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Re-contextualizing a visual history of Canada : the division of the National Film Board of Canada's Still Photography Division collection

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**RE-CONTEXTUALIZING A VISUAL HISTORY OF CANADA:
THE DIVISION OF THE NATIONAL FILM BOARD OF CANADA'S
STILL PHOTOGRAPHY DIVISION COLLECTION**

By

Valérie Boileau-Matteau
BA Art History, Ottawa, 2004

A Thesis Project Presented to Ryerson University &
George Eastman House: International Museum of Photography and Film

In Partial Fulfillment of the
Requirements for the Degree of
Master of Arts

In the Program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada &
Rochester, New York, USA, 2006

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Abstract:

**Re-Contextualizing A Visual History of Canada:
The Division of the National Film Board of Canada's
Still Photography Division Collection**

Master of Arts
2006

Valérie Boileau-Matteau
Photographic Preservation and Collections Management
Ryerson University &
George Eastman House: International Museum of Photography & Film

This thesis examines the collection of photographs produced by the National Film Board of Canada's Still Photography Division between the years 1941 and 1984. As originally conceived, the Still Photography Division produced images of Canada and Canadians for promotional use by government departments and as stock images for magazines and newspapers. The collection was divided, initially in 1971, later in 1975, and finally in 1984. Photographs made before 1962 are housed at Library and Archives of Canada, those made after that date are in the Canadian Museum of Contemporary Photography, founded in 1985.

The thesis is organized into two major parts. The first provides a brief history of the National Film Board of Canada's Still Photography Division, describing its mandate, purposes, and evolution. The second compares the use and presentation of the Still Photography Division material at Library and Archives of Canada and the Canadian Museum of Contemporary Photography in six areas:

1. Physical organization of the collections;
2. Physical housing of both prints and negatives in the collections;
3. Intellectual organization and access to the collections;

4. Public access to the collections;
5. Published information on the collections;
6. Public exhibitions and display.

This comparison allows one to see how the distinctive purposes, procedures, and practices of an archive and an art museum have been applied to the physical arrangement and intellection organization of this collection of ‘documentary’ photographs, thereby revealing and highlighting the fundamental differences between these two types of cultural institutions in Canada.

Acknowledgements

There is a long list of individuals I must acknowledge for their assistance throughout this thesis project. Without their participation in the form of interviews and speaking to me at length about the history of the Still Photography Division this project would not have been possible; Jim Burant, Martha Hanna, Martha Langford, Lorraine Monk, Carol Payne, and Martin Tétreault.

I am especially grateful to Sue Lagasi and Andrew Rodger. Their constant assistance throughout my thesis and enthusiasm in helping me uncover the mysteries of the Still Photography Division material has been indispensable.

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-Cette thèse vous est dédiée.

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List of Frequently Used Abbreviations:

CGPC	-	Canadian Government Photo Center
CMCP	-	Canadian Museum of Contemporary Photography
CGMPB	-	Canadian Government Motion Picture Bureau
LAC	-	Library and Archives of Canada
NAC	-	National Archives of Canada
NFB	-	National Film Board of Canada
NGC	-	National Gallery of Canada
NMC	-	National Museums of Canada
SPD	-	Still Photography Division

Introduction:

The National Film Board of Canada (hereafter referred to as NFB) was created by an act of government in 1939 and charged with the responsibility of producing all government films. Two years later the Still Photography Division was created as a separate entity to produce documentary photographs. The Still Photography Division operated between 1941 and 1984. It originally acted as a stock photo agency for government departments until the 1960s, and eventually became one of the most widely accessible photography collections in Canada. In 1971, the Still Photography Division collection was divided and placed in the custody of three institutions, the Still Photography Division (which later became the Canadian Museum of Contemporary Photography), the Public Archives of Canada (which later became the Library and Archives of Canada), and Information Canada, (whose material were returned to the PAC and SPD in 1975). LAC received the portion of the collection created between 1941 and 1961, while the CMCP kept the material dating from 1962 to 1984.

The existence of a divided collection in two different types of institutions, an archive and an art museum, makes an interesting comparison. Specifically of interest is how an archive and a museum treat their respective parts of a collection of photographs originally conceived and created as a single entity under one mandate, with one common purpose.

As the principle goal of the Still Photography Division was to capture images of Canada and its people, I have chosen to address this fundamental goal in the title of this thesis. 'Re-Contextualizing a Visual History of Canada' – addresses the changing context

which has shaped and transformed the material since the dissolution of the Still Photography Division.

The lack of published information on the Still Photography Division collection remains surprising, although there are few histories of Canadian arts institutions. None of the published and unpublished material I have consulted dealt with how the ways of viewing the collection have changed since its division between two different institutions. With the collection now existing in two parts, one portion in a museum, the other in an archive, a comparison of these seemed not only warranted but of interest to both institutions as well as viewers of the photographs because it will help to reveal and clarify how both archives and museums deal with visual objects.

In comparing the Still Photography Division collections at the CMCP and LAC, I have identified six areas to be evaluated. They are:

1. Physical organization of the collections;
2. Physical housing of both prints and negatives in the collections, from the item to the box level;
3. Intellectual organization and access to the collections (extent and range of cataloguing practices, digitization, future plans);
4. Public access to the collections (who is granted access, and what levels of access exist);
5. Published information on the collections including websites and publications;
6. Public exhibitions and display.

It should be pointed out that the purpose of this project is not to decide which institution is better suited to care for what became its part of the collection, but rather to examine how each part of the original NFB collection has been changed by its integration into a larger, and different collection, and to assess how the goals and purpose of the host institution have changed its respective part of the Still Photography Division collection.

Methodology:

It was the lack of published information on the subject of the division of the Still Photography Division that initially drew me to this topic. In order to examine and compare the parts of the collections at the CMCP and LAC, it was necessary to conduct first-hand research. For the most part, this meant interviewing individuals who worked at one of the three institutions in 1984 at the time of the final division of the Still Photography Division collection. The following are the participants whom I interviewed for this project:

Still Photography Division –

Lorraine Monk, Executive Producer of the Still Photography Division, 1960-1980.
Martha Langford, Executive Producer of the Still Photography Division, 1980-1985.

Canadian Museum of Contemporary Photography –

Martha Langford, Director of the CMCP, 1985-1994.
Martha Hanna, Director of the CMCP.
Sue Lagasi, Registrar/Archivist, CMCP.

Library and Archives of Canada –

Andrew Rodger, Photo-Archivist, Documentary Art and Photography, LAC.
Martin Tétreault, Sr. Communications Officer, Exhibitions & Public Programs, LAC.
Jim Burant, Acting-Director, Documentary Art and Photography, LAC.

Although interviews are a good method for obtaining information from individuals who participated in an event, a common problem is the perspective and bias of the individual being interviewed. The interviewer must be aware of this possibility and take it into consideration when reviewing the information and opinions, and evaluating them in terms of information obtained from other sources. Another problem may be the reluctance

of the interviewee to share ideas, opinions, or concepts that he or she feels may be in conflict with or different from the official positions of the institution he or she works for.

In addition to conducting interviews, I also examined documents at both the CMCP and LAC. By studying the collection, finding aids, and storage facilities of each institution, I was able to minimize the chances of obtaining inaccurate information. I also read unpublished material on the history of the Still Photography Division collection; this allowed me to have concrete resources for reference, and provided a solid basis for my research.

The National Film Board of Canada Still Photography Division (NFB SPD):

In 1938, John Grierson, a British documentary filmmaker was hired on behalf of the Canadian government by Vincent Massey, Canadian High Commissioner to London, to evaluate the situation of the film industry in Canada. Upon presenting his findings in a report in June 1938, Grierson made, “recommendations for the establishment of a coordinating body for the Canadian film industry and the need for corresponding legislation to deal with Canadian films.”¹ As a result, the National Film Board was established on 2 May 1939 through a proposal put forth in the National Film Act, a document drawn up by Grierson that outlined the duties and responsibilities of the NFB. Due to the immediate success of Grierson’s Film Act in generating federal support for a national film institution, Grierson was appointed the NFB’s first Film Commissioner, and given the responsibility of administering it. In June 1941, Canadian Government Motion Picture Bureau (hereafter referred to as the CGMPB) which had been in operation since 1918, was taken over by the NFB and it now became the principle government agency for all production of Canadian films. On 8 August 1941, the photographs department at the CGMPB was moved to the NFB by an order-in-council,² thus completing the transfer of all CGMPB duties to the NFB.

The original mandate of the NFB concerned itself with “mak[ing] and distribut[ing] films designed to help Canadians in all parts of Canada to understand the ways of living... in other parts [of Canada]”³. Although the mandate never officially mentioned the production of still photographs, the Still Photography Division continued to operate under

¹ *ArchiviaNet*, s.v. “National Film Board Fond,” <http://www.collectionscanada.ca> (accessed April 2006)

² Marjorie McKay, “History of the National Film Board of Canada” (Photocopy of unpublished material, National Film Board of Canada, Ottawa: Queen’s Printer, 1964), 25.

³ National Film Board of Canada, “About NFB: Mandate,” NFB, <http://www.nfb.ca> (accessed 24 June 2006)

this mandate until March 1983 when it was decided that recognition should be given to the Still Photography Division as a separate entity within the NFB; the mandate was therefore amended to include the following:

The National Film Board of Canada Still Photography Division collects and disseminates contemporary Canadian photography. Photographs are collected or commissioned for cultural and/or informational purposes. The Still Photography Division divides its time between culture and information with both forms of activity serving to inform Canadians about their country and to inform other countries about Canada.⁴

Grierson, who understood the power of documentary film and photography, saw that the public understood photographs and all film as visual documentation of truth, and realized this perception could be used to serve a cause that would ultimately become propagandistic. Although his intent was never stated as being propagandistic in purpose, in hindsight his approach to documentary photography and film is often read in this light. Grierson ran the NFB, and more specifically the Still Photography Division, as a government stock agency which produced images for all government departments: individual government departments commissioned most of the material produced between 1941 and 1962. The photographers employed by the Still Photography Division (a full list is available in Appendix 1) were charged with the responsibility of providing a visual record of Canadian Identity. Many were sent on assignment across Canada to produce work for specific government departments or agencies. The photographs they brought back ranged from images of Canadian citizens, their homes and places of employment, to landscapes of Canada, and images of Canadian architecture. The photographs of the Still

⁴ Martha Langford, *A Policy for the Still Photography Division of the National Film Board of Canada* (Ottawa: National Film Board of Canada's Still Photography Division, 11-12 March 1983).

Photography Division, created as a result of the commissions or assignments were in some capacity used for “propagandistic” reasons in government campaigns and programmes; therefore, this work should be contextualized and understood as government-sponsored documentary photography.

Up to 1962, the material commissioned by the government departments and produced by the Still Photography Division was submitted in the form of work prints and negatives. The work prints, which were 8” x 10” prints, facilitated the referencing of the negatives, which were used for all reproductions in publications produced by the Still Photography Division and the commissioning government departments. The negatives which were produced on commissions from the Still Photography Division remained property of the Division.

After 1962, the Still Photography Division began to acquire fine art prints⁵ along with the negatives and work prints from the photographers.⁶ Also at this time, many Still Photography Division photographers, who had originally provided negatives and work prints, were approached and commissioned to make fine art prints from their original negatives for the Division. Once the prints were made, the Still Photography Division returned the negative to the photographer. Fine art prints were therefore acquired from Still Photography Division photographers from 1962 until 1976 when the final commission would be given.⁷

Under the leadership of Grierson and Ralph Foster, who had been appointed Producer of Creative Stills in 1939, the NFB had become by the Second World War,

⁵ These are considered to be the vintage prints in the Still Photography Division collection at the CMCP.

⁶ This will be discussed in detail in the chapter entitled *After the Division of the Collection*.

⁷ This shift will be explained in more detail in the coming chapter entitled *After the Division of the Collection*.

[a]s well known for the quality of its stills as for its films. The pictures covered every aspect of Canadian wartime activity at home from the giant wheat harvesting operation to the blood clinics, the new munitions factories and the shipbuilding yards. Photo stories went out to newspapers across the country [and] the Stills Division of the Wartime Information Board was integrated with the new service.... Suddenly a Display Division was in full operation.⁸

In 1956, the operating headquarters of the NFB moved from Ottawa to Montreal; the Still Photography Division however, remained in Ottawa. As a result, the Still Photography Division was slowly forgotten, its budget was gradually reduced as its presence became less prominent and the number of on-staff still photographers was reduced to two.⁹ Later that same year, the government determined that a Central Stills Laboratory would be beneficial to all government departments, so that all photographic and film production could be overseen by one organization. As a result, the main NFB labs were moved back to Ottawa to a new facility located in the west end of downtown Ottawa, near Tunney's Pasture. In late 1956, the Still Photography Division physically moved all their lab operations to this newly formed central stills laboratory, which became known as the Canadian Government Photo Centre (hereafter referred to as the CGPC).

The Still Photography Division's inclusion in the CGPC was strictly the result of the federal government's desire for all government photographic departments to be based in one location. The Still Photography Division continued to maintain a separate collection and operational presence in Tunney's Pasture, before breaking from the CGPC and returning, operationally, to the NFB, but moving into its own space on Kent Street, in

⁸ McKay, 54.

⁹ Ibid, 140.

downtown Ottawa a few years later. In the 1970s the CGPC joined Information Canada for a few brief years, before it later broke free and operated independently until the early 1990s when it was dissolved due to government downsizing.¹⁰

The 1960s also proved to be a time of great change within the Still Photography Division; as pointed out by Martha Langford, “for the photographic arts in Canada, the 1960s were a coming of age”.¹¹ In 1960, Lorraine Monk was appointed executive producer of the Still Photography Division. Two years later, in 1962, Monk along with other executives at the Division decided to re-focus the direction of photography within the Still Photography Division. Feeling that photojournalism and more specifically, documentary photography had reached its high point in the 1950s, Monk decided to begin commissioning photographers to work in more creative and artistic vein. In 1966 the Still Photography Division began to organize travelling exhibitions using material created by photographers while on assignment for the Division. In 1967 in part due to the success of these travelling exhibitions, the Photo Gallery opened to become Canada’s first permanent exhibition space for photographs.

¹⁰ Library and Archives of Canada, “Canadian Government Expositions Centre,” LAC, http://www.collectionscanada.ca/02/02012002/0201200213_e.html (accessed 5 July 2006).

¹¹ Martha Langford, “Introduction,” in *Contemporary Canadian Photography: From the Collection of the National Film Board*, (Edmonton: Hurtig Publishers Ltd, 1984), 9.

The Division of the NFB SPD Collection:

The decision to divide the Still Photography Division collection was first made in 1970 as a result of two unrelated government decisions, the creation of Information Canada as an agency to oversee and administer the government's photography collections, and the selling of the Sponsorship Film Programme, previously operated by the NFB, to the Public Works department.

In early 1970, a government task force had been formed to evaluate the state of government photography collections; their recommendations were published in a document entitled *To Know and To Be Known*. This report described the lack of co-ordination and administrative consistency within government photography departments. It found,

67 different photography collections catalogued in at least 23 different ways and indexed in at least 13. The collections varied in their accessibility and in the prices they charged... Within the 67 collections, there were four million photographs... and growing at a rate of over 285,000 new photographs a year. The collections housed 245,000 slides and over ten million negatives. Almost half the negatives were stored in conditions that were bound to contribute to their decay.¹²

As a result of the task force's report, the department of Information Canada¹³ was created and made responsible for administrating the collections of photographs produced by the Canadian Government Photo Centre, as well as many other government photographic collections, including that of the Still Photography Division.

¹² Federal Government Task Force Report, "To Know and To Be Known," (Photocopy of unpublished material, Ottawa: Queen's Printer, 1970) 67.

¹³ *ArchiviaNet*, s.v. "Information Canada Fonds," <http://www.collectionscanada.com> (accessed 10 July 2006)

At the same time the Sponsorship Film Programme, previously operated by the NFB, was sold to the Public Works department in April 1970. Prior to the dissolution of the Still Photography Division, the NFB held all rights to the production of government films. In other words, all films created for government departments or agencies were funded and created by the NFB through their Sponsorship Film program. When an offer was made by Public Works to purchase the program, to liberate the NFB from the duties of producing government films, the offer was accepted, and as a result, the National Film Board of Canada lost one of its most profitable, revenue-generating programs. As a result, there was no choice but to reorganize the structure of the NFB and more specifically, the Still Photography Division. In order for the Division to have a budget to continue its activities, which previously had been supplied by the NFB with funds that had been generated from the Sponsorship Film Programme, some of the collection would have to be sold to raise capital.¹⁴

The decision to divide the material of the Still Photography Division was made by senior management at the NFB in early 1970, and the more valuable and more interesting images in terms of their potential for generating money as reproductions in magazines and newspapers for the NFB were sent to Information Canada to be used as a government photo stock agency.

At the time of this division in early 1970, Lorraine Monk was given a few weeks prior to the material being sent to Information Canada to identify and segregate those photographs (with the help of her photo editors), which she felt were essential to keep at the Still Photography Division. They chose those images that had already been used in

¹⁴ This information remains speculative. None of the interviewees would confirm nor deny this claim. However, it is this author's impression that this was a determining factor in the dissolving of the Still Photography Division's collection.

recent Still Photography Division publications, as well as ones they considered to be ‘artistic’ photographs and felt would be used in future exhibitions and publications.

Once Monk had chosen all the photographs that were to remain at the Still Photography Division, (this material remained there until the creation of the CMCP in 1985), the remaining material was divided between Information Canada and the Public Archives of Canada.¹⁵ The material that was thought to be useful for future publications was sent to Information Canada, while all other photographs were sent to PAC.

Information Canada used the Still Photograph Division collection as a stock photo collection from April 1970 until 1975. After 1975, when the Still Photography Division material was sent back to PAC and the Division, Information Canada continued its operations as the government’s stock photo agency commissioning work for assignments, and giving rights to photographs in their collection, but under the auspices of the department of Supply and Services.¹⁶

In March 1975, the 1941-1961 material which had previously been sent to Information Canada was sent to the Public Archives of Canada (subsequently in 2004, called Library and Archives Canada), and, together with the material transferred in 1971, the holdings of the Archives then comprised approximately 440,000 photographic objects. At the same time, the 1962-1970 material was returned to the Still Photography Division. All of the material transferred from Information Canada in 1975 to both collections became known as the *Photothèque* material.

¹⁵ At the time the photographs were considered documents (regardless of the visual nature of the medium), and therefore the decision to send the material to the National Archives seemed to be a good one, as the works were treated as ‘visual’ documents.

¹⁶ *ArchiviaNet*, s.v. “Information Canada Fonds”, <http://www.collectionscanada.com> (accessed 10 July 2006)

After the Division of the Collection:

The Still Photography Division was left with a small collection when the majority of its photographs was transferred to Information Canada in the early 1970s. This would soon come to be seen as a blessing by many young Canadian photographers who were working in a creative vein. The decision, which Lorraine Monk had first made in 1962 to break the Division's strong ties to documentary photography in favour of artistic photographers and works continued to be strengthened and developed through the 1970s; this essentially would pave the way for the creation of the CMCP.¹⁷

In 1975, the Photo Gallery, which was the main exhibition space for the collection was forced to close its doors after only eight years in existence. This left the Still Photography Division with no permanent exhibition space, which remained so until 1992, by which time it had become the CMCP. During the 1970s, the Still Photography Division continued to oversee a large number of travelling exhibitions (see appendix 3 for a listing of these exhibitions), as well as the hiring and assigning of photographers for most artistically-driven projects commissioned by different government departments. During the early 1970s, the institution reduced its number of on-staff photographers to two, Chris Lund and Pierre Gaudard. This allowed Monk and the Still Photography Division to hire freelance photographers from around the country for publications and exhibitions.

Between 1967 and 1984 the Still Photography Division produced many photo-books, which were increasingly popular with the public, such as *Canada: Year of the Land* (1967), *Call Them Canadians* (1968), *A Time to Dream* (1971), the *Image* series (1967-1971), and *Canada* (1973) (see appendix 2 for complete bibliographic records). The most

¹⁷ Martha Hanna, interview by author, 15 June 2006, Canadian Museum of Contemporary Photography, Ottawa, Ontario.

successful publication overseen by Monk in the 1970s was *Between Friends / Entre Amis* (1976), a gift given on behalf of the Canadian government to the United States to commemorate its Bicentennial. This publication, produced for External Affairs, proved to be one of the greatest revenue-generating projects undertaken by the Still Photography Division; it would also mark the final Still Photography Division assignment for any Canadian photographer. The end of commissioned projects in 1976 strengthened Monk's desire for a Still Photography Division that focused on the collecting of fine art prints, as opposed to government-directed photographs.

The Final Years of the National Film Board of Canada's Still Photography Division:

Due to the lack of available funds at the NFB with the selling of the Sponsorship Programme to the Public Works department after 1970, major changes at the NFB were necessary. Although the NFB was financially responsible for the Still Photography Division, it felt that by 1984 it had no choice but to dissolve the Division.¹⁸ The only rationale that points to the reasoning behind the decision to sacrifice the Still Photography Division is that of the Division's deviation from the film industry. Therefore in 1984, the NFB concluded that they could become 'leaner and meaner,' as well as solidify their commitment to the production of Canadian films if they concentrated solely on creation of films.¹⁹ The Film Commissioner, François N. Macerola, and members of National Museums of Canada (hereafter referred to as NMC) initially thought that the Still Photography Division material, together with the Division's staff, should go to one of the NMC's institutions, where the collection would be housed.

The NMC had been established following the passing of a bill in the House of Commons in November 1967 to provide a, "federal government cultural repository" for museums that were "unable to afford elaborate and expensive equipment and highly trained personnel"²⁰. The NMC was dissolved in 1988, following a lack of successful initiatives planned for national museums across the capital region. Although the plan to

¹⁸ At the time of publication, it is still not clear whose decision it was to dissolve the Still Photography Division. As Lorraine Monk pointed out during a telephone conversation, the National Film Board was created through the National Film Act (which was created by an act of parliament). Therefore, a parliamentary vote should have been necessary to allow any structural changes to the NFB. As no vote ever took place it was illegal for the NFB to close down the Still Photography Division. Monk also stated that should she find out who was responsible for the dissolve, she would personally file a law suit on behalf of Canada, to pursue the individual(s) for having taken personal liberties in interpreting a parliamentary act.

¹⁹ Martha Langford, interview by author, 24 May 2006, Toronto, Ontario.

²⁰ *The Canadian Encyclopaedia*, s.v. "National Museums of Canada," www.thecanadianencyclopedia.com (accessed 11 July 2006)

move the Still Photography Division to the NMC never came to fruition, there was much resentment on the part of the Still Photography Division staff who now felt abandoned by the NFB.

The fall of 1984, which saw the dissolution of the Still Photography Division by the NFB²¹, also saw a change in government when the Conservative Party, led by Brian Mulroney, won the federal election. Within a few months, this change in federal leadership resulted in a renewed interest in Canadian photography. In December 1984, during an event at Toronto's Harbourfront, an announcement was made by the Minister of Communications Marcel Masse, that a new museum would open in Ottawa, that would be the principle exhibition space for the Still Photography Division collection, as well as a space for contemporary Canadian photography, thus filling the void in photographic exhibition spaces in Ottawa that was created when the Photo Gallery was closed nine years earlier. Established in 1985, the CMCP operates as an affiliated organization to the National Gallery of Canada, producing traveling exhibitions and related catalogues and publications. In May 1992, the CMCP was given a permanent public space in downtown Ottawa. The mission of the CMCP stated that only contemporary material would be collected and shown.²²

In 1984, the decision was made that all Still Photography Division material made after 1962 would be given to the CMCP. Most of the interviewed individuals who were involved in the dissolution of the Still Photography Division have different recollections as to how the date was chosen. Some of those interviewed believe that the date was selected because material from 1962 to 1984 was considered to be contemporary at the time of the

²¹ Martha Langford, "Introduction," in *Contemporary Canadian Photography: From the Collection of the National Film Board*, (Edmonton: Hurtig Publishers Ltd.) 16.

²² Martha Langford, interview by author, 24 May 2006, Toronto, Ontario.

CMCP's establishment in January 1985. Other interviewees believed that because the Still Photography Division material created prior to 1962 had been deposited at the Public Archives in 1971 and in 1975, there was no way for the Division to re-acquire this material and the Still Photography Division simply chose to keep the remainder of the collection. And finally, some interviewees believed that because a distinct change in the Still Photography Division's approach to the photographic medium occurred in 1962 when it began to collect photography as fine art under the guidance of Monk, this material rightfully belonged in an art museum. Regardless, all material created between 1941 and 1961, deposited in 1971 and 1975, continues to be at LAC - approximately 440,000 photographic objects - and all material from 1962-1984 (defined as contemporary) became the founding collection for the CMCP – approximately 160,000 photographic objects.²³

Through my research for this thesis I have come to my own conclusion regarding the rationale of the decision of the 1962 division date of the Still Photography Division collection. I believe that in 1970-1971, when the collection material was divided between Information Canada, the Public Archives of Canada, and the Still Photography Division, the decision to send material made prior to 1962 to the Archives was because of the significance of that year in the Division's focus. 1962 was the first year under the direction of Lorraine Monk, who had become the executive producer of the Division in 1960, when the Still Photography Division started to commission and purchase fine art, and when a distinct shift in the Division's interest from documentary photography to fine art photography first occurred. Therefore, it makes sense that material originally commissioned for and produced through a documentary lens to be donated to the Archives

²³ Martha Langford, interview by author, 24 May 2006, Toronto, Ontario.

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so that it would continue to be seen as primarily visual documentation, important to the history of Canada.

Library and Archives of Canada (LAC):

Originally the Dominion Archives of Canada, LAC has undergone several name changes, while maintaining its original goal and purpose. In 1964, a photography section was developed under the picture division at the Public Archives to continue the collecting of photographs which had originally begun at the Archives in 1907.²⁴ In announcing a 'National Photography Collection' in a pamphlet released in 1976, the then-titled Public Archives of Canada pointed to its recognition of photography as a medium worthy not only of collecting and acquiring, but also of preserving for future generations. This was undoubtedly influenced by the acquisition of the Still Photography Division material five years earlier. The photography division at the Archives, as a specialized department, was established to care for this collection and charged with several responsibilities. Its mandate was set out in the 1976 pamphlet:

Photographs of historical interest are solicited and preserved; research is carried out into the history of the photographic medium as well as into the careers of Canadian photographers; exhibitions are organized in which the photographs are placed in their historical context; under certain conditions, copies of photographs are provided to interested parties; lastly, personal assistance is given to researchers. In creating this new Division, the Public Archives of Canada has laid the foundation of a centre for historical research into Canadian photography.²⁵

²⁴ Langford, *Contemporary Canadian Photography: From the Collection of the National Film Board*, 10.

²⁵ Information Canada, *National Photography Collection* (Ottawa: Public Archives of Canada, 1976).

In 1987 the Public Archives of Canada became the National Archives of Canada, and in 2004, was amalgamated with the National Library of Canada to form Library and Archives of Canada (LAC). In 2006, the institution's mandate is

To preserve the documentary heritage of Canada for the benefit of present and future generations; to be a source of enduring knowledge accessible to all, contributing to the cultural, social and economic advancement of Canada; to facilitate in Canada cooperation among communities involved in the acquisition, preservation and diffusion of knowledge; and to serve as the continuing memory of the government of Canada and its institutions.²⁶

As an archive, LAC treats its collections in ways that serve its unique purpose.

One of the defining concepts of an archive is the acquisition and preservation of complete archives. The Still Photography Division collection continues to be a problem for the Archives, given that the transferred material originally formed part of a larger collection. In order for this material to be considered complete, the Still Photography Division material at LAC would need to be re-constituted with the material held at the CMCP; as the likelihood of this occurring is extremely slim, the incompleteness of this collection is something the Archives has accepted.

As LAC acts as the national repository of all documents dealing with the history of Canada, the institution places importance on the correct archival treatment of all acquired material. Original order – a concept followed by archives where the original organization of a collection is preserved - is always respected, as it is believed that the initial organization of the material offers a deeper understanding of the material's original

²⁶ Library and Archives of Canada, "A New Knowledge Institution for Canada: The New Organizational Structure: Background," LAC, <http://www.collectionscanada.ca/about-us/002/012002-500-e.html> (accessed 28 June 2006)

context. Because LAC is an archive, great importance is placed on creating access to collection material, and thereby achieving one of its primary goals – that of making historically important material available to the public, all the while emphasizing the cultural value of the objects.

The Canadian Museum of Contemporary Photography (CMCP):

As the CMCP was born out of the Still Photography Division in 1985, much of the approach to photography, which had guided the Division since 1962 and was deepened in the late 1970s and early 1980s, continues to inform the CMCP's understanding of the medium. The 1983 mandate of the Still Photography Division was carried over into the operations of the CMCP until the 1990s, when the museum established its own goals and purpose. The CMCP has continued to expand its collection of fine art photography by collecting contemporary works by Canadian photographers.

In 2006, the CMCP's mission statement continues to encompass its whole collection, with particular emphasis on its holdings of the Still Photography Division collection as it expresses the CMCP's desire to

Collect, interpret and disseminate the best of both documentary and art photography produced by contemporary Canadian artists. Its holdings include over 160,000 photographs, photo-based works, negatives and transparencies. The collection includes materials from the Still Photography Division of the National Film Board of Canada from 1962 to 1985 as well as acquisitions made by the museum since its founding in 1985. Works in the collection are exhibited in downtown Ottawa at One Rideau Canal, circulated nationally and internationally through the travelling exhibitions program and lent to other institutions.²⁷

Since the CMCP operates principally as an art museum, collection material is approached in a way that is consistent with museum practices. One of the fundamental goals of the CMCP is to display and interpret photographs as works of art; this attitude of

²⁷ Canadian Museum of Contemporary Photography, "CMCP/MCPC - FAQ", CMCP, <http://www.cmcp.gallery.ca/english/faq/> (accessed 28 June 2006).

sharing works from the collection underlines a key element in the museological approach. Although the collecting, acquisition, exhibition, and publication of works of art are also elements of the archive's practice, the museum's method of approaching these areas specifically highlights the viewing of photographs as works of art, not as historically significant visual documents. As the CMCP is a fine art museum, an aesthetic reading of the photographs is often encouraged over an historical one.

COMPARISON OF THE COLLECTIONS:

The following six chapters compare LAC and the CMCP, and evaluate their treatment and use of their respective parts of the Still Photography Division collection.

The six areas of comparison are,

1. Physical Organization of the Collections;
2. Physical Housing of the Collections;
3. Intellectual Organization and Access to the Collections;
4. Access to the Collections;
5. Published Information on the Collections; and
6. Public Exhibitions and Display of the Collections.

The chapters are divided by institution and conclude with a brief summary and comparison of the collections.

PHYSICAL ORGANIZATION OF THE COLLECTION

Library and Archives of Canada

The 1941-1961 portion of the Still Photography Division collection, which resides at LAC, comprises approximately 440,000 photographic objects. Negatives account for roughly half of these. There are approximately 100 glass plate negatives; the remaining negatives are nitrate or safety film. The prints are mostly black-and-white, and the colour prints are mostly, if not all, Kodachrome. A specific breakdown of the number of black-and-white and colour prints is not available at this time.

The holding of the Still Photography Division have been treated as archival objects. Consequently, the original order of the Still Photography Division collection has been maintained and continues to affect how this part of the original NFB collection exists today. When the *Photothèque* material was returned from Information Canada in 1975, it was re-integrated into the Still Photography Division collection in a way that preserved the original order of the collection. Although the *Photothèque fonds*²⁸ exists as a separate entity, it continues to be tied to the National Film Board fonds intellectually through finding aids and cataloguing references, as all this material was produced by the NFB. Also, in keeping with the original order of the two separate *fonds*, a physical division by series, the original organization of the collection, has been maintained in both *fonds*. This organization of the collection by series was created by the Still Photography Division while the collection was still in use. The series refers to assignment titles, subjects or commissioned projects organized by the Division.

²⁸ A *Fonds* is an archival term corresponding to a coherent group of objects produced by a person or organization through their lifetime. A *fonds* differs from a collection (in archival terms) as the latter is usually produced or collected artificially; meaning that a collection is usually comprised of various objects coming from a variety of sources.

The only division in the physical arrangement of the Still Photography Division collection at LAC is in the segregation accorded different types of media. Negatives and prints have been separated and are housed according to the proper preservation specifications. Attention has also been paid to whether the material is black-and-white or colour – these materials have been separated to reflect preservation standards, and the size of the material itself; 35mm negatives are stored together, 4”x5” negatives are stored together, and so on. All nitrate material is stored separately in a special nitrate vault, located just outside of Ottawa. As mentioned above, the original order of the collection, a division by series, is maintained in all containers regardless of the media separation.

The Canadian Museum of Contemporary Photography

The 1962-1984 section Still Photography Division material consists of negatives, mostly safety film with some nitrate, and prints, including black-and-white and colour. The collection consists of approximately of 160,000 original collection objects; the negatives account for nearly 140,000 of these and are considered to be the original object, the remaining section of the collection is make up of 20,000 vintage prints, indicating there are no vintage prints for most of the negatives in the collection. In addition, there are 140,000 vintage work prints, corresponding to all of the negatives, but these are not accessioned and treated solely as reference aids, rather than as independent aesthetic objects

As the CMCP is a museum, its organization of the Still Photography Division collection is much different from LAC’s. Even though the institution is a museum, preference is given to the negative over the print in the case of this material from the Still

Photography Division as it was seen as the original object created by the photographer, and even where the print also exists, the negative is still favoured.²⁹ In continuing this partiality, the CMCP continues to uphold many of the original beliefs about and approaches to photography the Still Photography Division had held. The importance given to the negative is also based on the fact that in most cases the photographer did not make his or her own prints. As the negatives were often sent to other government departments for use, the specifics of each print, such as its cropping, were decided by the individual department.

One major difference between the two institutions is the treatment of the work prints produced by the Still Photography Division; at the archives the work prints are treated as archival objects in their own right, while at the museum the work prints are used as a visual finding/identification aid for their corresponding negatives. Stored in the reference room of the CMCP are four separate filing cabinets used for the work prints and card catalogues. Each of these cabinets corresponds directly to the physical storage of the negatives in the cold vault.

The first of these cabinets is used to store the work prints produced by the Still Photography Division. These prints are backed onto non-archival museum boards and arranged alphabetically by photographer's name, and then chronologically by accession year. Most of these work prints are black-and-white while some are colour; they are filed with their original captions which were printed in both French and English.

The second series of files, stored in orange cabinets, contain the prints produced by the Still Photography Division that were sent to Information Canada (*Photothèque fonds*)

²⁹ This is only the case with the material from the Still Photography Division as the CMCP does not have negatives for any other works in their collection.

and then later returned to the Division in 1975. This system is identical to the first system – the prints are black-and-white and colour, contain the original captions in French and English, and are stored alphabetically and chronologically. These files also have a sub-section named ‘uncatalogued’, which contains all material that was never catalogued while at *Photothèque*. As the *Photothèque* section of the Still Photography Division collection was used for a different purpose by Information Canada in the 1970s than the remainder of the material at the Still Photography Division during this same time period, the CMCP believes that in keeping the collections separate, different stories of Canada’s history can be told using the material. Although this type of segregation within a collection of fine art objects is very uncommon, the CMCP has chosen to respect the division of the material as it is of importance to the history of the Still Photography Division collection and all possible information regarding the use of the collection has been preserved.

The third system of organization which exists in the reference storage area, is the original Still Photography Division card catalogue, stored in a large white vertical filing cabinet. This visual finding aid corresponds to the 20,000 vintage prints in the CMCP collection that came directly from the Still Photography Division collection, but does not include those of the *Photothèque* returned from Information Canada. These cards bear small contact prints of each negative along with reference notes on the photographer who created the print, and information regarding the location of the original negatives.

Finally, the fourth filing system is an enclosed slide cabinet with a built-in light table that houses the slide collection. The slides represent works from the print collection, and are not unique photographs in themselves – as they were re-shot from the work prints. They represent approximately 2/3 of the entire Still Photography Division collection,

including the work from the *Photothèque*. These slides are mostly used by the curators in the planning of exhibitions. The slides are titled by photographer, arranged alphabetically by his or her last name, but contain no additional information, making it necessary for an individual to reference the card catalogue for specific information on the individual works represented.

The approximate 20,000 vintage prints from the Still Photography Division collection are stored in alphabetical order according to photographer, then chronologically by assignment year in the print storage vault.

The negatives from the Still Photography Division collection at the CMCP are organized and stored similarly to those at LAC. However, the division between the Still Photography Division and the *Photothèque* material in the print collection is also maintained in the negative collection. The negatives are physically stored in numerical order by negative accession number. All of the 35mm negatives are stored together, as are all 4"x5" negatives and 8"x10" negatives. As with LAC, all nitrate material is stored at an off-site facility.

Brief Summary of the Organization of the Collection:

The Still Photography Division material held at the CMCP and LAC is identical in that it is made up of photographic prints, negatives, and transparencies. Although one major difference in the organization of the collections is the way in which the objects are viewed by the respective institutions. At LAC, all collection material is treated as archival objects; the original order of the series is maintained, and all Still Photography Division material is cared for in the same way, including the work prints. In contrast, at the CMCP,

the negatives are treated as original objects, while only the 20,000 vintage prints are considered collection material, and the 140,000 work prints are not. This is not to say that the work prints are not cared for, only that they are not accessioned as collection material. The original order of the collection, by series, has been re-organized so as to better serve the CMCP's use of the collection, with its focus on individual photographers rather than subject areas. This reorganizing of the Still Photography Division collection has made the material accessible alphabetically by photographer, and chronologically by assignment year.

HOUSING

Library and Archives of Canada

LAC has state-of-the-art storage facilities for all material deemed significant to the history of Canada, and material is stored according to media type in order to properly observe preservation standards. The Still Photography Division material is therefore kept in two storage areas; a cold storage vault for negatives and transparencies, including an off-site nitrate vault, and a cool storage vault for photographic prints.

The cold storage vaults are kept at -18°C with 25% relative humidity. In these vaults the negatives are stored in paper sleeves, while the transparencies are stored in Print-File sleeves, and kept in corrugated plastic archival containers. The negatives are divided according to the size and support – all 35mm negatives are stored together, as are all 4”x5” film based negatives, etc.

The photographic prints are kept in archival paper envelopes and stored in archival cardboard containers. As is the case with the negatives, the prints are also divided by size in order to maximize the use of storage containers. These print containers are then stored in one of several cool vaults which are kept at 18°C and 40% relative humidity.³⁰

The Canadian Museum of Contemporary Photography

The storage facilities at the CMCP, although not as large as those at LAC, provide comparable storage conditions for the collection material. As with LAC, the Still Photography Division material is also stored according to media type and housed in two different areas, a cold storage vault and a print storage vault.

³⁰ Andrew Rodger, interviewed by author, 10 April 2006, Library and Archives of Canada, Ottawa, Ontario.

The cold storage vault is used for all negative materials. This includes, glass-mounted transparencies and negatives, 8 x 10" film negatives, 4 x 5" film negatives, 2¼ x 2¼" film negatives and transparencies, and 35mm film negatives and transparencies. The negatives from the Still Photography Division and the *Photothèque* are kept in this vault, their original order being maintained by separate filing systems. The negatives and transparencies are housed in archival envelopes placed within a second envelope and then placed in metal cabinets in the cold vault. The cold storage vault is kept at 4°C with 40% relative humidity; in comparison, the cool storage vault where the prints are held is kept at 20°C with 40% relative humidity. The prints are housed in print envelopes, and placed in flat archival clamshell boxes. The larger prints are framed and kept on compact display racks.

The slide collection is kept in archival sleeves and stored in a filing cabinet in the research area. As the slides were made from the Still Photography Division material and are neither from the original collection nor considered original objects, they are kept in an area where they are accessible to researchers and the museum staff.³¹

Brief Summary of Housing:

The storage facilities of LAC and the CMCP are comparable; both offer the proper preservation conditions needed for the care and housing of photographic materials. Both institutions have physically separated the Still Photography Division material according to media and size; all nitrate material is stored in off-site facilities, while all negatives and transparencies are stored in cold vaults and all photographic prints are stored in cool vaults.

³¹ Sue Lagasi, interviewed by author, 16 February 2006, Canadian Museum of Contemporary Photography, Ottawa, Ontario.

INTELLECTUAL ORGANIZATION OF THE COLLECTION

Library and Archives of Canada

According to the staff interviewed for this study at LAC, about 60% of the Still Photography Division material has been catalogued to some degree, representing access to approximately 250,000 – 300,000 objects. Approximately 50,000 - 60,000 objects were electronically catalogued on videodisc in the 1970s upon their arrival at the Public Archives but these records are no longer accessible as the discs have greatly deteriorated over time. Other electronically catalogued objects are accessible on a local hard drive at LAC.

Cataloguing of the Still Photography Division collection is now primarily done at the series level. Series level cataloguing indicates the number of objects in the series, and provides a brief explanation of the works included. On occasion cataloguing is carried out at the item level, for example, when specific information is needed about a photograph for an online exhibition or to prepare a caption for a reproduction request.

There are currently no plans to digitize the whole collection at LAC, and digitization of the photographs only occurs on an as-needed basis. In the past, LAC received money from Heritage Canada to help digitize the Still Photography Division material. Approximately 3,000 objects were digitized using these funds, most of them from the WRM (War Records – Manufacturing) series. This series consists of images taken from 1942-1945, depicting “aspects of Canadian war-related industrial output during World War II”³².

³² Helen Roytblat, *A Guide to National Film Board Photographic Materials and Finding Aids*, (Unpublished Report: Library and Archives of Canada, 2003) 33.

Framing Canada is an online exhibition sponsored in part by Heritage Canada.

Through this program, approximately 50,000 photographs have been catalogued . Lack of available money and issues with copyright are the most prevalent causes preventing the digitization of the entire Still Photography Division collection. In digitizing on an as-needed basis, LAC is ensuring that all digitized material is useful to researchers. However, it should be pointed out that the lack of digitization severely limits access to a substantial portion of material from the collection, and researchers often do not know what material is available, creating a Catch-22 situation.

The Canadian Museum of Contemporary Photography

All objects in the CMCP's portion of the Still Photography Division collection, have been catalogued to the item level. The remaining task is to complete digitization at the item level, which, when finished, will provide a full textual and visual record for every object in the collection.

As described above, finding aids have been created by the CMCP using the prints from the photographer's work print collection of the Still Photography Division and the *Photothèque*. In this way the work prints are used to refer to their negatives, the original objects, which are in storage. The photographer card catalogue, the original finding aid created by the National Film Board, is still used by the CMCP for reference to the collection. The second finding aid allows access to the Still Photography Division material by way of a subject-heading card catalogue. These various forms of finding aids act in a coherent way to provide very precise information about the individual objects.

The slide collection, which has been used by the curatorial staff as well as outside researchers in the preparation of exhibitions, is gradually being replaced by digital scans of both negatives and positives for the new database. This database allows the staff to create digital 'light-boxes' using the images they select, and minimizes the use and wear of the slide collection.

In addition to the digitization of the original negatives, the CMCP is currently working on the transfer of the Still Photography Division's subject-heading card catalogue to a new the CMCP database made using FileMaker Pro. This database will cover the entire history of the Still Photography Division, from 1941 to 1984, and will provide a complete record of all the events covered by the Division, as well as a better survey of an individual photographer's work.

Brief Summary of Intellectual Organization of the Collection:

The Still Photography Division collection holdings at LAC comprise approximately 440,000 photographic objects, while the CMCP holds roughly 160,000 objects. It is believed by staff at LAC that approximately 60% of their collection has been catalogued to the series level. Conversely, all holdings of the Still Photography Division at the CMCP have been catalogued to the item level. While there are no plans to digitize the entire collection at LAC, digitization is done on an as-needed basis, often for online projects or publications. Future digitization plans at the CMCP include the scanning of original negatives and the digitization of an original subject-heading card catalogue which corresponds to the Still Photography Division material.

ACCESS TO THE COLLECTION

Library and Archives of Canada

All of the Still Photography Division material which is in the custody of LAC is entirely accessible to the public. There are no restrictions of any kind to this material. The general public also has access through a multitude of identification and finding aids. Some are located online (through the ArchiviaNet portal), while others are only available on databases or printouts in the research library of LAC.³³

There were two finding aids that were transferred to LAC with the Still Photography Division collection: an original microfiche finding-aid, which was provided by the Still Photography Division, and a card catalogue for some of the most extensively used series. Both the microfiche catalogue and the card catalogue, which can be searched by photographer, subject heading, and item number, are located in the research area of LAC, located in downtown Ottawa. As well, other finding aids exist in microfiche form, original log books, index image cards, and in a variety of subject catalogues.³⁴ With the large number of available finding aids researchers are able to access the collection at different levels.

Appointments are necessary for researchers who want to see collection material. As this material is stored at the Gatineau Preservation Centre, located several miles away, to which only LAC staff are permitted access, appointments are usually scheduled a week in advance. This allows time for the collection material to be transferred from the Gatineau

³³ LAC's online portal to their main database, ArchiviaNet, allows access to approximately 13,000 – 14,000 objects from the Still Photography Division material. However there are approximately 26,000 – 28,000 object descriptions as the entries into the database are made separately in English and French.

³⁴ A report entitled *A Guide to National Film Board Photography Materials and Finding Aids*, was created by Helen Roytblat in 2003. This report is effectively a summary of all available finding aids for the Still Photography Division collection.

Preservation Centre to the research facilities in downtown Ottawa. For the most part, researchers consult copy negatives if they exist; the consultation of original negatives is possible under special circumstances and under the supervision of LAC staff. Nitrate material can only be retrieved once a week due to the acclimatization required after the material is removed from cold storage.

The restrictions related to the reproduction of images from the Still Photography Division collection are the only restrictions placed on the collection material. Previously published photographs are protected under the photographer's copyright for 50 years after the first date of publication.³⁵ In order to re-publish these photographs permission must be granted from the photographer or his/her estate. Photographs that were produced by photographers on assignment for the Still Photography Division and were never published are in copyright in perpetuity to the Still Photography Division and now LAC, which is under copyright protection of the Crown, therefore copyright is secured through LAC.

The Canadian Museum of Contemporary Photography

The CMCP has very few access restrictions. Appointments are also necessary when researchers wish to view prints from the collection as this allows the staff the time to pull the requested material before the researcher arrives at the museum. As with LAC, only staff members are permitted access to the storage vaults. One major difference between in the level of access between the two institutions is that the CMCP does not allow researchers to handle negatives. As the negatives are considered the original object they are only removed from cold storage when they are need to be scanned for use in

³⁵ Copyright Board of Canada, "Copyright Board of Canada: Copyright Act," <http://www.cb-cda.gc.ca/info/act-e.html> (accessed 11 July 2006)

publication. The scans are done in-house and overseen by the National Gallery of Canada's copyright department; these scans are used whenever a copy of the image is needed, whether for a publication or and for inclusion in the MIMSY database.³⁶ Another difference between the institutions is the need for appointments at the CMCP to have access to all finding aids created for the Still Photography Division material. This is because the finding aids are in the reference area of the museum which is located in a non-public area of the museum. In this reference area are located the visual finding aid and a subject catalogue which is currently being entered into a searchable database. All work and vintage prints in the collection have been scanned and have been included in this database. The decision to scan the prints as opposed to the negatives was made as the prints are still in good condition, and this also prevented unnecessary handling of the original objects.

There are future plans to scan and enter the negatives into the MIMSY database. However, this will not be done comprehensively but on a selective basis within each series, thereby giving an overview of each assignment commissioned by the Still Photography Division.

Another method of entering or accessing the collection is by viewing the original accession books; these, however, only contain records for acquisitions from 1953 to 1962. As the prints at the CMCP date back to 1962, the records from that year would be the only ones that could be productively viewed in the accession books.³⁷ However, as this date also marks the division date of the Still Photography Division material, the records in these

³⁶ The MIMSY database, used by both CMCP and NGC is a product of Willoghby & Associates; this database program provides cultural institutions with a fully customizable interface, allowing each organization to get the most out of their collections.

³⁷ Earlier accession books exist, prior to 1953, and are located at LAC, the last existing accession book is the 1962 book which is at the CMCP. After this date, the accession books were no longer used.

accession books are of interest to the museum because they reveal the change in the Division's collecting policy.

As the CMCP now operates as an affiliate of the National Gallery of Canada, the copyright office at the Gallery handles all requests for reproductions, including all those made for Still Photography Division material. The CMCP's reproductions policy is more complicated than that of LAC. As the material at the CMCP dates from 1962-1984, many of the photographers are still living. For all images created by a photographer while on assignment for the Still Photography Division, the CMCP owns the negatives and copyright, as this was understood as 'work for hire'. This accounts for all material up until 1976 – the date of the last assignment for the Still Photography Division. The difference between this 'work for hire', and the later fine art prints purchased after 1962 is that in the case of the latter, the prints and not the negatives were purchased. This means that the photographer still holds the copyright for the image, and has granted permission to the institution to exhibit the work and publish the material in museum and educational publications. For all other uses of the photographs, permission must be secured from the photographer or his or her estate.

Brief Summary of Access to the Collection:

Access to the Still Photography Division material at both LAC and the CMCP is similar. Appointments are necessary at both institutions if original collection material is consulted; they are also necessary at the CMCP to have access to the finding aids. At LAC, the material is made accessible through a database, microfiche, original log books, videodiscs, local hard drives, and a card catalogue. Similarly, at the CMCP the collection

can be accessed through a visual finding aid, a database, original accession books, and a card catalogue. Future plans for access at the CMCP include the digitization of negatives to prevent their future unnecessary use of the original objects.

The only restrictions on the collections at both institutions regard to the copyright of the photographs. For the material held at LAC, copyright must be granted according to Canadian law by the photographer or his or her estate, for previously published material, or through LAC for non-published material. The copyright for the material at the CMCP which was created on assignment for the Division now belongs to the CMCP, rights and permission for use are granted by CMCP through the NGC. In order to use the material which was not commissioned by the Division permission and rights must be obtained from the photographer or his or her estate.

PUBLISHED INFORMATION
Library and Archives of Canada

Since the acquisition of the Still Photography Division material beginning in 1971, the Public Archives (now LAC), has produced countless publications. As the collection was of substantial size, and its subject matter covered a multitude of events, the photographs in the collection have been used in numerous periodicals and books. Unfortunately, since no department was ever charged with the task of keeping a record of what material was included in publications, there are no lists – and no exact numbers - of past publications that used the material of the Still Photography Division. Even though LAC uses a many databases, none were ever utilized for tracking the publication of original works from LAC's collection.

To complicate matters even more, in the past, credit lines were often omitted from a number of publications produced by LAC due to design considerations. Even if one were to browse through all publications produced by LAC (and its former manifestations including Dominion Archives, Public Archives and the National Archives of Canada) looking for credit notes for the images used, there is no guarantee that all material would be properly credited to the Still Photography Division.

A few of the publications, which have used material from the Still Photography Division collection are *Documentary Art and Photography Division* (1992), *Picture Division* (1984), *The Archivist* journal (1974 -) and various Annual Reports of the National Archives of Canada.³⁸

³⁸ Andrew Rodger, email correspondence to author, 10 July 2006.

The Canadian Museum of Contemporary Photography

A complete list of the CMCP publications that include images from the National Film Board of Canada's Still Photography Division collection has been compiled and is found in Appendix 2.

Several publications not related to the CMCP have used the Still Photography Division material for illustrations. Although there is no complete record available of all publications, they include non-profit organizations such as: *Avataq*: (the Inuit cultural organization of Nunavik); government departments including Elections Canada; Statistics Canada and Canada Post; international government organizations such as the Norwegian Government (which has made extensive use of the photographs of aboriginal and Inuit groups) as well as individual writers.

There are currently no publications in progress that will use the Still Photography Division collection. The most recent publications produced by the Canadian Museum of Contemporary Photography which have included works from the Still Photography Division are *Canada: Our Century* (1999) – a book that made extensive use of the collection, reproducing approximately seventy images of the Still Photography Division material - *The Sixties in Canada* (2005), and *Michael Semak* (2005).

Brief Summary of Publications and Information:

An important difference in the presentation of Still Photography Division photographs at LAC and the CMCP is in the text caption that accompanies the images in published materials. The text captions for LAC-produced publications of Still Photography Division photographs tend to emphasize the subject matter of the image, as

well as point to the original circumstances and context under which the photographs were created. Facts about the series of which the photograph forms a part, as well as the time and place where the photograph was created are always present. In presenting the photographs in this way, LAC establishes its view of the Still Photography Division material as visual documentation. In publications by the CMCP, the information which accompanies the photographs usually follows more conventional forms used in art museum. The original captions are often included, as is information regarding title, photographer, size, date, and process. These aspects are included in the publications in the belief that by understanding the photograph as a personal interpretation of a particular subject matter, the reader will be better equipped to approach the image as an aesthetic object.

The choice of the information to include as supporting documentation for the photograph points to what each institution feels is the most contextually important information. This information, along with the photograph's inclusion in either an archive or museum context also affects, in turn, our understanding and reading of the image itself.

The Still Photography Division material at LAC has been used in countless publications, however as no records were kept documenting the use of the collection, exact numbers and examples are not available. No publications are currently in the planning stages that will use the Still Photography Division material at LAC.

The Still Photography Division material at the CMCP has been used to illustrate several publications, both in-house and for independent projects, including non-profit organizations, government departments, international government organizations, and

individual researchers. There are also no the CMCP publications currently in the works which use the Still Photography Division material.

PUBLIC EXHIBITIONS & DISPLAY

Library and Archives of Canada

LAC has produced hundreds of exhibitions since the organization's early beginnings as the Dominion Archives. Unfortunately, as is the case with the lack of available information regarding its publications, the same is true of past exhibitions. There are no lists, or numbers of exhibitions held at LAC prior to 2004. The most recent exhibition to use material from the collection of the Still Photography Division is *Many Lives, Many Stories: A Tribute to Asian-Canadian Women* (2006-2007).

Original photographs, both vintage prints and work prints, are exhibited at LAC and have been shown both nationally and internationally. The only instance when reproductions are used is when the originals are too fragile to display, or if the borrowing institution does not meet the LAC's exhibition standards. LAC has included works from the Still Photography Division collection in online exhibitions. A few examples of such online exhibitions are: *Expo 67*, *Project Naming*, *Framing Canada: A Photographic Memory*, and *From Colony to Country: A Reader's Guide to Canadian Military History*.³⁹ The most recently produced online exhibition using Still Photography Division material is *Project Naming*, 2005. This exhibition used images of Inuit taken in northern Canada by photographers on assignment for the Still Photography Division. Copies of these photographs were given to children living in the Inuit communities where the images were taken and charged with the task of asking elders in the community to identify the people and places in the photographs. This online exhibition not only utilized the Still

³⁹ All these online exhibitions are still accessible through the Library and Archives of Canada website available at: <http://www.collectionscanada.ca>.

Photography Division collection in a new way, but also enriched the Still Photography Division material as more information could now be added to cataloguing records.

Unfortunately at this time there are no physical or online exhibitions planned at LAC which will draw upon the Still Photography Division collection.⁴⁰

The Canadian Museum of Contemporary Photography

The Still Photography Division, since 1966, and the CMCP, since 1984, have produced and circulated photographic exhibitions of different sizes and scope throughout Canada. A list of exhibitions, which have used the material produced by the Still Photography Division, has been compiled in Appendices 3 and 4.⁴¹ The exhibitions at the CMCP have made wide use of the material: on occasion, the CMCP has included material from LAC in order to better represent an aspect of the Still Photography Division collection in exhibitions at the CMCP. The most recent such exhibitions are *A Canadian Document* (1999) and *Michael Semak* (2005).

Still Photography Division exhibitions created by the CMCP have ranged from photographs of elections (especially the 1963 election), to flags (including the inauguration ceremony for the new Canadian flag in 1965), and political rallies. Examples of past exhibitions include, *Photography in Canada 1967*, (1968), *Canada: Year of the Land*, (1967), and *Contemporary Canadian Photography*, (1984). The most recent exhibition of the Still Photography Division material at the CMCP was the 2005 *Michael Semak* show;

⁴⁰ Martin Tétreault, telephone conversation with author, 26 June 2006.

⁴¹ The exhibitions listed in appendices 3 and 4 include only ones that were organized by the Still Photography Division before the CMCP began organizing exhibitions. A record of all exhibitions dating from 1966 - when the Still Photography Division began organizing exhibitions at their location in Tunney's Pasture to the present exists at the CMCP in slide folders.

Semak was one of the staff photographers of the Still Photography Division between 1963 and 1973.

The only web project affiliated with the CMCP that uses the Still Photography Division material is an online exhibition on *Cybermuse*, the NGC's website, *Drawing with Light*, which traces the history of the medium through photographs in the collections of both the NGC and the CMCP. The work of Pierre Gaudard and Yousuf Karsh, drawn from photographs from the Still Photography Division collection is used in this exhibition. At this time there are no exhibitions planned which will make use of the Still Photography Division collection at the CMCP.⁴²

Brief Summary of Exhibitions and Display:

Unfortunately a comparison of the exhibitions produced by LAC and the CMCP was not possible. Due to the lack of documentation regarding past exhibitions at LAC, very little is known regarding the display of the Still Photography Division material. The exhibition of prints has been of great importance to both institutions, whether as work prints, vintage prints, or modern prints made from original negatives. At LAC, original photographs are always exhibited unless the print has incurred too much damage, or if the borrowing institution does not meet LAC exhibition standards. At the CMCP, since there are relatively few prints for most of the Still Photography Division collection, exhibition prints are normally produced from the original negatives for exhibition purposes.

A comparison of online exhibitions utilizing the Still Photography Division collection produced by both institutions also illustrates a difference in the relative usage of each collection. The CMCP, which is an art museum, excels in the producing of

⁴² Sue Lagasi, in conversation with Valérie Boileau-Matteau, 11 April 2006.

exhibitions emphasizing the aesthetic dimensions of photographs as objects, while LAC excels in the creation of exhibitions using both objects and more frequently, digital surrogate images, which emphasizes the informational potential of photographs as historical images.

Conclusion

As the preceding detailed comparison between the two institutions has revealed, the two portions of the Still Photography Division collection, which now form parts of LAC and the CMCP are approached, treated, and presented differently and are valued for quite different reasons by the two institutions. This is apparent, for example, in a comparison of how the photographs are catalogued, exhibited, and published. At root, these differences are ones that are the direct result of the different natures of the two institutions.

The material which has entered the collection of LAC has done so as first, objects of visual and historical documentation and second, as government-related documents: LAC is the repository for government records and these records are preserved in their original order and organization. The Still Photography Division material which resides at LAC is presented in publications and exhibitions to emphasize the historical reading of the images: primary importance is placed on the subject matter of the photograph, and not the photograph itself as an aesthetic object. In contrast, the Still Photography Division photographs at the CMCP are presented primarily as works of art, rather than as historical artefacts. While neither of these presentations is true to the original purposes of the Still Photography Division photographs (at least as envisioned by Grierson in the late 1930s and 1940s), they are nevertheless consistent with the purposes and curatorial practices of archives and museums, respectively.

The relative treatment of the Still Photography Division material clearly reveals the underlying principles of the institutions, that of an archive and an art museum, in which it resides. LAC's handling of all elements of the collection is consistent with a fundamental principle of archival practice: all objects donated or acquired, in this case, the negatives,

prints, and associated administrative papers - are treated with equal care, attention, and value: all material is considered equally important in terms of their evidential value and as historical records.

At the CMCP, the situation is more complicated and at certain levels can perhaps be seen as even contradictory or inconsistent. Fundamentally, the work is treated as the creation of artists, and this focus on the photographer espouses and supports the traditional values of the art museum. This, for example is how photography is treated at the National Gallery of Canada, the larger institution with which the CMCP is directly associated. However, within their portion of the Still Photography Division, not all objects -- the same types of materials that are found at LAC, negatives, prints and associated administrative papers -- are considered equally important within the collection

The CMCP's privileging of the negatives as the original objects seems to oppose traditional museological thinking when it comes to photography: the CMCP's usual practice is to collect only fine art prints and not negatives. The situation is even more complex: the 20,000 vintage prints are also considered original objects; however in the case when both the negative and vintage print exist, the negative is privileged. This favouring of the negatives over the prints can be understood because the CMCP houses the material of the Still Photography Division beginning in 1962 – a time when the institution began acquiring photographs as works of art – and the CMCP has made it its mission to perpetuate the re-focusing of the Division, through its dedication to showing photographs as works of art. In doing so, the CMCP continues to treat the collection as a documentary one but with aesthetic merit and in this regard, remains consistent and 'true' to the original purposes of the NFB collection: that of providing information through a visual medium.

The CMCP's willingness to make modern surrogate prints from the Still Photography Division negatives for exhibitions and publications is consistent with how the NFB would have used the material, but is inconsistent with how the CMCP treats the rest of the material in its collection; other material in its collection consists of strictly fine art prints which are treated as original objects. Although the treatment of the negatives may seem to contradict the way a photography museum would usually treat objects, in the CMCP's case it is part of the museum's attempt to preserve the original NFB approach to the Still Photography Division material.

The CMCP and LAC each have their own perspectives on how photography should be used and viewed in Canada. Through the institutions' approaches to the presentation and interpretation of photographs, the images produced by the Still Photography Division are seen in a way that is different from their original purpose. LAC presents photographs as a form of visual document that can be used to educate the public about the various aspects of the history of Canada, emphasizing the subject matter of the photograph. For its part, the CMCP uses and presents their portion of the Still Photography Division as examples of contemporary Canadian photographic art.

By examining exhibit text panels or published information on specific photographs the distinction in these approaches is made clear. The text panels in exhibition and published captions in texts at LAC emphasize the subject matter of the photograph and original circumstances in which it was made. In contrast, the texts in exhibitions and publications at the CMCP emphasize the aesthetic value of the objects and explain how the image should be understood as a personal interpretation of a particular subject matter by an artistic photographer.

One of the most obvious questions, which I posed in my interviews to the staff at both institutions, regards the possible future reconstitution of the original collection. This reconstruction could be argued for three different reasons. In reconstituting the collection, the following would be gained: First, all of the parts of the collection would be together and organically related, so one would be able understand the evolution of the Still Photography Division from 1941 to 1984. Second, it would allow the material in the Still Photography Division to be related to other government departments and government activities undertaken during this time period which are also held at LAC. Third since all of the parts would be available at one institution, this would make the researcher's work far simpler than at present and would facilitate the care of the entire collection. However, the likelihood of the collection recombining is very slim, as it would have a negative impact on the institution forced to give up its part of the collection. Although LAC would greatly benefit from receiving the CMCP's portion of the Still Photography Division material, the loss to the CMCP would be irreparable and in my opinion, unjustified.

For LAC, one of the major benefits of reconstituting the Still Photography Division material would be that the collection would then be complete. In possessing the complete archive of the Still Photography Division, LAC could better comply with one of the fundamental goals of an archive - to provide all records pertaining to a subject, institution, or individual. This merging of the portion of the original collections to re-form one collection, one *fonds*, would also help LAC to continue to fulfill their mandate of "preserve[ing] the documentary heritage of Canada"⁴³.

⁴³ Library and Archives of Canada, "A New Knowledge Institution for Canada: The New Organizational

The only reason the CMCP would entertain the idea of relinquishing its part of the Still Photography Division collection is related to its mandate of collecting contemporary work; as the years have progressed since the dissolution of the Division, the material created from 1962 to 1984 has become less and less contemporary.⁴⁴ By sending its section of the material to LAC, the CMCP could focus more on its mandate of collecting and displaying contemporary Canadian work. Yet, as Martha Hanna, the current Director, explained in her interview, “the Still Photography Division material at the CMCP is used to educate viewers about the more contemporary work in the collection”⁴⁵; it provides a base for the more contemporary work by providing a view of the history of the medium in Canada, thereby providing a historical context and enriching the more modern works. Since the CMCP was directly born out of the Still Photography Division, Hanna sees the original Still Photography Division collection as having an organic relationship to the CMCP’s current mandate, and as its responsibility to ‘animate’: the CMCP often ‘borrow back’ works from the LAC for exhibitions and publications. It should also be obvious that the CMCP has no desire to obtain the LAC section of the Still Photography Division collection: this material does not fit with their collecting mandate, nor would it benefit the institution in any way.

Although a good case could be made by LAC as to why it should have custodial responsibility for the entire collection, the CMCP’s lack of interest in the reconstitution of the collections supports my belief that this would not be as beneficial to both institutions as LAC believes. As explained in previous chapters dealing with the actual division of the

Structure: Backgrounder,” LAC, <http://www.collectionscanada.ca/about-us/002/012002-500-e.html> (accessed 28 June 2006)

⁴⁴ Martha Hanna, interviewed by author, 15 June 2006, Canadian Museum of Contemporary Photography, Ottawa, Ontario.

⁴⁵ Ibid.

collection, the division, based on the 1962 date, reflects much more than simply an arbitrary decision. 1962 reflects the change in the curatorial direction of the Still Photography Division and its approach to photography as a practice. In focusing more on the aesthetics of the medium, the collection grew to include works that emphasized more than simply government-sponsored documentary photography.

In the sustained division of the Still Photography Division collection this change in focus has been maintained. By allowing the pre-1962 material to reside in an institution that values it for its historical value and subject matter, such as LAC, the material is able to continue to serve the original purpose of documentary photography – to inform the viewer about different aspects of our historical past - and to preserve the original institutional framework that underlay the photographs' creation as government-sponsored images. Alternatively, by the later material's presence in the larger collection of an art museum, the CMCP collection is able to reflect the fundamental change in approach to photography that occurred in the early 1960s at the Still Photography Division – to present the viewer with aesthetic-images, while still valuing the informational element of the photographs. Although the Still Photography Division material is used to different ends in both institutions, I believe that the purposes of those institutions are met. Each institution uses its sections of the Still Photography Division collection to enhance its larger collections and does so in ways that are true to its fundamental goals.

APPENDIX 1

List of Photographers (Staff & Freelance) for the NFB SPD

Abbott, Art	Bell, Neville	Bowker, Walter	Cesar, Ed
Abbott, Joan	Bell, Richard	Bowring, Alan	Champagne, J.
Abrahamson, Roy	Bennett, Geo. M	Boyd, John	Chapman, Blayne
Allen, Leslie	Bennett, P.	Boyko, E.	Charnock, John
Alleyne, W.E.	Benoit, Gilles	Brault, Michel	Chaumette, Claude
Anderson, Bob	Benson, E. Dorthy	Bridge, Robert J.	Cherry, W.L.
Anderson, J. Robert	Beny, Roloff	Bridgdens Photo	Chews, Charles
Andrews, Andy	Bermingham, Ed	Brodeau, Denis	Chiappetta, J.
Anthony, V.K.	Bermingham, Inc., E.	Brooks, Bill	Chick, C.B.
Arless, R.	Bernard, Leon	Brooks, Bob	Christin, P.
Arliss, R.	Bernier, Jean Paul	Brown, Douglas	Christl / Silva
Armstrong, A.	Berretty, D.	Bruel, J.	Christopher, Peter
Armstrong, Jones	Bier, Dave	Bruemmer, Fred	Clark, David F.
Arnott & Rodgers	Biggs, Julian	Bruneau, Jean	Clark, Harold
Arnott, Rodgers & Batten, Ltd.	Billows, Fred	Bruun, Chris	Cleveland, B.
Ashley, Don	Bird	Bryan, John	Climo Studios
Ashton, David A.	Bixler, Alice	Buck, Mrs. R.A.	Cognac, Marcel
Astley, Bob	Black, W.	Buck, O.	Cole, Eric
Atkins, B.	Blackhall, W.J.	Buck, Orville	Constantine, Gary
Atkins, Bruce	Blackstock, E.	Buckley, Cliff	Cook, Stephen
Atkinson, Bruce	Blais, R.	Buckman, C.	Corbeau, Marcel
Audet, Andre	Blohm, Hans	Burnard, Audrey	Cortu, Gilles
Austin, A.G.	Bloom, Lloyd	Burns, Alec G.	Coshof, Karen
Baich, Paul	Bloomfield	Burwash, G.	Cote, Mario
Bailey, G.W.	Blouin, Guy	Bush, Douglad	Coward, G
Baillargon, Robert	Bochsler, Tom	Business & Industrial Photographers Ltd.	Crabtree, Grant
Baird, Don	Bogner & Broughton	Butteril, John	Crane, R.
Baker	Boisvert	C.G.P.C.	Craswell, Gordon
Bakker, Henk	Boland, Frank	Cadzow, Bill	Creed, Murray
Ball, J. Lynn	Bollinger Studio	Cameron, Duncan	Crich, Dr. Aubrey
Bancroft, Dunkin	Bonner, David	Cantelon, Bob	Crippen
Baron of England	Booth, Tom	Carey	Cucuel, J.C.
Bartlett, D.	Boremans	Carle, Claude	Cucuel, Jean Pierre
Baskin, Cliff	Bork, Egon	Carmichael, A.H.	Cukrowski, D.
Beaver, A.	Bork / Hoffman	Carrick, William H.	Cumbers, Maureen
Beaver, B.	Boschler, Tom	Carter, A.J.	Cunningham
Becq, Jean	Bosmans, L.	Carter, Paul	Currelly, Judith
Bedford, Michael	Boudreau, Tess	Cavouk, Artin	Curson, Lawrence

Bell, Ken	Boult, Doug	Cavoukian, Artin	Curtin, Walter
Curtis, W.H.	Echert, John	Fraser, Eon	Gordon, C.A.
Cusson	Edwards, Maurice	Frazer, Geoffrey	Gorrie, Brian
Dale, Jack	Edwards, W.	Freeland, G.	Gosselin
Dalschen, Edith	Edwards, W.B.	Frund, Jean-Louis	Gould, Harry
Dandridge, F.	Eglinton, Judith	Fyfe, Richard	Grambart, W.
Daniels, Colin	Ellefsen, Marc	Fyfe, Lorman	Grant, A.P.
Dann, O.B.	Elliott, J.	Gaffney, Gail	Grant, Frank
Dansereau	Elliott, Ken	Gaffney, Paul	Grant, Sgt. W.
Dark	Engler, Bruno	Gagel, Kurt	Grant, Ted
Davidson Studios	Enricht, Horst	Gagne, Marc-Andre	Grant-Mann
Davis, F.	Ethier, C.	Gall, D.	Graphics Assoc.
Davis, S.	Evans, John	Galt, Dagmar	Gray, Frank
Davison, M.	Everest, C. J.	Gander	Gray, W.
De Groot, Paul	Everest, Mrs. Olive	Garber, M.	Greenlees, S.
De Lorme, Jack	Everett, M.	Garceau, R.	Gregoire, N.
De Visser, John	Faber	Gardiner, Bob	Griffiths, Derek
Deans, Dr. Barbara	Farley, Tom	Garland	Griffiths, L.
Delorey, Ellis	Federal Newsphotos	Garnhum	Grimson, Sheldon
Delorey, Walter J.	Fenney, J.	Gascon	Groulx
Desvergnés, Alain	Ferguson, Mary W.	Gates, J.	Guenat, J.C.
Devlin, B.	Ferguson, S.	Gatszegi, Tibor	Guest, Paul
Dille, Lutz	Ferrat, E.	Gaudard, Pierre	Gunby, W. Merie
Diven, Chuck	Fieguth, Menno	Gaul, Doug	Gunn
Dixie, John	Fiorucci, Vittorio	Gaynor, Robert	Haas, Rudi
Doerr, Jack	Fisher, Bob	Gee, Gregory	Hahn
Dominion Wide	Fitzwilson, Sue	Gee, Russell	Halin, R.
Don Michael Studio	Flakelar, Barrie	Gelinas, E.J.	Hall, Tom, W.
Dooh, I.	Flanders, John	Gelinas, Paul	Hallendy, Norman
Dool, O.F.	Flygure, Halle	Gely, G.	Halling, Jorgen
Dorfman	Flynn, Bryce	Gibbons, Bill	Hammond, J.
Douchette, Wilfred	Forbert, D.	Gibbons, W.	Hanawa, Kazuo
Dreger, T.	Ford, R.	Gibson Studio	Hancock, Mrs. H.
Drieman, Jour	Fortier	Gibson, Douglas	Hancock, W.
Drieman, Mrs. J.	Foster, F.	Gibson, Tom	Hansen, Ben
Duclos, Victor E.	Foster, H.	Gifford, A.W.	Harguail, John
Dufaux	Foster, J.	Gilbert	Harrington, Richard
Duke, R.	Foster, John	Gilday, Len	Harris, James
Duke, Ronnie	Foster, Ralph E.	Gill, James	Harris-McLeod, P.
Dulong, Von	Foster, T.W.	Gilliat, Rosemary	Harvey Studios
Dupe Trans	Fournier	Glass, Barry	Harvey, Allen
Durand, Henri	Fournier, Daniel	Gleeson	Hattari, Eugene
Durbin, Bill	Fowlers Brothers Studio	Gleeson, D.	Healey, C.
Dursley, Barry	Frankel, Hugh	Glunz, Bud	Heenan, Gordon

Dutchak, M.	Frankel, Vivian	Goodwin, Mrs. J.	Henault
Herbert, Guy	Johannesen, E.	Lanouette, L.	Lunn, Carlo
Hersee, Philip	Johannessen, Gunnar	Lansdale, Robert	Lunney, Gar
Hewitson, W.	Johnson, M/Cpl	Larocque, Verne	Lynch, Jim
Hewitt, Michael	Johnstone, K.	Larsen, Supt. H.	Lysyshyn, J.
Hicks, Milton S.	Jones, Colin	Lasnier, Rina	MacDonald, B.
Hidderley, Joe	Jones, Edward	Latchford, Joan	MacDonald, W.A.
Himmer, Karl	Kalen, Henry	Lavigne, Claude	MacEachern, Ian
Hines, K.	Kane, Bruce N.R.C.	Lavoie	MacGowan, M.
Hines, S.	Karam, Gordon	Le Boursier	MacKenzie, Jean
Hingley Studio	Karkutt, Edith	Le Compte	Mackie, Lenore
Hisgrove, J.	Karkutt, Guenter	Le Coz, Andre	MacKinnon, Peter
Hodgson, C.	Karsh, Yousuf	Lebourdais, Julien	Macot, M.G.V.
Hoferichter, Bert	Kellis, A.C.	Leclair, H.J.	MacPherson, D.
Hoffmann	Kelly	Leclerc, Martin	MacPherson, R.S.
Hohn, Hubert	Kerr, Mike	Leduc, Gilles	Maggs, Arnaud
Hollington, G.	Keziere, Robert	Legault	Maginn, T.
Holmes, H.W.	King, B.A.	Leigh, David	Mahler, John F.
Hoppener, H.W.	King, Brian E.	Leiterman	Malak
Hordal, Paul	Kiss, Zoltan	Lenscrafter Photos	Mann-Grant
Howe, John	Kloess, G.C.	Leonhardt, Gunther	Mannikolon, E.
Hughes, J.	Fnezevich, Fred	Leslie, Ann	Marcil, C.
Huguet, Claude	Knight, G.	Levy, Albert	Marcotte, J.
Humble, Bob	Koenig, Wolf	Ley, John C.	Markson, Morley
Hunger, A.P.	Kolar, Victor	Liddell, K.	Merrifield, M.
Hunt, Andrew	Kopelow, Gerry	Lieberman, Harry	Marsden
Hunter, George	Korda, B.	Lightbourn, Arthur	Marshall, Jack
Hunting Survey Corporation	Krafczyk, Albert	Lightfoot, N.	Martens, Ken
Hus, John	Krasemann, Stephen	Lilley, George	Martheleur, R.M.
Hymans, Donnie	Kraulis, J.A.	Lingard, Bill	Martin, John
Iger, Martin	Kriz	Lipsett	Mascani
Ilomaki, Richard	Kruzeberg, Jann	Liu, Michael	Massenet, Bruno
Institute Slides	Lab	Livick, Stephen	Mathers
Ireland	Labarthe, Christian	Lloyd, Ian	Matlick, John P.
Issac, Douglas	Label, Willy	Lockwood Survey	Matthews Studio
Iwassa, Inger	Labelle, Ronald	Loey, David	Matthews, Richard
Jacob, D.	Labrecque	Logan, S.W.	Max Sauer Studio
Jacob, Normand	L'Allier, Denis	Long, John V.	Max, John
Jacques, Ronny	Lalonde, Richard	Lonsdale	May, Valerie
James, George	Lambart, Evelyn	Low, Ben	Mayerovitch, D.
Janelle	Lambert, Paul	Low, Colin	Mayrs, Frank
Janzen	Lamberth, Michel	Lowe, Ervin	Mazurkiecz, J.
Jacques, L.	Lamoreux, Rachel	Lund, Chris	McAllister, K.
Jarrett, G.H.	Lamoureux, Roger	Lund, J.	McClelland, B.

Jarvis, S.J.	Lance, Clive	Lundgren, Robert	McDonald, R.H.
McInnis	Morisset, Jean Paul	Orban, Mrs. N.	Photographic Survey Corp.
McIvor, Rod	Marotz, U.	Ormsby, Andrew	Pierre, Richard
McKague	Morris, R.	Ough, John	Plimer
McLean, Grant	Morrow, Pat	Oulton, Dick	Ponich, Paul
McLean, Murdoch	Mosher, Murray	Owidzka, Jolanta	Porter, Tim
McLean, R.	Moss, B.	Palardy, J.	Portigal, David
McLelland, W.	Mowbray, D.	Palka, Kurt	Post, K.
McMenemy, William	Moyseuik, Donna	Parker, Graham	Potter
McMurdo Studio	Muir, D.	Parker, M.	Powell, John
McNeill, Crombie	Muller, Siegfried	Parks, Ken	Powell, M. Joan
McPhee, Don	Murdoch, P.E.	Parks, L.	Powell's Photo
McPhee, Mrs. M.	Murison, G.	Parks, R.	Press News
McVie, J.	Murray, Munro	Parr Telefer, John	Price, Colin
Meade, M.	Mys, James, G.	Paskal, Tom	Pridham, L.
Mercer, Max	N.A.T.O. (Official Photographer)	Paton, Tom	Primrose, James
Mercier, Ray	N.F.B.	Patters	Programmed Communications Ltd.
Merkly	Nason, Kent	Patterson, Bob	Proulx, Michel
Merrill, Jean G.	Netal Gunther	Patterson, David	Pryce, Sophia
Mia & Klaus	Neumer, Bruce	Patterson, Freeman	Pullen, Schoyn
Michie, Colin	Nevitt, Brian	Patterson, K.M.	Quenneville, M
Mickelson, Rick	Newlands, Don	Patterson, Robert	Racine, R.
Michleboro, Robert	Newton	Paul, H.	Rader, W.J.
Miles, M.S.	Newton, Bill	Payne, Chris	Raginsky, Nina
Mill, W.E.	Newton, Greg	Peacock, K.	Ranford, Barry
Miller & Hiscocks	Newton, Neil	Pearce, Terry	Ratowski
Miller, Vic	Nichol, Bob	Pearce, Tom	Rebman Photographers
Milne, Gilbert A.	Nichol, Garry	Pearson, Cedric	Reed, Paul
Milne, Mike	Nielson, Erik	Peary	Rees-Potter, Dave
Mitchell, George	Norwood, Robert	Peister, Ken	Reeves, John
Moller, H.	Nott & Merrill	Pellerin, Guy	Reimann, G.
Monk, Larry, N.R.C.	Nott, Herb	Pellerin, Michel	Reishus, Miss L.F.
Monk, Leslie	Nye, Dik	Pengelly, H.	Reitboeck, Wenar
Montaigne, Bill	Oakman	Petrigo, Walter	Remy, Edouard
Moore, G.	O'Brien, Tom	Phillips, Peter	Reshitnyk, Peter
Morant, I.	Olsen, Bill	Photo Features Ltd.	Rice, G.
Morant, Nick	Olsen, J.	Photo-Gelatine Engraving Co.	Richard, Gilles
Morin, M.	Onoszko, Alex R.	Photographic Svcs.	Richard, Pierre

Richards, H.G.W.	Shearer, A.	Stone, Alan B.	Tyrell, Frank
Riechmann, Michael	Sian, Ervis	Studio Impact	U.P.I.
Riives, Asta	Sierhuis, Tyllon	Studio Marcil	Van Der Hilst, Robert
Roberts, Olive, B.	Sima, Andre	Sugino, Shin	Van Raalte, Sharon
Robertson, L.V.	Simpkins, Bill	Suzuki, Mary	Van, Tsin
Robinson, R.	Sinclair, B.	Swibold, Suzanne	Vance, Mrs. Evelyn
Rogers, E.	Singh, H. Kishie	Sym, M.J.	Vander Poel, Fred
Rogers, Marion G.	Sister, Cecile-Helene	Szerkeres, George	Varley Peter
Rose, W.D.	Skelton, Keith	Szilasi, Gabor	Versteeg, Jean Marie
Roseborough, E.	Skogland	Tadda, Ted	Vickers, Ronald
Rosidi, Ron	Sliva, K.	Taconis, Kryn	Vinet, Pierre
Ross, Fred	Smith, B.M.	Tasker, Peter	Vollmann, W.
Ross, W.G.	Smith, Don	Tata, Sam	Von Dulong Studio
Rowed, Harry	Smith, G.H.	Taylor, Harold	Von Tiesenhausen, H.D.
Roy, A.	Smith, K.C.	Taylor, Herb	Vroom Richard
Roy, Jean	Smith, Mary	Taylor, I.	Wahl, Jens
Ruffell, Hugh A.	Smith, Robert, N.	Taylor, Jeremy	Wallace
Ruggles, C. Fred	Smith, S.	Taylor, Robert R.	Walmir
Ruscione, C.	Smith, W.	Taylor, William	Walter, Nikolaus
Rushton, G.	Soloman, Ronald	Telfer, John Parr	Wamboldt, Lee
Ryan Bros.	Sommerer, Karl	Templeton, J. & M.	Wambolst-Waterfield
Ryan, Jim	Soper	Tessier, Yves	Warrender, Fred
Saint-Aubin, Francine	Sparks, Ernie	Thibault, R.	Waterfield, Terry
Sammett, P.	Sparling	Thimm, Erika	Webb, Don
Satrk, James	Spartan Air Survey	Thompson, Tom	Webber, Ray
Saunders, Michael	Spencer, M.	Thomson, P.	Webber, Ron
Saver, Max	Spotten	Tidman, R.	Webber, Wolf
Scammell, Tony	Spremo, Boris	Tierney, Carol	Weismann, Larry
Schmidt, D.W.	Sproat, James V.	Tiesenhausen, H.D.	Weisz, Thomas
Scholfield, George	St. George, J.	Timmerman, M.	Welland, D.
Scott, Ernie	St. Pierre, Gerry	Title, Robert	Welland, Judy
Scott, J.B.	Stadnyk, Frank	Todd, Alan	West, A.J.
Segal, Martin	Stanley, William	Toles, P.	West, Don
Selman, M.	Steen, Lois	Toole, Merie	West, Mike
Semak, Michael	Stevens, Alice	Town, Harold	Westman, Tony
Seguillon	Stevenson, Frederick	Trewin, Lloyd	Weston, Bruce
Sexton, Richard	Stevenson, Lionel	Trott, W.O.	Wexler
Shabacon, Charles	Stark, James	Tunis, Ted	Wilder, Don
Shackleton, P	Stewart, H.J.	Turner, Steven	Weyman, Ron
Share, Geoffery	St-Jacques, Pierre	Tustian, J.	White, D.

White, Jeanne
White, Jim
Whitehead, Bob
Wicken, Doug
Wilkins, Terry
Wilkinson, Charles
Wilkinson, Doug
Williams, Bros
Williams, Kathy
Williamson, E.
Willock, Tom
Wilson, C.H.
Wishlov, Robert
Wolfe, R.
Wood, Rita
Wood, Robertson
Woodill, R.A.
Wright, H.
Wright, R.
Yellowknife Photo Services
Yool, S.
Young, Albert D.
Younger, N.
Zourdoumis, Leo

APPENDIX 2

Publications produced by the National Film Board of Canada's Still Photography Division, featuring work from the SPD collection. The publications are arranged chronologically by date of publication:

Dille, Lutz. *Image 1: The Many Worlds of Lutz Dille / Lutz Dille et son Univers*. ed. Lorraine Monk. Ottawa: n.p., 1967.

National Film Board of Canada. *Canada: A Year of the Land*. Ottawa: Queen's Printer, 1967.

National Film Board of Canada, Still Photography Division. *Image 2: Photography Canada 1967 / Image 2: Photographie Canada 1975*. Ottawa: National Film Board of Canada, Still Photography Division, 1967.

National Film Board of Canada. *Stones of History: Canada's Houses of Parliament / La Conservation des Édifices de Pierre*. Ottawa: Queen's Printer, 1967.

National Film Board of Canada, Still Photography Division. *Image 3: Other Places / Image 3: Sous D'autres Cieux*. ed. Lorraine Monk. Ottawa: n.p., 1968.

National Film Board of Canada. *Call Them Canadians: A Photographic Viewpoint*. ed. Lorraine Monk. Ottawa: Queen's Printer, 1968.

National Film Board of Canada's Still Photography Division. *Image 4: If this is the time / photographed in Ghana by Michael Semak / Image 4: Tant qu'il y a la vie / photographié au Ghana par Michael Semak*. ed. Lorraine Monk. Ottawa: n.p., 1969.

National Film Board of Canada, Still Photography Division. *Image 5: Seeds of the Spacefields: [A Sequence of Ten Dreams] / Image 5: Cela Commença par un Rêve et ce Fut la Création: [Une Série de Dix Rêves]*. ed. Lorraine Monk. Ottawa: n.p., 1969.

National Film Board of Canada, Still Photography Division. *Image 6: A Review of Contemporary Photography in Canada / Image 6: Une Revue de la Photographie Contemporaine au Canada*. ed. Lorraine Monk. Ottawa: n.p., 1970.

National Film Board of Canada, Still Photography Division. *Image 7: Polytych Two, Normand Grégoire / Image 7: Normand Grégoire: Polyptych Two*. ed. Lorraine Monk. Ottawa: n.p., 1970.

National Film Board of Canada's Still Photography Division. *Image 8: B.C. Almanac(h) / Image 8: Almanach C-B*. ed. Lorraine Monk. Ottawa: n.p., 1970.

- National Film Board of Canada, Still Photography Division. *Image 9: An Experiment in Photographic Imagery - Pierre Vinet*. ed. Lorraine Monk. Ottawa: n.p., 1971.
- National Film Board of Canada. *A Time to Dream / Rêves en Couleurs*. Toronto: McClland & Stewart, 1971.
- National Film Board of Canada, Still Photography Division. *Image 10: Les Ouvriers, Pierre Gaudard / Image 10: The Workers, Pierre Gaudard*. ed. Lorraine Monk. Ottawa: n.p., 1971.
- National Film Board of Canada, Still Photography Division. *Série 4: Normand Grégoire Portfolio*. Ottawa: National Film Board of Canada, Still Photography Division, 1971.
- Eglinton, Judith. *Earth Visions - Erd Vayzes / Visions Terrestres – Erd Vayzes*. Toronto: Martlet Press, 1973.
- National Film Board of Canada, Still Photography Division. *Canada*. Ottawa: National Film Board of Canada, Still Photography Division, 1973.
- Gibson, Tom. *Signature 1*. Ottawa: National Film Board of Canada, Still Photography Division, 1975.
- National Film Board of Canada, Still Photography Division. *Photography 1975 = Photographie 1975*. Ottawa: National Film Board of Canada, Still Photography Division, 1975.
- National Film Board of Canada, Still Photography Division. *The Female Eye / Coup d'oeil Féminin*. Toronto: Clarke, Irwin, 1975.
- National Film Board of Canada, Still Photography Division. *Between Friends / Entre Amis*. Ottawa: National Film Board of Canada, Still Photography Division, 1976.
- Torosian, Michael. *Signature 3*. Ottawa: National Film Board of Canada, Still Photography Division, 1977.
- Bancroft, Marian Penner, et al. *13 Cameras*. Vancouver: S.N., 1979.
- Bourdeau, Robert. *Robert Bourdeau*. Toronto: Mintmark Press, 1979.
- Minden, Robert. *Separate from the world : meetings with Doukhobor-Canadians in British Columbia / À l'écart du reste du monde : conversations avec des Doukhobors Canadiens de la Colombie-Britannique*. Vancouver: National Film Board of Canada, Still Photography Division, 1979.

Atlantic Parallels / Parallèles Atlantiques. Montreal: National Film Board of Canada, Still Photography Division, 1980.

National Film Board of Canada, Still Photography Division. *Paradise / Le Paradis*. Ottawa: National Film Board of Canada, Still Photography Division, 1980.

Words and images / Mots et Images. Ottawa: National Film Board of Canada, Still Photography Division, 1980.

Paskievich, John. *A Voiceless Song: Photographs of the Slavic Lands by John Paskievich / Un Chant Muet: Photographies du Monde Slave de John Paskievich*. Ottawa: National Film Board of Canada, Still Photography Division, 1983.

Dessueault, Pierre, Martha Hanna, and Martha Langford. *Contemporary Canadian Photography from the Collection of the National Film Board / Photographie Canadienne Contemporaine de la Collection de l'Office National du Film*. Edmonton: Hurtig, 1984.

Publications produced by the CMCP using work from the Still Photography Division:

Hanna, Martha. *Walter Curtin : A Retrospective = Walter Curtin : Une Rétrospective*. Ottawa: Canadian Museum of Contemporary Photography, 1985.

James, Geoffrey. *Genius Loci*. Ottawa: Canadian Museum of Contemporary Photography, 1986.

Dessureault, Pierre. *Sam Tate: The Tate Era / Sam Tata : L'époque Tata*. Ottawa: Canadian Museum of Contemporary Photography, 1989

Cumming, Donigan. *Reality and Motive in Documentary Photography*. Ottawa: Canadian Museum of Contemporary Photography, 1986.

Hanna, Martha. *Evergon 1971-1987*. Ottawa: Canadian Museum of Contemporary Photography, 1990.

Dickson, Jennifer., *The Last Silence: Pavane for a Dying World / L'Ultime Silence: Pavane pour un Monde Agonisant*. Ottawa: Canadian Museum of Contemporary Photography, 1991.

Langford, Martha, et al. *Thirteen Essays on Photography / Treize Essais sur la Photographie*. Ottawa: Canadian Museum of Contemporary Photography, 1991.

Hanna, Martha. *Reconciliation with Nature: Landscapes by David McMillan and Gary Wilson*. Ottawa: Canadian Museum of Contemporary Photography, 1991.

- Clause, Erica and Stephen Inglis. *Stephen Livick: Calcutta*. Ottawa: Canadian Museum of Contemporary Photography, 1992.
- Dessureault, Pierre. *Serge Tousignant : Phases in Photography / Serge Tousignant: Parcours photographique*. Ottawa: Canadian Museum of Contemporary Photography, 1992
- Langford, Martha. *BEAU: A Reflection on the Nature of Beauty in Photography / BEAU: Une réflexion sur la nature de la beauté en photographie*. Ottawa: Canadian Museum of Contemporary Photography, 1992.
- Hanna, Martha. *Suzy Lake: Point of Reference / Suzy Lake: Points de Repère*. Ottawa: Canadian Museum of Contemporary Photography, 1993.
- Langford, Martha. *Tom Gibson: False Evidence Appearing Real / Tom Gibson: Des Apparences Trompeuses*. Ottawa: Canadian Museum of Contemporary Photography, 1993
- Dessureault, Pierre. *Travel Journals / Carnets de Voyage*. Ottawa: Canadian Museum of Contemporary Photography, 1994.
- Gale, Peggy. *General Idea: Showcards*. Ottawa: Canadian Museum of Contemporary Photography, 1994.
- Hanna, Martha. *Orest Semchishen: In Plain View / Orest Semchishen Voir Clair*. Ottawa: Canadian Museum of Contemporary Photography, 1994.
- Dessureault, Pierre. *Sandra Semchuck: How Far Back is Home... / Sandra Semchuck : Combien long jusqu'à chez nous...* Ottawa: Canadian Museum of Contemporary Photography, 1995.
- Hanna, Martha. *Brian Wood: Related Differences / Brian Wood : Différences Connexes*. Ottawa: Canadian Museum of Contemporary Photography, 1995
- Dessureault, Pierre. *Michel Campeau: Images Volubiles / Michel Campeau : Les Images Volubiles*. Ottawa: Canadian Museum of Contemporary Photography, 1996.
- Canadian Museum of Contemporary Photography. *George LeGrady: From Analogue to Digital/ De l'analogie au codage numérique: La photographie et l'interactivité*. Ottawa: Canadian Museum of Contemporary Photography, 1997.
- Payne, Carol. *Extended Vision: The Photographs of Thaddeus Holownia, 1975-1997 / Vision élargie : Les photographies de Thaddeus Holownia de 1975 à 1997*. Ottawa: Canadian Museum of Contemporary Photography, 1998

Dessureault, Pierre. *Exchanging Views: Quebec 1939-1970 / Regards Échangés: Québec 1939-1970*. Ottawa: Canadian Museum of Contemporary Photography, 1999.

Kingwell, Mark and Christopher Moore. *Canada: Our Century*. Ottawa: Canadian Museum of Contemporary Photography, 1999.

Payne, Carol. *A Canadian Document / Un Document Canadien*. Ottawa: Canadian Museum of Contemporary Photography, 1999.

Dessureault, Pierre and Denise Leclerc. *The Sixties in Canada / Les Années Soixante au Canada*. Ottawa: Canadian Museum of Contemporary Photography, 2005.

Kunard, Andrea. *Michael Semak*. Ottawa: Canadian Museum of Contemporary Photography, 2005.

APPENDIX 3

List of exhibitions created by the Still Photography Division, 1966-1984:

A Time to Dream / Rêveries en Couleurs
Between Friends / Entre Amis
Call Them Canadians: A Photographic Point of View
Canada
Canada, What is it? / Canada, C'est Quoi?
Canada: Year of the Land
Canada's Northland
A Canadian Document / Un Document Canadien
Come Together: Gatherings of the Sixties / Les Années Soixante: Le Début d'un Temps
Nouveau
Contemporary Canadian Photography / Photographie canadienne contemporaine de la
collection de l'Office national du film
From an Icicle, I Made Winter
Image 1: Many Worlds of Lutz Dille / Image 1: Lutz Dille et son Univers
Image 2: Photography Canada 1967 / Image 2: Photographie Canada 1975
Image 3: Other Places / Image 3: Sous D'autres Cieux.
Image 4: If this is the time / photographed in Ghana by Michael Semak / Image 4: Tant
qu'il y a la vie / photographié au Ghana par Michael Semak
Image 5: Seeds of the Spacefields: [A Sequence of Ten Dreams] / Image 5: Cela
Commença par un Rêve et ce Fut la Création: [Une Série de Dix Rêves]
Image 6: A Review of Contemporary Photography in Canada / Image 6: Une Revue de la
Photographie Contemporaine au Canada
Journey – Varley
Les Motards (Ronald Labelle)
Magic World of Childhood
Malak
Many Happy Returns
Menagerie
Pacific Rim – Varley
Photography in Canada 1967 / La Photographie au Canada 1967
Freeman Patterson: Monograph
Pukaskwa Shoreline – Little John
Stones of History / La Conservation des Édifices de Pierre
Travel Journals / Carnets de Voyage

APPENDIX 4

Exhibitions since the opening of the CMCP that have featured work from NFB SPD 1985-2005:

Annotations in brackets are information supplied by CMCP regarding the type of material used in the exhibition (original prints or modern prints)

1985 – Canadian Contemporary Photography / Photographie Canadienne Contemporaine de la Collection de l'Office National du Film
(Some modern prints from NFB SPD negatives)

1986 – Come Together: Gatherings of the Sixties / Les Années Soixante: Le Début d'un Temps Nouveau
(Modern prints from NFB SPD negatives)

1995 – Gar Lunney - Royal Tour 1959: From the Collection / Gar Lunney - La Tournée Royale de 1959: De la Collection
(Original prints - no modern prints)

1997 – From the Collection - Pierre Gaudard & Jack Marshall: Popular Vote / De la Collection - Pierre Gaudard & Jack Marshall : Vote Populaire.
(Modern prints from NFB SPD negatives)

1997 – Canadian Museums Association – prints from 1940s to celebrate CMA anniversary
(Modern prints from NFB SPD negatives)

1999 – Exchanging Views: Quebec 1939-1970 / Regards Échangés: Quebec 1939-1970
(NFB SPD material from CMCP & LAC)

1999 – A Canadian Document / Un Document Canadien
(NFB SPD material from CMCP & LAC)

2005 – Michael Semak

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Lagasi, Sue. Interview by author. Canadian Museum of Contemporary Photography, Ottawa, Ontario. 16 February 2006.

Lagasi, Sue. Interview by author. Canadian Museum of Contemporary Photography, Ottawa, Ontario. 11 April 2006.

Langford, Martha. Interview by author. Toronto, Ontario. 24 May 2006.

Monk, Lorraine. Telephone conversation with author. 13 September 2006.

Rodger, Andrew. Interview by author. Library and Archives Canada, Ottawa, Ontario. 10 April 2006.

Tétreault, Martin. Telephone conversation with author. 24 May 2006.

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Dessueault, Pierre, Martha Hanna, and Martha Langford. *Contemporary Canadian Photography from the Collection of the National Film Board*. Edmonton: Hurtig, 1984.

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