defining the exhibition, format, structure, and accessibility guidelines as well as discussing webpage construction. Goodwin Thiel is the Digital Imaging Librarian for the University of Kansas. This position allows her to provide a basis for the creation and curation of online exhibitions, though they may vary in complexity beyond her base format.⁵ This book provides a starting point for the basic components of creating a digital exhibition.

“Designing museum exhibitions that facilitate visitor reflection and discussion,” by Morten A. Skydsgaard, Hanne Møller Andersen and Heather King published in *Museum Management and Curatorship* focuses on four design principles: “curiosity, challenge, narratives and participation,”⁶ for designing an exhibition.⁷ The authors of this paper, published in 2016, are all in the field of education and cultural history at Aarhus University in Denmark. Their focus on creating reflection and discussion around exhibited material is integral to the curation of an online exhibition. This goal is reflected in the intention to engage target audiences through interaction in online media and exhibitions. Whether making considerations for physical or online exhibitions, interaction through the four methods noted above holds the interest of a viewer and therefore gives more value to an exhibition.

Digital Exhibition Definitions

Anne Rørbæk Olesen is an external lecturer for Roskilde University in Denmark. Her article “For the sake of Technology? The role of technology views in funding and designing digital museum communication,” published in 2016, addresses the lack of “behind the scenes” information regarding museum practice in creation of digital communications. The author investigates two separate practices for the creation of digital communication. The author’s

⁵ Sarah Goodwin Thiel, *Build It Once: A Basic Primer for the Creation of Online Exhibitions*, Lanham, MD: Scarecrow Press, 2007.

⁶ Morten A. Skydsgaard, Hanne Møller Andersen, and Heather King, "Designing Museum Exhibits That Facilitate Visitor Reflection and Discussion." *Museum Management and Curatorship* 31, no. 1 (2016): 48-68, doi:10.1080/09647775.2015.1117237, Pp. 48.

⁷ *Ibid.* Pp. 48-68.

investigation shows that often to obtain funding, institutions will create hype around technology, putting the goal of creating meaningful digital media on the back burner.⁸ The goal of the virtual exhibition I will create is to find ways in which digital representations can enhance the viewer's reception of the original material. Olesen's work shows that the goal of the exhibition and the meaning behind these digitized objects should always be placed above the infatuation with exciting new technology. This helps to define digital or virtual communications as a part of institutional outreach as well as setting goals for this outreach tool.

Andrea Bandelli's "Virtual Spaces and Museums," published in *Journal of Museum Education* in 2016 focuses on how online exhibitions are no longer merely an extension of physical spaces in graphic form. Bandelli is employed at Science Gallery International and his scholarship has focused on public participation and engagement tools for institutions. The author stipulates that online and digital spaces can be utilized to provide access to a plethora of information that may not be featured in or appropriate for an exhibition space.⁹ Engaging in different ways to present material that goes beyond a physical exhibition space is a strong benefit to the creation of an online exhibition. This article makes the argument that a "digital exhibition" is a reality. My objective was to use this research to designate criteria that could define virtual or digital exhibitions and separate them from other web pages that present collection material such as finding aids and catalogues online.

In *Museums and online exhibitions: a model for analysing and charting existing types*, published in 2016, Santos M. Mateos-Rusillo and Arnau Gifreu-Castells aim to "map and

⁸ Anne Rørbæk Olesen. "For the Sake of Technology? The Role of Technology Views in Funding and Designing Digital Museum Communication." *Museum Management and Curatorship* 31, no. 3 (2016): 283-98. doi:10.1080/09647775.2016.1163643.

⁹ Andrea Bandelli, "Virtual Spaces and Museums." *Journal of Museum Education* 24, no. 1-2 (1999): 20-22, Accessed October 10, 2016. doi:10.1080/10598650.1999.11510397.

describe existing models of online exhibitions.”¹⁰ This work also reflects upon the progression of digital technology and its use in exhibitions.¹¹ This article will be extremely useful in creating a history of how digital communications and technologies are utilized in exhibitions, which will in turn help to define digital exhibitions. The authors created a model of analysis that shows categories of the different *types* of online exhibitions.¹² Though this paper focuses on different types of “online exhibitions”¹³ it does not define what makes these models an exhibition. It simply focuses on how different models have different interaction styles for virtual visitors. I aim to utilize the elements of this model to help in creating a base definition of what makes a digital exhibition a digital exhibition distinct from a research web page.

Defining a digital exhibition is the goal of this thesis. However, having the historical information for the collection material is imperative for creating a case study that will help to demonstrate the criteria that will be laid out. The sources from Maia Mari-Sutnik and Janet Dewan provide background information on the topic of M.O. Hammond allowing for further expansion. The sources surrounding digital photography and digital exhibitions will help me to document key developments of digital communication in exhibitions and compile a list of requirements that a digital exhibition must fulfill to earn the title. Finally, I will be analyzing the case study digital exhibition that I have created to show how it has demonstrated the requirements of a digital or virtual exhibition.

¹⁰ Santos M. Mateos-Rusillo, and Arnau Gifreu-Castells. "Museums and online exhibitions: a model for analysing and charting existing types." *Museum Management and Curatorship* 32, no. 1 (2016): 40-49. Accessed March 21, 2017. doi:10.1080/09647775.2015.1118644. pp 43.

¹¹ *Ibid.*

¹² *Ibid.*

¹³ *Ibid.*

Part One: Defining a Digital Exhibition

Institutional and Scholarly Research:

In this section, I will be reviewing scholarly material, institutional mandates and mission statements as well as analysing personal communications from institutional staff, to provide background research to the definition of a digital exhibition in the next section.

The Archives of Ontario, Toronto, Ontario, Canada:

The Archives of Ontario located in Toronto, Ontario, Canada, states in its mandate that it “provides a window into the past for all Ontarians, connecting us with our ancestors, our communities and our government.”¹⁴ The Archives of Ontario also stipulates that they want to “encourage Ontarians and others to take advantage of this rich heritage.”¹⁵ In personal communication with Alison Little, Senior Coordinator, Educational Programming and Exhibitions at the Archives of Ontario she stated that “Online exhibitions require curation and narrative – in order for a web page to operate as an exhibition there [needs] to be visible choices made by the hosting site/institution or its representative, and there is some degree of narrative structure which acts as a through-line for the content provided.”¹⁶

The Ministry of Government and Consumer Services produced the *Multi-Year Exhibit Plan* with the Archives of Ontario in 2015. This plan outlines policy and best practice for exhibitions by government institutions such as the Archives of Ontario. In the *Online Exhibitions* section of this plan it is outlined that: “Online exhibits support the three key principles of the

¹⁴ "About the Archives of Ontario." About the Archives of Ontario. Accessed March 12, 2017. <http://www.archives.gov.on.ca/en/about/index.aspx>.

¹⁵ *Ibid.*

¹⁶ Alison Little. "Re: Question About Exhibitions." E-mail message to author. March 23, 2017.

[Archive of Ontario]'s exhibit program: customer service, leadership, and outreach.”¹⁷

Additionally it is stated that, “The Archives of Ontario’s online exhibits are intended to inform, intrigue, and engage general audiences of all ages who may or may not have an existing interest in Ontario and its documentary history. Broad audience appeal will inform exhibit topic selection and content, with clear, concise writing and the use of plain language.”¹⁸ This point helps to define online exhibitions as a form of outreach first and foremost for the Archives of Ontario. It is also noted in this plan that audience numbers will be monitored to determine the success of the exhibition in question.¹⁹ This could be to determine the subject matter and curation of future exhibitions to increase the likelihood of their success.

Ryerson University, Toronto, Ontario, Canada:

Vid Ingelevics, an Associate Professor at Ryerson University’s School of Image Arts, has curated online exhibitions for The Archives of Ontario in the past and his second-year photography students created a digital exhibition, *The Brighton/Ryerson Exchange*, at Ryerson University in 2017. Ingelevics stated that:

“Curatorial intent would also seem to establish a big difference between producing something like an online research database and an online exhibition. Of course, there are online exhibitions that play with the idea of the database as a form, too, but again, the curatorial and intellectual intent defines it as something different than a practically-oriented organization of research materials.”²⁰

¹⁷ Ministry of Government and Consumer Services. *Multi-Year Exhibit Plan*. PDF. Toronto Ontario: The Archives of Ontario, 2015. Pp 8.

¹⁸ *Ibid.*

¹⁹ *Ibid.*

²⁰ Vid Ingelevics. "Question." E-mail message to author. March 21, 2017.

Another interesting consideration that was brought up by Ingelevics is that the exhibition that his students created was a physical exhibition; however, the collection material that was displayed was digitized. The exhibition is defined on its web page as a “file exchange exhibition,”²¹ where photographs by British photography students are shown digitally. Therefore, this is a digital exhibition, as the photographs are displayed with digital technology, though it is presented physically in a space on computers.

The Morgan Library and Museum New York, New York, USA:

The Morgan Library and Museum is located in New York City and focuses on both American and European traditions. Their collection “[represents] the legacy of Pierpont Morgan and numerous later benefactors.”²² Daniel Friedman, Senior Manager of Digital Media at The Morgan Library and Museum in New York stipulated that, “The main criteria for the presentations in the online exhibitions page of the website [are]: 1. To enhance the visitor experience of a physical exhibition. 2. To make iconic works or collections available online with interpretive material, once they are digitized. In this case the online exhibition exists only in its virtual form.”²³

The Canadian Museum of History, Gatineau, Québec, Canada:

The Canadian Museum of History, in Gatineau, Québec, Canada, covers on their web page the submission requirements for the Virtual Museum of Canada’s investment program on virtual exhibitions. “Canadian museums and other Canadian historical, heritage and cultural

²¹ "Brighton/Ryerson Exchange show at the Image Factory | Mar 20 – Mar 24," IMABlog, March 20, 2017, accessed March 26, 2017, <http://www.imagearts.ryerson.ca/imablog/?p=7522>.

²² "Mission Statement." The Morgan Library & Museum. March 19, 2014. Accessed March 26, 2017. <http://www.themorgan.org/about/mission-statement>.

²³ Daniel Friedman. "Online Exhibitions." E-mail message to author. March 25, 2017.

organizations are eligible for submission.”²⁴ The mandatory criteria include that, “The product described in the proposal will provide a complete online experience, independent of a specific context or physical space... The product will be produced in both official languages.”²⁵ Listed as the primary criterion is that:

“The online product’s content demonstrates a dynamic exploration of Canada’s diverse history, heritage or culture in ways that appeal to a broad spectrum of Canadians. This could include significant historical, cultural or scientific events, figures or movements; current events and issues; tourism and leisure; or other subjects. The content presents authoritative information derived from existing and new sources about aspects of local, regional and/or national history, heritage or culture. The proposal demonstrates a creative/original approach to presenting the subject matter. The content is aligned to the stated needs and interests of, and outcomes for, the target audience(s). The content supports the institution’s mission.”²⁶

Ryerson University is submitting a grant to the VMC in collaboration with *The Ward: The Life and Loss of Toronto’s First Immigrant Neighbourhood*. In the outline for this grant proposal they cite some interesting criteria including: “Identifies specific planned technologies to be used and explains how they will enhance the overall user experience”²⁷ as well as, “Provides specific explanations as to how the technologies will support the outcomes for the target audience(s),”²⁸ and finally, “Appeals to a broad

²⁴ “Program Guidelines.” Virtual Exhibit Investment Program. June 2016. Accessed March 26, 2017. <http://vmc.historymuseum.ca/program-guidelines/>.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ Ellen Scheinberg. *Virtual Museum of Canada - The Ward Initiative - Heritage Professionals*. The Virtual Museum of Canada. www.heritageprofessionals.net. Accessed June 14, 2017. www.heritageprofessionals.net.

²⁸ *Ibid.*

spectrum of Canadians.”²⁹ These criteria in particular are noteworthy because they focus on audience reception and how the technology used would be accessible to them. The Ward Initiative with Ryerson University therefore is a good example of how programs like these must envision their audience and create content criteria far in advance when proposing a virtual exhibition.

The Royal Ontario Museum, Toronto, Ontario, Canada:

Cheryl Fraser, Web Manager at the Royal Ontario Museum, had this to say about what distinguishes a digital exhibition from a digital repository on collection material:

“When we consider online research databases, they are repositories of information. They don't include a singular narrative, and aim to support user-driven research. An exhibition, in contrast, includes some form of narrative that is framed through curatorial research, and selection of collections that support the story. The purpose of an exhibition may be aesthetic, it may be didactic, or may be something more participatory, but it gives visitors touch points that guide the experience.”³⁰

The National World War I Museum and Monument, Kansas City, Missouri, USA:

Lora Vogt, Curator of Education at the National World War I Museum and Monument in Kansas City, agreed with other contributors to this survey that digital exhibitions incorporate a level of curation and intent to the presentation of collection materials.³¹ She specified that this institution was newer to the digital exhibition platform and therefore had no set criteria; however

²⁹ Ibid.

³⁰ Cheryl Fraser. "Digital or Virtual Exhibitions." E-mail message to author. April 3, 2017.

³¹ "Lora Vogt Interview." Telephone interview by author. April 25, 2017.

the institution does use *Google Analytics* to see when visitors are accessing the webpages, what demographic they represent and how long they are using the site for. Interestingly, there are older exhibitions that are still ranking in the top ten for use on their overall web presence.³² This is exciting because it also correlates with educational curriculums, showing that students are using these digital exhibitions as an educational tool when they are studying the First World War.³³

Museums and the Web 2013 Conference, Portland, Oregon, USA:

In a similar project to this thesis in *Museums and the Web 2013* Mundy and Burton investigate “conceptual and methodological issues,”³⁴ of creating the digital exhibition *The Gallery of Lost Art*. This project had a determined time-period and collaborated with the Tate in London, England. The paper discusses several digital exhibitions presented online and examines how many have failed to be truly “immersive” in a sensory and emotional way that can compare to a physical exhibition. However, the authors do specify that the Tate Modern’s *How It Is* from 2010 utilized interviews and notes from Mirosław Balka, the creator of the exhibition, to create an immersive experience that evoked the physical installation, but was also its own entity.³⁵ The paper goes on to outline how this early experiment for the Tate led them to developing an online exhibition plan that emulated in-gallery experiences. One element that they included in the plan was to create a dramatic setting for the project, encouraging visitors to “move through,” the digital space and investigate objects more closely. Visitors made comments that the web page was less like a database and more of an experience.

³² Ibid.

³³ Ibid.

³⁴ J. Mundy and J. Burton, Online Exhibitions. In *Museums and the Web 2013*, N. Proctor & R. Cherry (eds). Silver Spring, MD: Museums and the Web. Published January 31, 2013. Consulted June 12, 2017.

<http://mw2013.museumsandtheweb.com/paper/online-exhibitions/>

³⁵ Ibid.

This exhibition, *The Gallery of Lost Art*, utilized the fact that their pieces were “lost” in nature to create a kind of forensic style intrigue, using fragments to address the feelings of loss using archival documents.³⁶ This approach was based upon the viewer using these documents and fragments to create a personal view of an experience or a personage. It was interesting that they chose to focus on contemporary pieces to gain interest from their viewers. This thought was to give the visitor a sense of losing something in their own lifetime, or era, which would connect them to the pieces. An interesting conclusion to the paper was that the online exhibition was a limited time creation and would be a loss in its impermanence; the authors speculated on whether the Tate should make this a permanent archive.

Art Canada Institute, Toronto, Ontario, Canada:

Sarah Angel's Art Canada Institute has assembled online a repertoire of writers and curators of online art books. This can help researchers or curators creating online exhibitions in accessing original content as well as showing how collection materials can be presented in a unique way. The art books assembled cover topics include but are not limited to *Tom Thompson* by David P. Silcox, *Pitseolak Ashoona* by Christine Lalonde and *Emily Carr* by Lisa Baldissera.³⁷ This web page also provides essays and articles and states that they are "exclusively dedicated to Canadian art history, research, education and promotion."³⁸ The collection material presented in these digitized books allow for curators to see collection material written about and displayed online in a thoughtful manner that has a narrative structure built in.

³⁶ Ibid.

³⁷ Sarah Angel. "Welcome to the Art Canada Institute." Art Canada Institute - Institut de l'art canadien. Accessed June 15, 2017. <https://www.aci-iac.ca/>.

³⁸ Ibid.

Museums and the Web Conference 2010:

From *Museums and the Web 2010*, this paper discusses concept maps for digital exhibitions. Douma discusses how applications like SpicyNoodles can be used to create different approaches for visitors who are nonlinear in their learning style, or more hands-on. Applications like this one can be used to create "nodes" on pages connecting content to visitors in a variety of different ways.³⁹ This is yet another example of how digital exhibitions presented online are first and foremost thinking about visitor experience. This paper however presents an interesting contrast to the idea that narrative structure and curation should only be presented in a linear way. This allows for the possibility of multiple narratives making up a larger curatorial vision. I feel this is an interesting approach to presenting multi-faceted collection material that have unique stories. Utilizing different pages and locations in *M.O. Hammond: Photographing Canada* allowed for smaller narratives for each location to make up a larger narrative of Hammond's photographic journey over the country. Therefore, in practice I can see how mapping the exhibition and having multiple access points to information can facilitate the development of a digital exhibition.

³⁹ M. Douma. et al., Concept Maps for On-line Exhibits: Using SpicyNodes. In J. Trant and D. Bearman (eds). *Museums and the Web 2010: Proceedings*. Toronto: Archives & Museum Informatics. Published March 31, 2010. Consulted June 15, 2017. <http://www.archimuse.com/mw2010/papers/douma/douma.html>

Digital Exhibition Criteria:

The research presented in the previous section leads me to the conclusion that first and foremost, digital exhibitions must have a curatorial intent. The decisions that the curator makes regarding material of import is the dividing factor between a digital exhibition and an online database with research material. Additionally, curatorial intent helps to create a narrative to give context to collection material. Where research material will give information about collections, having a narrative tells the story behind the material in a linear fashion, giving authoritative information a trajectory. Curatorial intent and narratives allow collection material to be more accessible to viewers because they state a purpose for the material presented. Visitors to a digital exhibition can be informed of this goal prior to viewing collections, giving a more complete sense of context to the collection objects exhibited. This is a similar idea to a physical exhibition in that collection material can be presented in a database for research, but a physical exhibition provides a curated selection of material and a narrative that has more potential to illuminate a topic for viewers.

I thought it was interesting in the discussion of the Tate's strategy for their online exhibition, *The Gallery of Lost Art*, that they focused on the movement through the web page and how to emulate that digitally. They thought not only about creating a story for the viewer but what pieces would create a story that would be more emotionally connected to viewers in this time and propelled visitors to investigate the exhibition through the displays. I think considering the psychology and sensory experience of the viewer is an interesting element in the creation process of an online exhibition. For example, when researching M.O. Hammond for this thesis project I used both maps and quotes from Hammond's diaries. These tools were used for interaction but also to psychologically connect the viewer to these locations and give a sense of

physical movement where digitally there can be none. The diary quotes give a personal touch of not only envisioning one's own movements from location to location, but also envisioning Hammond's movements, which helps to shape him in the mind's eye. Thinking about him creating these photographs, how he describes them right when he sees them and how he connects to certain events surrounding the locations and images creates Hammond as a person in the mind of the visitor, which in turn creates more curiosity about him and acts as another form of outreach.

I would conclude that the criteria for a digital exhibition are providing curatorial intent and narrative structure to collection material and the contextual material accompanying it. I would also say that envisioning how the material will connect with visitors is key to making the experience memorable, as well as separating online exhibitions from online repositories. The *Multi-Year Exhibition Plan* from the Archives of Ontario makes the very strong argument for a digital exhibition being a tool for outreach.⁴⁰ In accordance with this, I would also define a digital exhibition as a tool to educate viewers and encourage them to see more collection material at an institution. The case study for this thesis project can be accessed at <http://ppcm2017-hammondexhibition.myfreesites.net/>.

⁴⁰ *Multi-Year Exhibit Plan*. Pp 8.

Part Two: The M.O. Hammond Collection

***M.O. Hammond: Photographing Canada* Creation Process:**

Collection Choice and Curatorial Focus:

I chose the Melvin Ormond Hammond fonds after considering several other options. After reading about the scope and content of the holdings of this collection I felt compelled to pursue further research. M.O. Hammond was a journalist, cultural critic and amateur photographer. He created prints for use in print journalism, salon exhibitions, and for his own personal albums. Many of his prints are marked for inclusion in a news publication. When considering this as a topic for a digital exhibition, I found that his photographs of Canadian historic monuments and landmarks contributed to creating a visual representation of Canadian history.

I intended to show a retrospective of the styles and subject matter that Hammond used and how that reflected his relationship to the period in which he lived. However, after discussion and review I decided to focus on an area of Hammond's work that has not been previously covered. "Designing Museum Exhibitions that Facilitate Visitor Reflection and Discussion,"⁴¹ a paper outlined in the literature survey, encourages four principles of curation: "curiosity, challenge, narratives and participation."⁴² Keeping this in mind, I researched the historical context of these locations for inclusion in the web text. Adding some historical context creates

⁴¹ Morten A. Skydsgaard, Hanne Møller Andersen, and Heather King, "Designing Museum Exhibits That Facilitate Visitor Reflection and Discussion." *Museum Management and Curatorship* 31, no. 1 (2016): 48-68, doi:10.1080/09647775.2015.1117237, Pp. 48-68

⁴² *ibid.* pp 48

curiosity to browse through the images after reading the text. It may also challenge some visitors to further research the historical significance of the sites and monuments.

To create a narrative for the digital exhibition I used quotes from Hammond's diaries, notes and newspaper clippings. Finding his own words to contextualize the images gives him a voice. I also featured a topical map on the "Home Page" as well as maps alongside every photograph. Through this, viewers can see the locations of the photographs in relation to one another on the "Home Page" map, and the surrounding area of each location with the photograph specific maps. This aspect allows viewers to actively participate in the digital exhibition.

Creating a Timeline:

I planned for the web page to be live at the end of June 2017. To do this, it was necessary to create a timeline. As I worked on my own web space, I needed to select a platform that was easy to use and preferably free of charge. I then needed to research both textual and photographic resources to decide the content of the exhibition. The collection material that I selected then needed to be digitized. This required an appointment to learn how to use the equipment as well as the time to digitize the material. After the material was digitized and the content created, I needed to work on the layout of the web page to best display the material. The web page was released early in mid-May 2017 to allow for review by my peers and readers.

The curatorial process and production of this web page had to coincide with the dates required for the written component of my thesis. Please refer to *Appendix B: Creating a Timeline* to see a table of the timeline created for this project

Choosing Photographs and Identifying Photographic Processes:

The M.O. Hammond fonds at The Archives of Ontario contains over 13,000 photographs. I limited the amount of material I chose by selecting a few of the series that best reflect my chosen exhibition theme. “M.O. Hammond prints of historic sites and monuments,” series F1075-14 and F1075-22 “M.O. Hammond salon prints and exhibition photographs,” had the prints that I wanted to focus on. “M.O. Hammond prints of historic sites and monuments,” holds prints that have been noted on the verso side of the image, marked for cropping and sometimes even marked on the recto side of the photograph for editing to be included in a news publication. These images represent how Hammond used photographs in his journalistic career to show different parts of Canada, as well as write about it. The salon prints show the artistic side of Hammond’s life and how he used his photographs of different sites in Canada for artistic endeavors and not just his journalistic work. The image selection was not limited to these series.

The images were all identifiable as silver gelatin prints. However, some of the salon prints were on different types of paper such as platino-bromide paper and semi-matte textured paper, to achieve different visual effects. To confirm the processes of all the photographs included in the digital exhibition, I made an appointment with the preservation staff to confirm my conclusions. The photographic processes and measurements of the photographs are listed with the images to give as much information about the physical objects as possible. A chart showing the image selection and catalogue information is included in the appendices.

Choosing a Web Host and Creating Web Text:

When I began thesis research I had planned to release the exhibition on the Archives of Ontario webpage; however due to scheduling complications this was not possible. Because of

this, I had to find free web hosting that had simple design settings. I selected www.sitebuilder.com because they feature free hosting, a clean design, the ability to easily create different pages for different sections of the exhibition, and photo animation capabilities. One limitation of this is that the web domain was optimized for viewing on a computer. Though the web page can be viewed on a mobile or tablet the layout is not designed for access on those devices and purchasing the domain for that optimization was not in my budget for this project. An advantage of this web host was that it includes applications for Google maps, allowing visitors to interactively see the location of each site or monument featured. There was an easy to use drag and drop set-up, which meant I could create the layout easily without needing coding skills.

The web text in this exhibition was meant to mimic wall text in a physical exhibition. At the beginning of each page there was text to act as a guide to the images. The text introduces the area in Canada that the page covers, as well as giving some details about the historical relevance of the locations shown in the prints. To find the historical information I consulted the Canadian Encyclopedia as well as researching sources online. I used online encyclopedia entries as well as referring to some digital repositories that had information about the historical sites. I made sure that the reference information was linked to the *References and Acknowledgements* page so that visitors could do further research should they wish to. This page also includes the full catalogue information for the works exhibited and acknowledgments.

For a selection of images, I created zoomed-in captures in Adobe Photoshop to show detail in the prints. To help guide the viewers in looking at these details, these images also have a sentence or two of text describing what the captures are showing. Also, accompanying some images are quotes taken from M.O. Hammond's diaries. These are used to give the photographer

a voice, and enrich the experience to the viewers about the moment that these images were made. Finally, the *Concluding Statements* page is a final statement describing the process of the project and my conclusions after creating this exhibition and writing this thesis.

Part Three:
Discussion: How has *M.O. Hammond: Photographing Canada* Demonstrated the Criteria for Defining a Digital Exhibition?

M.O. Hammond: Photographing Canada presented as a digital exhibition fulfils the criteria defined earlier in this thesis by first and foremost beginning with a curatorial statement. On the *About* page of the exhibition, the goals of the exhibition are presented to the viewers before they begin looking through the pages of the exhibition. Additionally, narrative voice was given to photographer M.O. Hammond through the use of quotations from his diaries throughout the exhibition. The narrative was also guided by the text at the beginning of each web page which acts as the kind of didactic text that is often found in physical exhibitions. It presents viewers with relevant historical information to contextualize the sites and monuments being displayed, in a curated manner that offers quick facts, allowing the viewers to move on to the material swiftly.

In terms of curatorial intent, I decided to use the photographs of historical monuments because I felt that they created a virtual journey and lent themselves nicely to creating a story. This also allowed me to easily divide the material into sections that I could use as pages of the site. I felt this gave a sense of travelling to different locations. The photographs I decided to feature in the exhibition were based partly on their aesthetic appeal; however, I researched each location featured in the collection and decided on the specific photographs because of their historical interest. I chose to focus more on landmarks, rather than statuary because I felt it gave a better sense of photographically capturing historical sites. The galleries were curated to show how Hammond used photographs he had taken, and how he printed them with a more artistic aesthetic for their different purpose, which was to be featured in a salon.

A main concern was how to first find an audience for this content and then, once the

website was active to maintain the audience. The web host is free of charge and therefore I will not need to continually be paying for the web space to have it remain available. The Archives of Ontario is promoting this web page during the summer after its release on their social media platforms. Additionally, I have updated the Wikipedia web page for Melvin Ormond Hammond, https://en.wikipedia.org/wiki/Melvin_Ormond_Hammond, and it now links to the web page. This means that anyone doing an elementary search about Hammond will be directed to the exhibition and through the exhibition will be directed to the collection at the Archives of Ontario. Wikipedia acts as outreach to the public who may not be aware of the presence of digital exhibitions online, and ensures increased access to the exhibition worldwide.

In the literature survey, I referred to Andrea Bandelli's work, where he specified that digital exhibitions are no longer merely extensions of physical exhibitions.⁴³ Though digital exhibitions are similar to physical exhibitions in that they take collection material and interpret its contextual information to create a narrative, it is clear that physical and digital exhibitions offer different experiences. Physical exhibitions allow for a visitor to see material objects in person, and the advantages or restrictions of a physical space must also be taken into account. Additionally, items must be displayed, mounted and framed, wall texts created and displays managed, which must also be integrated into the narrative design of the space. Digital exhibitions must be designed as well; however, the extended information one can provide is not restricted by wall space. Though it is not possible to physically interact with materials, digital technology allows for greater detail to be shown. Another great advantage to digital exhibitions is the time that they are accessible to the public. In my interview with Lora Vogt, Curator of Education at the National World War I Museum and Memorial in Kansas City, she specified that exhibitions

⁴³ Andrea Bandelli, "Virtual Spaces and Museums." *Journal of Museum Education* 24, no. 1-2 (1999): 20-22, Accessed October 10, 2016. doi:10.1080/10598650.1999.11510397.

that had been on the web page for years still ranked in the top ten most visited pages of the institution's web presence.⁴⁴ This means that the public has been actively utilizing the information and viewing collection material for an extended period. Physical exhibitions on the other hand often only last for a few months at a time, though often one can obtain an exhibition catalogue. This distinction of extended availability adds to the value of digital exhibitions, and helps to define them as their own entity, separate from physical exhibitions and from other repositories of collection material online.

⁴⁴ "Lora Vogt Interview." Telephone interview by author. April 25, 2017.

Conclusion

To conclude this thesis, I would like to state that the criteria that make up the definition of a digital or virtual exhibition not only outline what aspects should be included, but also what aspects are valuable in a digital exhibition. In the written component of this thesis the criteria for a digital exhibition have been defined. As well the case study *M.O. Hammond: Photographing Canada* has successfully demonstrated the effectiveness of narrative voice to engage viewer interest. The digital exhibition created for the purposes of this thesis allowed for viewer participation through interactive maps and closer looks at photographs, and challenged the visitors of the site to revisit Canadian landmarks they may already be familiar with and see them through the photographic lens of Melvin Ormond Hammond. Therefore, this paper has been effective in both researching and defining a digital exhibition as well as demonstrating key strategies for creating viewership and interest, outlined both in the literature survey and the institutional and scholarly research. Having these strategies demonstrated and the criteria exemplified were a major part of the curatorial goal of this exhibition, and these aspects helped to create that journey for the viewer that was so crucial to me at the outset.

The curatorial intent and narrative voice that are essential to a digital exhibition allow for visitors to learn about the collection material in a more interactive manner. Additionally, digital exhibitions act as a tool for outreach for institutions, a tool that everyone can access. Digital exhibitions that are presented online allow viewers from around the world to view material, which in turn fosters discussion and leads to further research, conversations, and further interest in historical and cultural collections. Digital repositories act in a similar way to collections holdings in institutions. Both digital and physical exhibitions allow for viewers to have the story

behind the collection material *presented to them*, in a coherent and informed way. Information is organized and prioritized into a kind of sequence or arrangement that tells a story. This allows visitors to an institution and to their institutional web page to be enticed into further discussion and research, and, I believe, sparks much more curiosity than collections and research material alone.

Digital exhibitions are a difficult phenomenon to define as the technology to create these programs is ever changing. In the show *The Gallery of the Lost Art*, previously discussed in this paper, the authors Burton and Mundy outline how the technology was only budgeted for a certain amount of time, and therefore the show itself became lost in a similar way to the art it examined.⁴⁵ This is an excellent example about how exhibitions presented online need maintenance or they can lose their meaning and become outdated. However, there are many examples of digital exhibitions presented on institutional web pages that have received minimal upkeep that still receive some of the highest visitor traffic. This was made clear by my interview with Lora Vogt from National World War I Museum and Memorial, discussed in the previous section. Additionally, The Archives of Ontario has many online exhibitions that maintain their spot on the web page over time and still provide relevant curated information about different archival collections held in house. The ever-changing technology of digital exhibitions is one of the reasons that this paper focused on curatorial aspects, narrative structure and interaction strategies. Though the technologies to create participation, narratives and interaction may evolve quickly I feel that the criteria I have laid out in this paper will remain relevant through changing technology because evolving technology will still have these aspects as the final goal of a digital exhibition. Therefore, though the definition of a digital exhibition can be elusive I feel this paper

⁴⁵ J. Mundy and J. Burton, Online Exhibitions. In *Museums and the Web 2013*, N. Proctor & R. Cherry (eds). Silver Spring, MD: Museums and the Web. Published January 31, 2013. Consulted June 12, 2017.
<http://mw2013.museumsandtheweb.com/paper/online-exhibitions/>

outlines major strategies of how a digital exhibition can express curatorial vision, create a narrative and engage visitors to challenge them and create interest in cultural and historical collections.

Appendix A: Digitization

To create a digital exhibition from the archival material in the *M.O. Hammond Fonds*, I used the digitization equipment provided to me at The Archives of Ontario. In their digital imaging studio, they have an Epson Expression 1640XL scanner as well as computers that have Adobe Photoshop and *EPSON Scan* scanning software installed. All the prints were black and white prints, but some of the salon prints had a toning treatment used on them. To show the differences in tone, the prints were scanned in 48-bit (binary digits) colour. The images were scanned at 2400 dpi (dots per inch) from the document table of the scanner, which was in the reflective setting. The recto and verso sides were both scanned. When putting the images on the document table of the scanner I used a black weighted insert. This insert laid the prints flat so the image was clear, as well as providing a black background around the image.

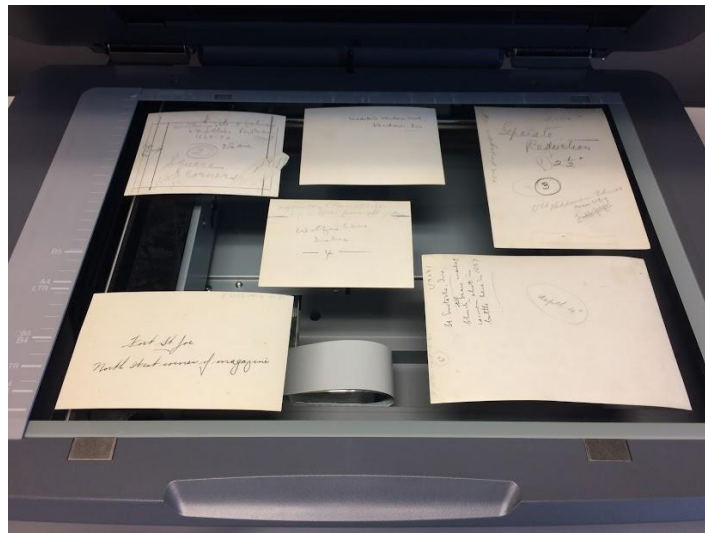


Figure 1. Prints on Epson Expression 1640XL

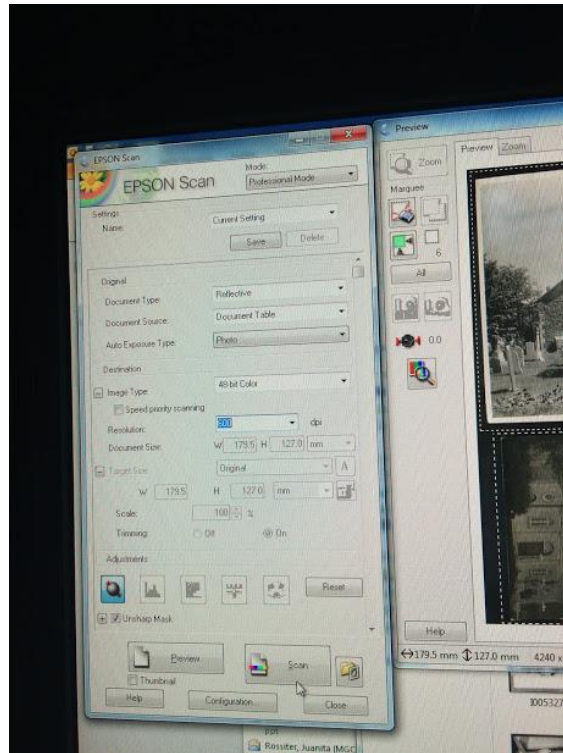


Figure 2. EPSON Scan settings

The photographs were scanned as objects and a small black border is included to show the edges and the irregular shape of the photographic print and to show that no part of the image has been removed. No adjustments were made to the levels of the image as I felt the scans were almost exact in representing the original prints. To upload the images to my web host, the file sizes of my images had to be slightly reduced, which may have changed the final pixels per inch. The images were still of high quality and I could show magnified views of certain images with clarity. All cropping, resizing and magnifications were done in Adobe Photoshop. The aim of the digitization was to create a representation that was as like the original object as possible.

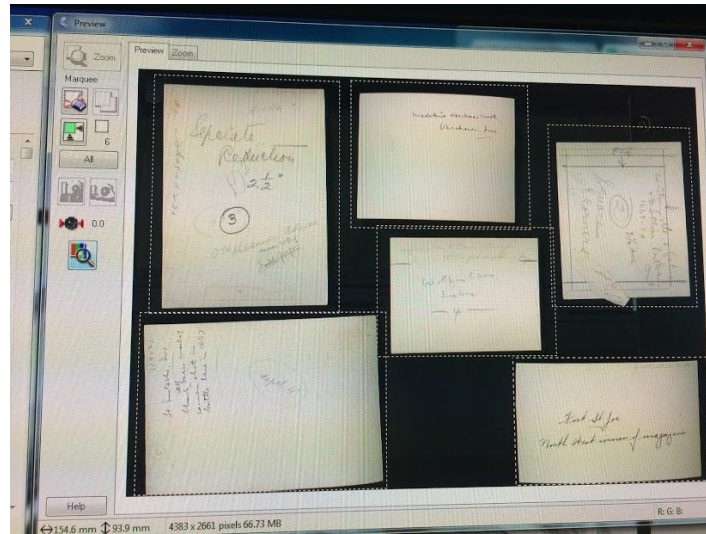


Figure 3. Selecting scanned objects

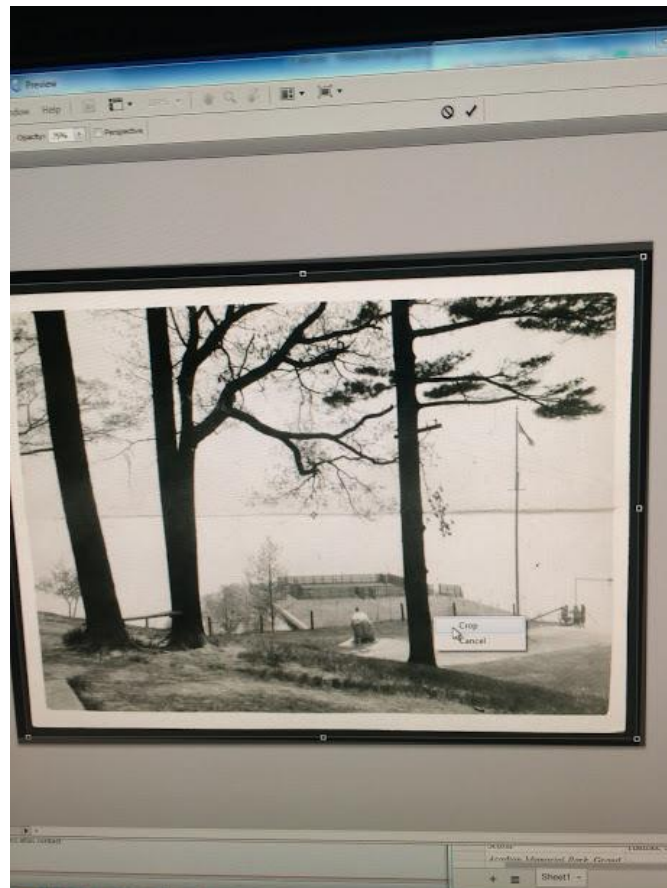


Figure 4. Border Left Around Image in Cropping

Appendix B: Creating a Timeline

Below is a table with the goals I set out for each month in order to create the case study digital exhibition for this thesis project:

January 2017	<ul style="list-style-type: none">• Choose focus for exhibition and review photographs<ul style="list-style-type: none">▪ This focus was determined prior to January but I reserved some time to become familiar with the collection as well as discussing focus, which was extremely important for me in terms of creating a narrative.
February 2017	<ul style="list-style-type: none">• Choose web platform<ul style="list-style-type: none">▪ The web platform had to support detailed image formats, as well as be free of charge. The web host I chose, Sitebuilder.com, was very easy to use with a drag and drop format.• Organize subheadings<ul style="list-style-type: none">▪ This was important as one of the steps in establishing my curatorial intent. I tried to visualize the web pages like rooms in an exhibition, and create a story with the images that had historical significance to the sections I had chosen.• Choose images<ul style="list-style-type: none">▪ As discussed above I chose images that were historically significant to the pages I had set out. I researched historical information for each location and determined the most interesting sites based on that, as well as aesthetic appeal.• Begin digitization<ul style="list-style-type: none">▪ The digitization process is outlined in <i>Appendix A</i> of this thesis paper.







	<ul style="list-style-type: none"> • Identify photographic processes <ul style="list-style-type: none"> ▪ With the help of Elspeth Jordan and Adriane Van Seggelen in the preservation services department of the Archives of Ontario, I got a closer look at the photographs to determine what kinds of paper they were on. This was mainly for identifying the salon prints as they were more elaborately printed. • Create curatorial statement <ul style="list-style-type: none"> ▪ I created a curatorial statement after speaking with Vid Ingelevics about his own work curating digital exhibitions for the Archives of Ontario. I found it was a great way to start my web page and give intent before viewers entered the exhibition. • Apply for permissions <ul style="list-style-type: none"> ▪ To use Archives of Ontario materials and digital recreations online I applied for permissions. Though the materials are in the public domain, I still filled out a form making the institution aware of what I was displaying and how it would be used. They in return provided me with information about how they wished the material to be credited on the website. • Progress report for first reader sent February 13, 2017
March 2017	<ul style="list-style-type: none"> • Layout for online exhibition showing placement <ul style="list-style-type: none"> ▪ This layout is included in <i>Appendix C</i> of this thesis paper. • Add Google Maps applications <ul style="list-style-type: none"> ▪ These applications help to

	<p>locate the sites in the images using interactive maps so that viewers can see what the sites look like today.</p> <ul style="list-style-type: none"> • Finish digitization this month • Finish Labels for Images • Research for web page text; pull quotes for web page text <ul style="list-style-type: none"> ▪ By “pulling quotes” I mean finding quotes in M.O. Hammond’s diaries, stored on microfilm at The Archives of Ontario. This required going through many years of Hammond’s handwritten diary entries on microfilm with no search option. Therefore, this was a slightly demanding task, but overall brought Hammond’s own words into the exhibition. • Research other digital exhibitions for discussion section of the thesis <ul style="list-style-type: none"> ▪ This research helped me to define a digital exhibition and discuss tactics and strategies that worked. • Write concluding statements for digital exhibition • Write appendix for documentation of Digitization • Presentation March 17th <ul style="list-style-type: none"> ▪ After this presentation, I decided to redirect my thesis question from “what makes a digital exhibition valuable?” to “what criteria defines a digital exhibition?” I felt that it was a clearer topic that focused on objective answers and research. This change in topic pushed me to reach out to other institutions and professionals to learn their approach to digital exhibitions.
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April 2017	<ul style="list-style-type: none"> • Research web text • First draft of thesis due April 28 • Create appendix for the documentation of the digitization process • List acknowledgements
May 2017	<ul style="list-style-type: none"> • Final drafts for web text complete by end of month • Second draft of thesis due with front matter, notes, bibliography, illustrations and appendices <ul style="list-style-type: none"> ▪ This draft focused more on future viewership of the exhibition.
June 2017	<ul style="list-style-type: none"> • Edit all text and references • Exhibition is online by end of this month <ul style="list-style-type: none"> ▪ <i>M.O. Hammond: Photographing Canada</i> was successfully online by mid-May 2017. • Final draft of thesis due June 30th
July 2017	<ul style="list-style-type: none"> • Complete any revisions to written component





Appendix C: Image Selection Chart

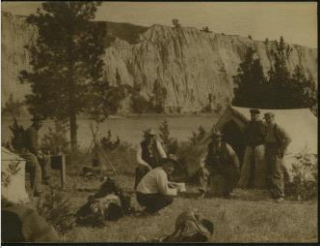
Page	Title	Location	Year	Reference code	Measurements L x W in CM	Process	Thumbnail
Home	<i>Credit River, Toronto</i>	Mississauga, Ontario	[ca. 1910-1930]	F1075-22-1-6	29.6 x 24	Silver Gelatin on Paper	
Biography	<i>M.O. Hammond at Newton McTavish's House</i>	Toronto, Ontario	[ca.1930]	F1075-16-0-0-232	17 x 12.3	Silver Gelatin on Glossy Paper	
Ontario	<i>Fur traders monument, Fort William</i>	Thunder Bay, Ontario	1926	F1075-14-0-0-4	25.7 x 17.6	Silver Gelatin on Glossy Paper	
Ontario	<i>Fort St. Joe, North West Corner of Magazine</i>	St. Joseph Island, Ontario	[ca.1920]	F1075-14-0-0-71	14.5 x 9	Silver Gelatin on Glossy Paper	
Ontario	<i>Wintering site of Galinee and Dollier, 1669-70, Port Dover, Ont.</i>	Port Dover, Ontario	[ca.1920]	F1075-14-0-0-48	12.6cm x 10.3cm	Silver Gelatin on Glossy Paper	
Ontario	<i>Parliament Building, 1841(Kingston as Capital)</i>	Kingston, Ontario	[ca.1920]	F1075-14-0-0-64	17.5 x 12.6	Silver Gelatin on Glossy Paper	

Ontario	<i>Stoney Creek Battlefield, 1875</i>	Stoney Creek, Ontario	[ca.1920]	F1075-14-0-0-67	17.7 x 12.6	Silver Gelatin on Glossy Paper	
Ontario	<i>LaSalle's Landing Place, 1669, On Shores of Burlington Bay, Now Wabasso Park</i>	Hamilton, Ontario	[ca.1920]	F1075-14-0-0-43	18cm x 13 cm	Silver Gelatin on Glossy Paper	
Ontario	<i>Lawn Maintenance at Toronto Island</i>	Toronto Island, Ontario	[ca. 1910-1930]	F1075-22-1-5	29.8 x 22.4	Silver gelatin on textures semi-matte paper	
Ontario	<i>Crowds on Island Beach</i>	Toronto Island, Ontario	[ca. 1910-1930]	F1075-22-1-5	29.4 x 22.4	Silver gelatin on textures semi-matte paper	
Ontario	<i>Crowds at Island Beach</i>	Toronto Island, Ontario	[ca. 1910-1930]	F1075-22-1-5	29.8 x 24.9	Silver Gelatin on Textured Semi-matte Paper	
Ontario	<i>Hanlan's Point - Poplars</i>	Toronto Island, Ontario	[ca. 1910-1930]	F1075-22-1-5	34.7 x 26	Silver Gelatin on Paper	

Québec	<i>Gaspé Harbour Scene</i>	Gaspé, Québec	[ca. 1920]	F1075-14-0-0-9	23.5 x 18.8	Silver Gelatin on Glossy Paper	
Québec	<i>Madeleine de Verchères Monument, Verchères Que.</i>	Verchères, Québec	August 1920	F1075-14-0-0-74	12.4 x 10	Silver Gelatin on Glossy Paper	
Québec	<i>A Canadian Joan of Arc</i>	Verchères, Québec	September 1921	F1075-11	28 x 43	Newsprint: Ink on Paper	
Québec	<i>Wolfe's Cove Québec</i>	Anse-au-Foulon, Québec	[ca.1920]	F1075-14-0-0-25	11.5 x 8.7	Silver Gelatin on Glossy Paper	
Québec	<i>St. Eustache, Que. Church still bears marks of cannon shot in battle here in 1837</i>	Saint-Eustache, Québec	[ca. 1920]	F1075-14-0-0-61	17 x 12.2	Silver Gelatin on Glossy Paper	

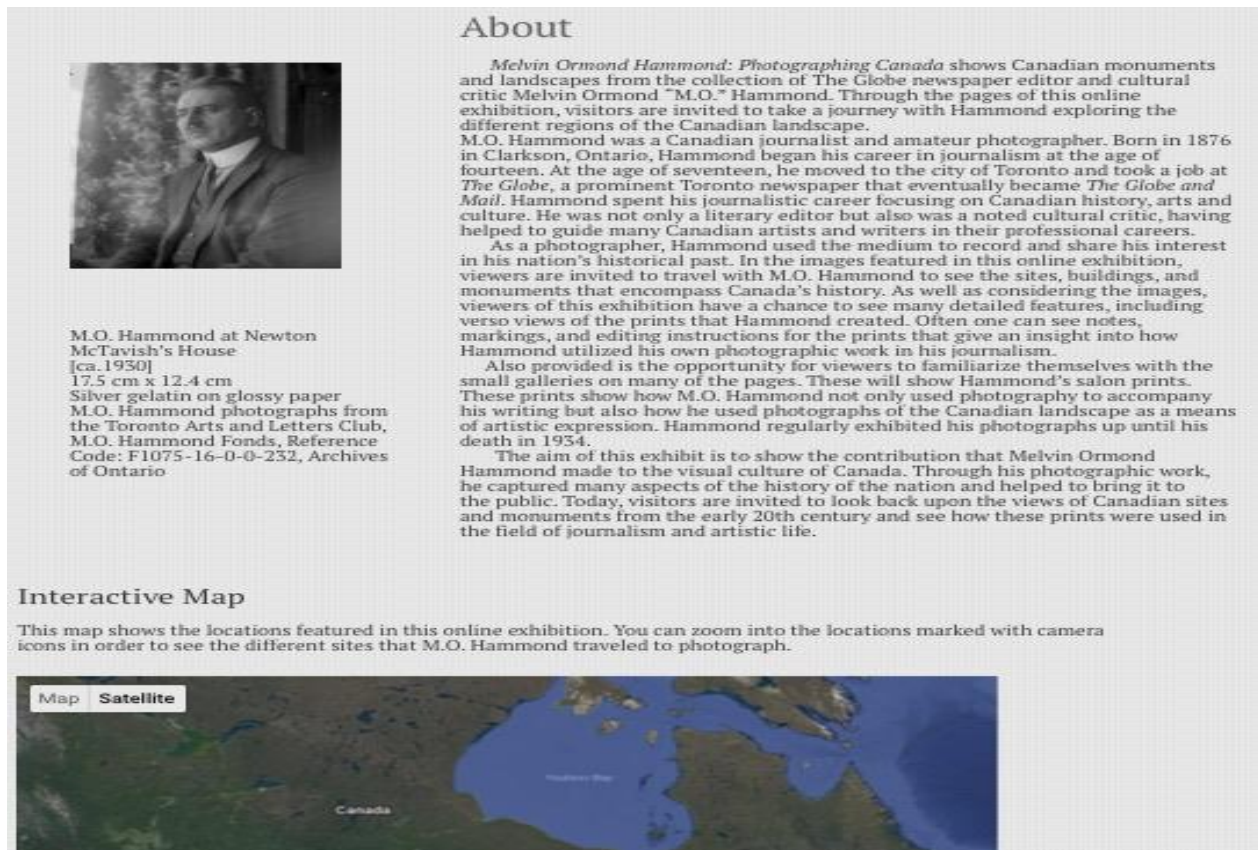
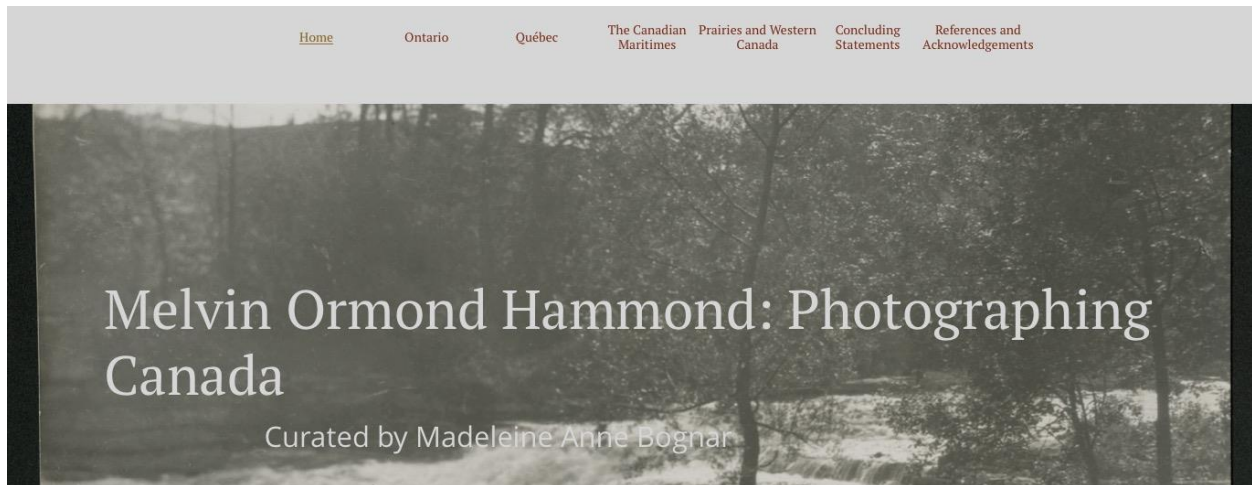
Québec	<i>Two Churches on Dirt Road</i>	Québec City[?], Québec	[ca.1910-1930]	F1075-22-1-7	34.6 x 27	Silver Gelatin on Platino-bromide paper	
Québec	<i>Capes Trinity and Eternity, Saguenay River Québec</i>	Saguenay River, Québec	[ca.1910-1930]	F1075-22-1-7	34.5 x 25.7	Silver Gelatin on Paper	
Québec	<i>Rural Scene in Québec, With Town and Church</i>	Québec City[?], Québec	[ca.1910-1930]	F1075-22-1-7	34.1 x 26.5	Silver Gelatin on Platino-bromide paper	
Québec	<i>Memorial at Île d'Orleans</i>	Isle d'Orleans, Québec	[ca.1910-1930]	F1075-22-1-7	33.4 x 26	Silver Gelatin on Platino-bromide paper	
Maritimes	<i>St. Paul's Church Halifax Nova Scotia</i>	Halifax, Nova Scotia	[ca.1920]	F1075-14-0-0-10	22 x 18.8	Silver Gelatin on Glossy Paper	
Maritimes	<i>Acadian Memorial Park, Grand Pré, Nova Scotia</i>	Grand-Pré, Nova Scotia	[ca. 1920]	F1075-14-0-0-8	21.5 x 16.5	Silver Gelatin on Glossy Paper	

Maritimes	<i>Charlottetown Parliament Buildings</i>	Charlottetown, Prince Edward Island	[ca. 1920]	F1075-14-0-0-51	20 x 12.5	Silver Gelatin on Glossy Paper	
Maritimes	<i>Louisburg</i>	Louisburg, Nova Scotia	[ca. 1920]	F1075-14-0-0-23	21 x 15.5	Silver Gelatin on Glossy Paper	
Maritimes	<i>Pier at Halifax</i>	Halifax, Nova Scotia	[ca. 1920]	F1075-22-1-8	34.3 x 26.7	Silver Gelatin with Sulphide Toning on Paper	
Prairies and Western Canada	<i>Old Fort Garry Gate</i>	Winnipeg, Manitoba	1926	F1075-14-0-0-57	17.5 x 13	Silver Gelatin on Glossy Paper	
Prairies and Western Canada	<i>Old Kildonan Church Near Winnipeg</i>	Winnipeg, Manitoba	[ca. 1920]	F1075-14-0-0-38	17 x 12	Silver Gelatin on Glossy Paper	
Prairies and Western Canada	<i>Herd of Buffalo</i>	Alberta	1909	F1075-9-0-11	16 x 6	Silver Gelatin on Glossy Paper	
Prairies and Western Canada	<i>Cowboys Rounding up Buffalo</i>	Alberta	1909	F1075-9-0-11	16 x 6	Silver Gelatin on Glossy Paper	
Prairies and Western Canada	<i>Men and Women Watching Buffalo Roundup</i>	Alberta	1909	F1075-9-0-11	16 x 11	Silver Gelatin on Glossy Paper	

Prairies and Western Canada	<i>Buffalo Round Up – Alberta and Montana</i>	Alberta	1909	F1075-22- 1-2	25 x 19	Silver Gelatin with Sulphide Toning on Paper	
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Appendix D: Digital Exhibition Layout

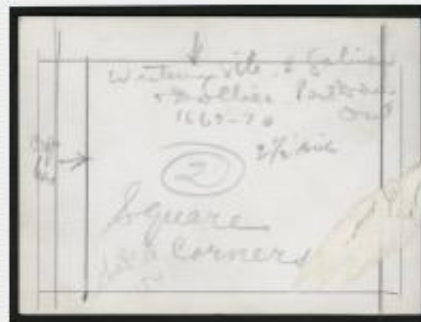
These screen captures show the layout of the digital exhibition *M.O. Hammond Photographing Canada*. The full digital exhibition can be accessed at <http://ppcm2017-hammondexhibition.myfreesites.net/>.



Ontario Historical Sites and Monuments

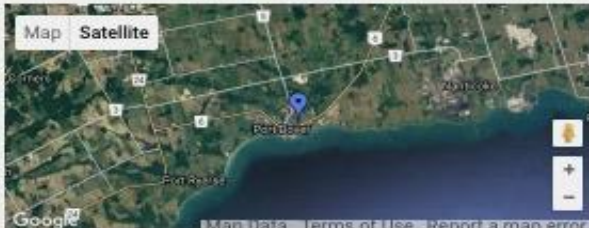
Ontario was M.O. Hammond's home. He loved to explore its history and to document historical monuments and sites of significance with his camera. Viewers can join Hammond's journey around the province by **clicking on each image**, visiting Port Dover, where explorers François Dollier de Casson and René Bréhant de Galinée stopped in winter on a journey mapping Lake Erie and Lake Ontario. Interestingly, noteworthy French explorer René-Robert Cavelier, Sieur de La Salle accompanied Galinée and Dollier up until they reached Lake Ontario. Further on in the exhibition, one can see the landing point where the very same La Salle arrived on the shores of Burlington Bay. Other locations include Stoney Creek Battlefield and the Kingston parliament building, where the act of the union was formed between the years 1840 and 1841. Kingston was the original capital city of the Province of Canada after its formation in 1841. The building that originally operated as Canada's parliament is now functioning as a hospital. Fort St. Joseph is also featured, showing the corner of the military powder magazine. Many First Nations peoples came to the island of St. Joseph because the fort was the most westerly fur trading post in British North America at the time, and they wished to do business with the residents. Visitors can use the interactive maps to browse the locations in which the photographs were taken.

Wintering Site of Galinée and Dollier, 1669-1670, Port Dover, Ont.



1922
12.6 cm x 10.3 cm
Silver gelatin print

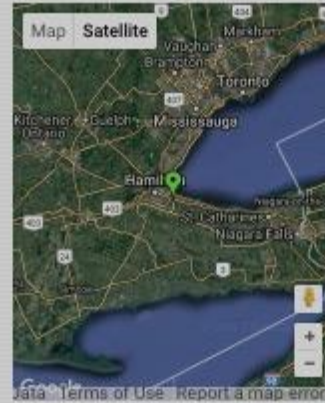
M.O. Hammond prints of historic sites and monuments, M.O. Hammond Fonds, Reference Code: F1075-14-0-0-48, Archives of Ontario



"Back in a picturesque cavalcade to see the spot where Galinée wintered. It was a jolly party and I enjoyed it."

Diary entry, July 5, 1922, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

Stoney Creek Battlefield, 1875

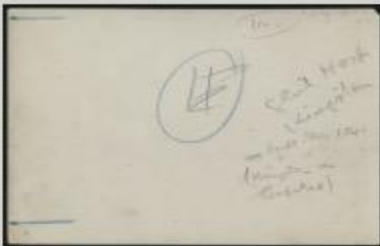


[ca. 1920]
17.7 cm x 12.6 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments, M.O. Hammond
Fonds, Reference Code: F1075-14-0-0-67, Archives of Ontario

Parliament Building, 1841 (Kingston as Capitol)



Here visitors can see a closer look at the entrance to the building. Notice the figure waiting by the entrance. This figure is interesting in the photograph because it gives a sense of scale to the building as well as showing that this was not a staged photograph, but that Hammond captured the image while the building was in its normal use.



[ca. 1920]
17.5 cm x 12.6 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments, M.O. Hammond Fonds, Reference Code: F1075-14-0-0-64, Archives of Ontario

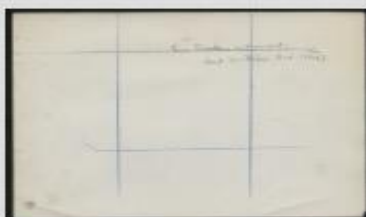
"A very crowded and enjoyable day in Kingston. I wanted a lot of photos so I could give the new camera a try out."

Diary entry, July 6, 1926, M.O. Hammond's Diary, M.O. Hammond Fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

Fur Traders Monument, Fort William



Visitors can engage more intimately with the print here. This monument was commissioned by the Thunder Bay Historical Society, shortly after its founding in 1908. With the help of digital technology, one can see that the inscription text takes up the whole stone. The monument also features a carving of Canada's national animal, the beaver. The beaver's pelts were very desirable and greatly contributed to the expansion of Canada's fur trade, boosting the economy in its time.



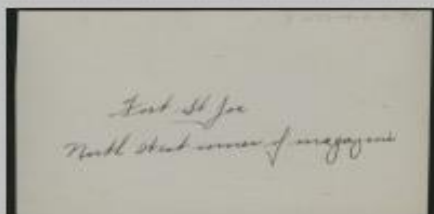
1926

25.7 cm x 17.6 cm

Silver gelatin print

M.O. Hammond prints of historic sites and monuments, M.O. Hammond Fonds, Reference Code: F1075-14-0-0-4, Archives of Ontario

Fort St. Joe, North West Corner of Magazine



[ca. 1920]

14.5 cm x 9 cm

Silver gelatin print

M.O. Hammond prints of historic sites and monuments,
M.O. Hammond Fonds, Reference Code: F1075-14-0-0-71, Archives of Ontario

La Salle's Landing Place, 1669, On Shores of Burlington Bay, Now Wabasso Park



A closer view of Hammond's print at La Salle's Landing shows the park marker. This large stone is inscribed and marks the spot where explorer Sieur De La Salle landed in September 1669. This marks where this early explorer arrived on the shores of Burlington Bay and began mapping the area.



1922
18 cm x 13 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments, M.O.
Hammond Fonds, Reference Code: F1075-14-0-0-43, Archives of
Ontario



Toronto Island Gallery

Welcome to the Toronto Islands! Visitors can click through the gallery to see these beautiful salon prints of this favourite Toronto site. These prints were submitted for exhibition in a salon setting and therefore had a more artistic purpose than the photographs made for journalistic publications. The photographs of the Toronto Island Beach were presented on distinct mounts and textured paper was used here to create a softer, more impressionistic feeling. Additionally, these photographs are notable examples of Hammond's pictorialist style. Pictorialism was one of many aesthetic styles of photography, popular in the late 1800's and early 1900's defined by genre, the diffusion or "softness" of the image, and compositions that emulated expressive qualities that echo concerns of artists in other mediums such as painting. These images exemplify how Hammond's photographic style was influenced by artistic styles popular in the period.



From Left to Right:

Crowds on Island Beach
[ca. 1910-1930]
29.4 cm x 22.4 cm
Silver gelatin print on textured semi-matte paper
M.O. Hammond Salon Prints, Toronto Island, M.O. Hammond Fonds,
Reference Code: F1075-22-1-5, Archives of Ontario

Crowds at Island Beach
[ca. 1910-1930]
29.8 cm x 24.9 cm
Silver gelatin print on textured semi-matte paper
M.O. Hammond Salon Prints, Toronto Island, M.O. Hammond Fonds,
Reference Code: F1075-22-1-5, Archives of Ontario

Lawn Maintenance at Toronto Island
[ca. 1910-1930]
29.8 cm x 22.4 cm
Silver gelatin print on textured semi-matte paper
M.O. Hammond Salon Prints, Toronto Island, M.O. Hammond Fonds,
Reference Code: F1075-22-1-5, Archives of Ontario

Hanlan's Point - Poplars
[ca. 1910-1930]
34.7 cm x 26 cm
Silver gelatin print
M.O. Hammond Salon Prints, Toronto Island, M.O. Hammond Fonds,
Reference Code: F1075-22-1-5, Archives of Ontario



Québec Historic Sites and Monuments

M.O. Hammond had a love for the charming rural landscapes of Québec. He often went on holiday at Île d'Orléans, staying at the home of his friend, artist Horatio Walker. Though he was on holiday, Hammond would often be hard at work traveling around the countryside making photographs of the landmarks important to Canada's history. One can see from some of the markings on the prints that many of these leisure images were cropped and altered to be reproduced in print journalism.

These photographs show many different views of Québec including Gaspé, one of North America's first settlements where cod and salmon fishing dominated the economy, and Verchères, where Marie-Madeleine Jarret de Verchères became famous for her defense of the family fortress. Visitors can also see St. Eustache church where Jean-Olivier Chénier and the Patriote forces barricaded themselves as British forces set the village on fire in 1837. **Click on each image** and use the interactive maps to browse the collection materials and the locations in which they were taken.

St. Eustache Que. Church Still Bears Marks of Cannon Shot in Battle Here in 1837

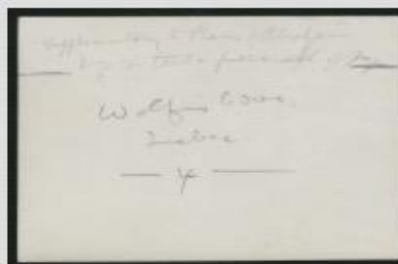


[ca. 1920]
17 cm x 12.2 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and
monuments, M.O. Hammond
Fonds, Reference Code:
F1075-14-0-0-61, Archives
of Ontario



Looking closer, viewers can see the markings made on the print. These markings show how Hammond would edit these images in his journalistic practice. The markings appear to show how the print would be shaded to provide definition to the church when reproduced in print media.

Wolfe's Cove Quebec



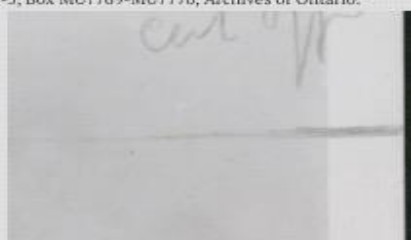
[ca. 1920]
11.5 cm x 8.7 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-25, Archives of Ontario



"On Plains of Abraham got good shot at river with [steamer] and silly church, then Wolfe in it's fine new netting of flower beds..."

Diary entry, 1920, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

This print is another that shows a marking on the print itself. Above the small drawn line, the word "cut" is written. In this case, this cropping was most likely done to put the focus on the shores of Wolfe's Cove.



Gaspé Harbour Scene



[ca. 1920]
23.5 cm x 18.8 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-9, Archives of Ontario



Madeleine de Verchères Monument, Verchères Que.



1920
12.4 cm x 10 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and
monuments, M.O.
Hammond Fonds,
Reference Code: F1075-14-
0-0-74, Archives of Ontario



"Driving to the hotel Verchères we got a great sudden thrill on seeing the monument to Madeleine de Verchères just for a glimpse. Towering on a pedestal ... I dashed out to make photos in the fading light."

Diary entry, August 5, 1920, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

A Canadian Joan of Arc



1921
Newsprint: ink on paper
M.O. Hammond printed material and newspaper clippings, M.O.
Hammond Fonds, Reference Code: F1075-11, Archives of Ontario



"Another long and arduous day being wakened at 6 at Hotel in Verchères, by mellow sound of church bells, and realizing need of perhaps better shots of statue, got up and hurried to river... River was in dead calm, and trees on further shore half lost in mist. Made several photos then watched sunrise..."

Diary entry, August 6, 1920, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

Here visitors can take a closer look at how this print, made in Verchères, was used in the *Canadian Home Journal* article. This article from September 1921, shows how Hammond used his photographs in his journalistic practice to encourage the public to learn more about Canadian culture and heritage.

Photographs of Rural Québec

During Hammond's vacations at Ile d'Orléans, he enjoyed photographing beautiful rural landscapes as well as making prints of historical sites for journalistic purposes. When clicking through this gallery, viewers can see some of the more artistic photographs that Hammond made to be featured in salon exhibitions, including photographs of the Saguenay River and a memorial at Ile d'Orléans.



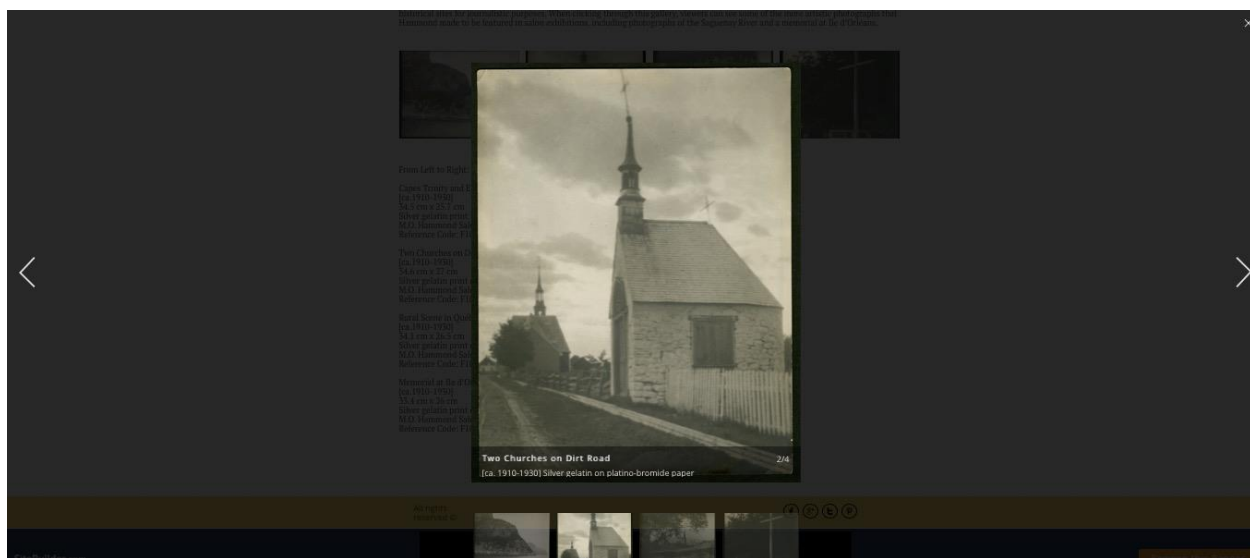
From Left to Right:

Capes Trinity and Eternity, Saguenay River Québec
[ca. 1910-1930]
34.5 cm x 25.7 cm
Silver gelatin print
M.O. Hammond Salon Prints, Québec views and sites, M.O. Hammond Fonds,
Reference Code: F1075-22-1-7, Archives of Ontario

Two Churches on Dirt Road
[ca. 1910-1930]
34.6 cm x 27 cm
Silver gelatin print on platino-bromide paper
M.O. Hammond Salon Prints, Québec views and sites, M.O. Hammond Fonds,
Reference Code: F1075-22-1-7, Archives of Ontario

Rural Scene in Québec with Town and Church
[ca. 1910-1930]
34.1 cm x 26.5 cm
Silver gelatin print on platino-bromide paper
M.O. Hammond Salon Prints, Québec views and sites, M.O. Hammond Fonds,
Reference Code: F1075-22-1-7, Archives of Ontario

Memorial at Ile d'Orléans
[ca. 1910-1930]
33.4 cm x 26 cm
Silver gelatin print on platino-bromide paper
M.O. Hammond Salon Prints, Québec views and sites, M.O. Hammond Fonds,
Reference Code: F1075-22-1-7, Archives of Ontario



The Canadian Maritimes Historic Sites and Monuments

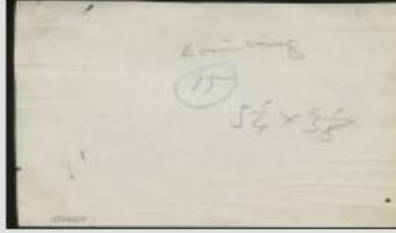
The Canadian Maritimes are home to many interesting Canadian historic sites. On this page, you will see Hammond explore locations such as Louisbourg and the Acadian Memorial Park in Grand Pré, Nova Scotia. Both locations were attacked during the War of Austrian Succession (known in North America as King George's War) where tensions between England and France rose over the superior overseas trade of the French colonists in North America. Also featured is the Government House in Charlottetown. This was the scene of a major conference in 1864 where Maritime Provinces discussed merging, in order to gain political strength. Though originally just a meeting between Nova Scotia, New Brunswick, and Prince Edward Island, it also later included delegates from the Province of Canada including Sir John A. Macdonald. **Visitors can click on each image** and use the interactive maps to browse the collection materials and the locations in which they were taken.

St. Paul's Church, Halifax Nova Scotia



[ca. 1920]
22 cm x 18.8 cm
Silver gelatin print
M.O. Hammond prints of historic sites and
monuments, M.O. Hammond Fonds, Reference
Code: F1075-14-0-0-10, Archives of Ontario

Louisbourg

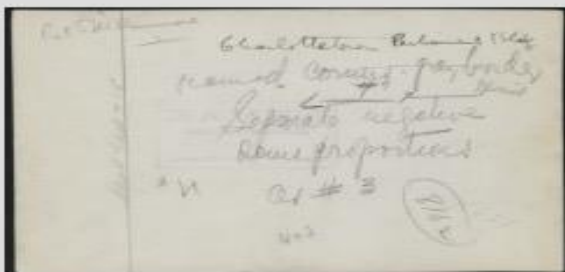


Take a closer look at the fortress of Louisbourg here. One can explore the image more carefully to see barrels being stored, possibly for decoration and possibly for supplies used by the fort.



[ca. 1920]
21 cm x 15.5 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments, M.O. Hammond Fonds, Reference Code: F1075-14-0-0-23, Archives of Ontario

Charlottetown Parliament Building



[ca. 1920]
20 cm x 12.5 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments, M.O. Hammond Fonds, Reference Code: F1075-14-0-0-51, Archives of Ontario

Acadian Memorial Park, Grand Pré, Nova Scotia



[ca. 1920]
21.5 cm x 16.5 cm
Silver gelatin print
M.O. Hammond prints of historic sites
and monuments, M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-8,
Archives of Ontario

Once again one can engage more deeply and see Hammond marking the photographic prints he made for use in a news publication. The fainter areas of the building are outlined. There are also markings seen here that go straight down the centre of the print. This could show that the image may have been cropped when it was reproduced in newsprint.



Pier at Halifax

This salon print of the Halifax Pier is an example of M.O. Hammond's artistic style. Specifically, the pictorialist tradition, which Hammond embraced early in his career, is demonstrated through the poetic nature of the image. This soft quality was achieved by the manipulation of the negative to achieve a more picturesque and artistic image that emulated traditional artistic practice, which was necessary for participation in salon exhibitions at the time. Later in his career, different photographic technologies allowed for Hammond to create this soft and poetic quality with more ease, and therefore he did not have to manipulate the negatives as much to achieve this aesthetic.



Prairies and Western Canada

The images featured on this page are photographs made in Western Canada. Included in the historical sites is Fort Garry, a Hudson's Bay Company post in Manitoba that was established in 1822. This fort was famously seized by Louis Riel during the Red River Rebellion that began in 1869. Also featured is a Kildonan church; Kildonan is an historical district in Winnipeg, Manitoba, named after the Scottish village from which many of the first settlers emigrated. Visitors **can click on each image** and use the interactive maps to browse the collection materials and the locations in which they were taken.

Old Kildonan Church Near Winnipeg



[ca. 1920]

17 cm x 12 cm

Silver gelatin print

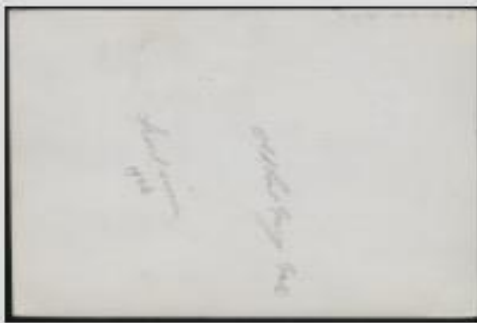
M.O. Hammond prints of historic sites and monuments, M.O. Hammond Fonds, Reference Code: F1075-14-0-0-38,



Old Fort Garry Gate



In this image, one can take a closer look at another figure shown in Hammond's prints. This woman looks upon the entrance to Fort Garry with anticipation, and Hammond renders this subject with artistic overtones in a print that conveys both a feeling of "mystery" and that the Fort itself is a place where visitors can learn by experiencing it.



1926
17.5 cm x 13 cm
Silver gelatin print
M.O. Hammond prints of historic sites and monuments, M.O. Hammond Fonds, Reference Code: F1075-14-0-0-57,
Archives of Ontario

*"...On extensive western trip to [mountains]
to see buffaloes rounded up for Canadian Gov't then to Lamont, Alta. and Wainwright Alta. to see buffaloes transferred.
Visited Galican and German settlements in Alberta. Took 300 photos and brought or otherwise received about 100 more."*

Diary entry, May 12 - June 20, 1909, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7764-MU7768, Archives of Ontario.

The Buffalo Roundup 1909

The buffalo roundup was an exciting event during which cowboys herded buffalo from the U.S. state of Montana to Alberta, Canada for the Canadian Government. The Canadian Government moved these buffalo to Alberta to encourage the population of buffalo in the province that had dwindled after the Canadian Pacific Railroad was built. The first three images in this gallery are taken from M.O. Hammond's personal travel albums, and the last from his salon prints. Notice how the salon print has been toned to get the specific aesthetic effect of the strong sepia tone for artistic appeal.



"The star performer was Charlie Russell, the ex-cowboy and present artist of Western life. He is fire and voluble, constantly talking and full of stories. These are the greatest collection of wit combined with vulgarity I ever heard."

Diary entry, May 20, 1909, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7764-MU7768, Archives of Ontario.

Top From Left to Right:

Herd of Buffalo

1909

16 cm x 6 cm

Silver gelatin print

M.O. Hammond travel albums, M.O. Hammond Fonds, Reference Code: F1075-9-0-11, Archives of Ontario

Men and Women Watching Buffalo Roundup

1909

14 cm x 11 cm

Silver gelatin print

M.O. Hammond travel albums, M.O. Hammond Fonds, Reference Code: F1075-9-0-11, Archives of Ontario

Bottom From Left to Right:

Cowboys rounding up Buffalo



This is to show the *Concluding Statements* and *Works Exhibited* pages. All works exhibited will be listed in Appendix B: Image Selection Chart. Bibliographic information is linked to the button seen in the image below. These images show the *Acknowledgements* located below the works exhibited. The concluding statements are shown on their own page preceding the *Works Exhibited*.

Concluding Statements

I would like to take the time to conclude this exhibition with some final thoughts. The M.O. Hammond: Photographing Canada digital exhibition was created as a part of a thesis project for the Masters of Photographic Preservation and Collections Management at Ryerson University. This project was created as a case study to analyze what defines a digital exhibition. I have found that digital or virtual exhibitions present collection material with a narrative format, allowing visitors to connect with the story behind the objects. Additionally, I have found consistently that curatorial intent behind this narrative is a crucial part of differentiating digital exhibitions from other forms of digital repositories for collection material.

Digital technology allows us to show more detail than many physical exhibitions could. Examples seen in this exhibition are zoomed in digital captures to show details of prints and Hammond's markings on prints, as well as clear representations of both the recto and verso of the prints. This information adds value to the exhibition because it reflects Hammond's engagement with these prints as objects through his journalistic practice. Digital exhibitions presented online can explore many different topics as well as providing educational programs for visitors to utilize. Additionally, virtual programs such as exhibitions has the potential to showcase archival material and contextualize complementary objects and records. The organization of these materials, information and records can vary greatly from being linear, thematic and even archival in presentation, allowing staff to control how the material is received by a target audience. Finally, digital exhibitions allow for collection material to be accessed without compromising preservation standards.

In the process of creating this exhibition, I have consulted other digital exhibitions available online to look at the different ways collection materials were featured. Specifically, I have looked at the practices of Canadian and American institutions including The Royal Ontario Museum, The National World War I Museum and Monument in Kansas City, The Morgan Library and Museum in New York City, The Canadian Museum of History, Vid Ingelevics, professor at Ryerson University and of course, The Archives of Ontario. I have also interviewed several institutions and consulted their policy and mandates to see what their criteria for virtual exhibitions are. There is a plethora of ways that different institutions are showing collection material online. Digital technology allows for collections to be shown in greater detail, for information to be linked at the click of a button and for every item in a collection to receive space and contextual information. Digital exhibitions can allow for applications that generate curiosity and spark viewer interaction. In this exhibition, I chose to include Google Maps applications to do just this. I believe that a digital exhibition is defined by curatorial intent as well as the application of narratives to contextualize collection material. These details allow for more intimate viewer participation in the exhibition that will allow for further engagement with the collection materials.

We have entered into an age where everyone and everything has a digital presence online. The digital age is a great opportunity to exhibit collection material in a way that allows for enhanced information to be accessible to anyone with a Wi-Fi connection. I would like to, therefore, thank you for taking the time to explore this exhibition as well as to invite you to reflect upon the M.O. Hammond: Photographing Canada exhibition and its function as an online digital exhibition. Additionally, I would encourage viewers to look further and find other digital exhibitions that show fascinating collection materials and to see the different ways that art, cultural and historical objects are available to everyone online.

-Madeleine Anne Bogner

Works Exhibited

In order of page and appearance

[Click Here to Download a List of
Bibliographic References for the
Web Text](#)

Home

Credit River, Toronto
[ca. 1910-1930]
29.6 cm x 24 cm
Silver gelatin print
M.O. Hammond Salon Prints,
Ontario views and sites, M.O.
Hammond Fonds,
Reference Code: F1075-22-1-6,
Archives of Ontario

M.O. Hammond at Newton
McTavish's House
[ca. 1930]
17.5 cm x 12.4 cm
Silver gelatin print
M.O. Hammond photographs
from the Toronto Arts and
Letters Club, M.O. Hammond
Fonds, Reference Code: F1075-
16-0-0-232, Archives of
Ontario

Ontario

Wintering Site of Galinée and
Dollier, 1669-1670, Port Dover,
Ont.
1922
12.6 cm x 10.3 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
48, Archives of Ontario

Stoney Creek Battlefield, 1875
[ca. 1920]
17.7 cm x 12.6 cm

Québec

St. Eustache Que. Church Still
Bears Marks of Cannon Shot in
Battle Here in 1837
[ca. 1920]
17 cm x 12.2 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
61, Archives of Ontario

Wolfe's Cove Quebec
[ca. 1920]
11.5 cm x 8.7 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
25, Archives of Ontario

Gaspé Harbour Scene
[ca. 1920]
23.5 cm x 18.8 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
9, Archives of Ontario

Madeleine de Verchères
Monument, Verchères Que.
1920
12.4 cm x 10 cm
Silver gelatin on glossy paper
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
10, Archives of Ontario

The Canadian Maritimes

St. Paul's Church, Halifax Nova
Scotia
[ca. 1920]
22 cm x 18.8 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
10, Archives of Ontario

Louisbourg
[ca. 1920]
21 cm x 15.5 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
25, Archives of Ontario

Charlottetown Parliament
Building
[ca. 1920]
20 cm x 12.5 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
51, Archives of Ontario

Acadian Memorial Park, Grand
Pré, Nova Scotia
[ca. 1920]
21.5 cm x 16.5 cm
Silver gelatin print
M.O. Hammond prints of
historic sites and monuments,
M.O. Hammond Fonds,
Reference Code: F1075-14-0-0-
10, Archives of Ontario

semi-matte paper
M.O. Hammond Salon Prints,
Toronto Island, M.O. Hammond
Fonds,
Reference Code: F1075-22-1-5,
Archives of Ontario

Lawn Maintenance at Toronto
Island
[ca. 1910-1930]
29.8 cm x 22.4 cm
Silver gelatin print on textured
semi-matte paper
M.O. Hammond Salon Prints,
Toronto Island, M.O. Hammond
Fonds,
Reference Code: F1075-22-1-5,
Archives of Ontario

Hanlan's Point - Poplars
[ca. 1910-1930]
34.7 cm x 26 cm
Silver gelatin print
M.O. Hammond Salon Prints,
Toronto Island, M.O. Hammond
Fonds,
Reference Code: F1075-22-1-5,
Archives of Ontario

1909
25 cm x 19 cm
Silver gelatin print with
sulphide toning M.O.
Hammond Salon Prints, People,
M.O. Hammond Fonds,
Reference Code: F1075-22-1-2,
Archives of Ontario

Acknowledgements

First and foremost, I would like to thank Paul Banks, Andrew Bogнар, Miranda (Kayt) Bogнар and YuYu Wang for their support and guidance throughout not only this project but through this whole degree. Your words of wisdom and kindness are pillars without which I could not stand. I would like to thank my classmates and the faculty of the FPPCM program at Ryerson University, particularly Don Snyder, who has provided constant reassurance and support. I have grown and learned from all of you, both in and out of the classroom. I would like to extend my great thanks to my first reader Maia-Mari Sutnik for her diligent counsel and support with this thesis and Robert Burley for acting as my second reader. I would also like to thank Vid Ingelevics for his advice and recommendations throughout this process. I would like to thank The Archives of Ontario for accommodating and encouraging my research. I would specifically like to thank Juanita Rossiter and Dee Psaila for their support and genuine kindness during my residency. Adriane VanSeggelen and Elspeth Jordan thank you for your assistance in photographic identification. To Lare Chapman and James Bowers I would like to say thank you for training me in digitization and assisting me in creating mock-ups for this digital exhibition. I would also like to thank Alison Little, Danielle Manning, Jay Young, Mark Epp and Lindsey Winstone for their assistance in developing this thesis. Finally, I would like to thank Darren Scarlo and Cindy Wiggins for their support, editing, consistent pep-talks and charming presence throughout the process of this thesis project.

Appendix E: Web Text for *M.O. Hammond: Photographing Canada*

<http://ppcm2017-hammondexhibition.myfreesites.net/>

Page introductions

About

Melvin Ormond Hammond: Photographing Canada shows Canadian monuments and landscapes from the collection of The Globe newspaper editor and cultural critic Melvin Ormond “M.O.” Hammond. Through the pages of this online exhibition, visitors are invited to take a journey with Hammond, exploring the different regions of the Canadian landscape.

M.O. Hammond was a Canadian journalist and amateur photographer. Born in 1876 in Clarkson, Ontario, Hammond began his career in journalism at the age of fourteen. At the age of seventeen, he moved to the city of Toronto and took a job at *The Globe*, a prominent Toronto newspaper that eventually became *The Globe and Mail*. Hammond spent his journalistic career focusing on Canadian history, arts and culture. He was not only a literary editor but also was a noted cultural critic, having helped to guide many Canadian artists and writers in their professional careers.

As a photographer, Hammond used the medium to record and share his interest in his nation’s historical past. In the images featured in this online exhibition, viewers are invited to travel with M.O. Hammond to see the sites, buildings, and monuments that encompass Canada’s history. As well as considering the images, viewers of this exhibition have a chance to see many detailed features, including verso views of the prints that Hammond created. Often one can see notes, markings, and editing instructions for the prints that give an insight into how Hammond utilized his own photographic work in his journalism.

Also provided is the opportunity for viewers to familiarize themselves with the small galleries on many of the pages. These will show Hammond's salon prints. These prints show how M.O. Hammond not only used photography to accompany his writing but also how he used photographs of the Canadian landscape as a means of artistic expression. Hammond regularly exhibited his photographs up until his death in 1934.

The aim of this exhibit is to show the contribution that Melvin Ormond Hammond made to the visual culture of Canada. Through his photographic work, he captured many aspects of the history of the nation and helped to bring it to the public. Today, visitors are invited to look back upon the views of Canadian sites and monuments from the early 20th century and see how these prints were used in the field of journalism and artistic life.

Ontario

Ontario was M.O. Hammond's home. He loved to explore its history and to document historical monuments and sites of significance with his camera. Viewers can join Hammond's journey around the province **by clicking on each image**, visiting Port Dover, where explorers François Dollier de Casson and René Bréhant de Galinée stopped in winter on a journey mapping Lake Erie and Lake Ontario. Interestingly, noteworthy French explorer René-Robert Cavelier, Sieur de La Salle accompanied Galinée and Dollier up until they reached Lake Ontario. Further on in the exhibition, one can see the landing point where the very same La Salle arrived on the shores of Burlington Bay.

Other locations include Stoney Creek Battlefield and the Kingston parliament building, where the act of the union was formed between the years 1840 and 1841. Kingston was the original capital city of the Province of Canada after its formation in 1841. The building that originally operated as Canada's parliament is now functioning as a hospital. Fort St. Joseph is

also featured, showing the corner of the military powder magazine, or military storage device. Many First Nations peoples came to the island of St. Joseph because the fort was the most westerly fur trading post in British North America at the time, and they wished to do business with the residents. Visitors can use the interactive maps to browse the locations in which the photographs were taken.

Québec

M.O. Hammond had a love for the charming rural landscapes of Québec. He often went on holiday at Île d'Orléans, staying at the home of his friend, artist Horatio Walker. Though he was on holiday, Hammond would often be hard at work traveling around the countryside making photographs of the landmarks important to Canada's history. One can see from some of the markings on the prints that many of these leisure images were cropped and altered to be reproduced in print journalism.

These photographs show many different views of Québec including Gaspé, one of North America's first settlements where cod and salmon fishing dominated the economy, and Verchères, where Marie-Madeleine Jarret de Verchères became famous for her defense of the family fortress. Visitors can also see St. Eustache church where Jean-Olivier Chénier and the Patriote forces barricaded themselves as British forces set the village on fire in 1837. **Click on each image** and use the interactive maps to browse the collection materials and the locations in which they were taken.

Maritimes

The Canadian Maritimes are home to many interesting Canadian historic sites. On this

page, you will see Hammond explore locations such as Louisbourg and the Acadian Memorial Park in Grand Pré, Nova Scotia. Both locations were attacked during the War of Austrian Succession (known in North America as King George's War) where tensions between England and France rose over the superior overseas trade of the French colonists in North America. Also featured is the Government House in Charlottetown. This was the scene of a major conference in 1864 where Maritime Provinces discussed merging, in order to gain political strength. Though originally just a meeting between Nova Scotia, New Brunswick, and Prince Edward Island, it also later included delegates from the Province of Canada including Sir John A. Macdonald. Visitors can **click on each image** and use the interactive maps to browse the collection materials and the locations in which they were taken.

Prairies and Western Canada

The images featured on this page are photographs made in Western Canada. Included in the historical sites is Fort Garry, a Hudson's Bay Company post in Manitoba that was established in 1822. This fort was famously seized by Louis Riel during the Red River Rebellion that began in 1869. Also featured is a Kildonan church; Kildonan is an historical district in Winnipeg, Manitoba, named after the Scottish village from which many of the first settlers emigrated. Visitors can **click on each image** and use the interactive maps to browse the collection materials and the locations in which they were taken.

Salon Prints and Photographs Gallery Text

Toronto Islands

Welcome to the Toronto Islands! Visitors can **click through the gallery** to see these beautiful salon prints of this favourite Toronto site. These prints were submitted for exhibition in a salon setting and therefore had a more artistic purpose than the photographs made for journalistic publications. The photographs of the Toronto Island Beach were presented on distinct mounts and textured paper was used here to create a softer, more impressionistic feeling. Additionally, these photographs are notable examples of Hammond's pictorialist style. Pictorialism was one of many aesthetic styles of photography, popular in the late 1800's and early 1900's defined by genre, the diffusion or "softness" of the image, and compositions that emulated expressive qualities that echo concerns of artists in other mediums such as painting. These images exemplify how Hammond's photographic style was influenced by artistic styles popular in the period.

Rural Québec

During Hammond's vacations at Île d'Orléans, he enjoyed photographing beautiful rural landscapes as well as making prints of historical sites for journalistic purposes. When clicking through this gallery, viewers can see some of the more artistic photographs that Hammond made to be featured in salon exhibitions, including photographs of the Saguenay River and a memorial at Île d'Orléans.

Halifax Pier

This salon print of the Halifax Pier is an example of M.O. Hammond's artistic style. Specifically, the pictorialist tradition, which Hammond embraced early in his career, is demonstrated through the poetic nature of the image. This soft quality was achieved by the manipulation of the negative to achieve a more picturesque and artistic image that emulated traditional artistic practice, which was necessary for participation in salon exhibitions at the time. Later in his career, different photographic technologies allowed for Hammond to create this soft and poetic quality with more ease, and therefore he did not have to manipulate the negatives as much to achieve this aesthetic.

Buffalo Roundup

The buffalo roundup was an exciting event during which cowboys herded buffalo from the U.S. state of Montana to Alberta, Canada for the Canadian Government. The Canadian Government moved these buffalo to Alberta to encourage the population of buffalo in the province that had dwindled after the Canadian Pacific Railroad was built. The first three images in this gallery are taken from M.O. Hammond's personal travel albums, and the last from his salon prints. Notice how the salon print has been toned to get the specific aesthetic effect of the strong sepia tone for artistic appeal.

Image Studies

Parliament Building, 1841 (Kingston as Capitol)

Here visitors can see a closer look at the entrance to the building. Notice the figure waiting by the entrance. This figure is interesting in the photograph because it gives a sense of scale to the

building as well as showing that this was not a staged photograph, but that Hammond captured the image while the building was in its normal use.

Fur Traders Monument, Fort William

Visitors can engage more intimately with the photographic print here. This monument was commissioned by the Thunder Bay Historical Society, shortly after its founding in 1908. With the help of digital technology, one can see that the inscription text takes up the whole stone. The monument also features a carving of Canada's national animal, the beaver. The beaver's pelts were very desirable and greatly contributed to the expansion of Canada's fur trade, boosting the economy in its time.

La Salle's Landing Place, 1669, On Shores of Burlington Bay, Now Wabasso Park

A closer view of Hammond's print at La Salle's Landing shows the park marker. This large stone is inscribed and marks the spot where explorer Sieur De La Salle landed in September 1669. This marks where this early explorer arrived on the shores of Burlington Bay and began mapping the area.

St. Eustache Que. Church Still Bears Marks of Cannon Shot in Battle Here in 1837

Looking closer, viewers can see the markings made on the print. These markings show how Hammond would edit these images in his journalistic practice. The markings appear to show

how the print would be shaded to provide definition to the church when reproduced in print media.

Wolfe's Cove Quebec

This print is another that shows a marking on the print itself. Above the small drawn line, the word “cut” is written. In this case, this cropping was most likely done to put the focus on the shores of Wolfe's Cove.

Madeleine de Verchères Monument, Verchères Que.

Here visitors can take a closer look at how this print, originally made in Verchères was used in the *Canadian Home Journal* article. This article from September 1921 shows how Hammond used his photographs in his journalistic practice to encourage the public to learn more about Canadian culture and heritage.

Louisbourg

Take a closer look at the fortress of Louisbourg here. One can explore the image more carefully to see barrels being stored, possibly for decoration and possibly for supplies used by the fort.

Acadian Memorial Park, Grand Pré, Nova Scotia

Once again one can engage more deeply and see Hammond marking the photographic prints he made for use in a news publication. The fainter areas of the building are outlined. There are also markings seen here that go straight down the centre of the print. This could show that the image may have been cropped when it was reproduced in newsprint.

Old Fort Garry Gate

In this image, one can take a closer look at another figure shown in Hammonds prints. This woman looks upon the entrance to Fort Garry with anticipation, and Hammond renders this subject with artistic overtones in a print that conveys both a feeling of “mystery” and that the Fort itself is a place where visitors can learn by experiencing it.

Quotes from M.O. Hammond Diaries

"Back in a picturesque cavalcade to see the spot where Galinée wintered. It was a jolly party and I enjoyed it."

Diary entry, July 5, 1922, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

"A very crowded and enjoyable day in Kingston. I wanted a lot of photos so I could give the new camera a try out."

Diary entry, July 6, 1926, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

"On Plains of Abraham got good shot at river with [steamer] and sillery church, then Wolfe in it's fine new netting of flower beds..."

Diary entry, [date], M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

"Driving to the hotel Verchères we got a great sudden thrill on seeing the monument to Madeleine de Verchères just for a glimpse. Towering on a pedestal ... I dashed out to make photos in the fading light."

Diary entry, August 5, 1920, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

"Another long and arduous day being wakened at 6 at Hotel in Verchères, by mellow sound of church bells, and realizing need of perhaps better shots of statue, got up and hurried to river... River was in dead calm, and trees on further shore half lost in mist. Made several photos then watched sunrise..."

Diary entry, August 6, 1920, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7769-MU7770, Archives of Ontario.

"...On extensive trip to [mountains] to see buffalo rounded up for Canadian Gov't then to Lamont Alta. and Wainright Alta. to see buffaloes transferred. Visited Galacian and German settlements in Alberta. Took 300 photos and brought or otherwise received about 100 more."

Diary entry, May 12 - June 20, 1909, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7764-MU7768, Archives of Ontario.

"The star performer was Charlie Russell, the ex-cowboy and present artist of Western life. He is fire and voluble, constantly talking and full of stories. These are the greatest collection of wit combined with vulgarity I ever heard."

Diary entry, May 20, 1909, M.O. Hammond's Diary, M.O. Hammond fonds, F 1075-5, Box MU7764-MU7768, Archives of Ontario.

Concluding Statement

I would like to take the time to conclude this exhibition with some final thoughts. The *M.O. Hammond: Photographing Canada* digital exhibition was created as a part of a thesis project for the Masters of Photographic Preservation and Collections Management at Ryerson University. This project was created as a case study to analyze what defines a digital exhibition. I have found that digital or virtual exhibitions present collection material with a narrative format, allowing visitors to connect with the story behind the objects. Additionally, I have found consistently that curatorial intent behind this narrative is a crucial part of differentiating digital exhibitions from other forms of digital repositories for collection material.

Digital technology allows us to show more detail than many physical exhibitions could. Examples seen in this exhibition are zoomed in digital captures to show details of prints and Hammond's markings on prints, as well as clear representations of both the recto and verso of the prints. This information adds value to the exhibition because it reflects Hammond's

engagement with these prints as objects through his journalistic practice. Digital exhibitions presented online can explore many different topics as well as providing educational programs for visitors to utilize. Additionally, virtual programs such as exhibitions has the potential to showcase archival material and contextualize complementary objects and records. The organization of these materials, information and records can vary greatly from being linear, thematic and even archival in presentation, allowing staff to control how the material is received by a target audience. Finally, digital exhibitions allow for collection material to be accessed without compromising preservation standards.

In the process of creating this exhibition, I have consulted other digital exhibitions available online to look at the different ways collection materials were featured. Specifically, I have looked at the practices of Canadian and American institutions including The Royal Ontario Museum, The National World War I Museum and Monument in Kansas City, The Morgan Library and Museum in New York City, The Canadian Museum of History, Vid Ingelevics, professor at Ryerson University and of course, The Archives of Ontario. I have also interviewed several institutions and consulted their policy and mandates to see what their criteria for virtual exhibitions are. There is a plethora of ways that different institutions are showing collection material online. Digital technology allows for collections to be shown in greater detail, for information to be linked at the click of a button and for every item in a collection to receive space and contextual information. Digital exhibitions can allow for applications that generate curiosity and spark viewer interaction. In this exhibition, I chose to include Google Maps applications to do just this. I believe that a digital exhibition is defined by curatorial intent as well as the application of narratives to contextualize collection material. These details allow for

more intimate viewer participation in the exhibition that will allow for further engagement with the collection materials.

We have entered into an age where everyone and everything has a digital presence online. The digital age is a great opportunity to exhibit collection material in a way that allows for enhanced information to be accessible to anyone with a Wi-Fi connection. I would like to, therefore, thank you for taking the time to explore this exhibition as well as to invite you to reflect upon the *M.O. Hammond: Photographing Canada* exhibition and its function as an online digital exhibition. Additionally, I would encourage viewers to look further and find other digital exhibitions that show fascinating collection materials and to see the different ways that art, cultural and historical objects are available to everyone online.

-Madeleine Anne Bognar

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