



PRESIDENT'S COLUMN

SHAMIN MALMAS, PRESIDENT

Transitions have defined the past few months at ASA. With Rene taking a one-year leave, Meribeth stepping into the ED and Advisor role, new board members joining the ASA, and new staff members working for the Secretariat, it has been a busy few months.

In my professional life I too am in a period of transition. In May I started a new position at the College and Association of Registered Nurses of Alberta (CARNA) as the Records Manager leaving behind nearly five years of Archives work at the Catholic Archdiocese of Edmonton. Transitioning from archives land to full-time records management and from a religious organization to a secular one has been exhilarating and challenging. I thank the board (and the entire ASA community) for your patience during the past few months.

I would like to take this opportunity to once again thank all of the ASA members who attended our Bi-Annual conference in Canmore. Our theme, The Truth about Archives, explored the many ways in which the work of archivists influence the “truth” in the records we present to the public. The conference brought to light many of the wonderful initiatives taking place in our Archives that question the narratives we have accepted as “truth.” More importantly, however, the conference highlighted the challenges we have ahead of us as a community as we unravel the “truth” we have taken for granted. I look forward to working with the board to keep these discussions alive.

Recently Meribeth and I have attended a series of meetings. In early July, Meribeth and I met with Matthew Wrangler at Old St. Stephens College to thank the Alberta Historic Resources Foundation (AHRF) for its continued support of the ASA and to talk about some of the challenges we face, namely limited office space and funding cuts. In late July, the ASA was audited by the DHCP (Documentary Heritage Community Program). It was a great opportunity for the ASA to showcase the Audio Visual Preservation Project and to express our thanks to the program for funding. We had a wonderful discussion about the challenges the ASA and our member institutions face since the elimination of the NADP (National Archives Development Program). Finally, in early August, we were invited to meet with the Darlene Bouwsema, Deputy Minister of Culture and Tourism. This was a great opportunity for us to introduce Darlene to the ASA and the work we do. We were thrilled that she reached out to us shortly after starting in the Ministry and we look forward to collaborating with her in the future.

As always, at this time of year, the ASA is busy preparing for Archives Week. The photos for the calendar of have been selected and a launch event is being planned. Stay tuned for more details from the Secretariat.

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FROM THE DESK OF THE ARCHIVES ADVISOR

MERIBETH PLENERT, ACTING EXECUTIVE DIRECTOR AND ARCHIVES ADVISOR

The ASA continues to move at a breakneck pace through both spring and summer with no sign of stopping! With so many projects on the go, I have been very grateful to all the ASA staff and members who have had great patience with me as I have learned the ropes of the job. The summer has been very busy with managing both the flood project, our audiovisual project, bringing onboard our fantastic new office administrator, completing member reviews and preparing for our fall events including Archives Week launch, the new calendar, and the fall workshop.



Member reviews took me both north to Athabasca and south to Banff, and although geography is a great divider both sides could celebrate great successes in outreach and access. The calendar and Archives Week launch event brought in a lot of fabulous pictures and stories, and I am hopeful many more will be shared through our social media platforms leading up to the event on October 1.

In June the ASA received word that our funding would stay almost the same as previous years. In the light of these challenging times, the ASA has taken a hard look at their current administrative practices and is working toward decreasing expenses over the long term. The first change completed this summer was to update the technology in the office and finding a new email and IT support provider. Luckily we were able to maintain the @archivesalberta.org addresses! As the office identifies changes that are both of long-term benefit and financially prudent, updates will be announced.

On top of all the work within the office and on the road, advising has continued to increase. It is interesting to see all the different areas our members work with, from FOIP issues to digital access. Most exciting is getting requests to help advocate for increasing the professionalization of archivists. Helping with requests for the creation of new positions, reclassification of positions and support to increase training and skills for archivists is a fascinating challenge. Any member can submit requests for advocacy assistance, and the board is more than willing to send letters of support for those wishing to put forth such actions. **\$**

ALBERTA'S ARCHIVAL AUDIOVISUAL LANDSCAPE: A SKETCH

DEBORAH TABAH, AUDIOVISUAL PRESERVATION SPECIALIST

Metal music box discs, plastic Edison Blue Amberol and Gold Moulded Record cylinders, wire recordings, 1947 Kodachrome 8mm home movies, aluminium phonograph discs, 28mm green tinted motion picture film, 3/4" U-Matics, 2" Quads (quadriplex), 2" helical, 8 tracks, 1/4" open tape, filmstrips, Hi-8 wind and stretch (polyester audio tape and polyester motion picture film stretch as opposed to shrink as they degrade), through Alberta's archives - a landscape of legacy audiovisual media that is, sometimes, surprisingly, accompanied by its unique, still functioning, legacy playback equipment.

The Audiovisual Preservation project is discovering what analogue (versus digital) audiovisual material is housed and cared for in Alberta archives; how much there is; what condition it is in; and to what extent it has been preserved and its access made possible. Based on these findings and those in the coming months, as well as the available technical resources in the province's archive community, a strategy will be formulated to address the preservation of these holdings in the province as a whole.

The climates found so far aren't scary, but...is this a preservation environment? The single most important aspect affecting the stability of audiovisual material is climate: relative humidity and temperature. Though there are a few exceptions, most archives visited to date are dry (for all archival material) and on the warm side (for audiovisual material): 15-25% relative humidity, and 19-24C with fluctuations. Cooler, steadier temperatures and higher relative humidity, 12C and minimum 30% relative humidity, would benefit all the audiovisual material long term. On-site frost-free freezers (for motion picture film) and/or cool or cold monitored and controlled off-site storage are examples of ways of improving the archive storage of audiovisual materials. (Magnetic media should not be stored below 8C).

And most is recoverable. Very little of the audiovisual material seen, is severely deteriorating. The single music

box disc discovered is intact, and has no rust. Lacquer (late 1920's-1970's, sometimes original), shellac (1890's-1950's, commercial) and vinyl (late 1940's onward), phonograph discs are often found, predictably scratched, lightly gouged, and sometimes missing a chunk of the disc in the case of the more brittle shellac discs. In addition, lacquer discs have been discovered exhibiting white powder deposits (stearic and palmitic acids) due to the accumulation on the disc of the plasticizer that has leached out, and in other cases areas where the lacquer has simply peeled off. Magnetic media tapes (open reel and cassette), have been found with a white powder deposit on the edges of the tape, the first signs of the breakdown of the chemical components of the binder. The thin wire, whether stainless steel or steel, that constitutes wire recordings, at its worst has been discovered tangled (albeit horribly so). Motion picture films inspected during this project to date, have a range of good colour - stable and saturated, to poor - washed out and/or with an overall pink or green colour (due to colour fade); minimally to moderately high shrinkage, edgeweave and warpage; to the less frequent, serious acetate base deterioration (vinegar syndrome). An older 28mm safety film format common in Alberta, has been found typically brittle. Broadcast audio and video open reel tape formats (normally 1/2" 1", 2") range from the majority in good condition, with smooth winds and no observable deterioration, to a smaller percentage with poor winds of popped strands, frilling and stepped packs, as well as early binder deterioration issues in the form of binder hydrolysis. VHS and compact cassettes are ubiquitous and run the range from excellent to poor condition in terms of dust, dirt, wind integrity, with infrequent instances of slight to moderate deterioration.

The storage space moving image material occupies when digitized (1 hour takes up approximately 120 GB) - is not insignificant. Nor is the complexity of the range of possible solutions for their digitization to preservation file format, or selection of an appropriate one for a given organization's

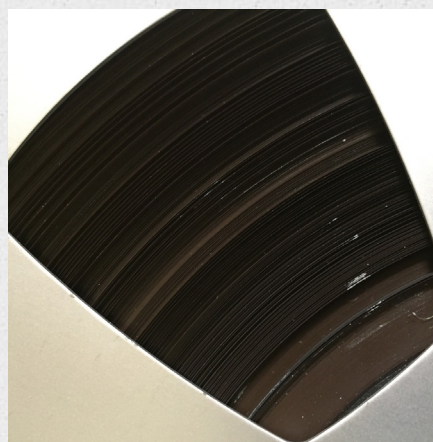


Photo (Left): 28 mm tinted motion picture film.

Photo (Right): Palmitic white deposit on audio magnetic tape.

AUDIOVISUAL LANDSCAPE (CONT.)

specific needs. There is no one-size-fits-all offering. However, 60% of the archives visited have digitized some portion of their audiovisual holdings - primarily their audio compact cassette and/or 1/4" open tape, and these to access file format. More often than not, they are combining in-house and outsourcing to accomplish this and have different strengths in the reformatting process. Many are increasingly looking towards a path comprised of technical expertise, equipment and information management sharing and exchange with local and regional archives, in order to accomplish the preservation of these holdings.

And there are kilometers of significant, archival, audiovisual material throughout the province as yet unheard and unseen. As a modest example, one small/medium sized archive in Alberta has enough recorded oral history 1/4" open tape, to run physically from the Peace River to Hinton, and another archive's compact cassettes holdings could continue the route and stretch from Hinton to Pincher Creek, and another from Pincher Creek to Milo and yet another from Milo to Millet. All would include both polyester and acetate based tape. With the participation of several other archives, motion picture acetate and polyester film could, without tension, wind its way from Medicine Hat to Jasper to Grand Prairie and east to Fort McMurray. Oral histories, local music, cultural events, home movies, and political speeches, as examples of the material expressed through moving image and recorded sound, are the focus of this project in the goal of discovering new sights and sounds of Alberta's history. **S**

Deborah Tabah is the Audiovisual Preservation Specialist at the ASA leading this project. She has worked as a motion picture conservator in preservation laboratories and archives in both Canada and the US.

Photo (Top): Popped strangs on magnetic open reel tape.

Photo (Bottom): Wire recording.



DISASTER PREPAREDNESS WORKSHOP, SEPTEMBER 21-22, 2016

EMILY TURGEON-BRUNET, LEAD CONSERVATOR, FLOOD ADVISORY PROGRAMME

The Flood Advisory Programme has partnered with the ASA Education Committee to offer a two-day workshop aimed to assist ASA members with disaster preparedness training. The Disaster Preparedness Workshop is running from Wednesday, September 21st - Thursday, September 22nd 2016 in Calgary at the Hyatt Regency Hotel. ASA is accepting registrants from all levels of membership, and more than one staff member may attend per institution. All registrants will be reimbursed for travel costs after attendance. This workshop has been made possible due to funding and support offered by Alberta Culture and Tourism through the Flood Advisory Programme. The Archives Society of Alberta has also generously donated towards the funding of the travel costs of attendees.

The Lead Team first visualized the idea for this workshop after visiting ASA's institutional members and determining how disaster training could be made available to ASA members. The Lead Team considered the gaps in traditional disaster training and decided to offer different training opportunities than those already available.

WORKSHOP AGENDA

The first day of the workshop will focus on business continuity planning. ASA is pleased to welcome Barry Manuel of Kildoon Emergency Management, from Halifax, Nova Scotia who will be presenting on this topic. Business continuity refers to an organization continuing to offer essential services and maintaining essential functions before, during, and after an emergency. Business continuity planning is the development of documentation and procedures to be used by an organization during an emergency, aimed assist with the prevention of disruption in services. Business resumption planning is the development of documentation and procedures that can be followed after an emergency to assist the organization return to regular business.

The morning of the second day will focus on disaster psychology, taught by psychologist, Dr. Charmaine Thomas from the University of Calgary. She will be discussing how staff can prepare emotionally for disaster remediation processes, and how staff can recover from disaster remediation experiences.

The afternoon of the second day will feature a short presentation by Marshall Oliver from Belfor Restoration Services discussing facility restoration for heritage sites and sites containing heritage material; the institutional forum will follow this presentation. The Lead Conservator of the Flood Advisory Programme, Emily Turgeon-Brunet, will be demonstrating how to handle wet archival records and how they can be dried. This hands-on presentation will focus on paper records and photographic materials, including letters, maps, blueprints, photographs, and negatives. **S**

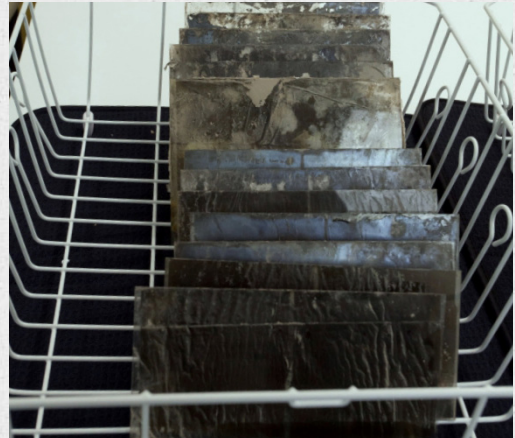


Photo (Top): Flood damaged glass plate negatives drying in a dish rack. Collection from The Museum of the Highwood, Photo by Yesan Ham, 2015

Photo (Bottom): Photographs after washing, on a drying rack at the Provincial Archives of Alberta. Collection from The Museum of the Highwood, Photo by Yesan Ham, 2015.

Please join us! Registration is open until Sept. 9, 4:30 pm.

The Archives Society of Alberta's staff members look forward to seeing you in September.

Please email Meribeth Plenert to register:
meribethp@archivesalberta.org

RAD REVISION RECAP

ELIZABETH WALKER, CITY OF EDMONTON ARCHIVES

The Rules for Archival Description (RAD) are being revised. Last year, the Canadian Committee on Archival Description (CCAD) sent out a series of questions, asking the archival community for feedback on how to update the over 20 year old standard.

The Alberta Society of Archivists (ASA) took part in the CCAD consultation. Executive Director Rene Georgopolis was a participant in CCAD meetings and in November the ASA hosted a discussion at the Provincial Archives of Alberta. I was one of 8 archivists who were able to attend in person and 7 others took part remotely. We were divided at the time, not on whether RAD needed upgrading but rather on how the revision should be done. Some favoured streamlining RAD but keeping it basically the same, others (including myself) wanted RAD to be revised to align with international descriptive standards.

RAD in its current form is meant to be a one-stop shop with chapters for special media. As one of the earliest archival descriptive standards, RAD looked to bibliographical standards as there wasn't anything else to base it on. In addition, at the time RAD was being drafted, card catalogues were in common use. The results of these factors meant that RAD now includes extra elements that aren't in other descriptive standards, like publisher information and detailed punctuation rules intended to get the maximum amount of information on small index cards.

As later descriptive standards were developed, such as the International Standard for Archival Description (General) or ISAD(G), they incorporated the core elements of RAD and adapted them to archival theory, rather than bibliographical. They also moved away from analogue methods to take advantage of the capabilities of relational databases. As a result, there is more focus on hierarchical description and relationships.¹

The results of the Canada wide survey were released in January and CCAD met to hammer out a plan for moving

forward based on the feedback.² Results showed the core of RAD is strong but it is showing its age. Special media chapters are a great idea but difficult to maintain and keep current with limited resources. An example is Chapter 9 Records In Electronic Form which hasn't been revised since 2008. CCAD reports that they are looking at ways to define descriptive elements that are common to all material regardless of media. Rather than having comprehensive media chapters, they want to incorporate specific elements relating to special media with pointers to specialized standards. Keeping with the example of digital material, a new standard should help archivists describe digital objects and point to related standards like the PREMIS metadata standard without attempting to replicate them and reproduce work already done by others in the archival community.

The CCAD report also announced that the national standard will be retained but it will be revised to align with the international standards ISAD(G) and ISAAR(CPF). ISAD(G) covers the basics of archival descriptive needs and is designed to be adapted to suit different archival jurisdictions. For example, Canada is different from other countries in having the Total Archives concept as well as strong French and English traditions. A national standard based on ISAD(G) would incorporate these elements. The International Standard Archival Authority Record for Corporate Bodies, Persons and Families, or ISAAR(CPF) focuses on records creators.

The two standards are complementary. The ASA's database, Alberta on Record, uses Artefactual's AtoM software which is compliant to RAD as well as ISAD(G) and ISAAR(CPF). The standards are so similar that the AtoM database has the ability to switch between them just by changing the settings. Although Dan Gilleen of Artefactual³ acknowledged that many fields inherited from the library standards don't have an equivalent in ISAD(G) and they had to get a bit creative with the mapping.

RAD REVISION RECAP (CONT.)

Title and statement of responsibility area		»
Title proper	Ella May (Jacoby) Walker fonds	
Level of description	Fonds	
Repository	City of Edmonton Archives	
Reference code	CA EDM MS-52	
Dates of creation area		»
Date(s)	<ul style="list-style-type: none"> 1879-1952 (Creation) 	
Creator	Walker, Ella May	
Physical description area		»
Physical description	12 cm of textual records; 35 paintings; 2 sculptures	
Archival description area		»
Name of creator	Walker, Ella May (1892-1960)	

Identity area		»
Reference code	CA EDM MS-52	
Title	Ella May (Jacoby) Walker fonds	
Date(s)	<ul style="list-style-type: none"> 1879-1952 (Creation) 	
Level of description	Fonds	
Extent and medium	12 cm of textual records; 35 paintings; 2 sculptures	
Context area		»
Name of creator	Walker, Ella May (1892-1960) Biographical history: Ella May Jacoby was born in Windom, Minnesota in 1892. She moved with her family to Dundurn SK when she was ten. She studied art at the Chicago Art Institute and attended the Northwestern University School of Music. She met her husband, Osmond James ... »	
Repository	City of Edmonton Archives	
Archival history	Wilfred Walker is the creator's son. Richard Secord, Eleanor Silver (Dowding) Keeping, and C.E. Holder acquired her paintings through sale or gift.	

Photo: Screenshot comparisons of RAD description (*Top*) and ISAD(G) description (*Bottom*). The standards are so similar that the AtOM database has the ability to switch between them just by changing the settings

I think the CCAD recommendations are a positive step in the right direction. We will have a strong standard fully rooted in archival theory with the flexibility to suit the Canadian context. It will also allow us to take advantage of work done by related disciplines specific to particular media types.

There are still unanswered questions and much work to be done but we have a direction and a plan. I imagine CCAD will be sending out further requests for feedback from the community. Communications from them will no doubt be posted to the ASA listserv. CCAD acknowledges that training is a major component of the successful

adoption of a new RAD. Hopefully there will be a lot of support from them and I believe the ASA will also be here to help us transition into a new descriptive era. **S**

1. For further reading on the development of descriptive standards, I recommend Richard Dancy's 2012 article: "RAD Past, Present, and Future" in *Archivaria* 74.
2. A report with recommendations was sent out in May (all documentation is available here: www.archivescanada.ca/FutureofRAD).
3. <http://www.ikebarberlearningcentre.ubc.ca/aabc-ikblc/>

"WE ARE BUILDERS OF BRIDGES, NOT CASTLES..." – ACA 2016 CONFERENCE

VINO VIPULANANTHARAJAH, MUSÉE HERITAGE MUSEUM

The Association of Canadian Archivists' 41st annual conference took place in Montréal from June 1-4, 2016. The conference was entitled "Futur proche: Archives & Innovation", which consisted of sessions that concentrated on technological innovations, its implementation in the archives, and what these new innovations mean for the profession. This conference theme was interesting for me in that I recognize the growing new trends in our field, but at the same time hold respect for traditional aspects in our profession. So it was with curiosity that I wanted to see how others in the field are building the bridge between the two areas.

The opening keynote speaker was Peter Van Garderen, the original developer of the open-source Archivematica and ICA-AtOM software that's being used to manage archival holdings around the world today. The ASA's very own Alberta On Record database is based on AtOM. Van Garderen gave a great history of technological innovation, starting with things like pictographs and stone tablets used for early communication to the advent of microfilm readers, rolling shelves, and climate controlled storage in the archives. The most dramatic of innovation has come through the digital revolution, leading to things like automated finding aids, digitization of archival materials, and cloud storage (although it's still on someone's system somewhere!) Van Garderen is a proponent that our need for technology needs to be balanced with our personal & emotional needs. He believes that archivists should be leading the innovation, rather waiting for it to come to us. Archivists' knowledge and skill set can help build the bridge from current practices to new development. This plenary set a nice tone for the remainder of the conference sessions.

Looking at some of these other sessions, I found that there was a bit of a continuation from last year's conference in the concentration on social media and digitization, and how it has become a big part of innovation in the archives. Jessica Bushey from the University of British Columbia talked about the personal archives in the photographs we take everyday. These digital photos are being shared on social media platforms and we predominately no longer keep physical photos. For archivists, context is a crucial

matter in relating any one document, but Bushey found that people use social media metadata in a similar manner, such as the # symbol on twitter. So the relationship between text and photo is becoming increasingly important and the question arises about how we preserve these personal relationships as more digital materials get donated to the archives.

The activist archivist was another strong point that resonated with me from this conference. As Leisa Gibbons mentioned in her session, during the 1970s, archives activism primarily dealt with ensuring democracy by the "documenting of the undocumented". However, the involvement of the archivist is also going under some innovation recently. Traditionally, we are taught to be objective in the creation of a fonds. However, Heather Home from Queen's University Archives purposes that we become more subjective. She gave an example from their archives of one particular donor's records where all mention of the donor's daughter abruptly ends after a certain point in the records. Home was curious as to why this was the case, so she took it upon herself to do more research and found that the daughter had killed herself. So Home was able to fill a big silence in the records. A nephew of the donor was impressed with the work done by Home, and eventually came forward with some missing records that helped further explain relationships in the family. So this goes to show that archivists can play a role in the creation of fonds. Home mentions she has become friends with some donors and has socialized with them in private events. She believes this emotional involvement is



Photo (Left): Opening keynote, Peter Van Garderen.



Photo (Right): Opening session.

"BUILDERS OF BRIDGES" (CONT.)

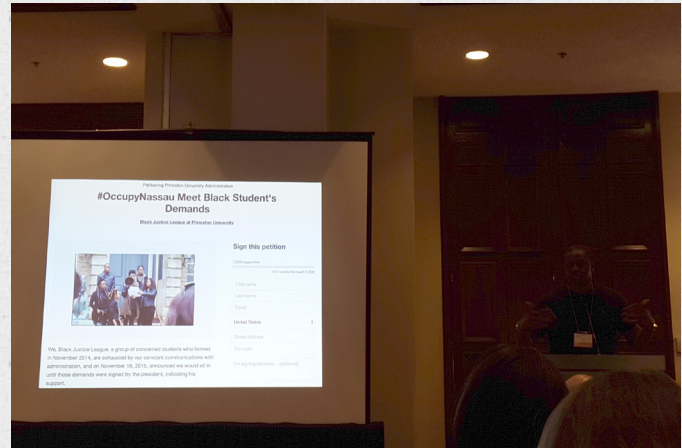
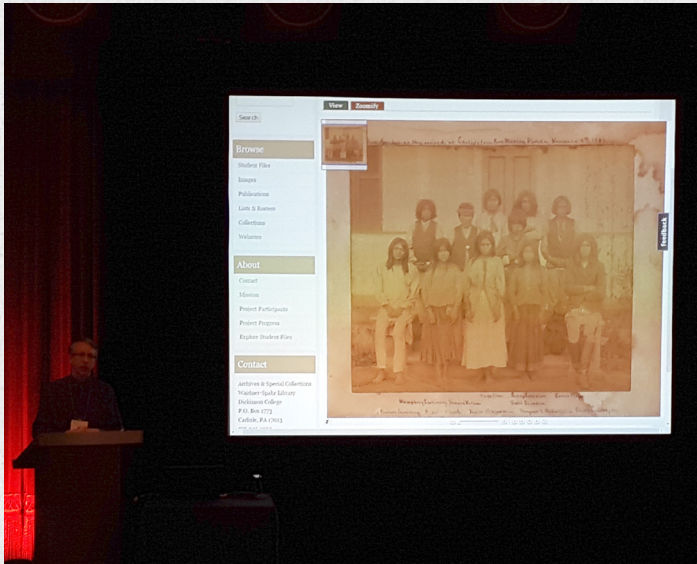


Photo (Left): James Garencser, Carlisle Indian School Digital Resource Center.

Photo (Top): Jarrett Drake session on "student blackouts"

all a process of developing trust with donors that you will take good care of their records. And I agree completely with Home. I too have become more emotionally involved with some of our donations with the hope that we build good faith. However, I think there has to be some care taken to ensure that our personal involvement does not lead to any sort of preferential treatment of the records.

Another interesting take on social media and the activist archivist came from Jarrett Drake from Princeton University. He started off by saying that we don't need more activist archivists, but rather need more active archivists. He described this by talking about his work based upon the Black Justice League protests in 2015. Princeton did not have a means to document these student protests or "student blackouts". So Drake tweeted a message about the need to document the protest, which was retweeted by 35 other archivists. This led to an effort to reach out to student organizations and archiving twitter and social media crawls because these media forms documented the events occurring. He then came up with a drive at Princeton for students to donate records related to student activism which led to submissions from various student organizations. So Drake is advocating an active archivist that not only archives what we already know, but rather someone who continuously conducts our practice in a critical manner to uncover unexplored areas, which in essence is the "documenting of the undocumented".

Lastly, I have to mention my favourite session of the conference, looking at the "Archives of Marginalized & Under-Represented Groups" and the different ways of improving access to these archives. Ever since I started my life in the archives, I've been interested in getting more exposure on underrepresented peoples and topics. Since I started working in St. Albert, originally a Metis and Francophone community, I have become more aware of

aboriginal and minorities' history, such as with residential schools. This panel I attended had presentations on three different archival collections related to marginalized people and how each archives is working towards sharing the information they have. One particular presentation hit close to home. James Gerencser from Dickinson College in Pennsylvania talked about the creation of the Carlisle Indian School Digital Resource Center, including a website for sharing records pertaining to the first off-reserve residential school in the United States. They initially found that they did not have many records related to the residential school that was located in their town. So they went out to locate relevant records in repositories across the United States, which eventually led to the digitization of these records and creation of the resource center. They wanted to be information providers and so had to take a risk to share controversial materials because it was too important to ignore. With the Truth and Reconciliation Commission in Canada, we have created a similar resource centre in the National Centre for Truth and Reconciliation (nctr.ca), where records about our residential schools are being digitized and shared. The key point to take away from this whole session is that we need to share these records of the marginalized because it is "too important to ignore".

This year's conference addressed a need for archivists to lead the way in embracing innovation. Van Garderen in his opening keynote quoted Hugh Taylor, who was the founding Provincial Archivist of the Provincial Archives of Alberta among many other accomplishments. The quote perfectly reflected on the conference and on our roles both historically and going forward: "We are builders of bridges, not castles...." In our embrace of innovation, we can build the links required to continue to share and provide access to the wealth of knowledge in the archives. **S**

THE GOSPEL CAR AND GREAT WEST BIBLE INSTITUTE

SANDY AYER, AMBROSE UNIVERSITY



Photo: A.W. Roffe with Gospel Car in winter, ca. 1924.



Photo: Gospel Car with Cross and Skitch. Gwynne, AB, 1924



Photo: Gospel Car and team. Gwynne, AB, 1925.

By 1920 hundreds of thousands of immigrants had begun homesteading on the Canadian Prairies. Like most Christian groups, the Canadian District of the Christian and Missionary Alliance (C&MA) began to look for ways to reach these largely unchurched multitudes. By early 1922, A. W. Roffe, superintendent of the Canadian District, and J. H. Woodward, pastor of the future Beulah Tabernacle, had come up with an innovative strategy for doing outreach on a shoestring. They called their Edmonton-based initiative the Great West Mission.

That summer, the Mission purchased and outfitted four horses and recruited riders for them from the C&MA's training institute near New York City, Nyack Missionary College. With only the clothes on their backs, these "saddlebag preachers" set off to evangelize homesteaders in the Edmonton area. Reaching the towns would require a different approach, though, and Roffe and Woodward decided to follow the lead of the Anglican Church and the Salvation Army and invest in a "Gospel Car".

The car was simply a custom-made panel van constructed on a Model A Ford truck chassis. It had sleeping accommodations for two, an organ, a pull-out platform for the preacher, and storage space for evangelistic literature. At times it also transported the Great West Mission's tent. It cost \$1,060.00, which was about twice the average annual wage at the time. Woodward had no money, but he managed to talk the local Ford dealer into supplying the chassis and to convince a local body man to build the van—both on the promise that they would be paid in a month, the time it would take to build the superstructure. Woodward's faith was rewarded: he had the full amount in hand by the deadline and enough left over to buy gas and to pay for other preliminary expenses.

The Gospel Car was delivered in July 1924 and was immediately turned over to two Nyack students, Gordon Skitch (22) and Ed Cross (24), both Canadians, who planned to make a 2,000 km. circuit into Saskatchewan and back that summer. Their first stop was Gwynne, Alberta (about 80 km. SE of Edmonton), which a visiting missionary called "the toughest town in the country." It was run, according to Woodward, by bootleggers. These bootleggers had twice before resisted attempts to evangelize the town, and both times they had run the preacher out of town.

Skitch and Cross happened to arrive in Gwynne on mail train day, which was also the main shopping day, and so the town was full of people from the surrounding area. According to Woodward's memoirs, "They parked the Car near the depot and a couple of the stores, and thought it would be a good opportunity now to see what [it] could accomplish. They pulled out the platform, they took out the organ, and Skitch with his nice loud voice [and, one might add, George Clooney

THE GOSPEL CAR (CONT.)

good looks] started to sing, and the people came around to see what it was all about.”

Instead of running them out of town, the people invited them to hold meetings in the dance hall, so Skitch and Cross abandoned their travel plans and stayed in town another six weeks. After a month they called on Woodward to conduct a baptismal service, and over 50 people (including some converted bootleggers) were baptized in the local river, while a crowd of about 200 looked on from the banks above. During that service more people were converted, so that a second baptismal service had to be held. Even the owner of the pool hall came under conviction but he was reluctant to convert, since it would have meant giving up his livelihood.

The Great West Mission prospered until the Great Depression struck, at which point the Board of Managers of the C&MA instructed Woodward, by then the district superintendent of the newly-organized (1928) Western Canadian District, to shut down the Mission. The Gospel Car continued to operate, however. It played a leading role in the planting of a church in Denzil, SK and was still making evangelistic forays as far west as Winnipeg well into the 1930s.

THE GREAT WEST BIBLE INSTITUTE

At its 1924 conference the Canadian District of the C&MA voted to establish Canadian Bible Institute in Toronto to train workers for Canada. That same year Beulah Tabernacle in Edmonton began to offer “Alliance Bible Classes”. These classes quickly developed into Great West Bible Institute. Both institutes opened in 1924 and lasted until 1929, when the C&MA’s Board of Managers decided to bolster falling mission revenues by closing all of the Alliance’s smaller training schools. §

*Article reprinted with permission from Connect (online version)
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All photos courtesy of C&MA Archives



Photo: Gospel Car and Great West Bible institute.



Photo: Great West Bible institute second home, 1924.

FONDS D'ARCHIVES – CALL FOR SUBMISSIONS

The Archives Society of Alberta (ASA) is pleased to announce the establishment of Fonds d'Archives, an online, open access, scholarly journal devoted to the archives profession. The journal will explore all aspects of archival practice, including but not limited to appraisal, arrangement, description, outreach and preservation. The first issue will appear on the ASA's website (www.archivesalberta.org) in Winter 2016.



The ASA especially encourages submissions that explore archival issues from practical, working-level perspectives or theoretical explorations with demonstrated praxis. The journal is committed to presenting new voices and different perspectives and therefore welcome submissions from students, new professionals and working archivists who may not have published before.

The editors welcome submissions on the following topics:

- Analyses of contemporary archival issues and trends, primarily in the Canadian context but international perspectives are also welcome.
- Reviews of books, exhibitions, websites and multimedia projects with significant archival content.
- Reports on specific projects involving the acquisition, appraisal, arrangement and description of records.
- Studies of outreach and other public engagement initiatives

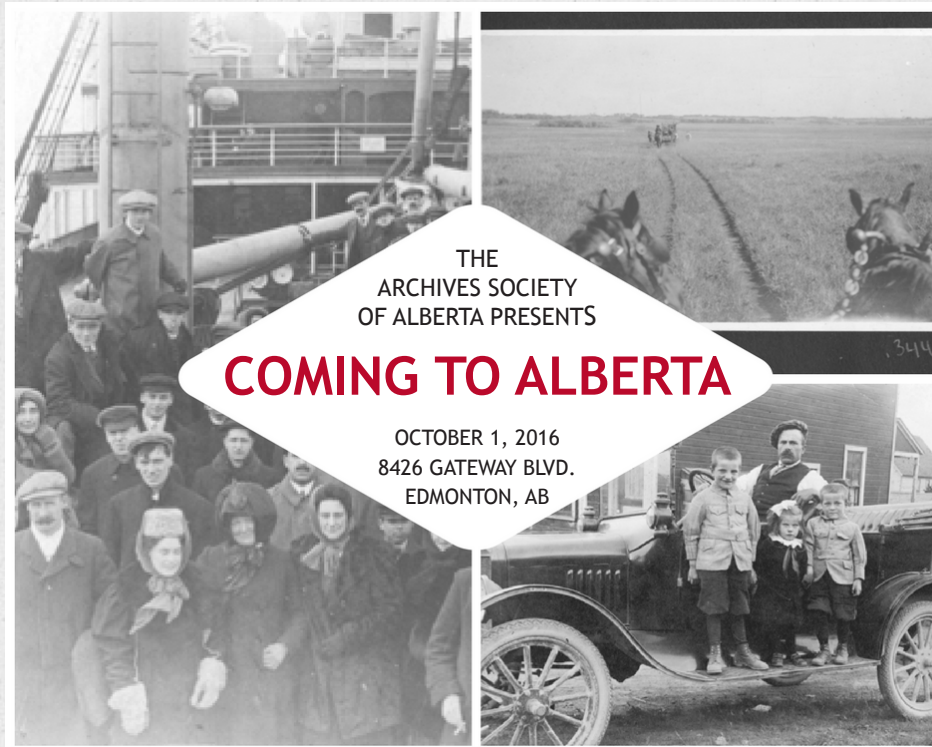
The journal operates under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. Authors must be willing to make their articles available under said license.

Submissions must be formatted according to the *MLA Formatting and Style Guide* with primary use of in-text citation and secondary use of footnotes for general references or further explanation where necessary. Submissions may be made in any language; however, an English translation must be submitted with the original language document and the author must certify the translation to be an accurate rendition of the original. Submissions are accepted by email in Word format files.

The submission deadline is Monday, September 12, 2016.

To submit papers, or if you have any questions or require further details, please contact the ASA.

YOU ARE INVITED!



THE
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OF ALBERTA PRESENTS

COMING TO ALBERTA

OCTOBER 1, 2016
8426 GATEWAY BLVD.
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Come hear dramatic readings of letters, diaries, and oral histories from archives all over the province, telling the true stories of people from around the world immigrating to Alberta.

Saturday, October 1 from 7 pm - 9 pm

**Old Strathcona Performing Arts Centre
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Glenbow Archives
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Help promote our event!

<https://www.eventbrite.ca/e/coming-to-alberta-tickets-26467811938>

Photos:

Left: Second class passengers on board the Empress of Ireland, 1911 (South Peace Regional Archives, Harry Tuffill fonds)

Top Right: On the Trail, Homesteaders heading to their claims (Peace River Museum and Archives, PRMA 1981.1194.344)

*Bottom Right: Luigi Smaniotto and three of his nine children, 1919
(Whyte Museum of the Canadian Rockies, V584/5 Smaniotto Family fonds)*

archives

SOCIETY OF ALBERTA

The Archives Society of Alberta News is published quarterly by the Archives Society of Alberta. Submissions, questions and suggestions should be directed to the Newsletter Editor c/o: Archives Society of Alberta Suite 407, 10408-124 Street Edmonton, AB T5N 1R5

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Individuals and institutions are encouraged to submit articles, reviews, reports, photographs or letters to the editor to the Archives Society of Alberta News, Issues #1, 2, and 3. Submissions are preferred in electronic format as Word files for textual submissions, or as JPG files for graphic submissions.

Please note:
Issue #3 is reserved for Annual Reports of the Society and its committees.

The views expressed in the Archives Society of Alberta Newsletter are not necessarily those of the Archives Society of Alberta or its Editor.



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ARCHIVES SOCIETY OF ALBERTA MEMBERSHIP APPLICATION 2016-2017

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