

THE PICTURE PRESS IN ARCHIVES: FACING THE INSTITUTIONAL CHALLENGES OF NEWSPAPER  
PHOTO COLLECTIONS

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A thesis to Ryerson University  
Partial fulfillment of the requirements for the degree of Master of Arts  
in the program of  
Film and Photography Preservation  
and Collections Management  
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# The Picture Press in Archives: Facing the Institutional Challenges of Newspaper Photo Collections

Master of Arts, 2018

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Film and Photography Preservation and Collections Management Ryerson University

## **Abstract**

Over the last few decades newspaper companies have either sold or donated large-scale photographic press archives to collecting institutions of all kinds. This paper explores the major challenges faced by museums, archives and libraries acquiring large scale press archives through two case studies carried out in 2018. The Clara Thomas Archives and Special Collections at York University acquired the photo collection of the Toronto Telegram in 1974 and 1987, and the Archives of Ontario acquired the Globe and Mail photo collection in 2016. Each institution has been forced to address the logistical issues of the physical and intellectual organization of these enormous collections while also dealing with the preservation problems specific to photographic archives. This paper looks at relevant literature, presents findings of my site visits as well as interviews with collections managers at the two institutions.

## Acknowledgement

This thesis would not have been possible without the help of a great many people:

My first reader Robert Burley for his time, patience and guidance through this process. For asking questions and pushing me to continually improve my topic. This project would not have been possible without his help.

My second reader Dee Psaila for her valuable support and feedback.

To my cousin, Justin, for additional editing support and snarky editing comments.

To the staff at the Clara Thomas Archives and Special Collections at York University for their assistance in my research into their the Telegram fonds, especially to Michael Moir for his invaluable knowledge of *The Telegram* and insight into the changing role of archives moving into the digital era.

To the staff at the Archives of Ontario especially my supervisors Adam Birrell and Carrie Limkilde. A thank you to Adam for taking the time to answer all my questions especially those related to the *Globe and Mail*.

A thank you to my family, friends, roommates, classmates and all those who listened to me talk about newspaper collections in archives more than I'm sure they would have liked to.

I would especially like to thank my parents- John and Deb Marshall, my siblings- Lea, Krista and Zach, and my grandparents for their constant love and support through this entire process and their unfailing belief that I could do this.



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## 1. Introduction

Since the popularization of digital technologies, newspapers have experienced a significant decline in readership and advertising revenues. The shift from analogue to digital forced newspapers to change everything about themselves, from to how they create and distribute content, to how they relate to an ever-changing audience now accessing their news from myriad new online platforms. This has led to newspapers struggling to make up for lost revenue resulting from the shift to digital by downsizing all aspects of their operations. One way in which newspapers are downsizing is by deaccessioning their physical photographic collections to both public and private institutions.

In Toronto, several institutions have acquired newspaper collections and each of them are at different stages of dealing these photographic archives. This thesis project looks to answer the following: What are the major challenges faced by collecting institutions acquiring large scale press archives? To answer this question, I have undertaken two case studies at The Archives of Ontario (AO) and at York University (York U)- Clara Thomas Archives and Special Collections, that are currently at two different stages in the processing of their large-scale collections. This thesis will look at the history of newspapers and how changes in technology have disrupted their day-to-day operations along with the specific challenges faced by two institutions that have acquired photo archives.

This thesis project grew out of my placement at the AO where I was completing my residency from January 11<sup>th</sup>, 2018 to July 4<sup>th</sup>, 2018. While there I had the opportunity to work with the newly acquired, 2016, *Globe and Mail* collections. Specifically, I began cataloguing negatives in the collection starting in 1961 after discovering this archive consisted of

approximately 2 million images. As I began my work, I struggled to understand the overwhelming scale of this photographic collection. How does an institution deal with 2 million artefacts? How does a collection manager create a long-term plan for managing a collection of this size while attempting to make it accessible to the public? How much space does it require? What kinds of preservation challenges would 2 million photographs present to the archivists and conservators? I discovered that when the collection was transferred from the *Globe and Mail* headquarters it came in 644 boxes, 150 of those consisting of negatives. In the six months while at the AO I managed to catalogue 6 boxes of negatives or a total of 51,132 individual negatives.

This led me to understand that even at a large institution like the AO, staff members struggled with a collection of this size. Of the 120 AO staff, 4 individuals worked on the *Globe and Mail* fonds full-time with no clear expectation of when to expect their collection would be fully processed.

To better understand this collection, I decided I needed a comparator institution. As Toronto is a centre for newspaper press agency collections I was able to choose from a variety of different institutions for my 2<sup>nd</sup> case study. I decided on the *Telegram* collection at the Clara Thomas Archives and Special Collections at York U for two reasons: first was York U's proximity to the AO, they are both located within walking distance from each other. However, the other major factor for choosing this collection relates to the differences between the collections, when they were acquired and the institutions themselves. When compared to the AO, York U is a small institution with a much more limited number of staff members and resources. While the AO has only recently acquired to *Globe and Mail* collection, York U has had the *Telegram* since

the 1970s and they have not yet entirely processed the 1.3 million objects giving a further indication of the difficulties these massive press archives pose on their collecting institutions.

Through my case studies, I determined that these institutions share a lot of similarities and differences. They are both at very different stages of processing their collections. York U has had their collection since the 1970s while AO has had theirs since 2016. York U has been processing their collection since acquiring it, but this process has been inconsistent with people working on it when time and resources permit it. Processing the collection is still a priority, but they cannot focus all their attention on this one collection. At the AO, the collection is still new so processing it and making it accessible is a major priority but they too need to consider their other collections. Though they are a much larger institution, even the AO has limits to the number of people they can assign to work on the collection. They also must consider their budgets for purchasing necessary materials as processing the collection requires rehousing the objects.

This thesis project was done with limited time and resources and this subject will certainly receive future attention of researchers in the field. My hope is that this project can serve as a resource for other institutions considering acquiring newspaper archives as well as a starting point for further research within the collections themselves. My hope is that this will be a useful resource for both institutions and individuals curious about newspaper archives.

## 2. Literature Review

As a part of this thesis paper I have created a literature review looking at various topics related to newspapers, press archives and the shift to digital technologies. The information presented here looks at various histories of newspapers, press archives, newspapers in the digital age, and information specifically related to the *Globe and Mail* and the *Telegram* newspapers. I have split my different topics into subcategories: Newspaper Histories, Photojournalism, Preservation, Newspapers in the Digital Age, Large Archival Collections and Past Thesis Papers. It is important to note, that while there is information specifically looking at the history and current state of journalism and newspapers in Canada, there is little published material on what is being done with press archives within institutions.

### Newspaper Histories:

*The Rise of the Canadian Newspaper* (1990) by Douglas Fetherling, outlines a history and the development of newspapers by outlining the original purposes of newspapers in Canada. The text outlines the shift of newspapers from their beginnings as political instruments to their state at the end of the twentieth century when the book was published. This text mainly focuses on the political nature of the early newspaper and the shift from having 2 newspapers, one conservative and one liberal in a town to having just one.<sup>1</sup>

This text is important to look at because it looks at the early years of the Canadian newspaper as well as outlining the political origins of the newspaper and providing insight into

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<sup>1</sup> Fetherling, Douglas. *The Rise of the Canadian Newspaper: Perspectives on Canadian Culture*. (Toronto: Oxford University. 1990.)



the early motivations and histories of various newspapers. This text also addresses the evolution of newspaper technologies and was very helpful in understanding newspaper technology especially within a Canadian context.<sup>2</sup> As I am looking at two Canadian newspapers for my case studies it is important that I look at sources with a Canadian emphasis.

Additionally, I looked at a variety of newspaper histories. These texts mainly focus on pre-digital iterations and histories of press archives and while some of them might seem outdated, it is still critical to look at these histories of Canadian newspapers. Some of them look specifically at the history of newspapers in Ontario<sup>3</sup>, other texts focus more on the national press<sup>4,5</sup> and others focus on newspapers in America.<sup>6,7,8</sup>

### Photojournalism

An important part of this thesis paper is the history of photojournalism, as it is the reason that these press archives exist. To address this, I have looked at a variety of texts on photojournalism. Beaumont Newhall's essential book, *The History of Photography* (1993), and specifically on the chapter, "Photojournalism" outlines the history of images in printed media. It outlines how changes in technology affected the quality and quantity of photographs in

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<sup>2</sup> Fetherling.

<sup>3</sup> Glazebrook, G. P. deT. *Life in Ontario: A Social History*. (University of Toronto Press. 1968)

<sup>4</sup> Ed. Hana Komorous. *Canadian Newspapers: The record of our Past, the Mirror of our Time*. (National Library of Canada Canadian Library Association. 1989).

<sup>5</sup> Osler, Andrew M. *News: The Evolution of Journalism in Canada*. (Copp Clark Pitman Ltd, 1993.)

<sup>6</sup> Cookman, Claude. *American Photojournalism: Motivations and Meanings*. (Evanston, Illinois: Northwestern University Press, 2009.)

<sup>7</sup> Fulton, Marianne, ed. *Eyes of Time: Photojournalism in America*. (Boston: Little, Brown & Co, 1988.)

<sup>8</sup> Caujolle, Christian and Mary Panzer. *Things As They Are: Photojournalism in Context Since 1955*. (New York: Aperture Foundation and World Press Photo, 2005.)

publications. In the second half of the chapter, the text focuses specifically on the role of images in newspapers rather than focusing solely on the role of photography in magazines. This text outlines the importance and changes in photographic reproduction technologies making it an important source for my research.<sup>9</sup> Similarly, the book, *Photojournalism* (1983) created by The Editors of Time-Life Books, looks specifically at photojournalism and contains information on the history of including images in publications. This text is also heavily illustrated with images from publications.<sup>10</sup>

While not specifically related to the history of photojournalism, Richard Benson's text, *The Printed Picture* (2010), outlines the different processes used in photojournalism and provides a brief history of each. This text looks at a variety of different printing processes used to create images. Some of the processes outlined are photographic, while others are not. While not specifically related to images in newspapers, many of the processes outlined were used in newspapers to print images. Important chapters to look at include: "Photography in Ink" which describes various ways in which images were cheaply added to mass produced publications. Some of the processes described in the book that relate to newspaper images include: lithography, halftone, rotogravure and web offset printing.<sup>11</sup>

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<sup>9</sup> Newhall, Beaumont. "Photojournalism." In *The History of Photography*. (5th ed. New York: Museum of Modern Art. 1993.) 249-268.

<sup>10</sup> The Editors of Time-Life Books. *Photojournalism*. (Alexandria, Virginia: Time-Life Books. 1983.)

<sup>11</sup> Benson, Richard. *The Printed Picture*. (New York: Museum of Modern Art. 2010)

## Preservation:

As a part of my thesis related research, I determined it was important that I look at resources relating to preservation. There are a few texts that are especially important to consider. Some excellent resources include: *Photographs of the Past: Processes and Preservation* (2009), *Preventive Conservation of Photographic Collections* (2003), *Readings in Conservation: Issues in the Conservation of Photographs* (2010), and *Photographs: Archival Care and Management* (2006)<sup>12, 13, 14, 15</sup>. It was important to look at sources relating to preservation when looking at press archives, because these collections are massive and contain within them a variety of materials, each with their own preservation issues. It is also important to look at preservation and conservation practices that various institutions might be employing to maintain their collections for future generations. Preservation issues are also a huge concern for these collections as many of them require specialized storage environments and housings. Both books cover different processes, concerns and issues collections managers might encounter along with recommendations about how to deal with these problems. Mary Lynn Ritzenhaler's text, *Photographs: Archival Care and Management* (2006), is an exceptional resource to look at for this thesis. This book is important because it extensively outlines any issues someone working with a photographic collection might encounter from history of

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<sup>12</sup> Lavédrine, Bertrand. *Photographs of the Past: Processes and Preservation*. (Los Angeles: The Getty Conservation Institute. 2009.)

<sup>13</sup> Lavédrine, Bertrand. *Preventive Conservation of Photographic Collections*. (Los Angeles: The Getty Conservation Institute. 2003.)

<sup>14</sup> Norris, Debra Hess, and Jennifer Jae Gutierrez, eds. *Readings in Conservation: Issues in the Conservation of Photographs*. (Los Angeles: Getty Conservation Institute. 2010.)

<sup>15</sup> Ritzenhaler, Mary Lynn and Diane Vogt-O'Connor. *Photographs: Archival Care and Management*. (Chicago: Society of American Archivists. 2006.)

process, how to research photographs, accessioning and arrangement, cataloguing, preservation, and legal issues related to digitization.<sup>16</sup>

### Newspapers in the Digital Age:

“Newspaper archives reveal major gaps in digital age” (2015) by Kathleen A. Hansen and Nora Paul is an article looking at the archiving practices of 10 different newspapers and how these newspapers are archiving their collections and what is being done with these collections. It looks at how the state of these collections has changed with the shrinking size of the staff of most newspapers, before outlining their findings after looking at each of the newspapers. This text is useful because it is a relatively recent publication and it looks at what is happening to a variety of newspapers. They also outline reasons why newspapers are important records to keep; for legal reasons, maintaining records of cultural heritage, for genealogies and a business record of a community to name a few<sup>17</sup>. There is also a section in which the authors note that while some newspapers have donated their collections to public institutions, often the institutions do not have the resources to deal with the collections. This results in the collections being inaccessible. This text is also crucial because it looks at and discusses the role of photography in these collections.

This text focuses mainly on the preservation of microfilm and digital preservation attempts. It is important to consider as it looks not only at the longevity of past and present

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<sup>16</sup> Ritzenhaler, Mary Lynn and Diane Vogt-O’Connor. *Photographs: Archival Care and Management*. (Chicago: Society of American Archivists. 2006.)

<sup>17</sup> Hansen, Kathleen A. and Nora Paul. “Newspaper archives reveal major gaps in digital age.” *Newspaper Research Journal*. (Vol. 36, Issue 3, pp. 290 – 298. October 9, 2015.) 297

attempts at preservation, but also at things that need to be considered when attempting to preserve newspapers.<sup>18</sup>

I also look at texts like Adrian Bingham's "The Digitization of Newspaper Archives: Opportunities and Challenges for Historians" (2010). This article discusses the issues faced by museum professionals and historians that are working with digitized versions of newspapers. This text considers the importance of not only looking at the digitized object but also the associated ephemera related to the object. Articles like this are important because both institutions are grappling with the issues surrounding decisions to digitize. The same thinking can also be applied to the cataloguing of the original press archives as the nature of cataloguing and moving press archives into institutions leads to some degree of information loss.<sup>19</sup>

"Newspapers Face the Final Edition" (2009) written by Patrick Tucker discusses the predicted fall of the newspaper in response to a variety of different factors. The article outlines how newspapers are proving to be less profitable than previously expected due to the combined effects of a growing internet and declining newspaper sales. Tucker also writes about the 12,000 journalism jobs lost between January 2007 and September 2009 when the article was published.<sup>20</sup> This article is important because it looks at how newspapers were dealing with declining sales 10 years ago and how the author and others in the field, proposed newspapers deal with the situation.<sup>21</sup> Similar to the Tucker text, Jeremy Thompson's text "Slow death of

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<sup>18</sup> Hansen, Kathleen A. and Nora Paul. "Newspaper archives reveal major gaps in digital age." *Newspaper Research Journal*. (Vol. 36, Issue 3, pp. 290 – 298. October 9, 2015).

<sup>19</sup> Bingham, Adrian. "The Digitization of Newspaper Archives: Opportunities and Challenges for Historians". (Oxford University Press. 2010.)

<sup>20</sup> Tucker, Patrick. "Newspapers Face the Final Edition." (The Futurist 43, no. 5. September 2009.) 8.

<sup>21</sup> *ibid.*

newspapers” (2007) also examines and predicts the shift of newspapers towards more digital platforms and what that might mean for news agencies.<sup>22</sup>

David Deacon’s text, “Yesterday’s Papers and Today’s Technology” (2007) examines issues newspapers have faced both traditionally and into the digital era. The three main issues newspaper archives faced were: storage, information retrieval and access. Storage because the scale of these collections can become overwhelming. Information retrieval because once an object was in a collection it could become difficult to find that information, therefore some newspapers created finding aids to assist in this issue. Lastly, access, which relates back to the how digital technologies can assist in providing greater access to objects that might otherwise be inaccessible. This section is most important to my paper as the rest of the text relates mainly to the digital aspects of newspaper collections and the challenges they face.<sup>23</sup>

Similarly, the text “Online Access to Newspaper Content in Canada: Issues and Concerns” (2007) by Sandra Burrows considers digitization. This text considers the role of Library and Archives Canada (LAC) in digitizing their own material. This article describes the difficulty in obtaining funding for such an endeavor and most importantly, Burrows states that while preserving objects digitally is important, it is not a substitute for the original object.<sup>24</sup>

The text, “Does photojournalism matter? News image content and presentation in the Middletown (N.Y) Times Herald- Record before and after layoffs of the photojournalism staff” (2018) by Tara M. Mortensen and Peter J. Gade looks at the why and how newspapers have

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<sup>22</sup> Thompson, Jeremy. “Slow death of newspapers.” (PR Weekly. London: 2007.)

<sup>23</sup> Deacon, David. “Yesterday’s Papers and Today’s Technology: Digital Newspaper Archives and ‘Push Button’ Content Analysis.” (*European Journal of Communication*, 2007.)

<sup>24</sup> Burrows, Sandra. “Online Access to Newspaper Content in Canada: Issues and Concerns.” (*The Haworth Press*. 2007.)

changed in recent years due to the shift towards digital technologies. This text looks at how there is increased importance placed on the role of images in journalism while there is also a decrease in the number of staff photographers in these organizations.<sup>25</sup> This text considers the shift away from photojournalists towards using non-professionals to take news photographs and considers the issues and complications associated with the practice.<sup>26</sup> It does this while looking specifically at the Middletown (N.Y) Times Herald- Record. This text is important because it provides context as to why newspapers are placing less emphasis on their photography archives and are choosing to part with them. This text also considers the difficulties faced by the newspapers in the digital era.

*Better Off Forgetting? Essays on Archives, Public Policy, and Collective Memory* (2010), is an anthology of essays on archives and public policy with a Canadian specific focus. While the book presents many fascinating texts, the chapter I was most interested in is Robert Cole and Chris Hackett's "Search vs. Research: Full-Text repositories, Granularity, and the Concept of 'Source' in the Digital Environment" (2010). It considers the role digitization has played in making archives accessible to larger audiences.<sup>27</sup> Michael Moir's "Finding Aids and Photographs: A Case Study in the use of Analogue Optional Disc Technology to Improve Access

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<sup>25</sup> Mortensen, Tara M. and Peter J. Gade. "Does photojournalism matter? News image content and presentation in the Middletown (N.Y) Times Herald- Record before and after layoffs of the photojournalism staff". (*Journalism & Mass Communication Quarterly*, March 16, 2018.) 1.

<sup>26</sup> *ibid*, 3.

<sup>27</sup> Cole, Robert and Chris Hackett. "Search vs. Research: Full-Text repositories, Granularity, and the Concept of 'Source' in the Digital Environment" in *Better Off Forgetting? Essays on Archives, Public Policy, and Collective Memory*, ed., Cheryl Avery and Mona Holmlund. (University of Toronto Press, 2010.)

to Historical Images” (1993) also considers how technology can improve access to archives.<sup>28</sup> It is important to consider how using technology can improve access to these press archives which otherwise might go unused.

#### Large Archival Collections:

The Library of Congress has an extremely useful list of many of the “Newspaper Photography Morgues” in Canada and the United States and where they are located. The list also references the date range for each of the collections.<sup>29</sup> Unfortunately, it’s limited to what is online and it does not state that the AO holds the *Globe and Mail* collection. This is most likely because it has not yet been processed and suggests that this list might be further limited to only what is already available online. This text is also important to look at because both the *Telegram* and the *Globe and Mail* Fonds are considered photo morgues, this list puts them in context with other similar collections.

Mary Panzer’s article, “The Meaning of the Twentieth-Century Press Archive” (2011) is a central text for my thesis as it discusses the shift from analogue to digital within press archives. It talks specifically about the Magnum Photo Archive and outlines why newspapers are moving to deaccession their physical collections. Panzer suggests the main reason is they can make more of a profit off digital files but also because it has become too expensive to maintain and store these massive physical collections. It also outlines why it is important to have these

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<sup>28</sup> Moir, Michael. “Finding Aids and Photographs: A Case Study in the use of Analogue Optional Disc Technology to Improve Access to Historical Images”. (*Archivaria* 36, 1993).

<sup>29</sup> The Library of Congress. “Newspaper Photography Morgues”. (January 2018). <https://www.loc.gov/rr/print/resource/newsmorgues.html#canada>).



collections maintained in their original context.<sup>30</sup> This text is critical because it shows that there are other individuals who are considering the state of press archives and the importance of maintaining them as they are an indispensable source of visual information.

Jennifer Hain Teper's "Newspaper Photo morgues- A Survey of Institutional Holdings and Practices" (2004) is a critical text for my thesis as it looks at newspaper morgues within institutions before the institution acquired the newspaper morgue. This investigation into photography morgues conducted by the University of Kentucky's Audio-Visual Archives (A-V Archives) before they acquired the *Lexington Herald-Leader* newspaper which doubled the size of their archive. It considers all aspects of the potential collection from the "organization, description, maintenance, and preservation of photo morgues".<sup>31</sup> This paper is important because it considers many of the issues faced by other institutions acquiring similar large-scale photo collections, especially in relation to the time and resources required to process these press archives. It was helpful in providing additional insight into the questions the AO have been asking themselves and looking at other institutions in a similar position to York U with their *Telegram* collection.

#### Past Thesis Papers:

In researching this project, it was important to look at past thesis papers from the Film + Photographic Preservation & Collections Management Program exploring similar topics. In

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<sup>30</sup> Panzer, Mary. "The Meaning of the Twentieth-Century Press Archive." (Millerton: Aperture Foundation Inc. 2011.)

<sup>31</sup> Teper, Jennifer Hain. "Newspaper Photo morgues- A Survey of Institutional Holdings and Practices." (*Library Collections, Acquisitions and Technical Services* 28, no. 1. 2004) 106-107.

2013, Lauren Nicole Potter wrote. *A Journey in Collections Management: The Creation of a Finding Aid for The Black Star Ephemera Collection at the Ryerson Image Centre* (2013).<sup>32</sup> In this paper, she creates a finding aid for the Black Star Ephemera collection. She starts off by writing about the history of Black Star new agency, then proceeds to discuss how the collection was created and maintained up until it was rehoused by appraisers and eventually moved to the Ryerson Image Center (RIC). She outlines the importance of ephemera to newspaper photo collections- as well as why the collection itself is important. Sara L. Manco's text *Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre* (2012), follows a similar direction as Potter's text and served as a reference<sup>33</sup>. One of the main differences between the two projects is that Potter knew the original order of the images while Manco did not. These texts are important because they provide me with some examples of what has been done by past students dealing with large press archives. I can also use these texts to compare two different methods used to organize collections. Both thesis papers look at the history of the newspapers themselves and the general history of newspapers.

Jessica Glasgow's thesis paper, *Picturing the News: The Intellectual Arrangement and Description of the Chatham Daily News Collection* (2015), was crucial to my thesis because it is the most like my topic. In it she specifically looks at the *Chatham Daily News* Collection, which is held at the Chatham-Kent Museum and considers the changing roles of newspapers and what is being done with newspaper archives. This thesis discusses the importance of maintaining

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<sup>32</sup> Potter, Lauren Nicole. *A Journey in Collections Management: The Creation of a Finding Aid for The Black Star Ephemera Collection at the Ryerson Image Centre*. (Master's Thesis, Ryerson University, 2013.)

<sup>33</sup> Manco, Sara L. *Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre*. (Master's Thesis, Ryerson University, 2012.)

original order and context of images where possible. The extended bibliography in this text is exceptionally useful as Glasgow has already found many resources concerned with newspaper archives.<sup>34</sup>

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<sup>34</sup> Glasgow, Jessica Anne. *Picturing the News: The Intellectual Arrangement and Description of the Chatham Daily News Collection*. (Master's Thesis, Ryerson University, 2015.)

### 3. Background Histories

Newspapers have been in existence in some form since the creation of the printing press but did not emerge in Canada until the 1700s. These histories focus primarily on major events in the history of newspapers with a heavy emphasis on important occurrences in Canada and more specifically Ontario. It is important to note that there is not a great deal of information specifically looking at journalism and newspapers in Canada and much of the information has not been published recently. This section will also have a special emphasis on the importance of photography in newspapers.

#### A History of Photojournalism and Newspaper Archives in Canada

Canada has a long history of producing newspapers. In the early days of the newspaper (the 1800s), newspapers were often small publications with a primary focus on local matters, with an audience focus within a specific geographical area.<sup>35</sup> Many of these newspapers functioned as politically motivated machines expressing the views of their makers who functioned as the creator, editor and owner.<sup>36</sup>

The introduction of newspapers to North American audiences was a long drawn out process. In 1665, what is considered the first English language newspaper, the *Oxford Gazette*, was created in England. Twenty-five years later, the first newspaper in North America, the *Publick Occurrences Both Foreign and Domestick*, was created by Benjamin Harris in Boston in

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<sup>35</sup> Glazebrook, G. P. deT. *Life in Ontario: A Social History*. (University of Toronto Press. 1968) 241

<sup>36</sup> *ibid*, 62

1690.<sup>37</sup> The Stamp Act of 1712 was a tax introduced by the British on printed paper to deter poorer individuals from buying printed material. For a time, this deterred newspaper production in Canada but it did not stop production altogether.<sup>38</sup>

The first newspaper in Canada, the *Halifax Gazette*, was started in part by Bartholomew Green before his death and completed by John Bushell in March 1752.<sup>39</sup> Other newspapers were soon to follow, but due to the cost of the Stamp Act some newspapers during this time period either ceased production or accepted the costs.<sup>40</sup> The first newspaper to exist in Ontario, the *Upper Canada Gazette* was created in 1793 by Louis Roy after the Lieutenant Governor of Upper Canada, John Graves Simcoe, made Roy the King's Printer in Upper Canada. This paper was government sponsored and contained mainly official material.<sup>41</sup> In 1794, Louis Roy left the *Upper Canada Gazette* and created the *Montreal Gazette* thereby creating the first Canadian newspaper rivalry.<sup>42</sup>

In 1844, George Brown created the *Globe*, which was a four-page weekly newspaper. By the 1850s most newspapers had transitioned from being produced once or twice weekly into "daily newspapers".<sup>43</sup> The *Globe* slowly moved from being a weekly, to a twice-weekly to three times weekly to a daily newspaper in 1853 as a morning paper. In 1861, the *Globe* became an evening newspaper in an effort to appeal to the working class.<sup>44</sup> Although the focus became

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<sup>37</sup> Fetherling, Douglas. *The Rise of the Canadian Newspaper: Perspectives on Canadian Culture*. (Toronto: Oxford University. 1990.), 2.

<sup>38</sup> *ibid*, 2, 6.

<sup>39</sup> *ibid*, 3-4.

<sup>40</sup> *ibid*, 6.

<sup>41</sup> *ibid*, 8-9.

<sup>42</sup> *ibid*, 9.

<sup>43</sup> "Daily newspapers" refers to newspapers that are published once a day.

<sup>44</sup> Fetherling, 25-26.

more about the daily newspapers, many publishers continued to produce weekly newspapers. This was done in part for their audiences outside of the usual range but also to showcase alternate material in a different way. In later years, these publications would be produced as magazines and, after the introduction of photo-mechanical printing, photography, although expensive, was added to both newspapers and magazines.<sup>45</sup>

The 1890s saw a shift in how newspapers were produced and distributed, which led to wider circulation outside of small specific areas, to nation-wide dissemination leading to what was described as mass media.<sup>46</sup> In the late nineteenth century, cities with populations of as low as 200,000 people in Canada could have 5 to 6 short length daily newspapers representing the political views of their publishers and editors.<sup>47</sup> By the 1920s, some of these short length newspapers began to see a need for longer more involved publications containing a wider range of content than they previously had been creating. They did this by shifting from a local focus towards national coverage and by amalgamating to create larger editions that were distributed more widely.<sup>48</sup>

For nearly as long as newspapers have existed, they have been the top purveyor of information because they were the fastest, most reliable way to get information. If you wanted to be up to date on the happenings of the world you had to buy a copy of the printed newspaper. Unfortunately for newspapers this relationship to their audiences did not last, as

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<sup>45</sup> Fetherling, 68.

<sup>46</sup> Glazebrook, 241.

<sup>47</sup> Fetherling, 107.

<sup>48</sup> Glazebrook, 241.

the introduction of new technologies created competing industries and new information sources.

The first major source of competition was the radio, followed by television, and most recently the Internet. And with the introduction of each of these new technologies, editors studied their new competition and attempted to adapt. While often slow to acknowledge competing sources, newspapers strived to keep up and compete with these new technologies. In the twentieth century, each technological advancement in electronic media (radio, TV, the Internet) produced faster systems of information delivery.

Unfortunately for newspapers, they did not always anticipate the speed at which some of these technologies would affect them and did not act accordingly, until the problem posed by the new technology was a hurdle impossible to overcome. The start of the twenty-first century saw a major decline in newspapers. Digital technologies and the changing nature of news lead to what many declared to be “the death of the newspaper” something which had been predicted for year. The twenty-first century saw the closing of countless newspaper agencies, due to declining sales and reduced advertising revenue.

### History of Newspaper Printing

In the 1400s, production of printed text became cheap and easy through the development of the Guttenberg press. The press is functioned by placing type<sup>49</sup> in a wooden or iron frame, the type was then inked and a paper was placed on it. Then pressure would be

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<sup>49</sup> Type refers to reusable individual letters or symbols used by printmakers that can be arranged to spell out words producing uniform

applied to the paper and this resulted in an inked impression where the type met the paper. This process was so effective that few technological refinements were added over a period of around 300 years.<sup>50</sup> This press allowed for the production of posters, books and perhaps most importantly publications like newspapers.

The 1800s, saw major improvements to the printing press. The introduction of steam power created a faster process that allowed for larger print runs. The first steam powered printing press came to Halifax, Canada in 1840. In the 1860s, another major change was brought about by the creation of the first rotary press. These presses used flexible printing plates on a rotating cylinder and fed the paper from a continuous roll passing under the plate resulting in an impression.<sup>51</sup>

Embracing technology became an important way for newspapers to compete with other newspapers and stay relevant. Another important early invention was that of the telegraph and Morse Code which made it possible for international news to travel faster between major cities and across continental divides.<sup>52</sup> The telegraph was invented by Samuel Morse<sup>53</sup> in 1844 and telegraph lines were quickly installed connecting various cities like never before. However, due to Canada's vast geography it took many years for all major cities to be connected and this sometimes resulted in information gaps.<sup>54</sup>

Newspapers would also employ the use of trains to move their publications quickly to a wider range of locations. In 1876, the *Mail* and the *Examiner* used a train to deliver their

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<sup>50</sup> Fetherling, 2.

<sup>51</sup> *ibid*, 28-29.

<sup>52</sup> *ibid*, 26.

<sup>53</sup> Samuel Morse was also responsible for Morse code.

<sup>54</sup> Fetherling, 37.



newspapers to London and Hamilton from Toronto. The *Globe* started to do this as well in 1887.<sup>55</sup>

Newspapers have existed significantly longer than photography and have also contained images in the form of hand-rendered illustrations long before photography was invented. Before photography was incorporated into newspapers, drawn illustrations could be added. Illustrators would make carvings into blocks that could then be printed alongside the text. Before it was possible to include photography, this was the only way to include images.<sup>56</sup> The first photograph was added to the Canadian newspaper *Canadian Illustrated News*, made by Georges Edouard Desbarats in 1871. Unfortunately, this process was not perfect and could not be easily mass produced. The first widely used process to reproduce photographic images in newspapers was halftone photo-engraving in 1873. Desbarats and a partner, William Leggo, are credited with having been the first to use this process in their New York paper, the *Daily Graphic*. Halftone printing did not become the norm until the early 1900s. Even then it was still difficult and expensive to add photographs so in the early days, photography continued to be infrequent.<sup>57</sup> While halftone images were the first to be included in newspapers, it is important to note that there were early photographic practices such as: photogravure, photolithography, Woodburytype and others, that were used to mass produce photographic images, but none of these processes could be used with the rotary press.<sup>58</sup>

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<sup>55</sup> Fetherling, 27-28.

<sup>56</sup> Newhall, Beaumont. "Photojournalism." In *The History of Photography*. (5th ed. New York: Museum of Modern Art. 1993.) 249.

<sup>57</sup> Fetherling, 66.

<sup>58</sup> Newhall, 251.

Printing halftone images did not start being widely used until around 1900 and was refined throughout the 20<sup>th</sup> century with newspapers increasing their photographic content with each passing decade. To make a halftone print the user first needed to produce an appropriate negative from a photographic print. To do this, the maker would photograph the original through a glass screen with crossed lines that would produce different sized dots depending on the amount of light present. To make the print, the resulting negative was then contacted and exposed to a light sensitive sheet of copper. The areas that were exposed would harden, and the unexposed areas could then be washed away. After this, the plate needed to be “etched”. To do this the copper plate would be washed with a solution such as ferric chloride to dissolve the unexposed copper. This would result in a light image with harsh lines. After this to make the print, the process also required that the paper used be smooth and have evenly applied pressure to produce a quality image, and as newspapers were printed using rotary presses, images produced this way were often imperfect with visible flaws due to transfer errors.<sup>59</sup>

To deal with the poor quality of the halftone image newspaper would sometimes include rotogravure sections in their newspapers. This process was improved by Edward Mertens in 1904.<sup>60</sup> For this process, all the user needed was that photograph be on film. This made it possible for the designers to be creative as because they were no longer confined to a frame they could change the layout and angles of the photographs.<sup>61</sup>

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<sup>59</sup> Benson, Richard. *The Printed Picture*. (New York: Museum of Modern Art. 2010.) 222.

<sup>60</sup> Newhall, 259.

<sup>61</sup> Benson, 238.

In the 1920's the invention of telephones and typewriters had a significant impact on how news stories were shaped and produced<sup>62</sup> because it became possible to transmit photographs over wires. In the Douglas Fetherling text, *The Rise of the Canadian Newspaper*, Fetherling describes a wire transmitting device created by Sir William Stephenson as working in the following way, "It used a photo-electric cell and two synchronized scanning disks, through which a light beam on the image would pass, detecting varying intensities of reflected light on the image to be sent."<sup>63</sup> These wire transmitted images were then printed in the darkroom as black and white silver gelatin prints, this method was used until the mid-1950s when facsimile printing was created.<sup>64</sup> So, as the technology changed it made it easier for photographs to be added and transmitted quickly from one location to another. As a result, photography became a more prominent addition to publications, often holding a similar or higher level of importance to the accompanying written material. Newspapers would continue to use and adapt to new technologies as time progressed.

#### Press Archives Going into the Digital Era

The last 20 years have proven to be very trying times for newspapers and other major print media companies forcing them to reconsider their operations. In Andrew M. Osler's text, *News: The Evolution of Journalism in Canada* (1990), in the chapter, "Toward Tomorrow: Changing Patterns", he writes about how newspapers were starting to face difficulties in the

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<sup>62</sup> Fetherling, 68.

<sup>63</sup> *ibid*, 108.

<sup>64</sup> McCann, Laura. "The Whole Story: News Agency Photographs in Newspaper Photo Morgue Collections." (*The American Archivist* 80, no. 1. 2017.) 166.

1990's, mainly due to the popularity of television. He specifically references a statement made in 1991 by Phil McLeod on newspapers that in hindsight seems very fitting. Referring to the newspaper business McLeod stated, "our business has perhaps twenty years left unless we make some fundamental changes". The changes being referred to were primarily about what was considered news.<sup>65</sup>

While newspapers started to notice difficulties in the 1990s, trouble really started brewing in the early 2000s with the popularization of the Internet. Many newspapers decided to take advantage of the Internet as a platform for distribution alongside their printed publications. For many newspapers, this time of change also coincided with a decline in newspaper sales, as well as a drastic fall in advertising revenues. The shift from physical to virtual media and rapidly declining advertising revenue have necessitated severe downsizing of staff, physical space and other resources that had been a part of newspaper companies for most of the twentieth century.

By 2009, many newspapers closed or declared bankruptcy, causing enough concern that the American Senate called for a hearing on the topic. Around this time, many newspapers also started to lay off journalists, photographers, copyeditors, and other staff – a trend that continues today.<sup>66</sup> Generally the early 2000s were a difficult time for print and the following decade did not get any easier for newspaper companies.

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<sup>65</sup> Osler, Andrew M. *News: The Evolution of Journalism in Canada*. (Copp Clark Pitman Ltd, 1993.) 203

<sup>66</sup> Tucker, Patrick. "Newspapers Face the Final Edition." (The Futurist 43, no. 5, September 2009,) 8-9.

In 2015, Elaine C. Kamarck and Ashley Gabriele from the Brookings Institution wrote a paper called, “The news today: 7 trends in old and new media”, in which they discuss the state of news agencies in this changing digital world. This text looks specifically at news agencies in America.<sup>67</sup> In this text they look at how newspapers sales have decreased even though the population has increased, potentially since there are now significantly more news sources to choose from. After adjusting for population growth, they found that in the 1940s about 33% of the population purchased a daily newspaper whereas in the 2010s the number declined to less than 15%. Without adjusting for population change from the 1940s to the 2010s, they found that in 1945 there were 1,749 newspapers in America and 1,331 in 2014. By adjusting for population increase the drop-in number of newspapers would be even more dramatic as there are now fewer newspapers per person. They also note that while physical newspaper sales are decreasing, people are still reading newspapers, they are just more likely to be reading them digitally now.<sup>68</sup>

In Mary Panzer’s text, “The Meaning of the Twentieth-Century Press Archive” she looks at the importance of the analogue to digital shift. She discusses how for many institutions, this has meant trying to keep up with the times by going digital to stay competitive. This shift meant moving from using space-consuming analogue technologies- like paper prints and film- to using more compact digital technologies. This also meant that analogue prints became obsolete from a business standpoint and were no longer necessary as part of day-to-day operations. For many publishing companies, their newly obsolete photographic press collections became too

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<sup>67</sup> Kamarck, Elaine C. and Ashley Gabriele. “The news today: 7 trends in old and new media.” (Center for Effective Public Management at Brookings, November 10, 2015).

<sup>68</sup> *ibid*, 2.

expensive to house and maintain as they invested heavily in creating and maintaining digital image collections. As a remedy to this, many of these companies decided to sell or donate their collections to various institutions after digitizing the most valuable content and thereby creating what are now referred to as “photography morgues”.<sup>69</sup>

A newspaper photography morgue is a collection of images, both used and unused; the most newsworthy photographs were often reproduced thousands of times whereas many of the outtakes or less important images were housed for possible future use. These collections contain images in their original medium- generally prints, negatives and associated ephemera. These collections can span large time frames and often contain massive amounts of content.<sup>70</sup> To be a “photography morgue” usually the collection has been removed from its original context. In some rare instances, photography morgues have been known to create a source of income for businesses. For example, in 1995 Corbis, a corporation owned by Bill Gates, purchased the Bettmann archive which consisted of 11 million photographs. Corbis continued to add to the collection and, for a fee, individuals or businesses were able to licence an image. The licence allowed the payer to use a digital copy of the image and thereby allowed Corbis the make a profit from the images in their collection.<sup>71</sup>

Often this means that these photo morgues collections have been moved to a different location. These collections find homes in variety of institutions: museums, art galleries, archives, libraries and privately-owned institutions. They are invaluable resources that are

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<sup>69</sup> Panzer, Mary. “The Meaning of the Twentieth-Century Press Archive.” Millerton: Aperture (Foundation Inc., 2011).

<sup>70</sup> Teper, Jennifer Hain. “Newspaper Photo morgues—a Survey of Institutional Holdings and Practices.” (*Library Collections, Acquisitions and Technical Services* 28, no. 1. 2004.) 107

<sup>71</sup> Hafner, Katie. “A Photo Trove, a Mounting Challenge.” (*The New York Times*, April 10, 2007.)

accessed by a wide range of researchers. They are significant because they not only contain well-known photographs of newsworthy events, people and places but they also contain unknown images that didn't make it into the paper at the time they were created.

Toronto has become a centre for press archives. These include: The *Globe and Mail* which is found at the Archives of Ontario (AO)<sup>72</sup>, City of Toronto Archives<sup>73</sup> and Archive of Modern Conflict; the *Telegram* at York University (York U) in their Clara Thomas Archives and Special Collections<sup>74</sup>; the *Toronto Star* at the Toronto Reference Library<sup>75</sup>; *The Black Star Collection* at the Ryerson Image Centre<sup>76</sup>; and the *Klinsky Press Agency* at the Art Gallery of Ontario<sup>77</sup>. These collections have become an important source of information because they serve as a record of their time and of what was and was not considered newsworthy. Kathleen A. Hansen and Nora Paul's text "Newspaper archives reveal major gaps in digital age", they outline very well why newspapers are important:

*Historians use newspaper archives to document a period in time and to understand how reality was shaped for and by news organizations. Librarians and archivists are charged with guarding the cultural heritage of the nation, one part of which is documented in newspaper collections. Genealogists use newspaper archives to conduct research about*

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<sup>72</sup> Acquired by the AO in 2016.

<sup>73</sup> Accruals by the City of Toronto Archives in: 1980 and 1984.

<sup>74</sup> Accruals by York U in: 1974 and 1987.

<sup>75</sup> Acquired by Toronto Reference Library in 2015.

<sup>76</sup> Acquired by Ryerson Image Centre in 2005.

<sup>77</sup> Acquired by the Art Gallery of Ontario in 2002.

*family ties and kinship connections. Finally, newspapers serve as a business record of a community and the major economic players at a point in time.*<sup>78</sup>

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<sup>78</sup> Hansen, Kathleen A. and Nora Paul. "Newspaper archives reveal major gaps in digital age." (*Newspaper Research Journal*. Vol. 36, Issue 3, October 9, 2015.) 297.



#### 4. Case Studies

Initially, I proposed undertaking case studies for each of the press archives located in Toronto with goals of better understanding the paradigm shift that has occurred in newspaper photographic collections over the past three decades and how the acquisition of these enormous collections have affected collecting institutions. However, it quickly became apparent that this was an impossible task given both the scale of these collections and the limited timeframe allotted for my research. I then determined the best way to consider press archives and investigate the shift from private to public would be to undertake two case studies of two newspaper collections that I could easily access. The first and most obvious was the recently acquired *Globe and Mail* collection at the AO where I was completing my placement and assisting with the earliest stages of processing the archive. As a comparator to the *Globe and Mail*, I decided to look at the *Telegram* collection located at the Clara Thomas Archives, York University (York U). I selected the *Telegram* because it was the first press photo archive to be acquired in Toronto during the 1970s and 1980s (1974 and 1987) and I assumed it would be at a much more advanced stage in its processing. I also picked the *Telegram* collection due to York U's proximity to the AO – both are located on the York U campus.

Aside from the *Telegram* which was acquired by York U approximately 40 years ago and the portion of the *Globe and Mail* at the City of Toronto Archives which was acquired approximately 38 years ago, all the other collections were acquired in the last twenty years. By focusing on the first acquisition by York U and the most recent acquisition by AO I hoped to gain a clearer understanding of the press archive in an institutional context from a number of varying perspectives. For example, how the approach of a larger institution (AO) differed from

the smaller one (York U), how the collections could be accessed by different researchers, how the impact of digital technologies has affected cataloguing and access, and so on.

For each of these case studies and I have met with the collections managers responsible for the *Globe and Mail* and *Telegram* collections and asked them a series of questions. At York U, I met with Michael Moir- University Archivist and Head of Clara Thomas Archives and Special Collections, and at the AO I met with Adam Birrell- Senior Archivist. The results of these questions were both surprising and not, mainly they confirmed many of the things I had observed in my own work with the *Globe and Mail* collection at AO and what I was finding in my research. It is important to note that the press archive differs from other photographic archives in terms of their scale. While other types of photographic collections number in the tens of thousands, press archives most commonly come in the hundreds of thousands or millions.

In relation to my two case studies, at the AO there are approximately 2 million photographs in the *Globe and Mail* collection, and the collection at York U are approximately 1.3 million in the *Telegram* collection. Due to the massive size of these archives I had to limit my inspections of the physical condition and arrangement of each collection to a number of scheduled visits to the institutions' vaults and even then, I was unable to see large parts of the collections because they were either unprocessed and/or stored in off-site locations. I also looked at the intellectual arrangement in the form of institutional finding aids and cataloguing entries available through the institutional databases and sourced whatever written information was available through internal reports and summaries.

For example, at York U for the *Telegram*, these included: “Guide to the Archival Resources of the *Toronto Telegram* at York University” (2001), “Inventory of the *Toronto Telegram* fonds” (2014), and Rob van der Bliek’s “Report on an Investigation to Digitize a Selection from the Toronto Telegram Photograph Collection” (2000). For the AO, they provide an announcement on their website stating that they have the *Globe and Mail* archive in their collection and that more information is to follow. There was also an Assessment Report created at the time of the acquisition of the *Globe and Mail* but it is not accessible to the general public due to the confidential nature of the document, but while I was at the AO I did have access to it. It is important to look at these documents because they outline what York U and the AO are doing with their collections and what information they are providing to the public.

“Guide to the Archival Resources of the *Toronto Telegram* at York University” (2001) available on the York U website, describes the original plan for creating a digital project with the goal of digitizing only the most used parts of the collection and, in the process, establishing techniques, procedures and costs for digitizing additional parts of the collection in the future. It also provides a useful history of the *Telegram*<sup>79</sup> and explains that the original organization and captions were maintained in order to establish the original intellectual arrangement of the collection within the digitization project.<sup>80</sup>

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<sup>79</sup> “Guide to the Archival Resources of the *Toronto Telegram* at York University.” (York University Archives. January 4, 2001.)

<sup>80</sup> “Guide to the Archival Resources of the *Toronto Telegram* at York University (cont.).” (York University Archives. January 4, 2001.)

“Inventory of the *Toronto Telegram* fonds” is described using RAD (Rules for Archival Description)<sup>81</sup> as a fonds level description of the *Toronto Telegram* fonds. It summarizes important information about the collection and includes important aspects of the collections, including the date range, the extent, history, the scope and content, restrictions on access (which there are not) and additional information that might be useful.<sup>82</sup>

Rob van der Bliek’s article “Report on an Investigation to Digitize a Selection from the *Toronto Telegram* Photograph Collection”, is a detailed report of the digitization project. It outlines the reasons for digitizing and also looks at the state of the collection at the time of digitization. It then goes on to establish how the digitization project will proceed and outlines each of the steps in detail. On the York U website, there is a link to digital files from the *Telegram* collection.<sup>83</sup> In addition to this there is an online finding aid.<sup>84, 85</sup>

Currently, the AO’s only online record of the *Globe and Mail* archive is through an acquisition announcement on their website. The announcement states,

*The Archives of Ontario is excited to announce we are now the repository for over 2 million photographs of The Globe and Mail fonds! This collection represents a significant contribution to the province’s documentary memory... The collection was donated to the*

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<sup>81</sup> RAD is a set of rules for description in archives created by Canadian archivists. The goal of this is to create standard description requirements within Canadian archival collections to allow a simpler transfer of information between institutions. (“Rules for Archival Description.” (Bureau of Canadian Archivists, July 2008) xii.)

<sup>82</sup> “Inventory of the *Toronto Telegram* fonds.” (York University Archives. April 8, 2002.)

<sup>83</sup> Digitized photographs: (<https://digital.library.yorku.ca/yul-f0433/toronto-telegram>)

<sup>84</sup> van der Bliek, Rob. “Report on an Investigation to Digitize a Selection from the *Toronto Telegram* Photograph Collection.” (York University Archives. November 2000.)

<sup>85</sup> Finding aid and collection information: (<https://atom.library.yorku.ca/index.php/toronto-telegram-fonds>)

*Archives of Ontario by The Globe and Mail recently and is currently being processed. Stay tuned for more information on when the collection will be publicly available.*<sup>86</sup>

On the website, there is also a small collection of digitized files from the *Globe and Mail* archives.

Many of Laura McCann's findings in, "The Whole Story: News Agency Photographs in Newspaper Photo Morgue Collections" (2017) were similar to my findings and the observations being made by individuals like Birrell and Moir working with these collections. McCann places a focus on newspaper agency prints, but she still looks at the whole of the newspaper collections.<sup>87</sup>

After compiling data on 75 different newspaper morgues located within various institutions, she found that while information on the collections was often available, the collections were often not fully accessible because they were not entirely processed.<sup>88</sup> Of the 75 collections she surveyed she found the following:

*Of the surveyed collections, 31 are arranged alphabetically by topical subjects and personal names; 13 are chronologically arranged; 13 are arranged both chronologically and by topic/name; 14 collections are arranged numerically; and 4 collections are arranged using other methods.*<sup>89</sup>

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<sup>86</sup> "Centennial Ontario: The Globe and Mail's 1967". (Ontario: Ministry of Government and Consumer Services.

[http://www.archives.gov.on.ca/en/explore/online/centennial/globe\\_mail\\_1967.aspx](http://www.archives.gov.on.ca/en/explore/online/centennial/globe_mail_1967.aspx))

<sup>87</sup> McCann, Laura. "The Whole Story: News Agency Photographs in Newspaper Photo Morgue Collections." (The American Archivist 80, no. 1. 2017.)

<sup>88</sup> *ibid*, 172.

<sup>89</sup> *ibid*, 174.

The *Telegram* and the *Globe and Mail* collections are both organized chronologically and by topic/name but it does vary within the collection. The *Telegram* is organized chronologically then alphabetically by topic. The *Globe and Mail* prints are organized chronologically and by topic/name and the negatives are primarily chronologically then by format (35mm, 120mm, 4x5 film types). McCann's text also mentions how newspaper agencies originally used analogue indexes something which both the *Telegram* and *Globe and Mail* both employed.<sup>90</sup> McCann also discusses how these collections are some of the most requested resources by researchers and this was a point which Moir confirmed in our meetings with regards to the *Telegram*. Though it is too soon for the *Globe and Mail*, Birrell stated they have been receiving requests for the collection since they first acquired it in 2016.

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<sup>90</sup> McCann.

a. The *Telegram* at the York University in the Clara Thomas Archives and Special Collections

The following information came about primarily from interviews with Michael Moir of the Clara Thomas Archives and Special Collections at York University about their *Telegram* collection.<sup>91</sup>

i. Institutional Overview:

The *Telegram* fonds is located within the Clara Thomas Archives and Special Collections which is in turn located within York U. This creates a unique situation as it is a collection in an institution within an institution and must then address the needs of both. The main library must collect for the many areas of study offered at the school. The York University Library website outlines their mission, “To build useful, lasting collections for these faculties, schools, and departments is the Libraries’ goal.” The library tries to make their collecting practices reflect the needs of the students both undergraduate and graduate as well as that of the professors.<sup>92</sup>

While the Clara Thomas Archives and Special Collections is a part of the York University Library, it nonetheless has slightly different requirements from the York U Library. The website for the Clara Thomas Archives states that it “collect[s] manuscript, rare book and primary source materials to support research and learning by the university’s faculty, students, and a community of international scholars.” Their primary focus is: “Canadian history, fine arts

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<sup>91</sup> See appendix A for list of questions asked.

<sup>92</sup> “Collection Development Policy”. (York University.  
<https://www.library.yorku.ca/web/collections/collection-development-policy/>)

(design, photography, music, film, theatre), philosophy, environmental history, and sexual diversity".<sup>93</sup> The *Telegram* fits nicely within these requirements.

ii. Overview of *The Telegram*:

The *Telegram* fonds, contains material spanning from 1876 to 1971. The fond contains 16m of textual records, approximately 1.3 million photographs, and approximately 350 scrapbooks. The fond was accessioned by York U in 1974 and 1987 with further acquisitions anticipated in the future. The *Telegram* was started in 1876 by John Ross Robertson and originally called the Evening *Telegram*. The *Telegram* was originally created with British and Imperial leanings. Their main rival in the twentieth century was the *Toronto Star*. In 1948, the *Telegram* was bought by George McCullagh who also owned the *Globe and Mail*, it was then sold again in 1952 to John Bassett.<sup>94</sup> Starting in 1969, the *Telegram* started to struggle financially and operated at a loss from 1969 until 1971 when Bassett closed the newspaper. At the time of its closing the newspaper employed over 1,200 people. In an article published by the *Globe and Mail* about the closing of the *Telegram* in 1971 they broke down the employee listing as:

*The current staff includes 250 in editorial, 186 in the composing room, 60 pressmen, 30 stereotypers, 130 in classified advertising, 58 in display advertising, 300 in circulation*

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<sup>93</sup> "Clara Thomas Archives and Special Collections". (York University. <https://www.library.yorku.ca/web/archives/>)

<sup>94</sup> "Inventory of the *Toronto Telegram* fonds." (York University Archives. April 8, 2002. <http://archivesfa.library.yorku.ca/fonds/ON00370-f0000433.htm>)



*and delivery (100 drives and 100 helpers), 24 in mechanical maintenance and 60 in the business office.*<sup>95</sup>

The article also stated that in March of 1971 the newspaper had a circulation of 243,000 copies during the six days a week the newspaper was published. Comparatively the *Toronto Star* had a circulation of 406,000 copies and the *Globe and Mail* 263,000 copies. In the years leading up to the closing of the *Telegram*, Bassett attempted to compete with *Toronto Star* by adding new sections and most notably introducing colour photography. But even with these new features, *The Telegram* ultimately ended up failing due to poor circulation and a lack of advertising revenue. When the newspaper ended in 1971 and their press archive was split between the Clara Thomas Archives and Special Collections at York University and the *Toronto Sun* newspaper photography library.<sup>96</sup> (Figures 1 and 2). The York U Clara Thomas Archives are a small institution with three full-time archivists with faculty status (meaning they have tenure and are eligible for sabbaticals, research leave and research funding) they also have one full-time Archives Assistant and a part-time Archives/Cataloguing Assistant.

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<sup>95</sup> List, Wilfred. "Telegram Inquiry Sought." (*The Globe and Mail*. September 20, 1971.)

<sup>96</sup> "Inventory of the *Toronto Telegram* fonds." (York University Archives. April 8, 2002. <http://archivesfa.library.yorku.ca/fonds/ON00370-f0000433.htm>)



**Figure 1:** The front page of the final edition of the *Telegram*, published October 30<sup>th</sup>, 1971.



**Figure 2:** Front cover of the Telegram weekend magazine from November 30<sup>th</sup>, 1968.

iii. Physical Organization:

After the *Telegram* ceased production, John Basset split the collection into two parts, one part going to the *Toronto Sun* and the other going to York U. The *Toronto Sun* was permitted to go through the *Telegram* collections and pick out whichever images they needed



for their photo library with an understanding that the collection would eventually be given to York U to rejoin the rest of the collection.<sup>97</sup> As an example, the *Toronto Sun* kept the *Telegram's* photographs of the Beatles but left the photographs of Elvis Presley in the York U collection.

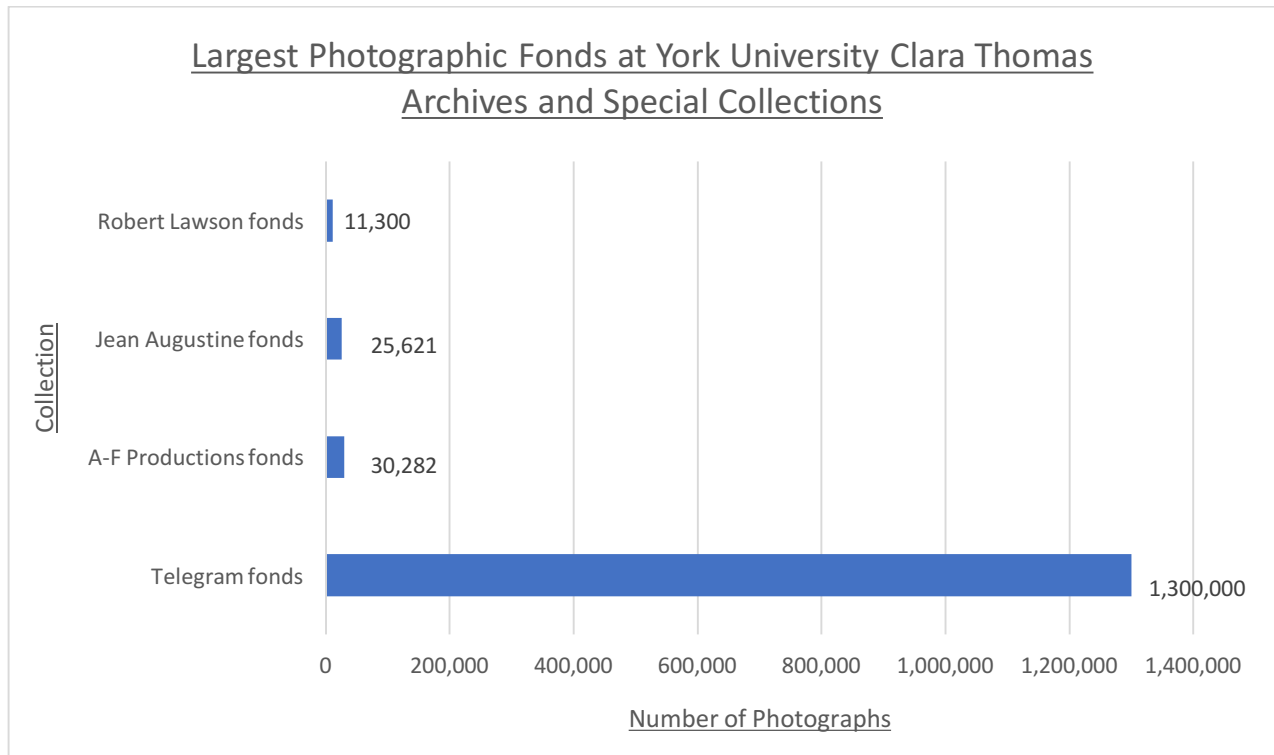
While the *Telegram* is the biggest photographic fonds in York U's collection at around 1.3 million photographs, there are other textual fonds of similar sizes (See Figure 3 and 4). Moir specifically mentioned the Federation of the Women's Teachers Association of Ontario collection as taking up a similar amount of shelf space to the *Telegram*. Some of the other large collections include the Rombus Media Collection and Senator Anne Cools Archives but these are not photographic fond. The largest photographic fonds are: the Robert Lawson fonds at 11,300, Jean Augustine fonds at 25,621 and A-F Production fonds at 30,282 (figure 5). He also noted that the *Telegram* collection was by far their most used fond, stating that it is requested almost daily.

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<sup>97</sup> At the time this paper was written the two parts of the collection had not yet been reunited.



**Figures 3 and 4:** Figure 3 shows two out of the four rows (or ranges) holding *The Telegram* fonds at the Clara Thomas Archives and Special Collections. Various types of storage boxes (examples include: large Hollinger boxes, Hollinger shoe boxes, cardboard banker's boxes, coroplast boxes and others) are used to store the various types of materials in the collection as well as some scrapbooks created by the *Telegram*. Figure 4 shows the shelving unit numbers and a label stating what type of material is primarily contained on that shelf. Digital photographs taken by author, March 20, 2018.



**Figure 5:** This graph shows the four largest photography fonds in the Clara Thomas Archives and Special Collections. Graph created by author with information from the York University Clara Thomas Archives and Special Collections website.

#### iv. Intellectual Organization:

Due to the immense scale of the collection- consisting of approximately 1,300,000 photographs and approximately 73 meters of photographic prints, cataloguing is a complicated matter.<sup>98</sup> Despite the fact it was acquired in the 1970s, the collection is not entirely catalogued yet, a testament to the scale of the collection. There are detailed records for around 16,374 photographs out of approximately 1.3 million or about 1.25% of the collection.<sup>99</sup>

<sup>98</sup> "Series S00053 - Toronto Telegram photographic prints". (York University. <https://atom.library.yorku.ca/index.php/toronto-telegram-photographic-prints>)

<sup>99</sup> "Toronto Telegram". (York University. <https://digital.library.yorku.ca/yul-f0433/toronto-telegram>)

When cataloguing York U uses Rules for Archival Description (RAD). Their records contain a variety of information including: a title, an alternate title, the creator, the publisher, type, subject, collection (fonds), the dates of creation and publication, the medium, the size, copyright notes and more. As the images are scanned they are uploaded to York U website and come with a variety of options for downloading the image.

The records of the digital scans provide the highest level of description for the individual items. The digital records serve as a method of cataloguing the *Telegram*.<sup>100</sup> York U is mainly providing access through the comprehensive finding aids noted in the previous section which provide file lists of both prints and negatives. These finding aids provide a more general overview of the types of items the researcher can expect to encounter.<sup>101</sup> The cataloguing and the creation of finding aids has slowed down in recent years due to emphasis being placed on the importance of digitization of the collection. This digitization is beneficial to the collection because it makes it significantly more accessible online. When cataloguing the records in the fonds, it was important to the archivists that the original order be maintained. When asked about the highlights of the collection Moir had the following to say:

*It is difficult to pick one highlight, but the fonds is particularly important in documenting Toronto's music scene. Its images have been used for a film on the history of rock and roll on Yonge Street, an exhibit at the Market Gallery on Toronto's jazz clubs, and a wide variety of books and articles. The same could also be said about European emigration to*

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<sup>100</sup> See Appendix B for screenshot of an example of a digital record from the *Telegram*.

<sup>101</sup> See Appendix C for screenshot of a section from one of the *Telegram* finding aids.

*Canada, and the events organized by the Greek, Italian and Portuguese communities in Toronto.*

Moir's reluctance to pick a specific part of the collection as the "highlight" was also shared by Birrell during my interview with him.

It is important to note that most of the original images were catalogued by the photo librarian at the Telegram using the original terminology used by the *Telegram* staff at the time of creation. As one might expect from a collection that spans from 1890 to 1971 the terminology and language used by the staff at the *Telegram* reflects what was used at the time. This can be problematic because while some terminology was appropriate for the time period, many of the terms used, especially those describing different groups of people are no longer considered appropriate. For example, when referring to indigenous peoples in prints or negatives, the envelopes might say "Indians" instead of "indigenous peoples" or something similar. Another example, while perhaps not as problematic, but definitely could cause confusion, is the use of women's names. In the images married women were often referred to by the prefix "Mrs." followed by her husband's first and last name (i.e. Mrs. John Diefenbaker), rather than her own first name or her maiden name. This information while potentially surprising to note, is also important information to consider when doing research within these types of collections.

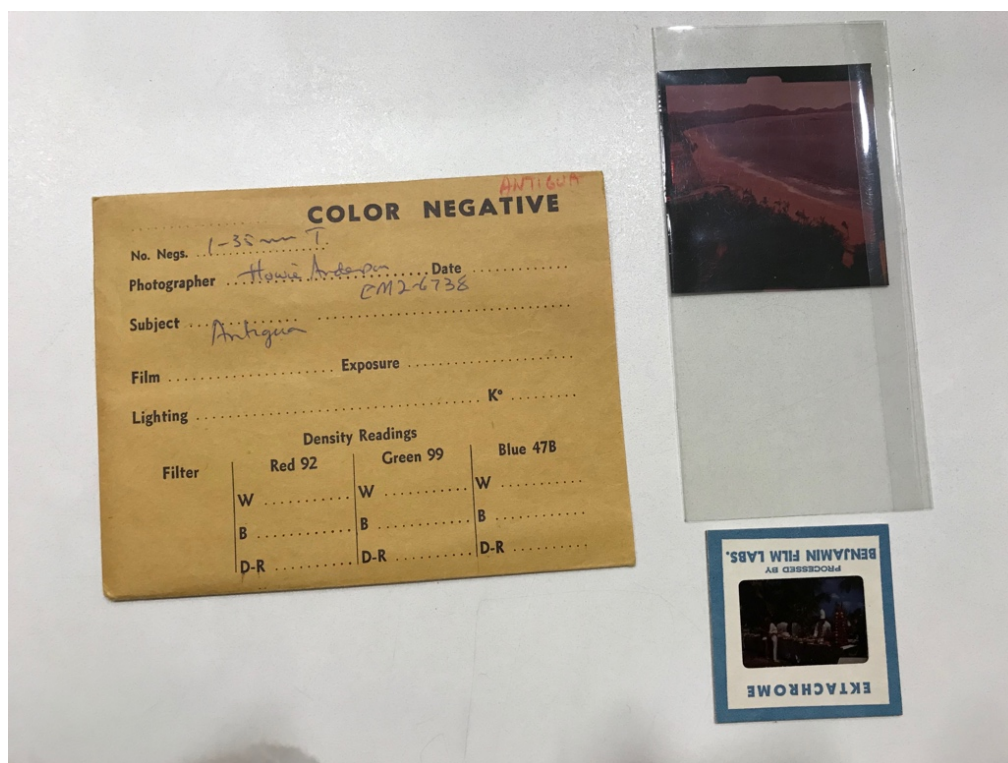
When the collection was acquired by York U all the objects were transferred into archival boxes but not everything was put into new envelopes or sleeves. The negatives are still housed in the same envelopes they came in but some of them have been placed in new archival



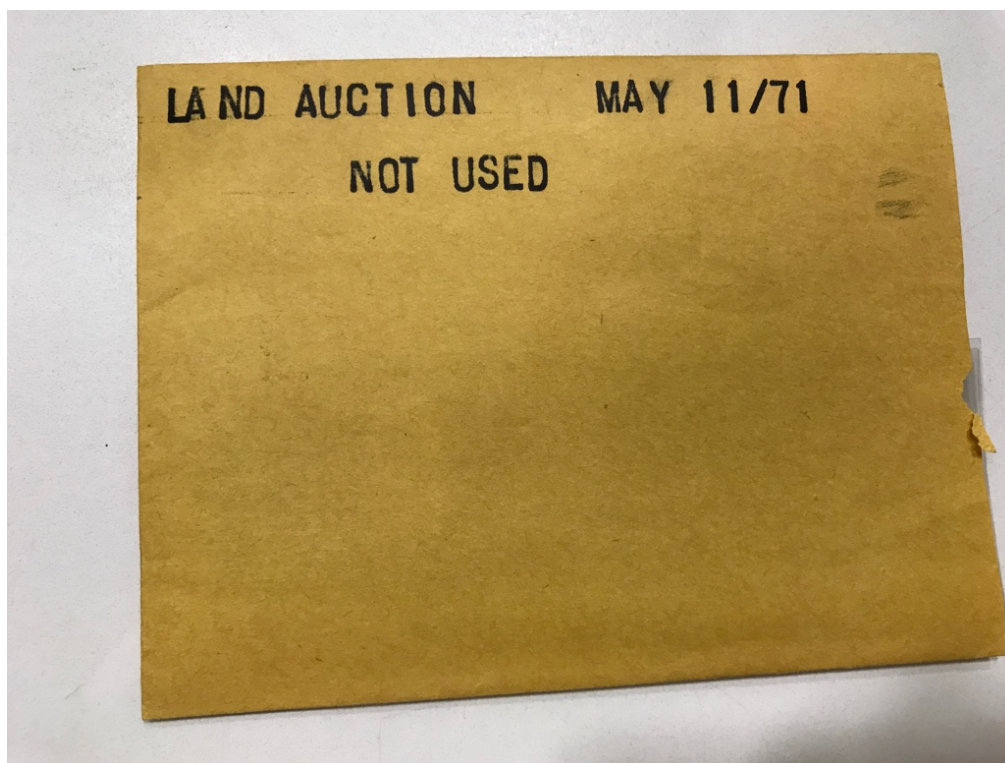
sleeves (Figures 6 to 10). These types of housings for the photographs play a major role in the long-term preservation of the collection.



**Figure 6:** Black and white 35mm negatives in archival sleeves and original paper envelopes. Digital photographs taken by author, February 20, 2018.



**Figure 7:** Colour positives in archival sleeves and original paper envelopes. Digital photographs taken by author, February 20, 2018.



**Figure 8:**  
Original envelope used by *The Telegram*, stating the images were not used. Digital photographs taken by author, February 20, 2018.



**Figures 9 and 10:** Figure 9 showing box containing envelopes holding colour negatives. Figure 10 box containing personality prints. Digital photographs taken by author, February 20, 2018

#### v. Preservation Issues:

An issue the archivists at York U discovered in some envelopes and file folders was the presence of newspaper clippings and other ephemera mixed in with the photographs. Acid from the newsprint had been migrating onto the papers but fortunately did not appear to have migrated onto the images themselves. They also transferred many of the prints into new acid free envelopes when the collection was first acquired in the 1970s. Moir said that they would like to transfer the prints into newer, more archival envelopes but this would require a great deal of resources and time that York U does not have. When they were initially storing the objects, the staff at York U had to determine if they should store the objects along with whatever it was originally stored with or separate them accordingly. For the most part the negatives are stored with other negatives and prints are stored with other prints, although newspaper clippings and corresponding images would continue to be stored together. As a method of organization, the objects are separated into subject matter and if York U is finding that a specific topic is heavily accessed they may decide to add interleaving papers or put the object in a polyethylene sleeve to minimize contact with the print. Since acquiring the collection some objects in the fonds have been deaccessioned. Moir stated that the archives deaccessioned mostly scrapbooks containing various clippings from newspaper columns suggesting that the librarians at the time may not have seen research value in them.

The *Telegram* fonds is mainly stored at York University in their general basement storage vault, where most their collection is held. Their current facilities are kept around 21°C and 25-30% relative humidity (RH), so the negatives in the collection have suffered and vinegar

syndrome has become a significant issue for the *Telegram* fonds. In the text, *Photographs: Archival Care and Management*, vinegar syndrome is described as:

*Many cellulose acetate films shrink as they age, causing distortion and buckling of the emulsion, and acetic acid is emitted as a byproduct of their deterioration. Since acetic acid has an odor very like vinegar, this deterioration process is also referred to as "vinegar syndrome" The acetic acid not only can damage other photographs stored in the vicinity, but it is also both irritant to humans and a potential health hazard.*<sup>102</sup>

Unfortunately, vinegar syndrome is irreversible, but it can be slowed or stopped by keeping the negatives in cold storage.<sup>103</sup> From 2006 to 2007, a former student of the Film and Photograph Preservation and Collections Management (FPPCM) program, Jessica R.B. Gruneir, went through and tested for vinegar syndrome in all the negative boxes over two summers (Figures 11 and 12).<sup>104</sup> The student charted the progression within these boxes and assigned different colour dots to dignify the state of that box and digitizing the affected material, with the intention of then sending the negatives to cold storage located at Archives One. Archives One is a private sector archival storage facility which is also used by the AO. Both institutions send negatives, film reels and other material that is infrequently requested to Archives One, as storing objects offsite and continually retrieving them can become time-consuming and expensive.

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<sup>102</sup> Ritzenhaler, Mary Lynn and Diane Vogt-O'Connor. *Photographs: Archival Care and Management*. (Chicago: Society of American Archivists. 2006.) 253.

<sup>103</sup> The ideal temperature for cold storage is 5-10 Celsius.

<sup>104</sup> Gruneir, Jessica R.B. *Urban Decay: A Case Study of the Negatives in the Toronto Telegram Fonds, Clara Thomas Archives and Special Collections, York University*. (Master's Thesis, Ryerson University, 2007.)





**Figure 11:** Boxes containing negatives that Jessica R.B. Gruneir tested for vinegar syndrome and the corresponding sticker indicating the level of severity. Red being most severe, orange being of mid-level concern, yellow is the lowest level of concern, and no sticker meaning no signs of acidity at the time of testing. Digital photographs taken by author, March 20, 2018.



**Figure 12:** This image shows some of the boxes containing negatives that Jessica R.B. Gruneir tested for vinegar syndrome and the corresponding sticker indicating the level of severity. Digital photographs taken by author, March 20, 2018.

vi. Copyright and Digitization:

The University owns the copyright to the collection and they do not have any limitations on access to the collection. Moir found it interesting to compare York's *Telegram* fonds to the Toronto Public Library's *Toronto Star* collection. Before the Toronto Public Library acquired the *Toronto Star*, the *Star* had signed a license with Getty Images Inc. This means the Library has to negotiate usage fees with Getty each time a photograph is reproduced in any form, even if it used in their own exhibitions. This in turn means that reproduction fees imposed by Getty Images often make the collection inaccessible to any user that cannot afford Getty's fees.

In the Clara Thomas Archives and Special Collections there is a small group of staff, with different people working on the *Telegram* fonds at different times as needed. They usually have students working with the personality prints but the number of individuals working on the *Telegram* varies depending on the number of staff and resources available. They also have individuals working on creating metadata from digital scans of the files.<sup>105</sup> For example, when creating the digital record for the York U website, the archivist records a variety of data to make the record retrievable. Some of this metadata includes listing the photographer or creator, the date the image was created, the city, listing the subject matter in the image, and many other valuable pieces of information. The subject matter listing is especially important because it makes it possible to search and list images by their content, thereby making specific subject matters more searchable. According to Moir, there have consistently been people working on the *Telegram* in some way since its acquisition thereby improving access.

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<sup>105</sup> See Appendix B for screenshot of an example of a digital record from the *Telegram*.

In 2001, York U undertook a major digitization project in which they digitized 1000 prints from the *Telegram* fonds. The purpose of this project was to digitize a representative sample of the *Telegram* collection. They did this to consider techniques, procedures and costs associated with digitization. As a part The *Telegram* initial digitization project the group picked images of historical and cultural significance to the city of Toronto, consisting of: “Ethnic Groups in Toronto”, “Toronto Streets and Architecture”, and “Labour, Ships and Shipping”. While not everyone in Toronto was represented in this digitization project, the collection is still important to the community of Toronto.<sup>106</sup> Since the initial project they have continued to digitize parts of the collection but there has not been any other digitization projects of the same scale.

As with any massive collection, there are many issues with the *Telegram* fonds. The biggest issue they seem to be facing is vinegar syndrome and the race against time. They are using digitization of their negatives as a preservation strategy which has lead them to ask themselves a series of questions. Can they get the images digitized before the vinegar syndrome advances to the point in which in the images are lost? If put in cold storage before it is digitized it becomes very time consuming and expensive to access, but if they leave it in the York U vaults while they digitize it how much further damage will occur?

vii. Additional Issues:

Another issue they are facing is when files are scanned, contextual information is lost. When the librarians are scanning in the files, the digitization of the individual item is the priority

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<sup>106</sup> “Guide to the Archival Resources of the *Toronto Telegram* at York University (cont.).” (York University Archives, January 4, 2001.)

while maintaining the original context of the object may not be. This becomes an issue because if a researcher is only accessing the images through digital scans online, they may not be aware of other related photographs, perhaps more useful to their research, that are available in physical form.

When asked if there was anything Moir would like to know about what other institutions are doing to manage their press archives, he was mainly interested in learning more about their opinions on going digital and their digital strategy. He had the following observation on digitization:

*For me, the challenge I recognize is that heritage programs are going increasingly digital but that there is public pressure to make our holdings, especially the graphic holdings, accessible to an international community at any time of the day through the web, but we cannot digitize everything. We have 1.3 million images, so not only would it take an awfully long time to digitize that material but there are issues around storage and backup costs that become prohibitively expensive. So how then, as a curator or as a keeper of the record, not even as a curator, but as a keeper, how do you tell people that what you are seeing on the web is only a small selection of what we have? And what role do we have as professionals in making that selection of what gets digitized and what is not digitized because really, we are making that decision on behalf of people who will never visit and come to conclusions about what we have on a particular topic because of what they find on their browser as opposed to coming in and looking at the finding aid and actually examining the original photographs... When you are put in a position where you have to decide what will get digitized and what won't get digitized, what privilege*



*are you ascribing to some documents that isn't being given to other documents... The same kind of issues roll out of your decisions around metadata when you are cataloguing..., as you do a scope and content note or as you assign subject access points you are making decisions that are reflective of your own experience and your own training, your own world view that may not be shared by the people who will be using this material.*

Here Moir asks some very important questions for anyone looking at digitizing an archive, regardless of whether it is a press archive. Mainly, that as digitization is becoming a higher priority, how do those responsible for creating digital copies determine what should or should not be scanned and further, how do they convey that whatever is online is not representative of the entire collection. He is identifying what he and other curators of information must decide in this digital age: should he put resources towards maintaining the original objects, allowing them to be accessed in physical form for generations to come or should he put those same resources towards digitization of those objects so their facsimiles can be accessed by a much wider audience. (Figure 13 and 14).



**Figure 13:** Overfull Hollinger box containing prints. Digital photographs taken by author, March 20, 2018.



**Figure 14:** Box containing ephemera found when the York University staff initially rehoused *The Telegram* fonds. Digital photographs taken by author, March 20, 2018.

b. *Globe and Mail* at the Archives of Ontario (AO)

Following my interview with Michael Moir at York U, I met with Adam Birrell at the AO and asked similar questions.<sup>107</sup> Before starting these case studies, I had already become familiar with the *Globe and Mail* collection as my residency was located at the AO and I worked with negatives in this collection. It is important to note that the *Telegram* and *The Globe and Mail* are currently at two very different points in their processing, thereby making for an interesting comparison between the two collections.

i. Institutional Overview:

The AO is a branch of the Ontario government, specifically the Ministry of Government and Consumer Services in The Information, Privacy and Archives division. So, like with the *Telegram* at York U, it also needs to function within a larger organization. On the AO website, the institution states the following collecting goal:

*The Archives of Ontario collects, manages, and preserves the significant records of Ontario and promotes public access to Ontario's documentary heritage... The Information, Privacy and Archives division promotes effective recordkeeping, access and privacy practices across the public sector and provides strategic leadership for access to information, privacy protection, and records management.*<sup>108</sup>

The role of the AO is in short to preserve the history of Ontario through various records. The *Globe and Mail*, while a newspaper with an international scope, had its start in Ontario and its

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<sup>107</sup> See Appendix D for list of questions asked.

<sup>108</sup> "About the Archives of Ontario". (Ontario: Ministry of Government and Consumer Services. <http://www.archives.gov.on.ca/en/about/index.aspx>)

early collection is heavily focused on this province. For this reason, it was determined that the AO would be the best fit for this collection despite parts of it had already been acquired by the City of Toronto Archives and the LAC collections.

ii. Overview of *The Globe and Mail*:

The *Globe and Mail* newspaper has a long history and maintains a relationship to the original newspaper, *The Globe*, which was created in 1844 by George Brown. By 1853 the *Globe* newspaper was a daily newspaper and had a special weekend edition of the paper for people living outside of Toronto. By the 1890s thanks to cheap paper and reproduction costs, the newspaper expanded its content to include drawings and photo-engravings. *The Mail* newspaper was created in 1872 and in 1895 merged with *The Empire* newspaper creating *The Mail and Empire*.

While it was still just the *Globe* the newspaper decided to brand itself as “Canada’s National Newspaper” something they added to their masthead at the start of the twentieth century. It was around this time that they shifted the focus of the newspaper to be more nationally focused while continuing to cover news in Ontario.<sup>109</sup>

George McCullagh purchased *The Globe* and *The Mail and Empire* newspapers, and subsequently merged the two newspapers to create the *Globe and Mail* in 1936. The new amalgamated newspaper remained influenced by the original style of the *Globe* and maintained

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<sup>109</sup> “About the Archives of Ontario”.

the “Canada’s National Newspaper” masthead. In 1980, the newspaper was purchased by Woodbridge, the investment arm of Thomson Corporation.<sup>110</sup>

In the present day, The *Globe and Mail* continues as a newspaper published as a daily although they do not publish the paper on Sundays. The *Globe and Mail* website was launched June 19<sup>th</sup>, 2000. There is also a national edition of the paper that is different from the edition that is published in Toronto. They also publish a magazine called “Report on Business” once a month. The newspaper also still maintains relationships with freelance photographers across Canada and around the world they have recently cut their full-time photographers to one individual, Fred Lum.<sup>111</sup>

The *Globe and Mail* website describes their mission as follows: “Each day, The Globe leads the national discussion by engaging Canadians through its award-winning coverage of news, politics, business, investing and lifestyle topics, across multiple platforms.” They also claim to have 6 million readers each week after combining their print and digital readers. They also have 1.5 million readers reading their “Report on Business” magazine each month, again after combining their digital and print readers.<sup>112</sup>

As previously mentioned, the *Globe and Mail* newspaper photography archives can now be found in several different institutions. The bulk of the archives are in three locations: the AO with approximately 2 million photographs acquired in 2016, City of Toronto Archives which acquired approximately 140,000 photographs in 1980 and 1984, and LAC which holds a further

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<sup>110</sup> Potter, Jessica, Richard J. Doyle, and Sasha Yusufali. “Globe and Mail.” (The Canadian Encyclopedia. April 03, 2015. <https://www.thecanadianencyclopedia.ca/en/article/globe-and-mail/>.)

<sup>111</sup> *ibid.*

<sup>112</sup> “About Us.” (The Globe and Mail. <https://www.theglobeandmail.com/about/>)

2 million photographs that they acquired between 1970 and 1994 as the *Globe and Mail* culled images from their library. The Archive of Modern Conflict (AMC) also had a portion of the collection at a point, but these 20,000-25,000 prints were recently donated to the National Gallery of Canada to start the Canadian Photography Institute (CPI).<sup>113</sup>

iii. Physical Organization:

The *Globe and Mail* fond at the AO is still in the early stages of processing so while there are approximate numbers available about the size of the collection they will not be accurate for some time still. The fond contains material spanning from approximately 1922 to 1996, with most of the collection ranging from the 1950s to the 1970s. The fond consists primarily of black and white negatives. The fond contains: 60cm of textual records, approximately 25 volumes of textual records, approximately 2 million black and white negatives, approximately 500,000 prints (predominantly black and white) and approximately 100,000 scanned images (ca. 1 TB) (Figure 15 and 16). When the *Globe and Mail* collection was transferred to the AO from the *Globe and Mail* offices, it arrived in 644 total boxes of various sizes containing a variety of materials. As of July 3<sup>rd</sup>, 2018, I had processed 6 out of the 150 boxes of negatives that amounted to 51,132 out of approximately 2 million negatives or approximately 2.5% of the black and white negatives. Birrell suspects that the estimated number of negatives is much lower than the suspected 2 million, especially after processing the first 6 boxes.

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<sup>113</sup> "Private Records Assessment Report- The Globe & Mail photo archive." (Archives of Ontario. 2016).



**Figure 15:** Some of the unprocessed boxes from *The Globe and Mail* fonds at the AO. Digital photographs taken by author, March 16, 2018.



**Figure 16:** Detail view of box of unprocessed negatives. Digital photographs taken by author, March 16, 2018.

After talking with Birrell, it became evident exactly how much there still is to be learned about the *Globe and Mail* collection at the AO. Thus, far they have discovered there are a lot of gaps in the collection as over the years the *Globe and Mail* collection has been split between a variety of institutions. The earliest parts of the *Globe and Mail* are now in the City of Toronto Archives. Their collection consists primary of negatives created by the *Globe and Mail*'s first staff photographer John H. Boyd and the date range of the collection is 1922-1953.<sup>114</sup> LAC had an agreement with the *Globe and Mail* that stated they would take any photographs the newspaper needed to deaccession. Today, there are 1.7 million images from the *Globe and Mail* collection at LAC. Portions of the collection are also housed at the Archive of Modern Conflict, a private collection and National Gallery of Canada.

I started my interview with Adam Birrell by asking the seemingly uncomplicated question about the date range of the collection. I was told the official start of the collection at the AO was 1922 according to the initial appraisal but copy negatives from 1917 of the destruction created by the Halifax Explosion have been found suggesting the official start date is still to be determined. Similarly, the end date of the collection is around 2000 or 2002.

The collection at the AO is made up of approximately 2 million images, but there are likely to be fewer images in the collection once it is all processed. There are also approximately 1.7-1.8 million images at the LAC, that according to Birrell, may one day be transferred to the AO collection. The main reason the *Globe and Mail* collection went to the AO is because it was deemed historically significant to the Province and the *Globe and Mail* is also known as

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<sup>114</sup> "Archival fonds: Globe and Mail fonds". (City of Toronto Archives. <http://gencat4.eloquent-systems.com/webcat/request/DoMenuRequest?SystemName=City+of+Toronto+Archives&User>



“Canada’s national newspaper”. Initially the focus of the newspaper was mainly locally based in Toronto with its scope expanding out in the province of Ontario, then later gaining a more national and international focus. It is also one of the largest Ontario based newspapers and one of the most influential. It is also important because it provides researchers with a lens for viewing the history of the twentieth century from an Ontario-based perspective.<sup>115</sup>

The AO has never acquired a photographic collection of this size and it is the biggest photographic fonds they have ever received. The other large-scale photographic collections at the AO are: The Canada Pictures Limited fond which contains 117,343 black and white negatives<sup>116</sup>, Lenscape Incorporated fonds which has 332,020 photographs<sup>117</sup> and Bob Cunningham Limited which contains 79,167 black and white negatives<sup>118</sup> (Figures 17 and 18).

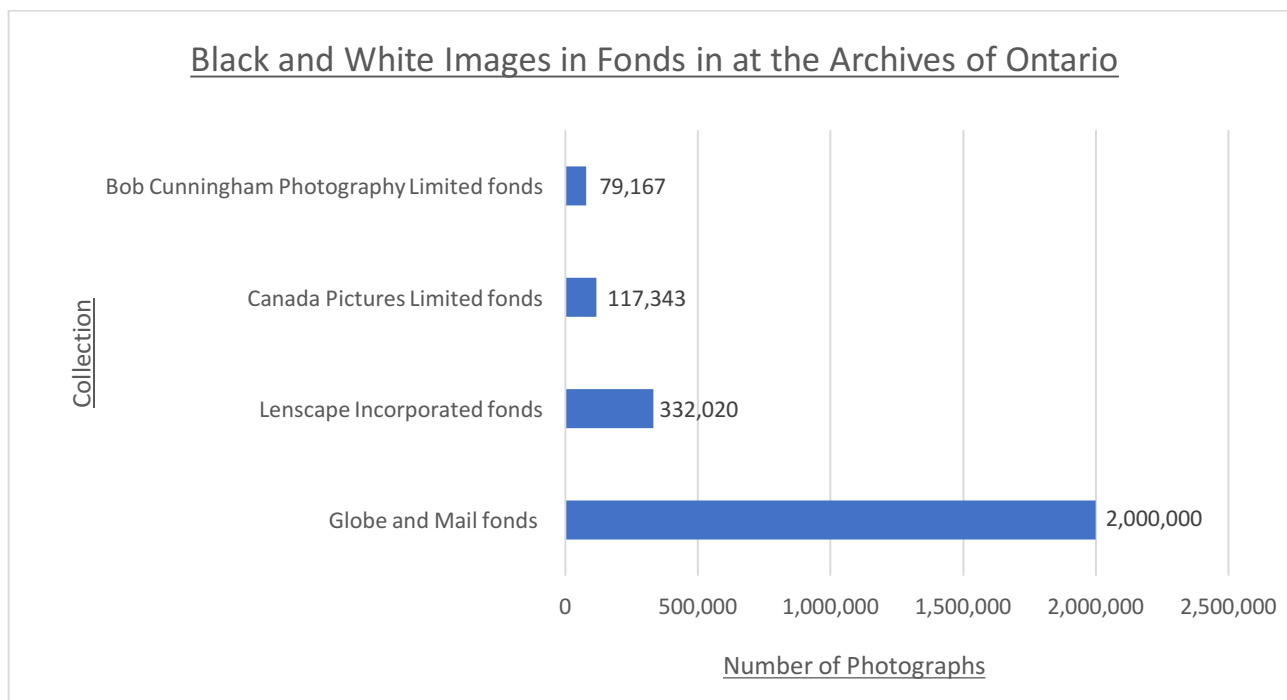
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<sup>115</sup> “Private Records Assessment Report- The Globe & Mail photo archive.” (Archives of Ontario. 2016).

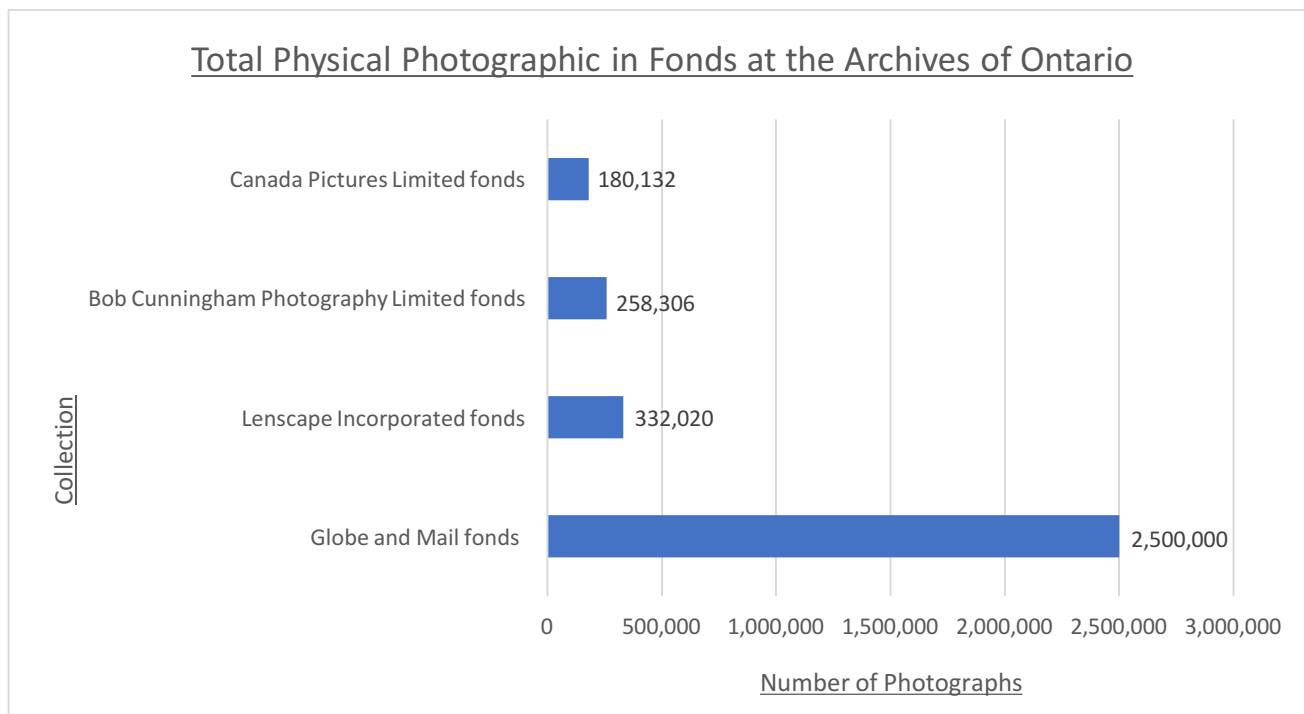
<sup>116</sup> or 180,132 total prints and negatives

<sup>117</sup> The description on the AO website does not define what is meant by “photographs”, despite this I have chosen to include these numbers in my graph to still represent the second largest photography fonds at the AO.

<sup>118</sup> Or 258,306 total prints and negatives.



**Figure 17:** Number of photographs in the four largest photography fonds in the Archives of Ontario.



**Figure 18:** Four largest photography fonds in the Archives of Ontario collections.

For the AO storing the photographic material with any associated ephemera is a priority meaning they like to keep all objects in their original order. Ephemera are objects that exist outside of photographic prints or negatives such as newspaper clippings or brochures, typewritten texts, anything that is not photographic (Figures 19 and 20). They are also keeping any original envelopes or folders and storing them with the photographic material. They are trying to maintain the original intended order, using the organizational system the *Globe and Mail* had in place while the collection was in use. They are doing this simply because they want the material to be searchable and to maintain a history of how the collection was originally set up and used. (Figure 21).



**Figures 19 and 20:** Unprocessed photograph of Queen Elizabeth II, with pasted with newspaper clipping of image as on reverse as it was published. As newspapers are acidic the AO may have to intervene with this image once they process it. Digital photographs taken by author, June 29, 2018.



**Figure 21:** Negatives after they have been rehoused in archival sleeves and a new envelope along with original envelope. Digital photographs taken by author, March 16, 2018.

When asked if they had not accepted any part of the collection, Birrell stated when accessioning the collection, they accepted everything they were offered and would have accepted more had it been offered to them. While the official stance is that they do not anticipate further acquisitions, they still hope to acquire more of the *Globe and Mail* Collection, including the potential to acquire the LAC collection.

In press archives multiples of prints can often be an issue, so removing some duplicates of images is sometimes done, the AO currently does not currently remove any duplicates, however they may readdress this issue based on the number of duplicates on a case-by-case situation. To date, they are not finding many therefore no final decision has been made. In Birrell's opinion it is also not worth it to weed out negative/print duplicates as they are evidence of how things were created and used.

#### iv. Intellectual Organization:

As to cataloguing, Birrell stated it has been going well considering the resources they have. At the time of the interview there were 4 archivists working on the processing of the collection not including Birrell, however these 4 individuals are not dedicated to only working on the *Globe and Mail*. Originally it was thought that the print processing would go a lot faster than it has but interfiling had to be done. When the collection came to the AO it was still a working photo library, so there were unfiled images that had to be properly refiled. Some of these unfiled objects were in random boxes and had to be sorted alphabetically. The photographs are sorted by subject matter or by name and the AO is realizing that some of these files are massive. This resulted in a slower process.

At the AO, they follow Rules for Archival Description (RAD). While the AO does follow RAD, they have customized it to better fit their institution. The database that they use is Minisis which has been customised for them using Canadian standards. This database is how they put their catalogued information onto their website.<sup>119</sup>

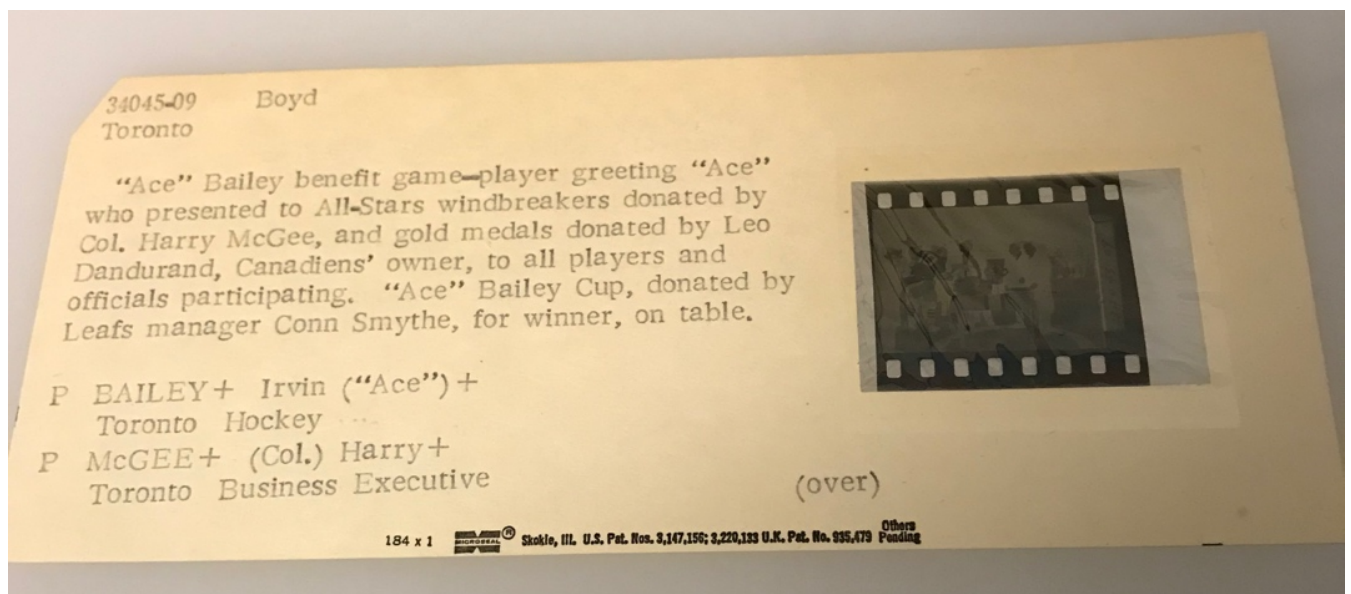
Cataloguing of the collection involves a variety of steps before records can be added to Minisis and subsequently the website. Before records are added to Minisis they are first put into Excel sheets (see appendix E). These cataloguing efforts are done in part by using past cataloguing methods employed by the *Globe and Mail* library staff who also used RAD standards. Some of the past cataloguing efforts include the creation of aperture cards, index cards and accession books. Aperture cards are paper cards that contain a window with a

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<sup>119</sup> "Archives description Database."

[http://ao.minisisinc.com/scripts/mwimain.dll?get&file=\[ARCHON\]search.htm](http://ao.minisisinc.com/scripts/mwimain.dll?get&file=[ARCHON]search.htm)

negative (in the case of the images below they are copy negatives), along with a caption describing what is depicted in the negative. The photographer is also listed along with any associated metadata (Figure 22 and 23). Index cards contain similar information to the aperture cards except the index cards do not contain a negative. The accession books are separated into years and further separated into individual days. These records contain detailed descriptions of the contents of the negatives for each day within that year as well as the photographer and a unique number for the negative (Figures 24 and 25).

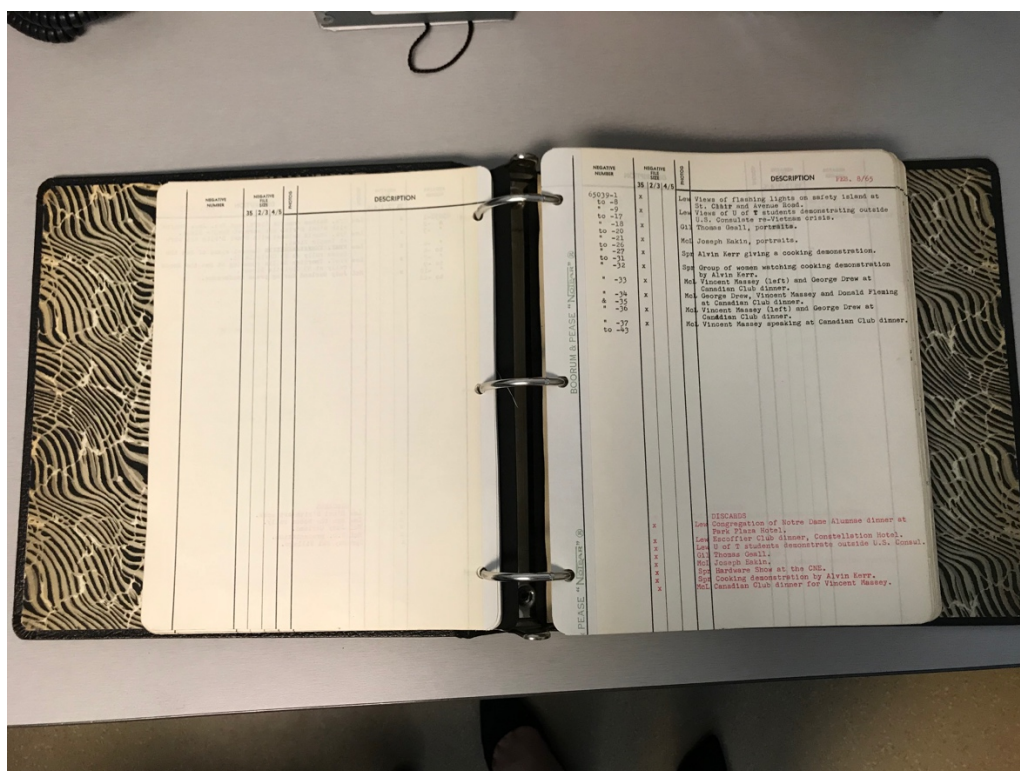


**Figure 22:** An Aperture card showing copy negative, photographer, information, cataloguing number and caption. Digital photographs taken by author, January 24, 2018.

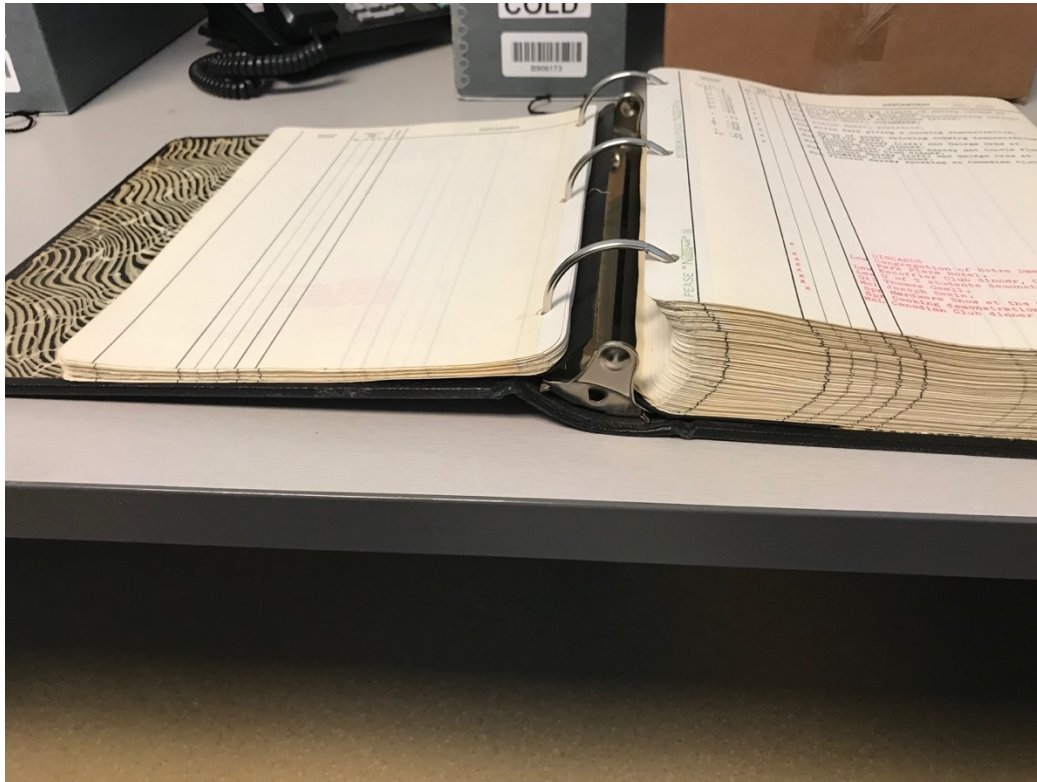




**Figure 23:** Processed and rehoused aperture cards. Digital photographs taken by author, January 24, 2018.



**Figure 24:** Negative accession book for 1965, opened to February 8, 1965. Digital photographs taken by author, July 4, 2018.



**Figure 25:** Side view of 1965 negative accession book. Digital photographs taken by author, July 4, 2018.

Once records have been created they eventually are added to Minisis then added to the AO website. The *Globe and Mail* records are not yet on the AO website but they will look like the online records created for the Canada Pictures Limited fonds (see Appendix F). There will be an overall fonds record. Then the fonds is split into different series, so on the website the records are further split into series records. The fonds is then further split into individual file records.

#### v. Preservation Issues:

The collection itself is stored both onsite and offsite, with the format of the object determining where the object will be stored. The print photography will be stored in standard offsite storage (18°C, 40% RH). The negatives created before the 1980s made from cellulose acetate stock will be stored in offsite cold storage (-6°C, 30% RH). The AO has observed signs of



vinegar syndrome developing on the some 4x5 negatives from the 1950s that will only worsen as they age. By storing these materials offsite in cold storage, they are buying themselves time to reformat or digitize. Aperture cards will be stored onsite- at least for now, because there are not a lot of them. Aside from the vinegar syndrome occurring with some negatives, the only other issues with the collection is mechanical damage caused from handling the prints, which as this was a working collection until 2016, was unavoidable. The preservation staff at AO are being brought in on a case by case basis and the archivists who are cataloguing the collection are responsible for flagging issues as they see them.

vi. Copyright and Digitization:

As digitizing everything would be an overwhelming task so the AO's strategy for digitization is currently by request or for internal use for the AO's website or exhibitions. They currently do not have any mass digitization plans unless deterioration becomes an issue. Unlike with the Telegram, the AO does not own the copyright to the *Globe and Mail* collection. The copyright of the individual images is varied, it might be held by the *Globe and Mail* itself, with freelance photographers or if the images were newswire images the copyright might be held by the agency they came from. This creates enormous problems around digitizing the collection because the AO would have to acquire permissions from numerous sources to avoid copyright infringement.

As to other items in the collection that are not photographic in nature, some of them will be digitized and stored in offsite standard storage. These include a series of accession books

that have been digitized and subject index books that will be scanned as well. Potentially these will be kept onsite as there are not a lot of them.

At the current time, there are not any limitations on access to the collection, aside from it being still in processing, but as they proceed in the processing there might be limitations on access added. If they do encounter anything that seems like it might require permission for access the AO will have a discussion with the donor with the recommendation of adding a time-based restriction on the file. Some items might require an access restriction are those items that were never published but are still in the collection. This often being due to the sensitive nature of the subject matter, which might require an access restriction for a reasonable amount of time. In all actuality, these situations are all hypotheticals and it is too soon to tell what will happen if they encounter such situations.

As for conservation issues the collection was stored in relatively good conditions so most of the damage to the objects are physical in nature, caused by access and handling. At present, there are no major preservation interventions needed. The AO has conservators on staff that are brought in on a case by case basis. Before an acquisition is made an initial assessment of the environment is made by the archivist responsible and they determine if the conservator should be called in or not. In the case of the *Globe and Mail*, the collection was stored with the *Globe and Mail* office environment. The conservators brought in for an initial assessment of the collection determined that the collection was in good condition except for wear from use as a working collection. As the collection is being processed, the archivists working with the fonds are responsible for bringing conservation concerns to the conservators as they find them.

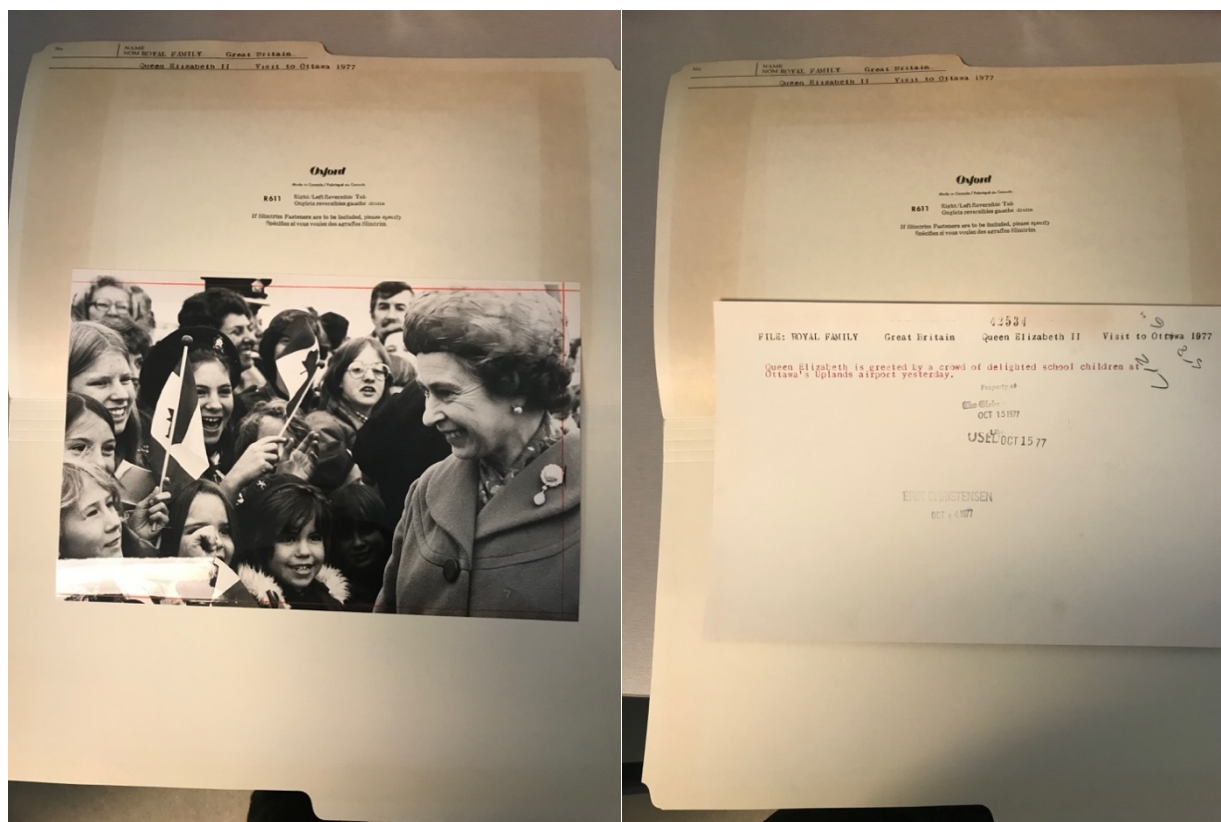
vii. Additional Issues:

The largest issue that the AO is facing thus far is the volume of the collection itself. A collection of this size creates a massive amount of work for the individuals involved but it is nothing that they will not be able to finish dealing with given enough time and resources. At this early stage, some aspects of cataloguing the collection are of higher priority and the AO staff are focusing on cataloguing and making the objects accessible. However, in time they will add additional information to the initial catalogued records. With rehousing efforts and new descriptions, they hope to eventually provide better access to the collection than there was while it was at the *Globe and Mail*. Unfortunately, they do not know when all of this will be done, the collection is high priority and high profile, but as the AO is a massive institution, the *Globe and Mail* is competing with other fonds that also need attention.

Interestingly, when asked if they had any questions about other institutions and how they are working, both the AO and York U were curious as to what other institutions were doing as neither institution had contact with the other despite their proximity. (Figures 26 to 29).



**Figures 26 and 27:** Figure 26- Hollinger boxes containing processed and rehoused 35 mm negatives. Figure 27 is a detail view of the inside of one of the Hollinger boxes with envelopes. Digital photographs taken by author, January 24, 2018.



**Figures 28 and 29:** Print showing Queen Elizabeth II with grease pen crop markings. On recto of image notes made by the newspaper staff. Digital photographs taken by author, June 29, 2018.

## 5. Conclusion

After completing my research, it became clear that the acquisition of newspaper photo collections will continue to pose challenges for institutions well into the future. Preservation issues, digitization initiatives and copyright problems appear to pose the biggest issues but certainly the costs associated with processing and cataloguing these enormous collections is also a significant problem. These high processing and cataloguing costs are issues especially for institutions with limited resources but can even pose problems for large institutions with bigger budgets. In addition, the dilemma of stand-alone collections being divided up into multiple parts and distributed to numerous institutions appears to be common with photographic press collections.

This leaves me with questions I would not have anticipated before starting these case studies. How will institutions such as the AO communicate and/or collaborate with collections that have acquired other parts of the *Globe and Mail* archive? Will they communicate/collaborate with other institutions? The current practice among these institutions seems to be a mutual curiosity, but nothing beyond that. How will York U deal with those parts of the *Telegram* collection still housed at the *Toronto Sun*? And what impact will the multiple components of either collection have on the work of researchers attempting to work with these resources? However, all cultural resources and collections are finite in number and it is important for collecting institutions to take on the challenges associated with maintaining these important visual archives for future generations. I expect that just as the newspaper companies have been forced to adapt to new systems of production and dissemination, so too

will collecting institutions be forced to adapt to the problems posed by their large-scale image collections.

These institutions have had to consider how they want to proceed with these photography morgues and how they want the public to interact with them. Even though both institutions are working tirelessly to finish processing, cataloguing, rehousing and so on, they are both far from finished. The *Telegram* has been at York University since the 1970s and they are still not done working with the collection. So, for institutions considering acquiring a photography morgue, it is important to remember that while these archives are extremely valuable they are also very expensive, labour intensive and time consuming. The institution might even think they know what they are getting into with the acquisition, but realistically they will likely encounter surprises they could in no way have predicted. Hopefully this thesis serves as a resource for other institutions considering acquiring newspaper archives for themselves.

## 6. Appendix

### Appendix A:

#### Telegram Interview Questions


1. Why did the York University Archives decide to acquisition this collection?
2. Is this the biggest Fonds in the collection?
3. Where does it stand in comparison to other Fonds? How much bigger than the next biggest collection? Smaller?
4. Where is the Telegram Fonds stored?
  - a. Is it onsite or offsite?
  - b. Is it stored in cold or cool storage?
  - c. Are the prints and negatives stored in different areas?
5. With the size of a collection like the Telegram Fonds, there are a lot of challenges that will come with the collection.
  - a. How is the cataloguing of the collection going?
  - b. What percentage of the collection has been catalogued?
  - c. How are the items catalogued? Was the original order maintained?
  - d. Have all the items in the collection been rehoused?
  - e. Have there been issues with storing different items in the same location?
  - f. Was it important to house all of the items that belong together, together?
6. When you accessioned the collection, did you deaccession anything? Duplicates? Was there anything you did not accept?
7. Do you have the copyright to the collection?
8. Are there any limitations around access to the collection?
9. Is this everything? Are you still expecting further accruals?
10. How big is the staff at the York archives?
11. Aside from the initial digitization project, have there been any other major digitization projects undertaken?
12. How does digitization of the collection work?




13. Are there any specific conservation issues you are having?
14. Is there anyone here with a background in photography preservation?
15. Are there any major issues with the collection that you do not think you can solve?  
Future plans for the collection?
16. Is there anything you would like to know about how similar collections are handling their massive collections?

**Appendix B:** Screenshot of an example of a digital record made by York University from the *Telegram* fonds.<sup>120</sup>

Collections - Browse by - Documentation - Galleries - My bookmarks



Search...




[Advanced search](#)

**Username \***


**Password \***

- [Request new password](#)

 Log in

[Collections](#) / [Clara Thomas Archives & Special Collections](#) / [Toronto Telegram](#) / Be Kind to Animals Week [not used]

## Be Kind to Animals Week [not used]



**Description**

Image of large dog and a man in a suit (Mayor of Toronto William Dennison?) who is reaching out a hand to him. There are two other people in suits standing behind the dog. One of them has a hand on the dog's neck.

**In collections**

- [Toronto Telegram](#)

**Details**

<b>Title:</b>	Be Kind to Animals Week [not used]
<b>Alternative Title:</b>	[not used]
<b>Creator:</b>	<a href="#">Gauthier</a>
<b>Creator(s):</b>	<a href="#">Toronto Telegram</a>
<b>Publisher(s):</b>	<a href="#">Toronto Telegram</a>
<b>Type:</b>	<a href="#">still image</a>
<b>Genre:</b>	<a href="#">Documentary Photography</a>
<b>Subject(s):</b>	<a href="#">Animals</a>
<b>Collection:</b>	<a href="#">Toronto Telegram fonds, F0433</a>
<b>Collection description:</b>	<a href="http://archivesfa.library.yorku.ca/fonds/ON00370-f0000433.htm">http://archivesfa.library.yorku.ca/fonds/ON00370-f0000433.htm</a>
<b>Date:</b>	October 1967
<b>Date of publication:</b>	1967-10

<sup>120</sup> "Be Kind to Animals Week [not used]". (York University. <https://digital.library.yorku.ca/yul-315991/be-kind-animals-week-not-used>)

<b>Date of publication:</b>	1967-10	
<b>Date (added):</b>	2015:02:10 13:43:47	
<b>Location:</b>	<a href="#">1974-002 / 022</a>	
<b>Physical form:</b>	1 photograph : b&w negative ; 35 mm	
<b>Resolution:</b>	3200	
<b>Width (px):</b>	4564	
<b>Height (px):</b>	3073	
<b>Image orientation:</b>	normal*	
<b>Colour space:</b>	BlackIsZero	
<b>Scanning software:</b>	Adobe Photoshop CS5 Windows	
<b>Note:</b>	One neg (6) scanned out of 25 images in assignment.	
<b>Identifier (local):</b>	ASC27661	
<b>Identifier (MD5):</b>	20111aa28b088ae04feec28a162788e2	
<b>Related:</b>	<a href="#">ASC27651</a>	
<b>Rights/Usage:</b>	Copyright owned by York University. For permission to publish or other copyright questions, contact <a href="mailto:ascproj@yorku.ca">ascproj@yorku.ca</a>	
<b>Download</b>		
<b>Datastream</b>	<b>Size</b>	<b>Mimetype</b>
<a href="#">Fedora Object to Object Relationship Metadata.</a>	1.09 KiB	application/rdf+xml
<a href="#">MODS Record</a>	2.19 KiB	text/xml
ASC27662.tif	13.4 MiB	image/tiff
<a href="#">Fedora Relationship Metadata.</a>	1.16 KiB	application/rdf+xml
<a href="#">XACML Policy Stream</a>	15.76 KiB	text/xml
<a href="#">Dublin Core Record for this object</a>	1.53 KiB	text/xml
<a href="#">TECHMD_FITS</a>	5.88 KiB	application/xml
<a href="#">Thumbnail</a>	40.2 KiB	image/jpeg
<a href="#">Medium sized JPEG</a>	151.56 KiB	image/jpeg
<a href="#">JPEG 2000</a>	3.88 MiB	image/jp2



## Appendix C:

This is a screenshot from a PDF created by the staff at York University. This shows the “Toronto Telegram Photograph collection” and is from Series List S00053 and the listing is for prints.<sup>121</sup>

Toronto Telegram Photograph collection Subject Index (prints)		Inventory #433 1974-001/001-589	Series List S00053- Page 2
<b>CALL NUMBER</b>	<b>FILE LIST</b>		
	<b>ACCIDENTS: Aviation</b>		
<b>1974-001/008</b>			
(26)	"Blue Angels" (American Air Force squadron) Crash at the Canadian National Exhibition, Toronto, September 3, 1966		
(27)	Crash at Downsview (Ontario) Airport, February 3, 1968		
(28)	Air Canada DC-8 Crash at Toronto International Airport, July 5, 1970		
(29)	ACCIDENTS: In the Home		
(30)	ACCIDENTS: Railway		
(31)	ACCIDENTS: Railway		
<b>1974-001/009</b>			
(32)	ACCIDENTS: Railway		
(33)	ACTIVE SERVICE CANTEEN (Adelaide Street East, Toronto) 1941, 1945		
	<b>ACTORS</b>		
(34)	A (Except Gene Autry), ca 1937-1970		
(35)	A-J, ca 1969-1972		
(36)	BA-BD, ca 1948-1968		
(37)	BE-BN, (Except Jack Benny) ca 1934-1966		
(38)	BO-BQ, ca 1952-1967		
<b>1974-001/010</b>			
(39)	BO-BQ, ca 1952-1967		
(40)	BR-BT (Except Marlon Brando), ca 1945-1968		
(41)	BU-BZ, ca 1934-1962		
(42)	CA-CD, ca 1934-1966		
(43)	CE-CH, ca 1945-1969		
(44)	CI-CN, ca 1942-1968		
(45)	COA-COZ, ca 1936-1969		
(46)	CP-CT, ca 1946-1960		
(47)	CU-CZ, ca 1945-1965		
<b>1974-001/011</b>			
(48)	DA-DI, ca 1938-1967		
(49)	DJ-DZ (Except Jimmy Durante), ca 1936-1969		
(50)	EA-EZ, ca 1934-1967		
(51)	FA-FK (Except Eddie Fisher), ca 1951-1968		
(52)	FL (Except Errol Flynn), ca 1957-1964		
(53)	FM-FZ, ca 1946-1969		
(54)	GA-GH (Except Clark Gable), ca 1947-1968		
(55)	GI-GO (Except Arthur Godfrey), ca 1948-1968		
(56)	GP-GZ (Except Alex Guinness & Cary Grant), ca 1939-1963		

<sup>121</sup> "Toronto Telegram Photograph collection- Subject Index (prints)- Series List S00053-." (York University. [https://atom.library.yorku.ca/uploads/r/york-university-archives-special-collections/b/c/4/bc47df5a755b4a49aed2e1341da47fb465a04977f667ebd40619783769234065/WIP-1974-001.433PRINTS\\_Trial.pdf](https://atom.library.yorku.ca/uploads/r/york-university-archives-special-collections/b/c/4/bc47df5a755b4a49aed2e1341da47fb465a04977f667ebd40619783769234065/WIP-1974-001.433PRINTS_Trial.pdf)) 2-3.

**CALL NUMBER**

**FILE LIST**

**ACTORS**

**1974-001/012**

(57)	HA-HH (Except Rex Harrison), ca 1937-1966
(58)	HI-HZ (Except HO), ca 1947-1969
(59)	HOA-HOZ (Except Bob Hope & Stanley Holloway), ca 1946-1965
(60)	I, ca 1937-1965
(61)	J, ca 1946-1967
(62)	K, ca 1935-1967
(63)	K-Z, ca 1969-1971
(64)	LAA-LAZ, ca 1934-1962

**1974-001/013**

(65)	LB-LH (Except Jerry Lewis), ca 1934-1968
(66)	LI-LN, ca 1939-1967
(67)	LO-LT
(68)	LU-LZ
(69)	MA-MD (Except James Mason & Raymond Massey)
(70)	MAC-MC
(71)	ME-NH
(72)	MI-MN

**1974-001/014**

(73)	MO-MT
(74)	MU-MZ
(75)	N
(76)	O (Except Laurence Olivier)
(77)	PA-PH
(78)	PI-PN
(79)	POA-POZ
(80)	PP-PZ
(81)	Q

**1974-001/015**

(82)	RA-RN (Except Ronald Reagan)
(83)	ROAD-ROZ (Except Roy Rogers, Mickey Rooney & Paul Robeson)
(84)	RP-RZ
(85)	SA-SI (Except Frank Sinatra)
(86)	SJ-SZ (Except Jimmy Stewart)
(87)	TA-TK (Except Robert Taylor)
(88)	TL-TZ

**1974-001/016**

(89)	U
(90)	V
(91)	WA-WH
(92)	WI-WZ
(93)	Y
(94)	Z
(95)	"Dead Actors"

## Appendix D:

### Newspaper Questions- Globe and Mail

1. What is the date range of the collection?
2. How big is the collection? (number of photographic material, textual records)
3. What types of material are in the collection?
4. Why did the Archives of Ontario decide to acquisition this collection?
5. Is this the biggest Fonds in the collection?
6. Where does it stand in comparison to other Fonds? Is it a lot bigger than the next biggest collection? Smaller?
7. Where is the Globe and Mail Fonds stored?
  - a. Is it onsite or offsite?
  - b. How much of the collection is stored onsite? Offsite?
  - c. Is it stored in cold or cool storage?
8. With the size of a collection like the Globe and Mail Fonds, there are a lot of challenges that will come with the collection.
  - a. How is the cataloguing of the collection going?
  - b. What percentage of the collection has been catalogued so far?
  - c. How are the items catalogued? Was the original order maintained?
  - d. Is it a priority to store the prints and negatives with any ephemera they originally came with (eg. Envelopes, newspaper clippings etc.)?
9. When you accessioned the collection, did you deaccession anything? Duplicates? Was there anything you did not accept?
10. Do you have the copyright to all the collection?
11. Will there be any limitations around access to the collection?
12. How much more do you expect to receive?
13. How many individuals are working on the Globe and Mail Fonds?
14. Is digitization being done simultaneously with the cataloguing of the collection?
15. Is digitization of the collection a priority?
16. Are there any specific conservation issues you are having?

17. Are there any major issues with the collection that you do not think you will be able to solve?
18. Is there anything you would like to know about how similar collections are handling massive press archives?
19. Bonus question: At the York, Michael Moir's main question was, do you feel the pressure to digitize the visual aspects of the collection? How do you tell people that what they are seeing online is only a small portion of the collection, what role do you have as professionals of what gets digitized and what does not?

## Appendix E:

Detail screenshot of *Globe and Mail* fonds negative processing excel sheet. This shows the fonds title, *Globe and Mail* assignment number, date of creation, number of total photographs, then a breakdown of the different types of negatives in the collection (black and white negatives, black and white prints, colour transparencies, et cetera), textual records, artifacts, photographer, scope 2, and so on.

File

Home

Insert

Page Layout

Formulas

Data

Review

View

Enterprise Connect

Print

Copy

Format Painter

Clipboard

Font

Paragraph

Alignment

Number

Conditional Formatting

Styles

Cells

Editing

AutoSum

Fill

Sort & Find & Filter

Select

Cut

Copy

Format Painter

Clipboard

Font

Paragraph

Alignment

Number

Conditional Formatting

Styles

Cells

Editing

AutoSum

Fill

Sort & Find & Filter

Select

REF\_ADD

REF\_CREATOR

TITLE

DATECR

PHDESC

B&W NEG

B&W PRINT

COLOUR TRANS

Textual records - format as # items of textual records

Artifact (not integrated into formula - will be manually added to ext...

SCOPE [photographer]

SCOPE2

GMI

1

mandatory (fonds, series or assignment # sub-series) e.g. 69333

Formula-generated physical description - DO NOT EDIT

2

F 4695-4

67184-1 to 13

July 3, 1967

13 photographs : 13 black and white negatives,

13

Photographer: John Giles, Photographer: James Lewcun, Photographer: Dennis Robinson or Harold Robinson

Gra mat

4309

F 4695-4

67185-1 to 3

July 4, 1967

3 photographs : 3 black and white negatives,

3

Photographer: James Lewcun

Gra mat

4310

F 4695-4

67186-1 to 8

July 5, 1967

9 photographs : 9 black and white negatives,

9

Photographer: James Lewcun

Gra mat

4311

F 4695-4

67187-1 to 14

July 6, 1967

15 photographs : 15 black and white negatives,

15

Photographer: James Lewcun

Gra mat

4312

F 4695-4

67188-1 to 6

July 7, 1967

6 photographs : 6 black and white negatives,

6

Photographer: James Lewcun

Gra mat

4313

F 4695-4

67189-1 to 12

July 8, 1967

12 photographs : 12 black and white negatives,

12

Photographer: James Lewcun

Gra mat

4314

F 4695-4

67191-1 to 5

July 10, 1967

5 photographs : 5 black and white negatives,

5

Photographer: Alan J. Morfat

Gra mat

4315

F 4695-4

67192-1 to 10

July 11, 1967

10 photographs : 10 black and white negatives,

10

Photographer: John Giles, Photographer: Harry McGorman

Gra mat

Black Creek Conservation Area, various views of old mill. / Mrs. Steve Toth working amongst crops at flooded Holland Marsh. / Views of flooding of gardens at Holland Marsh. / Marika Boyer singing in the Black Knight room. / Fred Gardiner and Allan Grossman at Herbert Orfite's funeral. / Nathan Phillips and wife at Herbert Orfite's funeral. / General view of funeral procession for Herbert Orfite.

17-EL937 F 4695-4 Listing - GendM - Negatives (general) MASTER - Microsoft Excel

80%



85

85

## Appendix F:


Screenshots from the Archives of Ontario “Archives of Descriptive Database” for the Canada Pictures Limited fonds. As the *Globe and Mail* fonds is not yet online these screenshots serve as a stand-in for how the *Globe and Mail* fonds will appear once it is online as it will follow the same format and contain the same type of information.



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# Archives Descriptive Database

[New Search](#) [Advanced Search](#) [Main Search Page](#) [HELP](#)

[Save This Record](#) [View Saved Results \(0 Saved Results\)](#) [Clear Saved Items](#) [Share Link](#)

Fonds F **4485**

### Canada Pictures Limited fonds

- [About these records](#)
- [Finding aid information for these records](#)
- [How to order these records](#)
- [Records series that make up this fonds](#)

### About these records

<b>Title</b>	Canada Pictures Limited fonds
<b>Dates of Creation</b>	1933-1975
<b>Physical Description</b>	117,343 photographs : black and white negatives 1397 photographs : colour negatives 388 photographs : black and white glass plate negatives 289 photographs : black and white prints 112 photographs : colour prints 37 photographs : colour transparencies 176 photographs : colour slides 1 album (390 photographs : black and white prints) 2565 items of textual records 3 sketches
<b>Scope and Content</b>	<p>Fonds consists of photographs taken by Strathy Smith between 1933 and 1946 before Canada Pictures Limited was established, as well as photographs taken by Smith and others for Canada Pictures Limited between 1946 and 1975.</p> <p>The photographs in this fonds were commissioned by many different individuals, businesses, and government offices for a variety of purposes. Clients included private individuals, realtors, small businesses, banks, newspapers, advertising agencies, professional associations, hospitals, charities, and government departments.</p> <p>As a result, the fonds documents a wide range of activities, events, people, and places. Among the events photographed are agricultural fairs, trade shows, fashion shows, sporting events, weddings, banquets, meetings, and conferences. A number of events of national and provincial importance are represented, such as the Canadian National Exhibition, International Plowing Matches, and the Royal Winter Fair.</p>

	<p>There are also many aerial and street-level photographs of neighbourhoods, streets, and buildings in and around Toronto; images of products, packaging, displays, exhibits, and storefronts; and a great variety of portraits of individuals and groups.</p> <p>While the majority of the photographs were taken in and around Toronto, the fonds also includes some photographs taken in Alberta and the Yukon.</p> <p>The fonds also includes a card catalogue index which assigns each project to a subject category. This index was created by Canada Pictures Limited, likely later in the life of the business, for the purpose of facilitating access to earlier images. The arrangement of the fonds follows the subjects identified in this card catalogue.</p> <p><a href="#">Click here to see a list of record series that make up this fonds or collection</a></p>
<b>Administrative History or Biographical Sketch</b>	<p>Canada Pictures Ltd. was a commercial photography firm that operated in Toronto, Ontario from 1946-1978.</p> <p>Strathy Smith was a Toronto-based commercial and press photographer, employed by the Toronto Telegram, the Globe &amp; Mail and the Toronto Star, and was a co-founder of Canada Pictures Limited.</p> <p>Fredrick Robson (Fred) Davis (1896?-1963) was the first and official photographer of the Dionne quintuplets.</p> <p>Click on the link(s) below for more information.</p> <p><a href="#">Canada Pictures Limited</a></p> <p><a href="#">Smith, Strathy (1918-1993)</a></p> <p><a href="#">Davis, Fred, 1896?-1963</a></p>
<b>Restrictions on Access</b>	No restrictions on access.
<b>Terms For Use and Reproduction</b>	Refer to series descriptions for further details.
<b>Custodial History</b>	Strathy Smith donated the records to Queen's University Archives in 1981. The records were maintained in their original arrangement and were donated to the Archives of Ontario by Queen's University Archives in 2005.
<b>Associated Material</b>	Additional photography by Canada Pictures Limited is located at the City of Toronto Archives, which has a Strathy Smith fonds consisting primarily of negatives of the Yonge Subway being built in the early 1950s.
<b>Notes</b>	<p>Series 2 through 32 are determined by the card catalogue index created by Canada Pictures Limited, which categorizes each assignment by subject matter or client type. The physical material is arranged in chronological order by assignment number.</p> <p>Series 1, 32, and 33 are arranged in the order in which the records were found.</p> <p>Series 34 was formed in 2017 when a photo album, attributed to Canada Pictures Limited, was moved from collection C 224 to fonds F 4485.</p> <p>Contract files or other supporting materials were not received for this fonds.</p>
<b>Accruals</b>	No further accruals are expected.
<b>Finding Aid</b>	Consult the individual series descriptions for finding aid information.

#### How to order these records

<b>From our Reading Rooms</b>	<p>Refer to series descriptions for further details.</p> <p><a href="#">Click here to see a list of records series that make up this fonds or collection</a></p> <p>Scroll up to "Finding Aid" for more information about any available finding aids or listings.</p>
<b>By Microfilm Interloan</b>	This material is not available through Interloan.

### Records series that make up this fonds

Click on a reference code for more information about a series of records.

Reference Code	Series Title
<a href="#">F 4485-1</a>	Early photography by Strathy Smith
<a href="#">F 4485-2</a>	Canada Pictures Limited photography for advertising agencies
<a href="#">F 4485-3</a>	Canada Pictures Limited aerial photography
<a href="#">F 4485-4</a>	Canada Pictures Limited agriculture photography
<a href="#">F 4485-5</a>	Canada Pictures Limited photography for associations
<a href="#">F 4485-6</a>	Canada Pictures Limited photography for banks
<a href="#">F 4485-7</a>	Canada Pictures Limited photography of buildings, industries, and scenes
<a href="#">F 4485-8</a>	Canada Pictures Limited photography for businesses
<a href="#">F 4485-9</a>	Canada Pictures Limited photography for the Canadian National Exhibition
<a href="#">F 4485-10</a>	Canada Pictures Limited photography for charitable organizations
<a href="#">F 4485-11</a>	Canada Pictures Limited photography for conferences
<a href="#">F 4485-12</a>	Canada Pictures Limited photography of educational institutions
<a href="#">F 4485-13</a>	Canada Pictures Limited entertainment photography
<a href="#">F 4485-14</a>	Canada Pictures Limited event photography
<a href="#">F 4485-15</a>	Canada Pictures Limited fashion photography
<a href="#">F 4485-16</a>	Canada Pictures Limited photography for governments
<a href="#">F 4485-17</a>	Canada Pictures Limited photography for hospitals
<a href="#">F 4485-18</a>	Canada Pictures Limited photography for International Plowing Matches
<a href="#">F 4485-19</a>	Canada Pictures Limited portrait photography
<a href="#">F 4485-20</a>	Canada Pictures Limited photography of post offices and postal events
<a href="#">F 4485-21</a>	Canada Pictures Limited photography of public figures
<a href="#">F 4485-22</a>	Canada Pictures Limited photography for publications
<a href="#">F 4485-23</a>	Canada Pictures Limited real estate photography
<a href="#">F 4485-24</a>	Canada Pictures Limited photography for religious institutions
<a href="#">F 4485-25</a>	Canada Pictures Limited photography for the Royal Agricultural Winter Fair
<a href="#">F 4485-26</a>	Canada Pictures Limited sports photography

<a href="#">F 4485-27</a>	Canada Pictures Limited photography for trade shows
<a href="#">F 4485-28</a>	Canada Pictures Limited transportation photography
<a href="#">F 4485-29</a>	Canada Pictures Limited wedding photography
<a href="#">F 4485-30</a>	Canada Pictures Limited miscellaneous photography
<a href="#">F 4485-31</a>	Canada Pictures Limited unidentified portraits and locations
<a href="#">F 4485-32</a>	Canada Pictures Limited photography subject index
<a href="#">F 4485-33</a>	Canada Pictures Limited photography for John Diefenbaker and the 1962 election
<a href="#">F 4485-34</a>	Canada Pictures Limited photo album

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This screenshot shows the subseries breakdown for F 4485-1 "Early photography by Strathy Smith". The *Globe and Mail* fonds is also split into subseries so it will also contain a similar breakdown for each subseries.

#### About these records

<b>Title</b>	Early photography by Strathy Smith
<b>Dates of Creation</b>	1933-1946
<b>Physical Description</b>	295 photographs : black and white negatives 388 photographs : black and white glass plate negatives 12 photographs : black and white prints 2 photographs : colour transparencies 1 item of textual records
<b>Sub-series forms part of</b>	<a href="#">F 4485</a> Canada Pictures Limited fonds
<b>Scope and Content</b>	<p>Series consists of photographs taken and compiled by Strathy Smith prior to his formation of Canada Pictures Limited, possibly while working as a freelance photographer.</p> <p>Series includes glass plate and acetate negatives, and consists of original photographs and some copy negatives.</p> <p>The subject matter of the series varies greatly. Several of the photographs document horses on racing and show-jumping courses, along with portraits of riders and spectators. There are photographs of animals, such as lions and tigers, in zoos, as well as group portraits of dogs and their owners. The series also includes portraits of men and women posed in a variety of settings, such as at horse races or picnics, in hospitals, studying at college, or playing sports.</p> <p>Series also includes one newspaper clipping from The Globe about four policemen in Toronto being put before a grand jury for a police shooting.</p>
<b>Restrictions on Access</b>	Some records in this series have been restricted for conservation reasons. Digital copies of the restricted material are available . Please contact a Reference Archivist for more information.
<b>Terms For Use and Reproduction</b>	Records are in the public domain. There are no restrictions on reproductions for research and private study. If you wish to use any of this material for purposes other than research and personal study, please submit a Request for Permission to Publish, Exhibit or Broadcast form.
<b>Availability of Other Formats</b>	The glass plates from this series have been digitized due to conservation concerns. Refer to the file listing to identify the Digital Image numbers for the records you wish to consult. Please contact a Reference Archivist for further information.
<b>Physical Condition</b>	Several of the glass plates have flaking and cracked emulsion, resulting in image loss and distortion.
<b>Notes</b>	Series arrangement based upon date of photography, which is known to pre-date the establishment of Canada Pictures Limited.
<b>Accruals</b>	No further accruals are expected.
<b>Finding Aid</b>	<p>An online list is available for this series. Consult the online list to identify the records that you require. Order using reference code and barcode number. Where original records are not available, refer to the file listing to identify the Digital Image numbers for the records you wish to consult.</p> <p><a href="#">View an online list of these records.</a></p> <p><a href="#">Export a list of these records.</a></p>

This screenshot shows a further breakdown of the series, this time at the item level, the *Globe and Mail* fonds will also contain a similar breakdown at the item level.

**List of:**

Fonds F 4485-1

**Early photography by Strathy Smith**

Displaying records **1 to 49** of **49** results.

Please note that access restrictions may apply. For more information, click on the title of a file or item below.

Select	Reference Code	File Item Code	Title and Physical Description	Images	Date	Ordering Information
<b>1</b> <input type="checkbox"/>	F 4485-1	F 4485-1-0-26	<a href="#">Police 1933?</a> 10 photographs : glass plate black and white negatives. 1 item textual record.		1933	F 4485-1-0-26-1, F 4485-1-0-26-2, F 4485-1-0-26-4, F 4485-1-0-26-5, F 4485-1-0-26-6, F 4485-1-0-26-7, F 4485-1-0-26-8, F 4485-1-0-26-9, F 4485-1-0-26-10, I0048833, I0048834, I0048836, I0048837, I0048838, I0048839, I0048840, I0048841, I0048842. F 4485-1 , in container B846472
<b>2</b> <input type="checkbox"/>	F 4485-1	F 4485-1-0-25	<a href="#">Zoo 33</a> 15 photographs : glass plate back and white negatives		1933	F 4485-1-0-25-1, F 4485-1-0-25-2, F 4485-1-0-25-3, F 4485-1-0-25-4, F 4485-1-0-25-5, F 4485-1-0-25-6, F 4485-1-0-25-7, F 4485-1-0-25-8, F 4485-1-0-25-9, F 4485-1-0-25-10, F 4485-1-0-25-11, I0048818, I0048819, I0048820, I0048821, I0048822, I0048823, I0048824, I0048825, I0048826, I0048827, I0048828. F 4485-1 , in container B846471 F 4485-1-0-25-12, F 4485-1-0-25-13, F 4485-1-0-25-14, F 4485-1-0-25-15, I0048829, I0048830, I0048831, I0048832. F 4485-1 , in container B846472
<b>3</b> <input type="checkbox"/>	F 4485-1	F 4485-1-0-27	<a href="#">Hunt Dogs 34</a> 4 photographs : glass plate black and white negatives		1934	F 4485-1-0-27-3, F 4485-1-0-27-4, I0048845, I0048846. F 4485-1 , in container B846472
<b>4</b> <input type="checkbox"/>	F 4485-1	F 4485-1-0-12	<a href="#">Horses Fairfield 35</a> 10 photographs : glass plate black and white negatives		1935	1, 2
<b>5</b> <input type="checkbox"/>	F 4485-1	F 4485-1-0-17	<a href="#">Campbell Wishart 35</a> 10 photographs : glass plate black and white negatives		1935	2, 3
		F	<a href="#">Debs &amp; Dogs 35</a>			F 4485-1-0-19-8. F 4485-1-0-19-9. F

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