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# Subject matter identification by means of community outreach

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**SUBJECT MATTER IDENTIFICATION BY MEANS  
OF COMMUNITY OUTREACH**

by

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A thesis project

presented to Ryerson University and  
George Eastman House

in partial fulfillment of the

requirements for the degree of

Master of Arts

in the Program of

Photographic Preservation and Collections Management

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## **Abstract of Thesis**

Subject Matter Identification by Means of Community Outreach. Master of Arts, October 2006, Erin Cral, Photographic Preservation and Collections Management, Ryerson University.

The purpose of this practical thesis project was to create a guidebook for collecting subject-based information gathered through community participation and collaboration. Specifically, this involved collecting subject descriptions for a photograph collection based on an organized and planned meeting with local residents familiar with the contents of the images. All fieldwork was completed over a nine-week period, from June 5 through August 2, 2006 at the Bruce County Museum and Cultural Centre, Southampton, Ontario with the John H. Scougall Collection. 105 images were selected for discussion and subject identification by community members.

What follows is a guidebook to inform others how to carry out such a project. Each section begins with general comments and ideas, followed by specific examples of what took place with the Scougall Collection and the participating residents of Kincardine.

## **Acknowledgements**

I wish to thank the Bruce County Museum and Cultural Centre for allowing me to use the Scougall Collection and other museum resources. Without the help of archivist David Sharron, and summer employees Ruthann LaBlance and Curtis Wolfe, the amount of work accomplished could never have been realized. Most importantly, the time and effort of Kincardine participants must be acknowledged. They are the people who made this project idea a reality.

Special thanks also to David Wooters, my thesis advisor, and David Harris, my second reader, whose comments and suggestions are greatly appreciated.

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## Introduction

Collections of photographs are only as useful as the information attached to them; however, if a collection has little or no descriptions, this does not mean that none can be acquired. A person unbeknownst to the care takers of a collection may be aware of details that could benefit future researchers and make the collection more meaningful. With this in mind, understanding that if relevant information resides only in an individual's memory, it is often forgotten and lost quite easily. It is important to find people who know about the contents of such collections, so we can learn and record as much as possible about the subject matter of these photographs before it is too late. Our own family photographs, for example, frequently include ~~a few~~ such images. Often, the only way to learn about these images is to ask older relatives. The same is true for photographs held by museums, libraries, and archives. The only difference is: who do you ask?

When coping with photograph collections that have little or no information accompanying the images, who better to turn to than members of the community in which they were made? Reaching out to the community will enable you to learn from people with first hand knowledge gained from living and working in the area. Such community involvement can also provide details about events, places, and the culture of the area that would take weeks to learn from research or that simply isn't available in books and other sources.

This guidebook explores methods to make the most of a valuable, yet often overlooked resource to help identify photographs in public collections: the local community. This guidebook follows the process through from seeking resources, selecting a collection, preparing the collection, preparing yourself, contacting the community, preparing the discussion environment, talking with visitors and recording data, thanking community members, adding new notes to the database, initiating and developing an online catalogue, and ends with a conclusion. Along with each section are notes based on my own experience trying to accomplish this goal. I volunteered at Bruce County Museum



and Cultural Centre (BCM&CC), in Southampton, Ontario for nine weeks from June 5 to August 2, 2006, working with a collection of glass plate negatives depicting Kincardine, Ontario and surrounding areas. While each collection and community is unique, the ideas provided within these pages are intended to get you started on your own project.

Three BCM&CC employees greatly assisted me with this project. Archivist David Sharron provided guidance and materials on an as needed basis. Ruthann LaBlance, a university student working at BCM&CC during her summer break, worked full time preparing and cataloguing the collection, and Curtis Wolfe, another university student working at the museum, helped by answering questions and informing Ruthann and I about previous work he completed on the collection. All three, including myself, attended the meeting held with participants on July 22, 2006. While the majority of the preparation and meeting with participants took place during my time at the museum, work on the project continued after I left. Ruthann LaBlance continued another two weeks to incorporate the newly discovered data into the catalogue records and the BCM&CC archivist will continue with the online catalogue.

## **Resources**

The interest in image-based research has steadily increased in the last few decades. While resources are available to help interpret images, there are few resources on collecting factual data from people about photograph collections held by various types of institutions. Rather than attempting to find methods outlined in books, this project was guided by instinct, practicality, and on-site discussions with Archivist David Sharron. David Wooters, my thesis advisor, recommended dividing the guidebook into sections, which were conceived and developed by myself over the course of this project.

Publications on oral history are also useful for a project of this nature; however, their primary focus is to record the memories of experiences or past events through extensive interviews with individuals. While the material covered by oral history resources often goes into more detail than is usually necessary for the purpose of photograph subject identification, it is nevertheless useful for suggesting how to talk with people and how to stay focused on the topic. The resources listed in the Bibliography are the ones I found easily assessable and useful, although many other similar resources are also available.

## Selecting a Collection

For a project that will involve the community, select a collection of photographs with images related or relevant to the area but for which useful or significant information is lacking. This could include scenic images of the city or countryside, photographs of a workplace that employed a large percentage of residents, or the work of a photographer who lived in the area.

If several collections exist which meet the criteria, select the collection that you feel will be of greatest interest to the community. People will tend to volunteer more information and become more active in future projects if their first experience is both stimulating and positive.

The size of the collection is also relevant. If there are hundreds of thousands of images, it is not realistic to gather information on all of them. Here again the criteria of usefulness and community interest will guide your selection. If a collection includes only a handful of images, it may be better to simply ask a few people about the content of the images, rather than turning it into a community project.

At the BCM&CC, one particular photograph collection fit these criteria perfectly. John H. Scougall [1850-1922], a town clerk and banker, lived and photographed in the local town of Kincardine between 1880 and 1922. He left his collection of about 1,800 glass plate negatives to his family. In 1992 the collection was given to the BCM&CC to insure its survival through proper care. Local community groups and authors already know of and had used images in the collection in newspaper articles, local history books and in displays at area attractions. A Scougall Gallery in Kincardine permanently displays a selection of images from the BCM&CC collection at no charge to the public. Some residents had already expressed an interest in going through the collection with archivist David Sharron. The collection consists of 800 negatives that were

cleaned and printed onto fibre paper shortly after the museum acquired them; they have catalogue records with digital images attached. The remaining 1,000 glass plate negatives are rarely used for research purposes because there are neither catalogue records nor surrogate images available to aid researchers. These glass plate negatives became the focus of this project. All of the images had been grouped into categories by museum employees upon their arrival to the BCM&CC in 1992. They include the following: Architecture, Business and Industry, Agriculture and Disasters, Social Events, Views and Miscellaneous, Marine, and People. While these are useful, most glass plate negatives could belong in more than one category and more details about the content in the images will benefit researchers greatly.

## **Preparing the collection**

The collection needs to be organized before attempting a project of this kind. Each photograph should have some type of identification, such as a number, even if it will be changed later. Use the accession number if one exists, if not, a temporary number should be used. Temporary numbers can be later replaced by proper accession numbers. This unique identifier will make it easier to refer to the image when gathering information, as well as making quicker access possible. This preparation work is also an excellent way to become more familiar with the images. If the collection is already arranged and assigned identification numbers, take time to update to the inventory list. In this way you can insure that everything is in proper order.

Depending on the type and number of images, consider the best method for showing the images to community members. Surrogate images, such as copy prints or digital scans, are generally the best option, as they will protect the originals from potential damage from handling. This allows you to give your full attention to gathering information without the concerns associated with the handling of fragile artifacts. Cost and future use will also help determine which type of surrogate image is best. Digital scans produce good results, can reverse negatives to positives, can be imported into cataloguing records, and can be viewed by researchers instead of consulting the original. Keep in mind that the quality of the scanner and time needed to scan can vary greatly, and affect the number and quality of scans produced. Copy prints are also good but are costly to produce if done by an outside source. Photocopies can work with some types of photographic prints, but should be evaluated for clarity. Like digital scans and copy prints, photocopies can be used by researchers to reduce the number of original objects handled.

At the BCM&CC, it was the preparation of the 1000 negatives that took the most time. Six of the nine weeks were spent preparing the collection: cleaning and scanning negatives, selecting and making surrogate images, selecting images to show community members, and organizing them into comment-friendly books for them to study. My remaining time at the

BCM&CC was spent adding new information to catalogue records (this continued after I left the museum).

The greatest challenge was cleaning the non-emulsion side of the 1,000 glass plate negatives and scanning the images in order to make good quality surrogate images from which to work. With only one scanner available, Ruthann and I had to work around other employees using the scanner. Using a batch scan function, it took about 10-15 minutes to scan 5 glass plate negatives. A schedule was organized that best utilized our time. As negatives were cleaned and scanned, lists were maintained to keep the material organized and track our progress. The negatives already had pre-assigned numbers, which made this task easier. Images that were labeled incorrectly were set aside, as were broken glass plate negatives, to be dealt with at a later date.

Often, while waiting for the images to scan, completed scans were put into the museum's collections management system, Past Perfect. Some images could be described easily, either through recognition of previous records in Past Perfect, or by looking through Kincardine history books. The images that we could not identify were selected for showing community members.

One hundred and five images were selected of the 1,000 that were cleaned and scanned. These images were printed and divided into two 3-ring binders for ease of use. Two copies of each binder were made, to allow more people to look at the same images at the same time without having to share binders. On the top portion of each page a digitally scanned image and the image number were included; the bottom portion consisted of lines for recording written information.

## Preparing oneself

In addition to preparing the collection, you must also prepare yourself. Preliminary research into the photographer and content of the images is of great importance. If you are going to ask people to help with identification, they should see that you have made an effort to learn about the topic yourself. Remember, you aren't asking people to do the work for you, but to add information that is not readily available in books and in existing catalogue records. Research the town, time period, business, photographer, or whatever is necessary so that you are conversant with the topic or topics at hand. Be ready to admit to people if you don't understand something and ready to learn what they can teach you. Acquaint yourself with what the town is like today. People are more interested in helping someone who shows an interest in their community. The local newspaper is a good resource for this part of your education and preparation.

Lastly, preparing yourself may require getting more people to help. The increased workload involved in preparations may require additional staff. Look for volunteers, apply for a grant funded position, and seek help to get the work done quicker and with less stress on the institution's staff.

This project was something the museum had wanted to do, but had not been able to do. I volunteered full-time for nine weeks from June 5 to August 2, 2006 with Ruthann LeBlance. We worked on the project together, consulted history books about Kincardine and kept ourselves current with local news by reading the newspaper and listening to the radio. Two weeks before meeting with community members, Ruthann, Curtis Wolfe and I visited Kincardine for an afternoon. We brought Scougall images and tried to replicate some of his photographs with a digital camera. Although many historic buildings and the harbour looked similar, some factories were gone and the growth around the town and the surrounding area had changed considerably. The trip improved our ability

to create better cataloguing descriptions and talk more knowledgeably and comfortably with participants.



## **Contacting the community**

Approach established community groups, such as historical societies and heritage centres, local authors who write about the area, and individuals who have shown public interest in the topic. Try to reach people who are truly interested in helping, since they will often be able to suggest other people willing to participate. Become aware of any past sensitivity, disputes or conflicts over the photo collection that may resurface with your project. Treat these concerns with respect, but diffuse any potential arguments quickly by stating that these issues do not relate to the current project.

If you don't have any of these resources in your community, consider making an information board to post at the institution where the collection is housed, and other places where interested people can become acquainted with your project (such as the library, senior centres, and grocery stores). A small ad in the local newspaper with a few images from the collection to pique interest may also be helpful.

Once a list of interested residents is put together, write a letter describing who you are, what kind of collection the institution has, and why the community is being contacted for help. Include the date, time, and location of the meeting, along with contact information. Be considerate when selecting the date, avoiding holidays or special events. Clearly state what expectations the institution has for this project, as well as how the information will be used.

If possible, meet or telephone participants in advance to gauge their personality types. This will help you better understand what to expect during your meeting.

Inform local government officials of the event, as well. Though they may not participate, councilors and mayors appreciate knowing what is happening in their community. Additionally, some may have close ties to the institution that houses the collection.

Lastly, contact the local media to inform them about the event. The coverage flatters the participants and helps the institution with public exposure. This can lead to more interest in the collection or project, more donations of collections and volunteers.

The BCM&CC had already identified a few people in the community of Kincardine who had previously showed interest in working on a project of this nature. These people provided the names of others who were interested. Heritage Kincardine was also contacted, and the project was announced at one of their meetings. In these projects less is more. Too many participants can make a meeting too difficult to handle; however, if you have help during the meeting, a larger group can be manageable. When I learned that more and more people were interested it was a bit of a daunting surprise. I wasn't sure if the group would have enough to look at, or if there would be more socializing than looking at photographs. So much time was spent in the preparation of surrogate images that there was only time to set up one meeting. I didn't want to turn anyone away, but thankfully, the number of people that attended worked out comfortably. In the future, rather than trying to scan everything in advance and selecting a variety of images to cover during the course of one meeting, I would schedule multiple meetings, each devoted to only one of the subjects of the collection, such as Architecture or Social Events. Letters could be sent out listing the different subjects and the dates for each meeting, which would allow participants to choose to attend meetings about the subjects they are most interested in. The number of meetings scheduled will affect the number of images that can be identified, so it best to plan as many meetings as are necessary based on the size and complexity of the collection.

A formal, typed letter on museum stationery, which is reproduced below, was mailed out four weeks in advance of the chosen date of the meeting. The original date was changed upon realizing that another local event was

planned for the same day. A Saturday morning was selected because many of the potential participants work full-time. The remainder was retired residents. Because Southampton (where the BCM&CC is located) and Kincardine are thirty minutes apart by car, a location in Kincardine was selected to make it easier for people to attend. Luckily a public Gallery devoted to Scougall photographs exists in the town and it had plenty of room to accommodate the group.

I made the error of not asking people to RSVP. Despite sending out twenty invitations, only three people responded. Thankfully, eleven visitors participated, and two family members of one particular guest stayed for a short time. Three museum staff joined me on “Scougall Day”, which was a comfortable number. While the meeting started at 10:00 am, no end time was given. This was because I couldn’t anticipate how long it would take the group to look through all of the images.

Below is the letter created for this event:

Bruce County Museum and Cultural Centre  
P.O. Box 180  
33 Victoria Street North  
Southampton, Ontario  
N0H 2L0

June 25, 2006

Dear \_\_\_\_\_,

My name is Erin Cral and I am a graduate student at Ryerson University studying Photographic Preservation and Collections Management. I have the fortune of working with the John H. Scougall collection for my thesis project through the end of July. Under the direction of David Sharron,

archivist of the Bruce County Museum & Cultural Centre, I am working to add more complete subject descriptions to the photographs in this highly regarded collection.

The task of writing descriptions for a photograph can be challenging, especially when attempted by an outsider. My thesis project will address how meeting and working with local community residents can be a valuable resource to compile information that can be used by future visitors and researchers. I am currently working to create surrogate images of the delicate glass plate negatives to aid in this process. People interested in helping are invited to look at these images as I take notes that can be added to the museum database and to be available for the people of Kincardine. This meeting will take place at the Scougall Gallery in Kincardine on Saturday, July 22<sup>nd</sup> starting at 10am.

I feel this is an exciting and worthwhile opportunity to involve the community in the preservation of an important collection. Plus, the BCM&CC believes that it is very important to reintroduce the Scougall photographs to Kincardine. They understand how valuable these photographs are to the town. In conjunction with work on this specific project, I will create a guidebook outlining how other institutions can benefit from talking to local residents to learn more about their own photograph collections.

Please contact me through David Sharron at the BCM&CC at XXX-XXX-XXXX or via email at XXX@XXX.

Best regards,  
Erin Cral

After learning about the project, three participants happened to visit the museum and introduced themselves. These brief meetings were encouraging because the people showed so much interest.

The mayor of Kincardine was contacted, but was unable to attend the event. Three local papers were e-mailed shortly before the meeting. One reporter covered the event.

## **Preparing the discussion environment**

Select a location that is convenient for the participants. People who are willing to help should not be asked to go out of their way to do so. Arrange transportation via carpooling or bus if non-drivers are involved, or select an individual's home in the community. The location should have adequate lighting, seating, and table space with washrooms nearby. Take the time to visit the location to prevent any unexpected surprises. If it is impossible to create surrogate images and the original artifacts are used, then the meeting must take place at your facility.

Provide food, such as a catered lunch, or a tour of the facility to show your appreciation. Select a time when it will be easy for the participants to arrive at the meeting destination. Avoid making people either take time off work or travel during rush hour.

The chosen location should be adequate to the number of participants. The environment you create shouldn't be a formal academic setting where each person must work quietly until finished. You want people to be able to talk to one another easily and have the freedom to walk around to see what others are doing. The interaction between the participants may lead to new revelations, corroborations, or questions that will benefit your project greatly.

The number of guests you invite should be related to the number of people from your institution helping you. Four participants per staff member is ideal, as this will allow small groups to form, let staff overhear the conversations, and provide an opportunity to ask specific questions about images and to insure that information is being recorded (whether by a staff member or community member).

The length of time scheduled should not be long. Between two and three hours is a reasonable time frame. If there isn't time to finish examining all of the selected images, a follow up meeting should be arranged for a later date. Gauge from the participants if

additional meetings need to take place. If a longer meeting time is necessary provide drinks and snacks to keep everyone energized.

Plan ahead if you need to use a laptop, projection screen, or other equipment. Check that the facility permits the use of such items and that electrical outlets are accessible and working.

Originally, the meeting was to take place at the museum and include a catered lunch; however, upon learning that the Scougall Gallery had adequate room, lighting, tables, chairs, and a washroom, it was selected because it was closer to the participants. For the event, two tables were arranged to form one long table, with chairs placed as needed. I did not bring food or drinks to the meeting because I did not anticipate the participants would stay more than a couple of hours, based on the number of images that were selected.

## **Talking with visitors and recording data**

Plan to be at the site ahead of the meeting to welcome and introduce yourself and the other staff members as participants arrive. It's a good idea to have something for them to look at while waiting for everyone to arrive. A slide show or a display showing your institution with images of your preparation work can help mentally prepare your participants for the work at hand. Provide nametags to help make conversation between participants and staff easier.

Once everyone has arrived, give a short talk reminding everyone of the purpose of the meeting. Describe the preparation process, including research, and why it is necessary to learn from community members. Explain how they will be looking at images and how the information they supply will be recorded and used in cataloguing records. Remind participants of basic questions to ask when looking at images: what is the subject of the image, where is the picture taken, why the picture is being taken, who is in the picture, and when was it taken. Especially stress that every detail is potentially important, even ones that may seem inconsequential and obvious. Let participants know if they can make their notes directly on the surrogate images. Also, remind them that if they aren't sure about information for an image they should still record their hunch along with a question mark. These informed guesses can guide you to the correct information later through more thorough research. If two people have different opinions about an image, take notes for both ideas and try to resolve them later through more research.

Decide in advance if you want to know who provided the information. If you are collecting factual material that can easily be confirmed by research, such as a street name, you need not note who supplied that information. If the description is more narrative or speculative, determine if it should be added to catalogue records with (if given permission) the name of the participant who provided the information. Also consider asking people to initial their notes, in case you have subsequent questions about the information or can't read the handwriting.



Consider bringing the following supplies to help during the meeting: pencils, magnifying glasses, laptop computer with images and/or paperwork ready as backups, extension cords, museum brochures and other marketing devices, local history books, and at least one extra photo binder with additional images to be available in case the other binders are completed quickly or if more people than expected arrive.

Upon arrival, participants were greeted, put on nametags, and spent some time mingling and looking at images in the Scougall Gallery. There was also a digital slide show of all of the scanned Scougall negatives projected on a large screen. Many of the participants already knew each other, which made everyone feel more comfortable.

The meeting began with a short talk in which I explained the goals of the project. People were asked to write their own notes in the books provided and were allowed to annotate the actual images. If it became important to study a detail from a particular image, it could be viewed on the projection screen where it was enlarged as needed. Despite making a visual display showing how the glass plate negatives were cleaned, as well as bringing books on photograph preservation, everyone was so eager to start that I skipped over my other presentation entirely.

The group varied from eight to eleven people during the course of the meeting, and generally a museum staff member worked with two participants. Most participants wrote their own notes, but a few preferred staff members to write on their behalf. Fortunately, everyone had legible handwriting. Because of our familiarity with the collection, I and the other staff members were able to engage in conversations with the participants, especially concerning specific questions about an image. The amount of detailed information that participants could quickly recall was impressive. Two participants brought a large binder of old newspaper clippings and other articles directly related to the main street in

Kincardine, which contained a great deal of information and proved useful throughout the meeting.

The commitment of each participant to look through both binders was impressive. Despite having afternoon plans, a few participants worked intently until they had finished, adding information to every possible image. One couple even asked to bring two of the binders home so they could finish their annotations. This was permitted after arranging how and when the books would be returned to the BCM&CC.

Everyone had an enjoyable afternoon and left talking about how much fun it was to see the images and help with the project. Community members confidently identified seventy-five of the 105 images during the session. Most of the identification concerned street names, house numbers, farm owners, boat names, and social events. Place identification often included the direction from which a view was made, for example: “south view of Princes Street, taken from church”. The descriptions were deliberately kept short and exact. Participants did not agree on the identification of nine images. They discussed their reasoning in a friendly manner and all of the possibilities were added to the binders. Twenty-one images remained unidentified. These were mostly scenic views in the countryside and distant marine views, which had changed substantially since Scougall had taken them.

## **Thanking community members**

Personally thank all the participants as they leave the meeting. Their knowledge, time and effort have contributed greatly to information about the photographs in your collection. As a gesture of thanks you may also want to give each participant a gift to take home with them, such as a calendar with collection images, a refrigerator magnet with an image, button, or a free tour of your institution. Be sure of the copyright issues with the collection before considering a gift that includes an image.

Take the time to hand write a thank you note, again emphasizing how grateful you are for their time and effort. A nice touch would be making cards with an image from the collection, or using stationary that somehow represents the local community.

As participants left the meeting, they were given an in-house made 2007 calendar with twelve Scougall images. All were pleasantly surprised and quite happy with the gift.

Cards with a harbour theme were purchased and thank you messages were neatly hand written inside and sent to each of the participants.

## **Adding new notes to the database**

All information should be reviewed shortly after the meeting. Notes and conversations about particular images can quickly be forgotten, so write down all relevant information and share comments with the other museum staff. The type of information collected will determine where it will be placed in the catalogue record. A special notes field may be needed to identify the name of the person who provided information.

All of the information acquired was factual in nature. We did not add the name of the person who provided the information. Had the information been more speculative, the name of the participant would have been included in order to explain how the knowledge was acquired. All of the notes were added to the description or date fields in the Past Perfect collections management system.

## Online Catalogue

In addition to meeting with participants, consider creating a computer-based on-line catalogue where community members can add further information. This is an excellent way to keep people involved in the project but at their convenience.

The initiative to develop such an on-line catalogue was taken and overseen by David Sharron, the Bruce County Archivist. The free web site, <http://gallery.menalto.com/>, was used to post Scougall onto a site linked to the BCM&CC website. A user name and password are required to view the images on the site. This catalogue was introduced to the community members who had participated in Scougall Day with a handout instructing how to navigate the site. Interested people had to first contact Mr. Sharron and were given a username and password. Both the handout and the website state that the images are for research and personal use only, and improper use of the images (such as copying and selling images) on the site would result in termination of access to the website.

The images on the site are divided into the same categories that the collection is divided into (Architecture, Social Events, etc.). Once in a specific subject category, a particular image can be selected and viewed in a large or small format. Comments can be added to the documentation of the images. Periodically, a staff member will collect the information from the site and, once verified, add it to the Past Perfect catalogue records.

The participants at the meeting said they are eager to sign up and use the site. However, as this section has just been created, further information about its success is not yet available.

## Conclusion

Identification of subject matter by means of community outreach does much more than add to the usefulness of a photograph collection. It also helps to establish a personal relationship between the institution housing the photographs and the community. Most institutions that care for photographs, whether a museum, library, archive, or other facility, are committed to serving the public. Such a project allows a group of community members to be directly involved with a collection in an institution.

Facts collected in a group setting were often recalled quicker and more easily checked than if one had gathered the same information from an individual. Often when a person was trying to remember a name, someone at the same table remembered and confirmed their recollection.

Bringing community members together with photographs of places where they work and live is very rewarding. One of the participants belonged to the last family to live in the lighthouse located on the harbour in the town. The Scougall Collection includes many photographs, made when he was a young boy, of this man's old home, which is now a marine museum and yacht club clubhouse. Seeing the images and talking with him brought the images to life in a way that would not otherwise have been possible.

As the community learns more about a photograph collection, it will turn to the collection more often in the future. During the visit to Kincardine, for example, one participant showed interest in many of the architectural photographs that she saw that would be useful for a yearly event, "Doors Open Kincardine", which focuses on the architectural, cultural, and natural heritage sites in the community.

Many collections are candidates for a project like this one. The key is reaching out to community members now. One visitor during the meeting said that he wished that this had been done twenty years earlier when there were more people alive who could have contributed. This shows just how much the community recognizes the importance of

doing a project of this nature. Despite the fact that photographs in the Scougall Collection were made between 1880 and 1922, many of the participants were still familiar with the history and appearance of the area, and were tremendously helpful. It is unlikely that doing this project on the same collection twenty years from now would produce such positive results; too many changes in the town could take place to make more things unrecognizable and many of the people would, sadly, have died.

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