Permission to Feel: Refocusing Provenance on Emotions Using the Photographs of the Dave White Family Fonds

by

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A Thesis submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfillment of the requirements of the degree of

MASTER OF ARTS

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ABSTRACT

The study of emotions has attracted the interest of archivists in the last decade. It has involved discussion of the influence of the emotions of archivists on all aspects of their work. This thesis suggests that archivists give greater attention to emotions as part of the record's provenance. Provenance is information about the record's history from its initial inscription through to its placement, description, preservation, and use in archives. Including emotions as part of the record's provenance can demonstrate the way emotions influence that history. I call this emotions provenance. Traditional archival thinking and practice attempted to silence the emotional aspects of the archivist's work because of its subjective nature. However, the study of emotions provenance recognizes emotions as an inevitable powerful human experience that influences our mind, body, and behaviour, ultimately shaping the archivist's understanding of and actions with records, and thus their provenance.

The thesis opens with discussion of the call for greater attention to the study of emotions in psychology, history, and archival studies. It then focuses on ways archivists can include emotions provenance in archival descriptions using the early twentieth-century White family photographs at the Archives and Library of the Whyte Museum of the Canadian Rockies in Banff, Alberta. This is based in part on reflection on my own emotional experiences with and historical analysis of these photographs during my internship at the Archives. The thesis maintains that including the archivist's emotional affect as part of the description of the record's provenance recognizes the archivist's role in shaping the record's history and meaning. Examining emotions provenance helps confirm the archivist's identity as a co-creator of records whose emotions, among other influences, ultimately also shape historical knowledge and its societal impact.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my advisor Tom Nesmith for his knowledge, mentorship, kindness, and most of all his patience guiding me through this academic journey. I also thank Jennifer Rutkair, my former supervisor at the Archives and Library of the Whyte Museum of the Canadian Rockies, who always provides me with helpful advice and comments, and Jordan Bass and Natalie Vielfaure, both of the University of Manitoba Libraries, who helped me balance work and academic life. I would like to also thank my family, who have always been there for me with love and support, encouraging me to get my master's degree. A special thank you goes to my husband, Graeme Smith, for always being there as my moral support and partner.

Thank you to the defence committee of Professors Greg Bak and Sharon Wall and archivist Jody Baltessen for taking the time to read my thesis and provide me with valuable feedback to strengthen my arguments. I would also like to thank the Whyte Museum for allowing me to do my internship in its Archives and to use their photographs for the thesis.

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INTRODUCTION

INTRODUCING EMOTIONS INTO ARCHIVAL THINKING

Provenance has taken a contextual turn in the recent decades. In various ways and to various extents archivists began to expand upon its traditional definition. All are moving from that point, which defined provenance as the single initial inscriber of the record, to a wider or more contextual view of provenance as additional multifaceted factors that shape the record, whether societal forces (such as gender or ethnicity) and conditions (such as degrees of literacy or notions of what may be recorded), institutional functions and personal activities, record making technologies, recordkeeping systems, changing pre-archival custodians and their actions, or the actions that remake the records *into* archives and while *in* archives.[1] Archival theorists such as Tom Nesmith, Terry Cook, and Brien Brothman have conceived of provenance as the record's ongoing history from its initial inscription to contemporary uses of it in archives, which provide new understandings or contextualizations of it, affected, for example, by material media transitions of it through digitization. Nesmith maintains that provenance consists of "the social and technical processes of the records' inscription, transmission, contextualization, and interpretation which account for its existence, characteristics, and continuing history."[2]

Recent developments in archival studies that reflect this widening view of the contexts in which records need to be examined have explored the place of emotional influences on record making, keeping, and archiving. This opens the possibility of taking emotional factors into account in archival work and concepts such as provenance that guide that work. To better understand the human interaction with records, including the archivists' interactions, we can suggest that there is what I call emotions provenance. This involves recognition that human emotions affect the creation and recreation of the record across its history.

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[1] Tom Nesmith, "Reopening Archives: Bringing New Contextualities into Archival Theory and Practice," *Archivaria* 60 (October 2005), 259-260.

[2] Nesmith, "Reopening Archives," 262.

Studying emotions and archival records and actions challenges traditional archival theories and practices. Those conventions posited archivists as neutral agents who perform their duties without asserting their subjectivity, in an effort to maintain the record's *original* integrity and objectivity. The emotions dimension of records breaks the silence in the archives whereby emotions have usually been suppressed by being unacknowledged as relevant to archival work and even antithetical to it. As Cook noted:

> Yet this emotional dimension of archiving - the emotional value of archives, the engagement of the senses as much as the mind - is one that we archivists overlook, perhaps in our desire to be properly professional, with logical procedures, consistent standards, and measured criteria for all we do.[3]

Separating one's emotions from the rest of one's human characteristics is impossible because emotions are natural human responses, shaping our thoughts and behaviour. The construction of emotions is shaped by biology, society, culture, identity, environment, and time. Given the centrality and power of emotions, archivists should explore ways to understand how they affect records and archiving, ultimately shaping our history and memory of it.

After an opening discussion that elaborates on the points made above, this thesis will use family photographs to explore emotions provenance. Family photographs were chosen because of their personal nature, which "can affect powerful emotional responses."[4] Family photographs are created to document our lives and events so that we can remember, relive, and reflect on the recorded memories. Personal photography became common in the late nineteenth century when easy-to-operate cameras with affordable prices allowed individuals to document personal events. Expressions of their emotions could be photographed simply with a click of a button. Indeed, no one can know with certainty the private emotional experiences of another person such as a photographer taking pictures or the subjects recorded, but using a historical, cultural, and social analysis, we can attempt to understand the emotional aspect of the record creating process. As historian Rob Boddice argues, emotions "have a significant place, bundled with reason and sensation, in the making of history."[5] The meaning of emotions is "theoretically infinite and tied to circumstances." This centrality, variety, and complexity of emotions in human history means they ought to be studied alongside cultural and social phenomena.[6] And since understanding this history often depends on archives and what happens in them, the emotional dimension of archiving warrants a study.

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[3] Terry Cook, "Standing on the Shoulders of Giants: The Next Generation of Canadian Archivists. Reflections and Prospects," *The Bulletin* (Aug-Sept 2010): 15; delivered at the Association of Canadian Archivists' conference, 12 June 2010, Halifax.

[4] Marlene Kadar, Jeanne Perreault, and Linda Warley, eds. *Photographs, Histories, and Meanings* (New York: Palgrave MacMillan, 2009), 7.

Chapter One will discuss the key place of emotions in human experience by drawing on research in the humanities, social sciences, and natural sciences. Historians, psychologists, and neuroscientists are arguing that emotions should be included in research in their respective fields as a phenomenon that shapes our ability to understand the world. The chapter will also discuss the parallel emerging interest in emotions in archival scholarship. I will draw on these trends to suggest that provenance might be expanded to encompass what I call emotions provenance.

Chapter Two will examine an aspect of emotions provenance by looking at the cultural history of family photography during the formative late nineteenth and early twentieth-century stages in the history of personal photography. I will highlight the role recommended at that time for women as the family's primary photographic record maker and keeper. The personal camera as a still new technology was imbued with emotional connections that contributed to the origin or creation of the photographs taken then, as part of the wider contextual provenance outlined above. The focus on family photographs will lay groundwork for the examination in Chapter Three of a particular body of family photographs – the Dave White family photographs in the Archives and Library of the Whyte Museum of the Canadian Rockies in Banff, Alberta.

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[5] Rob Boddice, "The History of Emotions: Past, Present, Future," *Revista de Estudios Sociales* (2017): 11.
[6] Stephanie Olsen and Rob Boddice, "Styling Emotions History," *Journal of Social History* 51, 3 (2018): 480-481.

Chapter Two will discuss the archivist's own emotional affect and how it shapes their archival responsibilities, in ways that make archivists co-creators of accounts of the past. I discuss how the archivist's emotional affect, as part of the record's provenance, involves both the archivist's recognition of the kind of power of emotion in record creation that the above example from the history of photography provides and the archivist's own emotional experiences and responses to the records and archival work generally. Attention will be given to how this emotional provenance information could be introduced into the descriptions of records, bringing subjectivity as valuable information into archival description rather than keeping it absent from the archives.

Chapter Three will present my own emotional experiences (my own emotions provenance) with the White family photographs at the Archives and Library of the Whyte Museum of the Canadian Rockies, where I worked for five months in 2017 as part of my graduate program Archival Studies internship. The White family members were early Euro-Canadian residents of Banff, arriving there in the late nineteenth century. The family has a rich photographic collection displaying the cultural and social history of family life and tourism culture. The last section of Chapter Three addresses how emotions provenance can be used to identify marginalized histories (of Indigenous people) in the White photographic archive. I round out this discussion of the archivist's emotions by considering secondary trauma archivists experience when working with traumatic subjects documented in records and adjustments in emotions provenance when photographs are digitized and uploaded into online platforms.

The thesis is intended to contribute to the emerging study of emotions provenance in archival scholarship and to encourage more interest in this subject. The personal nature of this area of research requires us to examine our subjective experiences. The intimate relationship we have with records invites us to have a closer look at and to rethink how archival work should be done to better serve the inheritance of records their creators have left us and for today's users.

CHAPTER 1

THE “AFFECTIVE TURN” IN ARCHIVAL STUDIES

Emotions are human experiences that influence our mind, body, and behaviour. Although emotional influences permeate human records and archival-related activities, the study of emotions in archival studies and history has rarely been done. The study of emotions that affect archivists and historians as they do their work has been studied even less so. This may be because that seems unscientific, inherently subjective, biased, and thus unprofessional. From a perspective that traditionally values empirically measurable data, emotions are hard to examine in an academic context. Identifying and measuring emotions is challenging due to their subjective nature, especially since we have the ability to alter our facial expressions and body language to display or mask our emotions. However, in recent decades, researchers in various fields have taken an interest in exploring emotions as a way to better understand our interactions with the world. The term “affective turn” describes the growing interest in this topic among researchers who maintain that since emotions affect what we do, they are a legitimate field of study, providing a humanist approach to research in our respective fields.[1]

Archivists have taken part in the “affective turn” by beginning to examine the relationship between emotions and archives. Records are created by people influenced by their emotions; archivists bring their own emotional states and experiences to their work; and records have the power to elicit emotional responses in archivists and researchers. Emotions play a role, then, in shaping the way we understand the record’s origins and history and its relation to the world. Archivists such as Jennifer Douglas and Catherine Hobbs are therefore arguing that archivists ought to pay much greater attention to this phenomenon. Indeed, emotional affect should be recognized as part of the provenance of the record. While archivists ought to recognize the influence on the record of the emotions of the record creator, the subjects recorded, and users and broader impacts of archives, the archivist's own emotional experiences are also well worth consideration. They affect all aspects of archival work, from appraisal and acquisition through arrangement, description, public service and programming, and preservation. And since these actions help shape what the archival record *is*, the archivist's emotional affect is part of the record's provenance, now conceived as its full history from initial inscription to conceptions of it by researchers. Examining this can strengthen our understanding of the history of the records, which makes them what they are in different times and places and to different people. Acknowledging the archivist's emotions offers an opportunity to reimagine archivists as co-creators of records, which involves breaking free from traditional archival concepts and practices that aimed to avoid the subjectivity of the archivist in order to pursue 'objectivity.' These various ways in which emotions influence the creation or provenance of the records are what I will call emotions provenance.

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[1] Marika Cifor, “Affecting Relations: Introducing Affect Theory to Archival Discourse,” *Archival Science* 16, 1 (March 2016): 10.

Since examining the entire range of the influence of emotions on the creation of archival records and in archival work with them is too great for a master's thesis, this thesis will focus on one aspect of the topic – the emotional dimension of the archivist's descriptive work. This chapter will set the scene for studying the relationship between emotions and the archives, with an interdisciplinary introductory overview drawing from psychology, history, neuroscience, and archival studies. My aim is to provide a broad comprehension of how emotions can enrich and provide useful context for understanding archival records and work. I will discuss conventional archival concepts and the critique of them that now opens the door to greater exploration of emotions in archival work. Then, a further discussion of personal records, especially personal photographs, will be used to study the place of the archivist's emotions in archival description in Chapters Two and Three.

The study of affect began to attract interest in the social sciences and humanities in the 1990s. This new wave of interest has been called the "affective turn," a term which represents researchers' efforts to legitimize emotions as respectable areas of research.[2] Emotions are commonly absent in research findings and methodologies, often criticized as unscientific and biased. It can be challenging to identify, define, and measure emotions due to the subjective nature of human experiences. However, emotions are part of the underlying basis of human behaviour, and we cannot move forward in archival theories and practices to better serve the record creators and users without making the effort to understand ourselves in the more humanistic and compassionate way that the study of emotions can foster.

Sociologist Michael Rustin argues that emotions are a "missing dimension" of social science research. He says that they can be studied as a reaction to a specific object that is consciously understood.[3] "Emotions," he maintains, "are powerful motivators and organizers of our behaviour, but like other states of mind they are potentially subject to rational evaluation in regard to their objects."[4] Rustin states that "emotions are fundamental in the formation of the mind, as part of our innate motivational system."[5] In the field of physiology, neuroscientists are taking a biological approach to emotions to study the brain and nervous system. Neuroscientist

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[2] Cifor, "Affecting Relations," 10.

[3] Michael Rustin, "The Missing Dimension: Emotions in the Social Sciences," in *Emotion: New Psychosocial Perspectives*, eds. Shelley Day Sclater, David W. Jones, Heather Price, and Candida Yates (New York: Palgrave MacMillan, 2009), 21.

[4] Rustin, "The Missing Dimension," 22.

[5] Rustin, "The Missing Dimension," 22.

Joseph LeDoux argues that our biologically wired systems allow humans to experience emotions whether or not we are aware of them or understand them.[6]

Psychologists are studying emotions using the interrelationship between emotions and cognition, with a focus on the mind. Psychologist Ross Buck argues that the major qualities of emotions are spontaneous reactions, which are involuntary physical reactions influencing our cognition and body.[7] A noted emotions theory divides emotions into two major categories: primary emotions and secondary emotions. Primary emotions are distinctive physiological patterns that are common around the world: fear, anger, sadness, joy, surprise, disgust, and contempt.[8] Secondary emotions are emotions that are influenced by society and cultural rules, such as frustration and embarrassment.[9] Primary and secondary emotion categories assist psychologists to assess the influence of "nature versus nurture" in our emotional intelligence and development.

Psychology professors Jessica L. Tracy and Richard W. Robins explain that while emotions psychology research has increased in recent years, the study of self-consciousness about emotions has yet to gain the attention it deserves. They argue that emotions psychologists focus their study on the biologically-based emotions (shared with other animals) that are identifiable by facial expressions without relying on the study of the verbal reports of internal experiences.[10] Tracy and Robins say that self-conscious emotions are different from primary emotions such as happiness and fear because they are not universal but are influenced more particularly by "their antecedents, subjective experience[s], and consequences may differ across cultures."[11] Self-conscious emotions such as guilt, shame, and pride play a critical role in "motivating and regulating almost all of people's thoughts, feelings, and behaviours."[12] Being conscious of one's emotions requires one to have the ability to articulate one's emotions as a form of self-expression. Self-conscious emotions are more complex and expressed as less universally recognized facial expressions.[13] Tracy and Robins maintain:

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[6] Rustin, "The Missing Dimension," 21.

[7] R. Buck, *The Communication of Emotion* (New York: The Guilford Press, 1984), 6.

[8] Carole Wade, Carol Tavris, Deborah Saucier, and Lorin Elias, *Psychology, 3rd ed.* (Toronto: Pearson Canada Inc., 2010), 461.

[9] Wade et al., *Psychology,* 461.

[10] Jessica L. Tracy and Richard W. Robins, "The Self in Self-Conscious Emotions: A Cognitive Appraisal Approach," in *The Self-Conscious Emotions: Theory and Research*, eds. Jessica L. Tracy, Richard W. Robins, and June Price Tangney (New York: The Guilford Press, 2007), 4.

> According to most emotion theorists, emotions are initiated by the perception of a stimulus, which is evaluated (appraised) either consciously or unconsciously, setting off an "affect program." This program is assumed to be a discrete neural pattern that produces a coordinated set of responses, including action readiness and associated behaviours, physiological changes, a discrete facial expression, and a subjective feeling state.[14]

While Tracy and Robins do admit that the "affect program" does not fully incorporate self-evaluative processes, their summary of emotions describes an interdependent relationship between an individual's response and affect.

Affect is a non-conscious experience of intensity where it is "the body's way of preparing itself for action in a circumstance by adding a quantitative dimension of intensity to the quality of an experience."[15] The above survey of social science literature on emotions reinforces the view that they are central to human experience, powerful in their affects on behaviour, shaping the way we live and understand our environment, varied in expression, and thus deserving of further study. And since we can have some self-consciousness about them, they are accessible.

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[11] Tracy and Robins, "The Self in Self-Conscious Emotions," 4.

[12] Tracy and Robins, "The Self in Self-Conscious Emotions," 3.

[13] Tracy and Robins, "The Self in Self-Conscious Emotions," 7.

[14] Tracy and Robins, "The Self in Self-Conscious Emotions," 8-9.

[15] Eric Shouse, "Feeling, Emotion, Affect," *M/C Journal* 8, 6 (December 2005). http://journal.media-culture.org.au/0512/03-shouse.php Accessed on May 20, 2020.

Historians too have begun to act on these views of emotions and call for greater attention to the study of emotions. Some historians of emotions see the sociocultural history of emotions as a companion to the more biological examinations of emotions. Historians Stephanie Olsen and Rob Boddice note:

> As many disciplines orientate themselves toward neuroscientific questions, historians have a great deal to offer in showing the real world causes and effects of neurochemical changes and particular expressions of neuroplasticity and synaptic development. To be clear, historians are not mapping the brains of the dead but extrapolating from neuroscientific research that they have the capacity to confirm and demonstrate the contextual quality of human experience.[16]

Summed up by Boddice, "the aim of historians is not to understand emotions per se, however, but rather how they were experienced, what aroused them, in what form, and with what effects."[17] This socio-cultural approach places emotions as an experience not universally perceived the same way across time, culture, and society. Psychologist Ross Buck notes "like language, the nature of such expressions differs from culture to culture, while the nature of spontaneous emotional expressions must be universal to the species."[18] Historian Norman Kutcher quotes Nicolas Zuffery who claims that "while the emotions might be universal, the method of expressing them and explaining them varies according to time and place."[19] For example, language, whether spoken or inscribed in some form, has been in communication throughout time. While language can be used to understand the past, it can present its own limitations since different cultures have different languages, and as a result it will influence the historical perspective on human emotions.[20] Language studies professor Anna Wierzbicka notes:

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[16] Olsen and Boddice, "Styling Emotions History," 484.

[17] Boddice, "The History of Emotions: Past, Present, Future," 11.

[18] Buck, *The Communication of Emotion*, 9.

[19] Norman Kutcher, "The Skein of Chinese Emotions History," in *Doing Emotions History,* eds. Susan J. Matt and Peter N. Stearns (Chicago: University of Illinois Press, 2014), 69.

[20] Anna Wierzbicka, "The 'History of Emotions' and the Future of Emotion Research," *Emotion Review* 2, 3 (July 2010): 270.

> Strictly speaking, it is not possible to write a study of a subject like "a history of happiness" because "happiness" is itself a concept located in time (the modern meaning of the English word *happiness* belongs to the modern English language). It is possible, on the other hand, to study the changes in meaning that the word *happiness* underwent in the history of English, and on this basis reconstruct some aspects of the history of ideas related to this word in English-speaking countries, and consequently some aspects of emotional lives shaped by those ideas at different times of history.[21]

Despite the challenges outlined, Wierzbicka claims that it is possible for historians to examine the dialogue between the personal and the social through careful analysis using language and history of social interaction that emerges from such negotiations.[22]

Emotions historians Susan J. Matt and Peter N. Stearns state that "emotions not only shaped history but that emotions themselves have a history."[23] The study of emotions can uncover "the worldviews and the most fundamental assumptions about life, culture, and personality that people in the past carried in the heads."[24] Rustin argues that emotions operate under:

> A 'regime of emotions' [which] is essentially a set of rules of conventions which lays down what feelings are allowed to be expressed, by whom, in what places and at what times. Emotions are deemed to be socially acceptable when they are expressed in approved forms […] and to be unacceptable when they breach such boundaries.[25]

The social construction of emotion throughout time impacts our emotional experiences and social interactions, and we learn the appropriate etiquette of display within our cultural rules through experience, social conditioning, and teaching. Emotion etiquettes should be guided by the cultural norm appropriate to the situation.[26] Peter N. Stearns and Carol Z. Stearns coined the term 'emotionology' as a way to place emotion as "culturally determined rules that govern emotional life."[27] Stearns and Stearns believed that to understand emotions, researchers have to make the effort "to grapple with conflicts between social demands and feelings."[28] Their work on emotions emphasizes the study of the variety of emotional norms and experiences because emotions change over time and the "meaning of emotions is theoretically infinite and tied to circumstance."[29] Historians of emotion can use 'emotionology' to consider social attitudes towards emotions but we cannot know the actual experience of emotion.[30] Erin Sullivan notes the historical emotionologist's concerns:

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[21] Wierzbicka, "The 'History of Emotions' and the Future of Emotion Research," 270.

[22] Erin Sullivan, "The History of the Emotions: Past, Present, Future," *Cultural History* 2, 1 (2013): 96.

[23] Susan J. Matt and Peter N. Stearns, "Introduction," in *Doing Emotions History*, eds. Susan J. Matt and Peter N. Stearns (Chicago: University of Illinois Press, 2014), 2.

[24] Matt and Stearns, "Introduction," 2.

[25] Rustin, "The Missing Dimension," 29.

[26] Rustin, "The Missing Dimension," 20.

> The way that a culture talks about particular emotions, paying attention to how feelings are valorized, marginalised, scientifically defined, or religiously encoded. Historians should begin by looking at the emotionology of a period and then consider to the extent that it is possible, how contemporary expressions of emotion compare to the dominant emotionological framework of that period.[31]

Emotion historians Olsen and Boddice are still grappling with whether they have "convinced the [historical] profession as a whole that what we are doing is worthwhile and important."[32] Olsen and Boddice's comment highlights ongoing hesitation in academic fields to accept emotions as a valuable and relevant area of study. Their comment outlines the frustration emotion researchers still have to overcome but an increase in recent research on emotions in various fields shows that it likely has sufficient momentum to produce new research into the subject.

Archivists are also taking part in the growing movement to study emotions. The study of emotions in archival studies encourages archivists to try to understand how emotions affect record creation, archival work, users of archives, and the impact of archives on knowledge and society. Since emotions are an important characteristic of human experience some archivists argue that archiving too elicits emotional responses worth examining. Archivists are not exempt from experiencing strong emotions when they perform their duties. Some are now beginning to ask, how have these emotions affected archival work? And what impact might they have on its outcomes?[33]

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[27] Susan J. Matt, "Recovering the Invisible: Methods for the Historical Study of the Emotions," in *Doing Emotions History,* 45.

[28] Olsen and Boddice, "Styling Emotions History," 480.

[29] Olsen and Boddice, "Styling Emotions History," 480-481.

[30] Sullivan, "The History of the Emotions," 95.

[31] Sullivan, "The History of the Emotions," 95.

[32] Olsen and Boddice, "Styling Emotions History," 476.

The formative works on archival thought and practice for professional archivists, however, have made little room for consideration of emotions. Making room for emotions will challenge current archival practices, which are strongly rooted in traditional archival theories. Widely influential works such as the 1898 Dutch *Manual for the Arrangement and Description of Archives* by Samuel Muller, Johan Adriaan Feith, and Robert Fruin argued that only the records of official transactions created by a government or other organization were truly archival.[34] The *Manual's* authors believed that official documents presented the most objective, authentic evidence, while personal records were outside this circle and described as much less reliable information resources because of their subjective nature. Two other powerful influences on archival work in the twentieth century, British archivist Hilary Jenkinson and American archivist T.R. Schellenberg, built on the ideas in the Dutch *Manual* by also arguing that archives were records of official transactions.[35] Proper archives were not the product of personal experiences or preferences involving, for example, emotional reactions, but of formal assigned actions of institutions that produced records that were supposedly not significantly affected by emotions. The narrow scope of early archival theories often meant that personal archives were consigned to libraries and museums and not acquired by archives.

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[33] The study of emotions provenance is an underdeveloped area of research in archival studies. Archivists in recent years have noticed the emotions gap in the field. To address this, the journal *Archival Science* dedicated a special issue to "Affect and the Archive, Archives and their Affects" published on March 2016. In November 2014, the University of California, Los Angeles organized the first symposium on the subject, "The Affect and the Archive Symposium". As will be discussed, archival scholars Jennifer Douglas and Marika Cifor have emerged as leading contributors to this development.

[34] Catherine Hobbs, "Personal Records," in Luciana Duranti and Patricia C. Franks eds., *Encyclopedia of Archival Science* (New York: Rowman & Littlefield, 2015), 267.

[35] Catherine Hobbs, "Reenvisioning the Personal: Reframing Traces of Individual Life," in eds. Terry Eastwood and Heather MacNeil *Currents of Archival Thinking* (Santa Barbara, California: Libraries Unlimited, 2010), 214-215.

Not surprisingly, these traditional archival ideas also emphasized that such proper official archives were devoid of emotional dimensions as “impartial” or created “without [the] intention to deceive or to control a future account.”[36] Archival practices based on these assumptions tried to suppress ‘subjective’ elements in the archivist’s work in order to protect an ‘objective’ archive.[37] The aim was to convey certain knowledge through the archive across time by separating archiving from the distorting effects of whatever was “subjective, emotional and affective.”[38] Archivists were thus instructed to preserve records without altering their authenticity as evidence. [39] Traditional theories relied on archivists to preserve the record’s origin and the original order created by the record creator as a way to preserve the record’s authenticity and its ability to provide factual information. Traditional archival theories rejected the notion that archivists are active agents (with emotional experiences) who *construct* the archive by taking part in shaping the record’s history and meaning through the work they do. Instead, traditional theories overlooked the archivist’s inevitable participation in the knowledge creation process and the role of emotion therein.

Traditional archival theories began to be challenged in the 1980s, particularly by the influence of postmodern ideas. Postmodern thinking brought to the fore the idea that means of communication shape our understanding of reality rather than simply convey it unproblematically.[40] Reality is mediated by means of communication. Archival theorists picked up on that idea since archival records and the work done in archives were also means of communication that mediate an understanding of the past.[41] In this way of thinking there was not an objective reality to be known through transparent means of communication such as archives. The observed and the means of observation were intertwined not separated into objective and subjective entities, with the latter to be contained as much as possible if true communication was to occur. The archive, the subjective, and thus the emotional elements mediating the past could now be examined for the roles they play in knowledge formation and its impact on society.

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[36] Jennifer Douglas, “A Call to Rethink Archival Creation: Exploring Types of Creation in Personal Archives,” *Archival Science* 18 (2018): 35.

[37] Hariz Halilovich, “Re-Imaging and Re-Imagining the Past after ‘Memoricide’: Intimate Archives as Inscribed Memories of the Missing,” *Archival Science* 16, 1 (March 2016): 78.

[38] Halilovich, “Re-Imaging and Re-Imagining the Past After ‘Memoricide,’” 78.

[39] Douglas, “A Call to Rethink Archival Creation,” 35-36.

This critique of traditional views helped bring new life into archival thinking in Canada about personal archives, which had been under great pressure from the rising importance of government records since the 1970s and the assumptions about them of the leading Euro-American archival writers. The critique could staunch the decline because it now meant that personal archives could be defended as equally valuable historical materials that needed preservation.[42] Canadian archivist Catherine Hobbs advocated that archives preserve personal records because they possess different and valuable *subjective* characteristics when compared to government or administrative records due to "the relationship between the documents and the activities and development of the creator."[43] Personal records provide insight into the record creator's intimate and private or emotional experiences. Hobbs notes that personal archives are:

> The 'most prevalent source of commentary on daily and personal life and relationships' and contain not merely transactions of 'official' personal business and

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[40] Terry Cook, "Fashionable Nonsense or Professional Rebirth: Postmodernism and the Practice of Archives," *Archivaria* 51 (Spring 2001): 22.

[41] Cook, "Fashionable Nonsense or Professional Rebirth," 27-28, 33-34.

[42] Hobbs, "Personal Records," 267.

[43] Hobbs, "Personal Records," 267.

> formal activity'. Personal archives also 'represent a departure from the collective formality and systematic organization found in other types of records'.[44]

Personal records are connected to us because they identify who we are, our values, and our experiences. Hobbs identifies the 'personal' in personal records as having

> Many emotional and practical aspects including: sympathy with past selves; usefulness of the documentation after its original purpose; sentimentality and fear of exposing past activities/thoughts; personal feelings about technology, documenting, writing; and even attitudes toward nonactive documents.[45]

Hobbs urges archivists to place value on these characteristics of personal records, emphasizing their ability to give deep insight into an individual's character and the importance people attach to records. Preserving personal records encourages archivists to study the interaction of records with their creators and their worlds at an intimate level. Personal records have "different qualities and pose markedly different challenges from those associated with preserving and researching administrative or government records."[46] Of course, emotion, subjectivity, and personality can hardly be kept out of institutional records themselves, but unlike personal records they do not require that a case be made for their preservation on the basis of their emotional dimensions. Widening the archive's acquisition to include personal records will change the archive's purpose for archivists to better serve the individual and society, adapting to the changing cultures and societal values.[47]

Archives should not discriminate against personal records and instead value the fact that they were created by real people, presenting a sense of time, purpose, and meaning.[48] Archival theorist Terry Cook, reflecting the critique of traditional notions of the passive and neutral archivist, redefined appraisal thinking, placing archivists instead, as:

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[44] Hobbs, "Reenvisioning the Personal," 220.

[45] Hobbs, "Reenvisioning the Personal," 227-228.

[46] Maryanne Dever, Sally Newman, and Ann Vickery, "The Intimate Archive," *Archives and Manuscripts* 38, 1 (May 2010): 97.

[47] Autumn Wetli, "Promoting Inclusivity in the Archive: A Literature Review Reassessing Tradition Through Theory and Practice," *School of Information Student Research Journal* 8, 2 (Jan 2019): 1.

[48] Lynette Russell, "Affect in the Archive: Trauma, Grief, Delight and Texts. Some Personal Reflections," *Archives and Manuscripts* 46, 2 (2018): 204.

> Active agents researching and interpreting human and organizational functions and behaviours, amid the complex contexts of record creation, judging the degree of significance or impact of these record-creating processes and citizen's interaction with them, and then selecting and constructing "the archive" accordingly to reflect these contexts, interactions, processes, and activities.[49]

Similarly reflecting the critique, archival scholar Marika Cifor notes that when archivists appraise records, they are not "identifying records with value," rather they are "creating archival value." Archivists' ability to "create archival value" is affected by their own discretion, knowledge, emotional affect, values, and perspectives.[50] Archivists have the power to make appraisal decisions. They constantly make decisions to preserve or destroy, include or exclude the records that deserve attention or not, always under the constant pressure of limited resources and storage space.[51] Their decisions shape what histories are available in the archives, making archivists ongoing co-creators of social memory. Archivists then, should make their decisions transparent and be held accountable to society, donors, record creators, and future generations.

Archivists are faced with many challenges in preserving a wide range of materials from textual documents through audio-visual materials and from maps to photographs (and now all of these in digital form as well). Archivists have to be aware of the distinct characteristics of each of these types of records in order to determine their value and meanings. When archivists work with photographs, for example, they have to be mindful of their particular characteristics. Photographs often lack textual information about their creation and subject matter. That has led to their marginalization in much academic and archival work, as both less informative than written records, less trustworthy as evidence of the actions of their creators (because they usually lacked such contextual text), and yet often believed to convey highly accurate information about the limited subjects they do depict, such as a person or object. Traditional archival thinking in the Dutch *Manual* and by Jenkinson and Schellenberg was thus heavily text oriented. Archivist Hugh Taylor explains that written text carries weight as evidence for traditional historians who did research from textual records.[52] Elisabeth Kaplan and Jeffrey Mifflin quote Taylor who argues that:

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[49] Terry Cook, "The Archive(s) is a Foreign Country: Historians, Archivists, and the Changing Archival Landscape," *The American Archivist* 74, 2 (Fall/Winter 2011): 618.

[50] Cifor, "Affecting Relations," 13.

[51] Rodney G. S. Carter, "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence," *Archivaria* 61 (September 2006): 219.

> "The written word has a certain respectability, a deceptive precision, a convincing plausibility that masks its limitations," and that "our literary training has often caused us to 'read' pictures 'literally' without being aware of certain rules and conventions that are in sharp contrast to the rules of alphabet, grammar, and syntax." …"We must all learn to describe pictorial content in words if we are to retrieve it."[53]

Archival literature questioning these assumptions about and uses of photographs began to emerge in the 1970s in Canada and by the 1990s was borrowing from the postmodern influences shaping the wider archival discussion. This borrowing helped continue the deepening understanding of photographs begun in the 1970s. Archivists argued for a more favourable reassessment of the value of photographs as evidence by maintaining that greater contextual knowledge of their origins and histories would open new ways of thinking about their meanings. As one archival scholar noted, this enhanced the photographic archival record's value beyond the narrow scope it once had "by stripping it of a reductionist insistence on an empiricist notion of truth."[54]

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[52] Elisabeth Kaplan and Jeffrey Mifflin, "'Mind and Sight': Visual Literacy and the Archivist," *Archival Issues* 21, 2 (1996): 118.

[53] Kaplan and Mifflin, "'Mind and Sight'," 118.

[54] Tim Schlak, "Framing Photographs, Denying Archives: The Difficulty of Focusing on Archival Photographs," *Archival Science* 8, 2 (2008): 86. For further discussion of the views of traditional archival theorists such as Muller,

Photographs, like other records, could now be seen as mediating our understanding of reality. A photograph should not be seen as "a direct copy of its subject but rather the transmission of a reality that signifies different meaning to different people."[55] John L. Debes coined the term "visual literacy" to describe:

> A group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. […] When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, and symbols, natural or man-made, that he encounters in his environment.[56]

One of the pioneers of the study of the history of photography in Canada, photo-archivist and historian Joan M. Schwartz notes:

> The process of "picturing" of course – whether in words or images – was, inevitably, a subjective one, and stress placed on the realism of the photographic image and objectivity of the photographic process effectively masked the human decision-making embedded in the elements of meaning making – authorial intention, subject matter, physical format, purpose, transmission, and target audience - and veiled the communicative capacities of the photograph to reflect and inform.[57]

Schwartz's process of "picturing" implies that photographs are the result of the complex human interaction with the social and other environments. This widening of thought about the photographic record creating process made new room for the influence of the record creator's emotions, thoughts, and experiences. Schwartz notes that photographs were "assumed to capture the feelings of association, the spirit of place, and the character of people, echoing prevailing enthusiasm for phrenology and other manifestations of the belief in the legibility of

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Feith, Fruin, Jenkinson, and Schellenberg on photographic records, see Bronwen Quarry, "Photograph/Writing with Light: The Challenge to Archivists of Reading Photographs" (Master's thesis, University of Manitoba, 2003).

[55] Schlak, "Framing Photographs, Denying Archives," 88.

[56] Kaplan and Mifflin, "'Mind and Sight'," 110.

[57] Joan M. Schwartz, "Records of Simple Truth and Precision: Photography, Archives and the Illusion of Control," *Archivaria* 50 (Fall 2000): 33. For a study of the pioneering work of the Canadian scholar photo-archivists such as Schwartz in establishing the study of the history of photography in Canada, see Nicole Courrier, "Picturing Archives: The National Photography Collection, Public Archives of Canada, 1975-1986" (Master's thesis, University of Manitoba, 2017).

appearances."[58] Archivists have to use their visual literacy skills and archival education to process photographs but their decisions cannot be based on the photograph's image content alone. Archivists ought to do their work with photographs by employing an understanding of this wider records' contextual origin or provenance. Provenance is the contextual information about the record creator and the record, whose boundaries are difficult to limit. As archival theorist and educator, Tom Nesmith suggests, the record's provenance consists of "the social and technical processes of the records' inscription, transmission, contextualization, and interpretation which account for its existence, characteristics, and continuing history."[59] In this view, influenced by postmodern ideas about the intertwining of observer and the observed, records evolve in this process across their histories, becoming different things in different contexts, or to different observers in different times and places. Archival scholar Eric Ketelaar calls this the "activation" of records across their history. Archival scholar Jennifer Douglas explains this by saying that as each interpretation of the record is influenced by the previous meaning and interpretation "we can no longer read the record as our predecessors have read it."[60] Women's Studies researchers Maryanne Dever and Sally Newman, and Writing and Literature professor Ann Vickery quote philosopher Jacques Derrida's critique of the common conception people have of archives as an objective place and how it operates:

> While we remain attached to the idea of the classical archive as a fixed set of documents offering original evidence associated with an historical event or figure, Derrida makes us realize that the archive is more than the physical documents it contains and that the processes of meaning-making associated with it are complex and unstable. In short, he concludes that the materials we encounter are far from inert and that they do not simply 'speak for themselves.'[61]

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[58] Schwartz, "Records of Simple Truth and Precision," 33.

[59] Tom Nesmith, "Still Fuzzy, But More Accurate: Some Thoughts on the 'Ghosts' of Archival Theory," *Archivaria* 47 (Spring 1999): 146.

[60] Douglas, "A Call to Rethink Archival Creation," 33.

[61] Dever, Newman, and Vickery, "The Intimate Archive," 116.

This view questions whether records are neutral carriers of information or "mirrors of things as they really are or were."[62] Postmodern theorists argue that records have no set value with which the past can be understood, and our understanding is a product of multiple variables affecting how the records "can" be understood.[63]

The traditional definition of provenance is based on the notion that records have a primary singular origin, or the single institution or individual that literally inscribed them is the record creator. In the last thirty years, the expanding definition of provenance outlined above posited a number of factors that influence the creation of the record across its history from its creation through to its custodial history prior and during archiving and, if archived, including the influences from then onwards. This broadened view of provenance redefines archivists as co-creators of records, taking an active role in shaping the record's history and meaning through archival responsibilities. Tom Nesmith coined the term "societal provenance" to describe how provenance comprises the "societal dimensions" or conditions and forces acting upon the creation and full history of the records.[64] The societal dimensions of provenance can include gender, ethnicity, culture, as well as emotions.[65] Awareness of emotions as a factor in the record creating process, including through its archival stages, can strengthen our understanding of the record's overall history and thus benefit the users with its broad history. As Terry Cook put it, provenance now ought to involve "much greater awareness of the diversity, ambiguity, and multiple identities of record creators, information systems, and archive users."[66] This approach to provenance can guide archivists to interpret the record's contents in relation to a wider context of its creation to better understand the record's purpose, meaning, and role in society.

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[62] Tom Nesmith, "Seeing Archives: Postmodernism and the Changing Intellectual Place of Archives," *The American Archivist* 65, 1 (Spring-Summer, 2002): 28.

[63] Nesmith, "Seeing Archives," 26.

[64] Douglas, "A Call to Rethink Archival Creation," 32-33.

[65] For a study of gender as an aspect of societal provenance, see Jennifer Rutkair, "Adding Gender to the Archival Contextual Turn: The Rocky Mountain Photographic Records of Mary Schäffer Warren" (Master's thesis, University of Manitoba, 2011).

Emotions provenance urges archivists to be aware that emotions are part of the human experiences that influence the record creator and the record creating process. Furthermore, emotions provenance reminds archivists to use a person-centered approach while performing archival practices because their own emotions will affect their archival decisions. Archivists are to reconceptualise the archives as a place of interpretation, subject to one's own analysis. No longer should archivists be seen as passive conduits of knowledge but instead, as co-creators of historical knowledge. Cook points out that:

> Archivists inevitably will inject their own values into all such activities, as indeed they will by their very choice, in eras of limited resources and overwhelming volumes of records, of which creators, which systems, which functions, which transactions, which descriptive and diffusion mechanism, indeed which records, will get full, partial, or no archival attention.[67]

As a response to Cook's description of archivists' interactions with records, archivists Wendy Duff and Verne Harris argue that archivists cannot describe records in an "unbiased, neutral, or objective way." They add that "there is no representation without intention and interpretation."[68] Renowned pioneer of photographic studies Susan Sontag brings this discussion to photographs when saying that their "captions do tend to override the evidence of our eyes; but no caption can permanently restrict or secure a picture's meaning."[69] Sontag further remarks that "even an entirely accurate caption is only one interpretation, necessarily a limiting one, of the photograph to which it is attached."[70] Archivists should therefore include their emotional affect in archival descriptions or finding aids to inform users how their emotions influenced their decisions.

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[66] Cook, "Fashionable Nonsense or Professional Rebirth," 15.

[67] Terry Cook, "What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift," *Archivaria* 43 (Spring 1997): 46.

[68] Wendy Duff and Verne Harris, "Stories and Names: Archival Description as Narrating Records and Constructing Meanings," *Archival Science* 2, 3 (September 2002): 276.

[69] Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1978), 108.

Emotions have always been present as an underlying factor in archival decisions. The recent 'affective turn' in the humanities and social sciences, however, has brought it to the attention of archivists as a legitimate area of study. Traditional archival thought and research often excluded emotions from serious consideration, marginalizing it as unprofessional and subjective. However, given that one can argue even the most valiant attempt at being completely neutral is fraught with internal biases in the interpretation, description, and even selection of records, it is hard to justify keeping these sorts of decisions opaque under the guise of objectivity. Emotions are natural, physical, and mental reactions that cannot be ignored or separated from our cognition and behaviour. The archival profession has taken an interest in studying the relationship between emotions and records in the archives and some archivists are arguing that emotions affect their workplace decisions. By acknowledging emotions as the part of the record's provenance, we move away from traditional archival theories and definitions that have shaped archival practices. Emotions provenance helps reconceptualize the archives, transforming it "from source to subject."[71]

Terry Cook notes that in a transformed archive, "image and sound would be privileged equally with texts and words; feeling and emotion equally with order and logic; conversation equally with control."[72] Fortunately, some archivists are pushing towards this version of a transformed archive drawn up by Cook. Yet, to take photographic records as their example, Maryanne Dever, Sally Newman, and Ann Vickery, authors of "The intimate archive", state that researchers and archivists still “rarely discuss the powerful influences of these ‘photographic subject-objects’ on our interpretative processes.”[73] It is time to do so by examining that part of the process that involves archivists and photographic records.

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[70] Sontag, *On Photography*, 109.
[71] Cook, "The Archive(s) is a Foreign Country," 631.
[72] Cook, "The Archive(s) is a Foreign Country," 630.

This chapter argues that recent developments in academic research are making emotions an area of interest. In archival studies, archivists are studying emotions in all aspects of the record’s history, from the initial inscription of records to the emotional influences that affect them in the archives. The chapter maintains that recent critical rethinking in archival studies defines emotions as important aspects of archival work. This critique permits openness to the emotional aspects of human behaviour with records and of the archivist’s experience in our understanding of core archival concepts such as provenance. Emotions are part of our record creating process, making them a feature of provenance. The next two chapters will examine emotions provenance in further detail, with an emphasis on its relevance to archival description of personal photographs in particular.

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[73] Dever, Newman, and Vickery, “The Intimate Archive,” 129.

CHAPTER 2

BRINGING AFFECT INTO ARCHIVAL DESCRIPTION USING FAMILY PHOTOGRAPHS

As discussed in Chapter One, traditional archival theories cast the archivist as a neutral agent, guarding the initial provenance and order of the record in order to maintain the authenticity of its original message. However, recent movements in archival studies have urged the profession to recognize its active influence on records, and indeed identify themselves as co-creators of records. This trend has also encouraged archivists to become aware of their emotions as part of this influence, as a component of emotions provenance of records. It follows that this should be included in the record's descriptions in order to strengthen an understanding of the record's context for users. Doing so encourages users of archives to become more generally aware of how emotions are part of the record creating process, preservation, and interpretation of the past.

Family photographs will be used in this chapter as a historical example of how emotions provenance can be studied as part of the record creating process. The camera, as a record creating tool, has an emotion dimension. The camera is often used to encourage family interaction and give families a means to express themselves and document significant occasions and events. The familiar visual cues captured in family photographs allow archivists to personally relate to and trigger their own personal memories associated with the photographs. Although emotion studies are gaining recognition in archival studies, archival practice does not yet explicitly acknowledge the role of emotion in records creation and archiving. Archival descriptive standards such as *Rules for Archival Description* (RAD), which is used to create archival descriptions for finding aids in Canada, is heavily based on traditional archival ideas that do not yet accommodate emotions provenance. By examining RAD, the chapter will critique that omission and argue for the significance of including the emotional dimensions of records in archival description. The chapter will argue that RAD's dependence on traditional approaches makes it difficult for the profession to accommodate new developments in archival studies.

Until the late nineteenth century, photography was mainly a commercial activity enjoyed by those who could afford the equipment and knew how to operate the cumbersome and complex technology.[1] Middle-class people went to studios to have their photographs professionally taken as a way to document special formal occasions such as weddings and baptisms.[2] Studio portraits were often staged, placing the person in front of scenic backdrops "where there seemed little interest for the sitter as a person."[3] When George Eastman's Kodak Company released its handheld Kodak No. 1 camera and roll film in 1888, it transformed photography into an affordable hobby for the masses.[4] The No. 1 camera's small size, easy operation, and affordable price gave people a chance to participate as never before in photography as photographers themselves. Kodak's famous slogan "You press the button, We do the rest" was created to convince people that the No. 1 camera could be used to document the world and their experiences on demand, offering a new form of expression.[5] Kodak introduced commercial processing to relieve people of the formerly onerous task of developing their own film by enabling them to simply send their film to the company where it would be done for them for an affordable price.[6] These small "slick pocket" cameras were no longer "a cumbersome and expensive contraption" owned and operated by the wealthy and/or professional photographer.[7] In 1900, Kodak featured the Brownie camera, costing consumers only one dollar.[8]

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[1] Marc Olivier, "George Eastman's Modern Stone-Age Family: Snapshot Photography and the Brownie," *Technology and Culture* 48, 1 (2007): 1.

[2] Nancy Martha West, *Kodak and the Lens of Nostalgia* (Charlottesville: University Press of Virginia, 2000), 4.

[3] Debra Livingston and Pam Dyer, "A View from the Window: Photography, Recording Family Memories," *Social Alternatives* 29, 4 (Spring 2010): 20-21.

[4] West, *Kodak and the Lens of Nostalgia,* 1.

[5] Andrew Birrell et al., "On View: The Evolution of Amateur Photography," *Archivaria* (1983): 121.

[6] Birrell, "On View," 121.

Individuals no longer needed to go to studios to be photographed. They were now able to take photographs of themselves in various settings, capturing their daily lives and special occasions. Historian Nancy Martha West argues that Kodak introduced fun and creativity into photography by allowing people to exercise their freedom to take their own photographs beyond the studio environment.[9] Cultural historian Marilyn F. Motz claims that amateur photographers exercised play by "clowning for the camera: mocking traditional poses, dressing in humourous costumes, experimenting with peculiar settings."[10]

Kodak created visually engaging advertisements to teach people that the camera was a convenient record creating tool, capable of documenting their personal lives in addition to formal occasions. Kodak's advertisements illustrated the appeal of documenting one's day-to-day life by creating targeted advertisements for men, women, and children. Advertisements targeted at women featured photographs of leisure, childhood, fashion, and family activities. West argues that early Kodak advertisements for women displayed "the importance of home and the preservation of domestic memories."[11] Promoting the photograph's ability to document family values and experiences that elicit strong emotional responses became a successful marketing strategy in the campaign to target potential women purchasers. Kodak understood that the family was a great part of women's lives, especially for the many mothers who might buy a personal camera to document their children's lives.[12]

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[7] Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1978), 7.
[8] Olivier, "George Eastman's Modern Stone-Age Family," 1.
[9] West, *Kodak and the Lens of Nostalgia,* 4-5.
[10] Marilyn F. Motz, "Visual Autobiography: Photograph Albums of Turn-of-the-Century Midwestern Women," *American Quarterly* 41, 1 (March 1989): 80.
[11] West, *Kodak and the Lens of Nostalgia,* 13.

Kodak's advertisements featured promotional literature emphasizing that family moments are irreplaceable and if those moments are not documented they are gone forever. These messages stress the urgent necessity of documentation, reinforcing the value of photography. Kodak implied that it was a mother's responsibility and a sign of her affection to take photographs of her children, providing evidence of the family's close emotional bond. Family tourism scholars such as Ian Yeoman define the closest human bond as the emotional bond between children and their parents and it is this bond within human activity that drives humanity and society.[13] Cultural and photography critic Susan Sontag states that "not to take pictures of one's children, particularly when they are small, is a sign of parental indifference."[14] Kodak's marketing urged women to see photography not only as a leisure activity but as a domestic duty to document family moments, especially with their children.

Documenting family togetherness in an engaging way shaped the mother's role as the family record creator, influencing female gender identity stereotypes within the domestic sphere.[15] Creating family albums confirmed women's presence in the domestic sphere, which was often absent in the public narrations of history.[16] The family was documented in the home because the home was generally seen as a space of privacy, security and creativity.[17] Sociologist

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[12] West, *Kodak and the Lens of Nostalgia*, 25.

[13] Ian Yeoman, et al., "Demography and Societal Change," in *Family Tourism: Multidisciplinary Perspectives,* eds. Heike Schänzel, Ian Yeoman, and Elisa Backer (Toronto: Channel View Publications, 2012), 30.

[14] Sontag, *On Photography*, 8.

[15] Birrell, "On View," 123.

[16] Deborah Chambers, "Family as Place: Family Photograph Albums and the Domestication of Public and Private Space," in *Picturing Place: Photography and the Geographical Imagination,* eds. Joan M. Schwartz and James R. Ryan (New York: I.B. Tauris & Co Ltd.: 2003), 97.

[17] Gillian Rose, "Family Photographs and Domestic Spacings: A Case Study," *Transactions of the Institute of British Geographers* 28, 1 (March 2003), 9.

Deborah Chambers argues that “the ‘domestic space’ in which family photography resides is not a fixed or permanent entity.”[18] Instead, Chambers argues that the twentieth-century meaning of ‘domestic space’ is a ‘cluster’ of changing meanings that needs to be understood alongside the changing meaning of ‘public space.’[19] While women were generally considered as the family recordkeeper, men and even children also participated in capturing family moments in photographs as a fun activity and interaction.

Women were encouraged to exercise their form of self-expression through photographs to narrate their own stories.[20] They also participated in creative opportunities to organize photographs into photograph albums. Photograph albums can be accompanied with short annotations and sometimes ephemera to create visual diaries of events. Creating family photograph albums was a popular hobby, similar to scrapbooking, where women organized prints in chronological order, themes, individuals, and events. Family albums are created to provide a visual story of a series of events and the family as a collective identity. This activity allowed women to construct albums the way they wanted their lives and the family to be presented to themselves and by others, as a preferred version of family life.[21] Michael Haldrup and Jonas Larsen say, “A fundamental characteristic of the ‘family gaze’ is that the family is both the subject and the object of the photographic event – it is both in front of and behind the camera.”[22] The family is the producer, performer, and audience of the photographs created for the private audience.[23] Photograph albums often lack annotations because the intended audiences are family members and friends, already familiar with the subjects in the photographs.[24] Furthermore, the albums encourage oral interaction in the form of storytelling, enhancing the record's emotional value.[25]

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[18] Chambers, “Family as Place,” 96.
[19] Chambers, “Family as Place,” 96.
[20] Olivier, “George Eastman’s Modern Stone-Age Family,” 15-16.
[21] Motz, “Visual Autobiography,” 63.
[22] Michael Haldrup and Jonas Larsen, “The Family Gaze,” *Tourist Studies* 3, 1 (2003): 42.
[23] Haldrup and Larsen, “The Family Gaze,” 38.

People are motivated to document their lives because records act as "a memory cue, prompting a series of recollections."[26] Archival scholar Laura Millar in "Touchstones: Considering the Relationship between Memory and Archives" argues that memory is identified as episodic when an individual consciously remembers their experiences and events, including past associated emotions.[27] Millar states that "unlike the object itself, our memory, especially our episodic memory, is laden with emotion."[28] Personal photographs act as a stimulus that revives memories of the events and people associated with the photograph in order to 'relive' the associated experiences and emotions connected to the image.[29] Tourism scholars Mike Robinson and David Picard state that the term 'capture' is telling.[30] By capturing a moment, one "invokes notions of ownership it also carries meanings of order and structure."[31]

Photographs draw viewers in with their illusory effect by providing a glimpse of the past that makes us feel closer to the event.[32] French professor Marc Olivier states:

> By popularizing snapshot photography as a valuable language in its own right, as a voice of the people in an increasingly mediatized society, Eastman broke the oral/print binary. The snapshot possesses not only the immediacy, transparency, and purity of

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[24] Motz, "Visual Autobiography," 67.

[25] Chambers, "Family as Place," 96.

[26] Laura Millar, "Touchstones: Considering the Relationship between Memory and Archives," *Archivaria* 61 (Spring 2006): 114.

[27] Millar, "Touchstones: Considering the Relationship between Memory and Archives," 110.

[28] Millar, "Touchstones: Considering the Relationship between Memory and Archives," 116.

[29] Haldrup and Larsen, "The Family Gaze," 39.

[30] Mike Robinson and David Picard, "Moments, Magic and Memories: Photographing Tourists, Tourist Photographs and Making Worlds," in *The Framed World: Tourism, Tourists, and Photography,* eds. Mike Robinson and David Picard (Burlington: Ashgate Publishing Company, 2009), 9.

[31] Robinson and Picard, "Moments, Magic and Memories," 9.

[32] Maryanne Dever, Sally Newman, and Ann Vickery, "The Intimate Archive," *Archives and Manuscripts* 38, 1 (May 2010): 129.

> enunciation associated with oral expression, but also the tangible and archival qualities of the printed document – an enchanted middle ground where the primitive and the modern coexist.[33]

The increase in visual culture shortened the geographical distance between the individual and the world. The world became accessible through photographs where the individual can "'be' in two or more locations at the same time, creating the illusion of simultaneity and proximity."[34] Photography made the world available as an object of appraisal, giving photographers the power to create.[35] The photographer's appraisal is influenced by their emotions to capture events that are meaningful to them.

Kodak's family oriented visual messages not only influenced women in regard to why they should document the family but also when. Advertisements featured the mother with Kodak's Brownie camera taking photographs in a wide variety of locations, from the domestic sphere to outdoor family vacations. It showcased the camera as a portable tool, versatile in documenting situations in remote areas beyond the immediate home domestic sphere. Kodak created the Kodak "Happy Moment" contest and award for capturing the best summer holiday pictures so as to encourage vacation photography.[36] The Brownie became a popular object to bring on family vacations in the early twentieth century as traveling for leisure began to increase in the Western middle class. Mass produced automobiles such as the Model T Ford gave families the freedom to travel to new locations, transforming the way a vacation was experienced.

Urban planning was unable to accommodate the rapid increase in automobiles in the early years of the automobile industry with sufficient roads and bridges, but that did not discourage some families from travelling to new destinations across Canada and to the United States. Photographs created by and to record an environment of emotional experiences and connections resulted. The American tourism industry affected Canadians and tourism culture. The American Park Service administrators created the ‘See America First’ campaign that promoted national tourism, encouraging Americans to visit their parks instead of spending money by touring overseas. The campaign featured each park’s scenic, scientific, and historic attractions.[37] Photographs and drawings conveyed “scenic views from their most alluring perspective, transforming the natural landscape into pristine iconographic images” of the park landscapes to create the imagination of visiting one of these sites in person.[38] Around 1914, travel across country by automobile became popular due to the lower cost of family travel when compared by train, especially for those who brought camping equipment and food to accommodate overnight stays.[39] Social science historian Gijs Mom argues that “midway through the 1920s, cars overtook railroads as the main transportation to the parks, probably much earlier than they became the norm for commuting.”[40] The automobile allowed travellers control over the touring experience, providing a more “intimate, personal and authentic experience” with people and places, transforming the tourist experience.[41] Traveling by automobile provided tourists the opportunity to stop and explore more readily along the way, whereas trains allowed them to see the scenery passively from the train windows and required following rigid schedules and taking standardized stops.[42]

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[33] Olivier, "George Eastman's Modern Stone-Age Family," 19.

[34] Joan M. Schwartz, "Records of Simple Truth and Precision: Photography, Archives and the Illusion of Control," *Archivaria* 50 (Fall 2000): 22.

[35] Sontag, *On Photography*, 110.

[36] Daniel Palmer, "Emotional Archives: Online Photo Sharing and the Cultivation of the Self," *Photographies* 3, 2 (2010): 160.

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[37] Marguerite S. Shaffer, *See America First: Tourism and National Identity, 1880-1940* (Washington: Smithsonian Institution Press, 2001): 99.
[38] Shaffer, *See America First*, 104.
[39] Gijs Mom, “Orchestrating Automobile Technology: Comfort, Mobility Culture, and the Construction of the ‘Family Touring Car,’ ” *Technology and Culture* 55, 2 (April 2014): 303.
[40] Mom, “Orchestrating Automobile Technology,” 303.
[41] Shaffer, *See America First*, 132.
[42] Shaffer, *See America First*, 132.

Families brought their cameras to document their experiences and familial bonds during their vacations. Photography allowed the family to visually consume places they visited for future viewing. The camera changed family vacation experiences as capturing vacation memories and experiences became a common tourist activity.[43] Photographs gave families tangible vacation souvenirs. Andrew Birrell et al., noted that Canadians "recorded the life and scenery around them like nascent photojournalists. […] Although the family remained an important subject, photographs of relatives could now be mixed with stop-action shots or experimentally "artistic" portraits."[44] Capturing family vacation moments as tourists presented new opportunities to document unique individual characteristics when members displayed their 'other selves' when reacting to new environments and experiences, different from their daily routines and familiarities. Cultural heritage professor Mike Robinson and researcher David Picard argue that family vacation photographs can record our actual personalities in candid moments but perhaps more often they capture our 'other selves,' in orchestrated events staged by family members to fit a certain theme or action, sometimes with props to "accentuate the situation."[45] Robinson and Picard characterize these images as photographs of an emotional environment that also illuminates well the motivations behind and effects of family travel photography:

> The dialectic produced between the materiality of location and the posing participants of photographing not only feeds play but can contribute to the formation of emotional geographies anchored amongst family and friends, so that the backdrops become tied to the emotions being explored and 'built' through photography.[46]

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[43] Oddlaug Reiakvam, "Reframing the Family Photograph," *Journal of Popular Culture* 26, 4 (Spring 1993): 54.

[44] Birrell, "On View," 123.

[45] Robinson and Picard, "Moments, Magic and Memories," 16.

[46] Robinson and Picard, "Moments, Magic and Memories," 16.

Posing for photographs provides a chance to display an “expressive self-creation” making an emotional bonding experience for both the photographer and the individuals photographed.[47] Michael Haldrup and Jonas Larsen contend that the interactive narration allows people to become their alternative identities by being imaginative, creating theatrical performances while experiencing new locations.[48] Photography allows viewers to learn how to see themselves photographically. In order to create the image (or the reality) we want, we learn to pose differently, choose who or what to photograph, and how to interpret our own and other people’s photographs.[49] To this end, the camera has a powerful emotions dimension as a tool to create interaction and encourage creativity, promoting self-actualization and freedom.[50]

Family albums not only have the ability to memorialize loved ones but they can also provide self-reflection on one’s mortality when viewing photographs of those who have passed away.[51] Brent MacLaine quotes Susan Sontag who notes that “photography is the invention of mortality […] photographs state the innocence, the vulnerability of lives heading toward their own destruction, and this link between photography and death haunts all photographs of people.”[52] The camera allows the photographer to shape their narratives by selecting or omitting which moments to record.[53] The photographer can avoid documenting painful and unpleasant memories or capture only favourable ones. Like all records, family photographs should be read against the grain to keep in mind the photographer's choices. MacLaine further outlines the biased nature of family photographs:

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[47] Robinson and Picard, “Moments, Magic and Memories,” 1.

[48] Haldrup and Larsen, “The Family Gaze,” 24.

[49] Sontag, *On Photography*, 85.

[50] Motz, “Visual Autobiography,” 66.

[51] Brent MacLaine, “Photofiction as Family Album: David Galloway, Paul Theroux and Anita Brookner,” *Mosaic: An Interdisciplinary Critical Journal* 24, 2 (Spring 1991): 141.

[52] MacLaine, “Photofiction as Family Album,” 141.

[53] West, *Kodak and the Lens of Nostalgia*, 1.

> While the evidential nature of the photographs has from the beginning been aligned with its supposed ability to stabilize the world "realistically," its destabilizing or transforming function, as family album novels show, is more variously aligned with a number of compromising factors: the photographer's selection and manipulation of the image, the subject's posturing, private or privileged knowledge, context, nostalgia, memory, artfulness and elegiac purpose.[54]

These biases apply to photography in a general sense but family albums are still valuable resources for understanding the narrations of the lives lived, connecting the past and the present. One's tendency to be biased is rooted in our emotional affect, experiences, preferences, and knowledge.

Emotions encouraged people at the turn of the twentieth century and today too to document their loved ones and significant events in photographs, to memorialize and remember them, place the photographs in carefully constructed narrations in albums, and, for some, to archive them for posterity. Archivists have to consider these emotional forces behind record creation, keeping, and archiving when doing their work. In merely recognizing them, archivists reveal something of their own emotional engagement in their work. Acknowledging the power of emotions is an emotional act itself. One cannot acknowledge the importance of others' emotions in records creation and keeping without granting that emotions play a significant part in one's own archiving experience. Refusing to do so can also be driven by emotions, assuming they truly can be restrained. The archivists' own emotions are caught up in their work in one way or another. As the outline above of the emotions affecting the creation (or provenance) of family travel photography suggests, when archivists acknowledge the emotional provenance of records their own feelings about its importance affect their work, particularly in description of records. Emotions provenance then embraces both the role of emotions in history as something to be brought into archival description and an explanation of why the archivist thinks emotions ought to be included. This involves revealing the archivist's own emotional experiences. By studying how emotions have an affect on initial record creating activities and subsequent archival actions, archivists can better serve the records and the record creator, donors, and archive users.

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[54] MacLaine, "Photofiction as Family Album," 133.

The purpose of archival description is to create search tools that provide information about the collection's provenance, particular documentary materials, and subject contents to archive users and staff colleagues. Archivists Wendy Duff and Verne Harris quote Tom Nesmith, who points out that "the very act of describing the record itself changes the record's meaning."[55] An archivist's decision to keep or destroy documents, omit or include information about the collection shapes the record's history, making archivists their co-authors.[56] This process is shaped in part by the emotions aspects of provenance, by the archivist's decision to give attention to emotional forces and to acknowledge in doing so the archivist's own emotional motivations that may have resulted in that decision. The choice to foreground these factors in the formation of what the record *is* indicates one way in which archivists are engaged in co-authorship of it. This reflects the idea that "records are always in the process of being made, and that the stories of their making are parts of bigger stories understandable only in the ever-changing broader contexts of society."[57] As participants in the record's history, archivists should include their emotional affect on that history in order to make archival work more transparent and to strengthen understanding of the record's overall history.

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[55] Duff and Harris, "Stories and Names," 271.
[56] Douglas, "A Call to Rethink Archival Creation," 40.
[57] Duff and Harris, "Stories and Names," 263.

Archivists in recent decades have criticized archival descriptive standards by pointing out that they do not reflect the changing nature of archival ideas.[58] *Rules for Archival Description* (RAD) created by the Canadian Council of Archives in the 1980s is a descriptive standard used by many Canadian archivists as a guideline to write archival descriptions included in finding aids. RAD is divided into thirteen sections, designed to provide a bibliographic style of "multi-level descriptions" organized in a hierarchical structure.[59] One of the thirteen sections is for Graphic Materials and intended for "documents in the form of pictures, photographs, drawings, watercolours, prints, and other forms of two-dimensional pictorial representations."[60] RAD was created to establish consistency in descriptions within and across archives but its bibliographic nature discourages archivists from inserting information that does not comply with that structure. Both the Administrative history and the Custodial history under the Graphic Materials sections are designed to provide information about the record creator and the record's custodial history before it came to the archives, excluding the archivist's role in the preservation process.

The standard to describe photographs is based on metadata standard information about the visual contents. Photo-archivist and historian of photography Joan M. Schwartz criticizes the current "bibliographic model of image classification" used to create finding aids because they are based too heavily on content classification.[61] Descriptions of photographs should be based on the "functional origins of visual images" rather than their image content.[62] Schwartz criticizes that archivists are to share part of the blame as record curators if users fail to “appreciate the value of visual materials in making the writing of history.”[63] Schwartz argues:

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[58] Douglas, "A Call to Rethink Archival Creation," 43.

[59] Jeff O'Brien, "Basic RAD: An Introduction to the Preparation of *fonds*-and *series*-Level Descriptions Using the Rules for Archival Description," (October 1997): 4, 15.

[60] Planning Committee on Description Standards, Rev. Ed., *Rules for Archival Description* (Ottawa: Bureau of Canadian Archivists, 2008), section 4-3.

[61] Joan M. Schwartz, "Coming to Terms with Photographs: Descriptive Standards, Linguistic 'Othering', and the Margins of Archivy," *Archivaria* 54 (October 2002): 142-144.

[62] Schlak, "Framing Photographs, Denying Archives," 92.

> How we deal with photographs in archives depends a great deal upon our understanding of their role in society, how and what they communicate, how they are used in the conduct of business, whether personal business, corporate business, or government business. Familiarity with the theories and methodologies, nature and impact of visual communication and visual materials is essential if we wish to appreciate the nature of photographs, as both evidence and information, and their relationship to thinking, knowing, and remembering.[64]

With its focus on the literal image content of photographs, RAD for photographs is not designed to provide the broader contextual provenance information now being stressed as important in archival studies by scholars such as Schwartz, who refers to it as the “functional origins” of photographs. This inhibits providing the kind of contextual description that would include emotions provenance, whether concerning the emotions affecting record creation by photographers or affecting the archivists’ work with their photographs.

Including emotions provenance in archival descriptions can provide archive users a different way to search for certain types of collections or subjects of interest to them.[65] Courtney Johnston’s National Digital Forum presentation in New Zealand in 2012 outlines the frustration archivists and users have felt about the absence of information about emotions in conventional archival descriptions:

> For a long time I have been frustrated that I can’t search our collections by emotion. Cataloguers record a factual description (‘Boy, aged approximately five, wearing woolen pullover and crying’) but rarely emotional tone or content (‘Boy, aged approximately five, wearing woollen pullover and crying with frustration’). But I want to type happy or sad or loving or bored or awed into a search box and get a stream of results.[66]

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[63] Schwartz, “Coming to Terms with Photographs,” 143.

[64] Schwartz, “Coming to Terms with Photographs,” 159.

[65] Mark A Matienzo, “Emotion, Archives, Interactive Fiction, and Linked Data” Mark A. Matienzo, updated February 24, 2013, https://matienzo.org/2013/emotion-archives-interactive-fiction-linked-data/

[66] Matienzo, “Emotion, Archives, Interactive Fiction, and Linked Data.”

Since RAD currently does not have guidelines for inclusion of emotions provenance in finding aids, if the archivist wished to include it then it might go in the Notes section. The Notes section, however, is designed for miscellaneous information that does not fall under any of RAD's main sections where information deemed of primary importance is slotted. RAD has been critiqued by others in addition to Schwartz for its traditional and bibliographic approach to description. Efforts to revise RAD to reflect these new directions in archival studies should be encouraged to better serve the archival community, records, and users. As leading advocate for review and revision to RAD Richard Dancy writes, RAD needs revision for various reasons, including in order to "accommodate the insights of recent critical writing on description that have expanded the notion of archival context." [67]

Including emotions provenance in archival description would help meet the needs of archival researchers who are studying emotions. At the same time, the archivists' contribution to it interlocks with that of researchers who are devoting more attention to how their emotional experiences in archives affect their work. Scholars have rarely discussed their personal experiences in their archival research because they are trained to distance themselves from them.[68] Maryanne Dever, Sally Newman, and Ann Vickery say that "however disturbing, exciting or, indeed, 'possessed' our archival exploits have been, as researchers we are almost inevitably trained to suppress these elements in the published accounts of our findings."[69] Empirical research practices may be changing as scholarly interest in emotions is encouraging researchers to study the emotions involved in their own fields. This 'affective turn' in various academic fields can only encourage archivists to explore how their own emotions affect archival work and how to include emotions provenance in archival descriptions. Emotional affect is being identified as an important part of self-reflection in research methodology and archive users have begun to share their archival experiences in their findings. Archivists can welcome researchers as colleagues who are interested in exploring the emotional aspects of their relationship with records, as part of the learning process that will enhance their understanding of the past, the records, and themselves. Until archival descriptions are more accommodating of emotions research, archivists can still share with researchers their knowledge of such information not yet found in finding aids.

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[67] Douglas, "A Call to Rethink Archival Creation," 43-44; Richard Dancy, "RAD Past, Present, and Future," *Archivaria* 74 (Fall 2012), 8

[68] Dever, Newman, and Vickery, "The Intimate Archive," 115.

[69] Dever, Newman, and Vickery, "The Intimate Archive," 115.

There are several examples of researchers with whom archivists interested in the emotional dimensions of archives could share experiences. This could both benefit their research and the archivist's development of both personal and historical emotions provenance information, which could then enhance the construction of better archival descriptions. They might also include researchers' accounts of how their emotions shaped their understanding of records and the past, as the impact of that on the archivist's work from appraisal and description through to public reference and programming is also part of the history or provenance of the record that remakes the record's meaning and its history in the archives. There is no provision yet in RAD for that input from researchers. In "Alice through the Looking Glass: Emotion, Personal Connection, and Reading Colonial Archives Along the Grain" human geographer Sarah de Leeuw writes about her archival journey in her research on the education pioneer Alice Ravenhill. De Leeuw describes her time researching in the archives as a "subjective and emotional work with political ramifications."[70] Quoting historian Ann Laura Stoler, de Leeuw argues that her research on Ravenhill at the archives has a self-reflexivity component where the researcher has an emotional connection to the researched.[71] De Leeuw agrees with Stoler that researchers need to "pay close attention to the emotional, political, and subjective nature of working with [records]."[72] Writer Bernadette Brennan shares her personal experiences working in an "intimate archive" in her article "Being in the archive: affect and scholarly distance." Brennan quotes Dever, Newman, and Vickery's "intimate archive" to describe a personal experience where users are able to experience such intimacy as they are in contact with personal and private records.[73] Brennan agrees with Dever, Newman, and Vickery that she too felt an intimate connection with her subject as she was researching private and restricted records created by a famous Australian author Helen Garner. Brennan also quotes historian Penny Russell who states that through the "act of reading, [researchers] can enter fleetingly into relationships of affect and empathy with those long-dead chroniclers of sorrow and joy, anger and embarrassment, pleasure and pain."[74]

Personal archival records can elicit strong emotional responses, but historian Arlette Farge in her *The Allure of the Archives* expands our ability to have emotional reactions to archival records in general, including official records. Her book features the methodology of doing historical research working with archival materials, including the emotional experience and self-reflection of the archival researcher. The *allure* of the archives describes the personal experience of archival records and research that draws users in, emotionally and intimately.[75] Farge notes:

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[70] Sarah de Leeuw, "Alice through the Looking Glass: Emotion, Personal Connection, and Reading Colonial Archives Along the Grain," *Journal of Historical Geography* 38 (2012): 274.

[71] De Leeuw, "Alice through the Looking Glass," 275.

[72] De Leeuw, "Alice through the Looking Glass," 275.

[73] Bernadette Brennan, "Being in the Archive: Affect and Scholarly Distance," *Archives and Manuscripts* 46, 1 (2018): 6.

[74] Brennan, "Being in the Archive," 6.

> When exploring these sources you can find yourself thinking that you are no longer working with the dead – although history remains first and foremost an encounter with death. The material is so vivid that it calls for both emotional engagement and for reflection. […] This feeling is insistent and stubborn, perhaps even invasive.[76]

Farge argues that our decision to write history from archival records comes from “somewhere between passion and reason” stating that experiencing our emotions while doing archival research is part of the research journey, shaping our work. Farge says that “to feel the allure of the archives is to seek to extract additional meaning from the fragmented phrase found there. Emotion is another tool with which to split the rock of the past, of silence.”[77] Gathering meaning from records goes beyond analysing the text. Our emotions draw us in but they can also provoke deeper analysis and ignite curiosity for more meaning.

Collegial discussion of emotions and archives are also possible between non-academic researchers and archivists. This can arise from the fact that the archive can be a safe place for users to experience strong emotions such as anger, shock, or happiness. Author Dave Sax states that archive visitors, whether they are diabetic patients, doctors, or researchers will observe the records created by Frederick Banting, the University of Toronto doctor who helped discover insulin, and have an emotional reaction.[78] University of Toronto archives staff member Jennifer Toews claims that “people burst into tears when they see this stuff … and it makes me cry sometimes too."[79] Testimonials from researchers who are exposed to some records experience self-reflection and empathy toward the record creators. Historian Penny Russell suggests:

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[75] Arlette Farge, *The Allure of the Archives* (London: Yale University Press, 2013), 71-72. Originally published as *Le goût de l'archive* (Editions du Seuil, 1989). Farge, *The Allure of the Archives*, xi-xii.

[76] Farge, *The Allure of the Archives*, 8-9.

[77] Farge, *The Allure of the Archives*, 32.

[78] Dave Sax, “Conserve and Protect,” *The Walrus* 15, 5 (June 2018): 78.

> The scholar may experience a range of conflicting emotions in the course of archival research. […] the researcher may experience strong feelings of dislike, or dis-identification with the subject. Or the researcher may feel disconcerted and unsure how to quantify the response to editing (and thus witnessing) the archival traces of trauma. Feelings toward our subject may change as our journey progresses.[80]

As Russell's statement indicates the emotional impact of records is undeniable and a normal reaction to any form of record. As Dever, Newman, and Vickery observe, archive users have to "pose questions about who we are and how we operate as readers of the most intimate records of the loves and lives of others."[81] Farge says the archives provides an "excess of meaning, where the reader experiences beauty, amazement, and a certain affective tremor."[82]

Some archivists are making an effort to record emotions provenance to address the many silences in the archives. Including emotions provenance in the descriptions can benefit archive users by providing them with a different tool to search the archives. Archivist Mark Matienzo's article "Emotion, Archives, Interactive Fiction, and Linked Data" asks bold questions about why archivists still fail to acknowledge emotions in the archives. Matienzo quotes Tim Sherratt who gave a "very compelling" presentation on this refusal to acknowledge emotions in the archives.[83] Sherratt notes:

> Why are we so reluctant to acknowledge that archives are repositories of feeling? Is emotion meaningless because it can't be quantified, dangerous because it can't be controlled, or does it simply not fit with the professional discourse of evidence, authority and reliability.[84]

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[79] Sax, "Conserve and Protect," 78.

[80] Dever, Newman, and Vickery, "The Intimate Archive," 117.

[81] Dever, Newman, and Vickery, "The Intimate Archive," 117.

[82] Farge, *The Allure of the Archives*, 31.

[83] Matienzo, "Emotion, Archives, Interactive Fiction, and Linked Data."

[84] Matienzo, "Emotion, Archives, Interactive Fiction, and Linked Data."

Frustration from both archivists and archive users should encourage the archival profession to re-examine the current standards to tackle modern issues. Archival scholars Wendy Duff and Verne Harris argue that:

> A liberatory descriptive standard would take the needs of records users seriously. Without this attribute, a descriptive standard courts the danger of being oppressive or irrelevant. A standard *with* this attribute would acknowledge that different categories of user deploy different semantics and require different paths into the record. It would seek to allow different ways of searching, different ways of interrogating records, different ways of organizing and manipulating representations. It would, in short, place a premium on flexibility.[85]

This attitude reflects awareness among archivists of the underlying intellectual fluidity of archives. Joan M. Schwartz quotes archivist Candace Loewen who claims that "neither archival records nor archival practices are theory-free or value-free."[86] Schwartz also quotes archivist Preben Mortensen who states that "if science is thought of necessity to be independent of historical and other contexts, an archival science is not possible."[87]

Awareness of emotions provenance arises from the openings that this fluidity in contemporary archival thinking about archival records, work, and concepts creates. Personal and family photography offer a means of examining this development. The rise of personal photography in the late nineteenth century changed the record creating culture of photography. Kodak played a key role in making personal photography a familiar way to document one's life from mundane to special events. Camera manufacturers tried to persuade people to use cameras to capture family moments, capitalizing on the emotional desire for family intimacy. Advertisements urged women to become the family photographer, associating family photography as a form of display of affection and motherly duty. The result has been the great many personal photographic records now available in archives that archivists need to describe and provide to researchers in reference and public programming. To do so archivists need to do more to incorporate the emotional factors behind the creation, or provenance, of these records into finding aids. One step toward that would be to revise the Canadian *Rules for Archival Description* so that it accommodates more readily this aspect of provenance, which I describe as emotions provenance. This revision could also make further room in descriptive standards for explanation of the archivist's own emotional responses to the records, as they too are part of the emotions provenance shaping what the record is. Chapter Three will examine further the role in emotions provenance of the archivist's own emotional responses to records and archival work.

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[85] Duff and Harris, "Stories and Names," 285.

[86] Schwartz, "Records of Simple Truth and Precision," 37.

[87] Schwartz, "Records of Simple Truth and Precision," 39.

CHAPTER 3

EMOTIONAL AFFECT AND ARCHIVING THE FAMILY PHOTOGRAPHS FROM THE DAVE WHITE FAMILY FONDS

Emotions provenance encourages archivists and archive users to see the records as objects that can elicit emotions across temporal and spatial dimensions. Identifying the archivist's emotional affect can help archives to become more transparent by bringing out how their emotions affect record preservation and description, ultimately shaping the record's history. The emotion aspect encompasses all conduct and accounts of archival duties. Creating emotions provenance invites the archivist to make their personal and emotional affects available to outline personal biases and highlight their active role as co-creators of historical knowledge. It urges the archival profession to abandon the traditional notion that archivists are neutral guardians of records.

This chapter will contribute to the discussion of the emotional aspects of archival work by focusing on my personal experience working with the White family photographs housed at the Archives and Library of the Whyte Museum of the Canadian Rockies located in Banff, Alberta, Canada. The White family photographs are an extensive portion of the Whyte Museum archival material and document a wide range of family activities and interactions. Dave White and his wife Annie, along with their four children, captured intimate family moments of their lives in Banff. The Whites were prominent members of the Banff community and known for their adventures, entrepreneurship, contributions to the community, and each family member's own personal success. The photographs portraying the family are of special value to the Whyte

Museum's Archives because Dave's second son Peter Whyte[1] and his wife Catharine founded the Whyte Museum. As a result, the family's records are carefully preserved and made accessible in the Archives and online.

To begin, I will provide background information about the White family photographs and why I chose the White family photographs as my case study. Using a qualitative approach, I will discuss how the archivist's (my) emotional response to these records could shape understanding of them and thus become part of their provenance, or what makes them what they are as archival records. This then contributes to historical knowledge and its societal impact. The concluding section of the chapter will discuss how thinking about emotions in archival work is contributing to emerging research in archival studies. Emotions can encourage archivists to think more deeply about the ethical obligations they have, given their impact on historical knowledge. The past is a complex multidimensional series of phenomena, the understanding of which is shaped by groups with power and resources. The power imbalances in past societies and in the archiving of records of the past can marginalize minority groups by diminishing or eliminating representation and awareness of them. The archivist's emotional affect can be a key part of the mix of factors acting as an ethical guide used to identify marginalization and social exclusion in the archives and move archival thought and practice towards more equitable representations of human history. Archivists should recognize that their decisions are inevitably bound up with their emotional reactions to the records they work with and that that can have consequences that affect the histories of the people records represent. Finding a place for the emotional aspects of provenance in archival scholarship acknowledges the relevance of emotions to the way we interpret and thus shape records and the world, debunking the notion that the archives is a place of objectivity, neutrality, and impartiality.

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[1] White/ Whyte: The White family members are known to use different versions of their last name as either Whyte or White. One explanation of this spelling change is that a Calgary sign painter hired for the Park Store misspelled Whyte as White and Dave was "less bother-more frugal?- to change his name than to get the sign-painter back up." Peter, Dave White's second son changed his last name to Whyte to possibly give it an artistic appeal as a painter. Chic Scott, *Mountain Romantics: The Whytes of Banff* (Banff: Assiniboine Publishing Limited, 2014), 217-221.

The White's story begins in the late nineteenth-century when the transcontinental Canadian Pacific Railway (CPR) made a stop in Banff, a small town in the Rocky Mountains in Western Canada. A log railway station was opened there in June 1888.[2] With the help of the CPR's promotion of the Rocky Mountains as a place to hunt, fish, and climb mountains, Banff began to attract a wide variety of visitors as a tourist destination.[3] The Canadian government supported this goal by establishing Banff National Park in 1885 as the first national park in Canada. Banff's numerous tourist sites, such as Cave and Basin, Upper Hot Springs, and the Banff Springs Hotel attracted a steady flow of Canadian, American, and European visitors by the end of the nineteenth century.[4] Once the automobile became popular in the early twentieth century, the CPR's reign diminished as many visitors chose to travel to Banff by car rather than train. Automobiles provided tourists the freedom to travel to far away destinations in a private mode of transportation. Auto camps emerged where travellers could pitch a tent attached to their automobiles to spend the night in designated and remote locations inside parks. Figure 1 is an example of an auto camp set up by the White family during a road trip. Dave White is lying down in front of the auto camp. During the First World War, Banff experienced hard economic times affecting the town's economic growth. Once the war ended, Banff became a vibrant town once more with many activities and events such as Banff Indian Days and Banff Winter Carnival to attract tourists.[5]

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[2] Chic Scott, *Mountain Romantics: The Whytes of Banff* (Banff: Assiniboine Publishing Limited, 2014), 14.

[3] Scott, *Mountain Romantics*, 22.

[4] Scott, *Mountain Romantics*, 15.

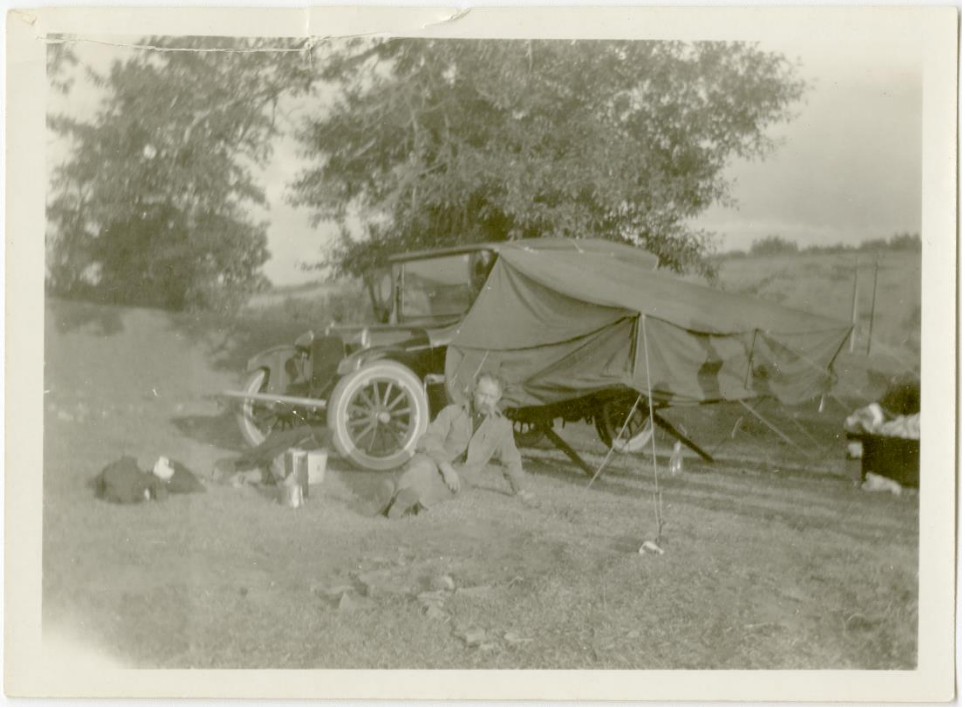

Figure 1: [192-?]. Dave White family fonds. V681 / C - 4 - PA106. Archives and Library, Whyte Museum of the Canadian Rockies.

Dave McIntosh White (born April 8, 1864) arrived in Sawback, a small town about ten kilometres west of Banff, in June 1886 and worked as a foreman for the CPR.[6] Dave left the CPR in 1894 and moved to Banff where he opened a general store called The Park Store, which was later renamed Dave White & Co. Banff's businessmen, including Dave, prospered with the growth of tourism in Banff. To expand his successful business, Dave tore down the Dave White & Co. building to construct a two-story building that was completed in 1913. This building still stands in its original location at the corner of Banff Avenue and Buffalo Street, and it is the oldest surviving commercial building in Banff.[7]

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[5] Banff Indian Days was a summer festival in Banff where First Nations people competed in activities and displayed their culture. Banff Winter Carnival was a festival which included winter sports and activities such as ski jumping, curling, and skating. Banff Winter Festival and Banff Indian Days were created to bring tourism and business to Banff. Chic Scott, *Mountain Romantics*, 32-35.

[6] Scott, *Mountain Romantics*, 11, 14.

It is unknown how Dave met his wife Annie Jane Curren, who was sixteen years his junior. Annie was born in 1879 and immigrated to Canada from Scotland with her father, John Donaldson Curren, and a brother in 1886.[8] Banff local historian Chic Scott says that Annie was known as "strong-willed and feisty, she rarely smiled and never drank. She could be hard to get along with; in fact, some people were scared of her. Possessing a sharp intelligence, she had strong opinions and was not reluctant to share them."[9] The couple had four children all born in Banff: Clifford "Cliff", Lila, Peter and Dave Jr. ("Jack"). They lived in a house on Lynx Street. Annie stayed at home and raised the children while Dave worked at his general store. The White family was active in the Banff community and enjoyed the mountain climate and outdoor activities. The children spent their time playing outdoors enjoying activities such as snowshoeing, skiing, ski jumping, hiking and horseback riding.[10] When the children were older, they helped with the family business.

Dave was an automobile enthusiast and purchased his first car around 1915.[11] Owning an automobile and having financial means allowed the family to take frequent road trips, traveling to various tourist locations across Canada, the United States, and even as far as Mexico between 1919 and 1923.[12] The American park-to-park highway connections facilitated a national tourist experience, encouraging individuals and families to visit more than one park. To promote its photographic products, and the idea of travel photography, Kodak put signs at the entrances of many towns listing landmarks and locations to photograph in America.[13] It is unknown to what extent the White family was influenced by American promotional tourism materials and Kodak advertisements featuring the United States as a desirable tourist destination to photograph. But they would have been so commonplace as to be difficult to miss. And the Whites' use of photography on their trips suggests they shared the assumptions about it that were widely encouraged. Promotional materials such as *The National Parks Portfolio* in the United States featured "photographs depicting well-dressed and elaborately outfitted sightseers, [who] were white upper- and middle-class Americans who could afford to travel by train or automobile and spend a week or more vacationing in the parks."[14] The White family fits this social class profile as those who had the financial means and the transportation to take several weeks off to enjoy leisure travel. As Dave and Annie's children grew older, the family stopped taking vacations together. As young adults, the White children went their separate ways but they all remained connected to Banff even as young adults.

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[7] Scott, *Mountain Romantics*, 28.

[8] Sous-fonds level description of White and Curren families' papers and photographs. -- 1869-1958. Peter and Catharine Whyte fonds. M36 / S37 / V683 / III. Archives and Library, Whyte Museum of the Canadian Rockies.

[9] Scott, *Mountain Romantics*, 29.

[10] Scott, *Mountain Romantics*, 31-32.

[11] Scott, *Mountain Romantics*, 37.

[12] Scott, *Mountain Romantics*, 41.

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[13] Sontag, *On Photography*, 65.

[14] Shaffer, *See America First,* 104.

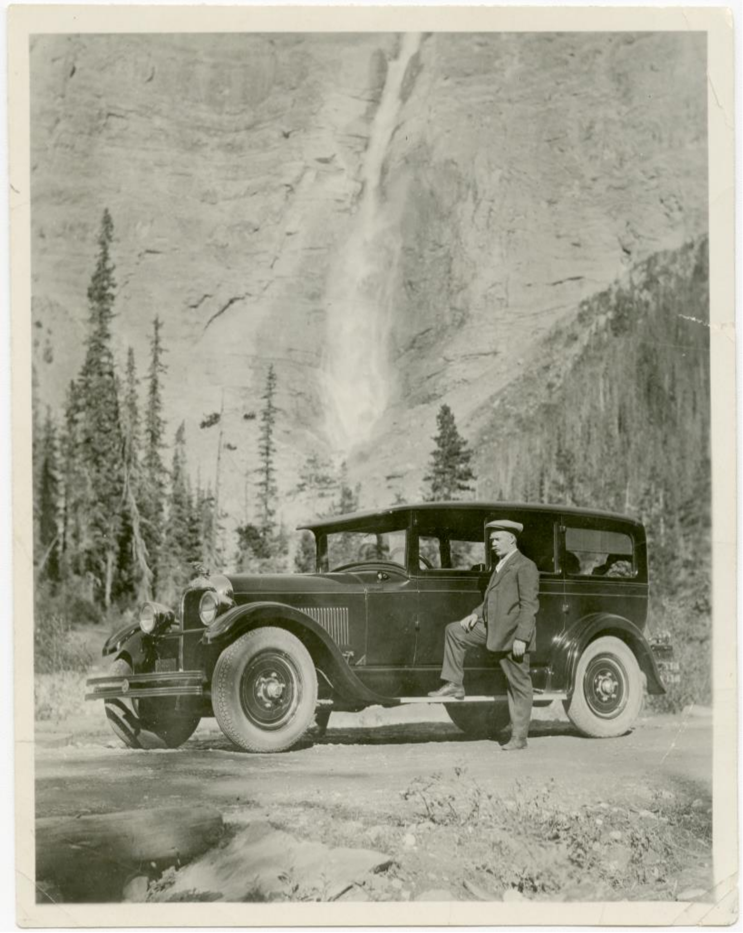

Figure 2: [Untitled]. ca. 1920. Dave White family fonds. V681 / C - 3 – PA052. Archives and Library, Whyte Museum of the Canadian Rockies.

Peter Whyte, for example, became a talented artist, and met his wife Catharine Robb while studying art at the School of the Museum of Fine Arts in Boston.[15] After Peter and Catharine married in 1930, they moved to Banff and lived the rest of their lives there. Catharine's family's wealth allowed the couple to become entrepreneurs, adventurers, outdoor enthusiasts, and prominent members of the Banff community. They donated to charities and the creation of the Banff Library. The Whyte Museum of the Canadian Rockies was founded by

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[15] Fonds level description of Peter and Catharine Whyte fonds. 1856-1980. Whyte, Peter. Peter and Catharine Whyte fonds. M36 / S37 / V683. Archives and Library, Whyte Museum of the Canadian Rockies.

Peter and Catharine to preserve the art and history of the Canadian Rockies. Peter and Catharine's personal and business records and paintings created throughout their lives are housed with great care at the Archives. The Peter and Catharine Whyte fonds is a large collection containing 25m of textual records, 46000 photographs, and 178 sound recordings, including documents created by their respective families. The fonds is subdivided into three series: Peter and Catharine Whyte; White and Curren families; Robb and Morse families.[16] The majority of the records pertaining to the Dave and Annie White (Curren) family's history can be found in the Peter and Catherine Whyte fonds.

The White and Curren families series contains over 2m of textual records and approximately 3100 photographs documenting the White family's activities. The archivist who processed the collection included detailed information about the White family members' photographs, describing the different camera models family members used and types of photographs they took to document themselves in the Content Details section of the finding aid. In the Content Details, Annie is described as the "primary family photographer" who dedicated her efforts to capture the family history, especially of her children.[17] As described in Chapter Two, Annie's role as the family photographer is an example of the social norm whereby mothers took it upon themselves to document family life. The Content Details indicate that Annie took "numerous family photographs, usually group poses of her children and grandchildren."[18] In the early twentieth century, women exercised their creativity to produce different styles of photography and experimented with a variety of camera models. For Annie, it is noted that "in the late 1920s she appears to have experimented with a Graflex camera for a time, but by 1930 had returned to a smaller format roll film camera."[19]

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[16] The Robb and Morse families are Catharine Whyte's maternal and fraternal relatives. Robb and Morse families series includes personal and business related records.

[17] Sous-fonds level description of White and Curren families papers and photographs. -- 1869-1958. Peter and Catharine Whyte fonds. M36 / S37 / V683 / III. Archives and Library, Whyte Museum of the Canadian Rockies.

[18] Sous-fonds level description of White and Curren families papers and photographs. -- 1869-1958. Peter and Catharine Whyte fonds. M36 / S37 / V683 / III. Archives and Library, Whyte Museum of the Canadian Rockies.

White family photographs can also be found in the Dave White family fonds, which is separate from the Peter and Catharine Whyte fonds and its White and Curren family series. The majority of the textual records in this fonds were created by Dave White and pertain to his autobiography and business whereas the photographs portray scenery, family, friends, and events. The photographs in the Dave White family fonds contain carefully arranged family albums and loose black and white photographs. The photographs collectively portray the Whites as a close family unit that enjoyed their time together. It is interesting to note that Annie played an important role as a mother and wife but the Archives does not have a fonds dedicated to her. It is uncertain whether records Annie created and kept as her own body of documents distinct from other family records were destroyed or lost over time.

Neither the fonds and the finding aid level descriptions for the Dave White family fonds and the White and Curren families series contain emotions provenance or the emotional impressions by the archivists who processed the collections. Excluding the archivist's emotional impressions in the finding aids is to purposely omit documenting this aspect of the record's history. Records are often handled by more than one archivist from appraisal to processing, and each archivist shapes the history of the record with their preservation decisions and their personal influences. As a result, the emotions provenance of the single archivist or a team of archivists who handled the records are lost forever. I am partly responsible for this loss of information because I worked on the White family photographs in the Dave White family fonds during my internship at the Archives as part of the Master of Archival Studies program curriculum at the University of Manitoba. I was excited to do my internship at the Archive because of my personal interest in photographs. The Archives is known for its extensive photographic collections. I was tasked to arrange the Dave White family fonds into series and provide item level descriptions for each photograph. I was honoured to be given this responsibility, but also a bit hesitant and nervous given that the White family records are considered to be among the most valuable collections in the institution because of their personal connection to Peter and Catherine Whyte, the Museum's founders and once leading residents of Banff. Overall there was a sense of pressure as I inscribed the item level descriptions on the back of the photographs, aware that I was leaving my own personal mark on the collection.

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[19] Sous-fonds level description of White and Curren families papers and photographs. -- 1869-1958. Peter and Catharine Whyte fonds. M36 / S37 / V683 / III. Archives and Library, Whyte Museum of the Canadian Rockies.

The archival courses I took as part of my Archival Studies Masters program have broadened my knowledge of archival concepts but I lacked hands-on practical experience. I had theoretical knowledge of provenance but had not thought about how to include the emotional factors in records creation and archiving in the descriptions. To maintain a level of professionalism and practice I used the Canadian archival profession's *Rules for Archival Description* (RAD) as my standard for the item level descriptions I created for the Dave White family photographs. Reflecting on the typical approach to archival description, RAD makes no formal provision for or encouragement of inclusion of the emotional reactions of the archivist in provenance information. Identifying the photograph's content was based on the familiar basic metadata (or provenance) information behind a customarily professionally 'objective' approach. While this information is valuable to be sure, current assumptions about archival practices and the standards underlying them can inhibit exploration of the emotional dimension of record creation and archival work.

I did not realize at first that my own emotional reactions to the photographs can sway how I described them or that I should dig further into the emotional factors contributing to the photographic process. It only occurred to me later, when studying the particular appeal of personal archives, as discussed in Chapter Two, that my interest in working with family records was shaped by an emotional attraction to the intimate human stories revealed in private records, an attraction that official or institutional records do not always have. And it is only as the research for this thesis progressed that I began to wonder about the emotional forces behind Peter and Catharine Whyte's powerful devotion to the Rockies and preservation of its history and their archives. I was able to see the broader emotional context in which the White's love of family photographs of memorable (and *shown to be joyful*) family activities may have been caused in part by the emotional messages conveyed by camera companies such as Kodak. As discussed in Chapter Two, camera companies created advertisements to entice women such as Annie into documenting the warm family ties fostered by activities such as travelling together. I can understand why the Whytes were characterized primarily as "mountain romantics" by author Chic Scott.[20] Scott also describes Banff as the "heart of White country…that generations of Whites (and Whytes) have made their homes for over one hundred years."[21] Examining the emotions dimension as a factor in the creation of photographs encourages adding deeper contextual information to archival descriptions that will foreground this aspect of emotions provenance.

Our emotional experiences with records were discussed among co-workers at the Whyte Museum Archives but emotions provenance as such was absent from the work that had been done over the years at the Archives. I remember experiencing a rush of excitement when I recognized the Dave White & Co. building in one of the photographs. An immediate personal connection was made because the summer interns at the Whyte Museum and Archives were given housing on the second story of the Dave White and Co. building. A chance to live in the building where the family had once walked the same corridors and interacted with each other gave me the experience of feeling part of the building's history. I felt personally connected to the White family because of the similarities with my own family. My family also owned a general store like the Whites, making me wonder whether, like me, the White children also dreaded helping out at the family store. Having visited several of the same tourist destinations that the White family visited, and knowing that the landmarks survived over a century later, is captivating and draws me in to examine the photographs in more detail.

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[20] Scott's *Mountain Romantics* is about the Whyte/White family members who made Banff their home. Scott's title nicely summarizes the emotional attachment to the Rockies that I suggest animated generations of White/Whyte families to document their enjoyment of mountain life.

[21] Scott, *Mountain Romantics*, 7.

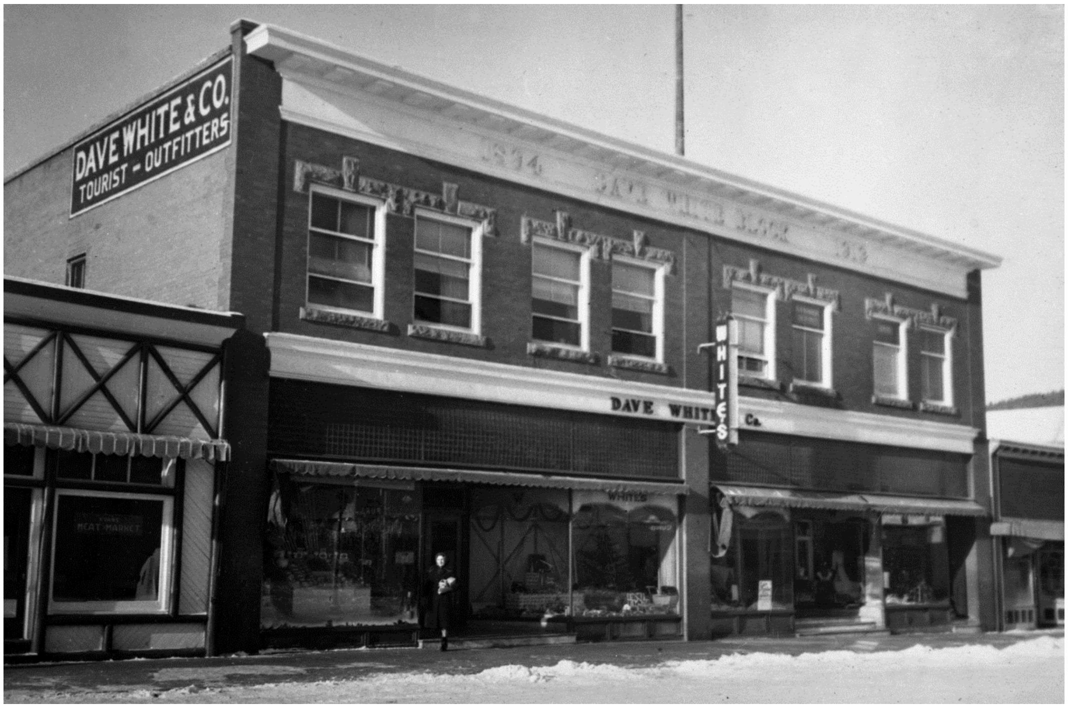

Figure 3: [Dave White & Sons Store, Banff Ave.]. 1948. Ron Duke fonds. v203 / pc / 12 / na66 - 2246. Archives and Library, Whyte Museum of the Canadian Rockies.

As I look back on that experience alongside my research on emotions and archival work, it would have been worthwhile to include the emotions aspects of record creation. Some of the photographs quite explicitly depict emotional reactions that the photographer wanted to capture and the people in the photograph wanted to create the photograph in order to convey it. While I may not know for certain whether the emotional expressions displayed by the White family members were staged or original, my emotional reactions to the photographs were genuine. Emerging ideas about emotions provenance on the record's origins and subsequent histories encourage archivists to include their emotional dimension as part of the record's descriptions and finding aids. Furthermore, by including the emotions provenance of the record's content, archivists can provide a new search field for users (possibly historians of emotions) to navigate the archival collections searching by emotions or feelings terminologies. To provide examples of emotions provenance, two photographs from the Dave White family fonds were chosen to describe emotions provenance in an item level description.

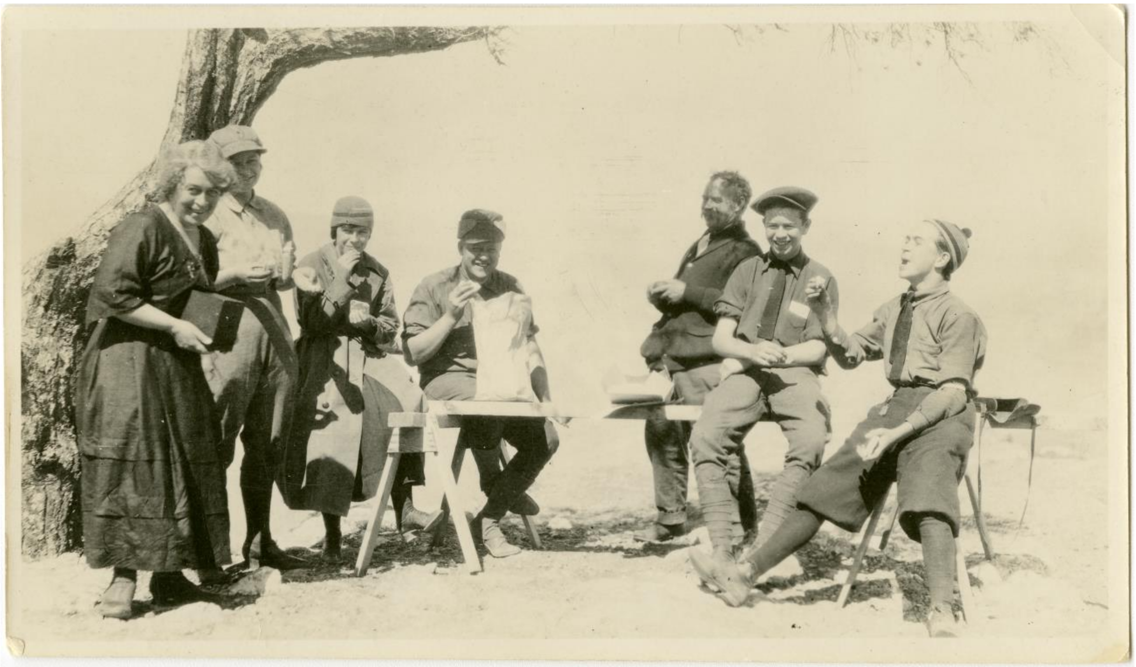

Figure 4: [Untitled]. 1921. Dave White family fonds. V681 / C - 1 - PA10. Archives and Library, Whyte Museum of the Canadian Rockies.

Figure 4 is a photograph taken during the White family's trip to the Grand Canyon in 1921. It is a black and white photograph of Annie, Dave, Cliff, Peter, and three unidentified individuals laughing (perhaps at a joke) and eating. Or perhaps the photographer told the group to laugh or smile. The three unidentified individuals do not appear to be strangers to the family based on their interaction and the remote location where this photograph was taken. Instead, they appear to be friends who travelled with the White family to the Grand Canyon. The annotation on the back of the photograph simply notes "Grand Canyon 1921."[22] Building on the photographer's annotation, I inscribed "Grand Canyon [Annie White, Dave White, Cliff White, Peter Whyte and three others unidentified]."[23] The item level description I created provides very basic metadata information to describe the photograph's content. If emotions provenance was included, I would have emphasized the laughter and that Annie is holding a camera and then add a link to the broader contextual information about the emotion-laden advertising environment in which women of the time were encouraged to take on the role of photographer of such happy and memorable family moments. To choose to do so, would have reflected both my own emotional connection to the personal record, as worthy of such in-depth attention, and understanding of the nature of relevant contextual information for formal archival descriptions (in this case about emotions as factors in human historical behaviour). My decision to include or exclude the emotions provenance (and some might disagree about this practice), would have shaped for researchers understandings of what these records *are* and what we can take away from them.

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[22] [Untitled]. 1921. Dave White family fonds. V681 / C - 1 - PA10. Archives and Library, Whyte Museum of the Canadian Rockies.

[23] [Untitled]. 1921. Dave White family fonds. V681 / C - 1 - PA10. Archives and Library, Whyte Museum of the Canadian Rockies.

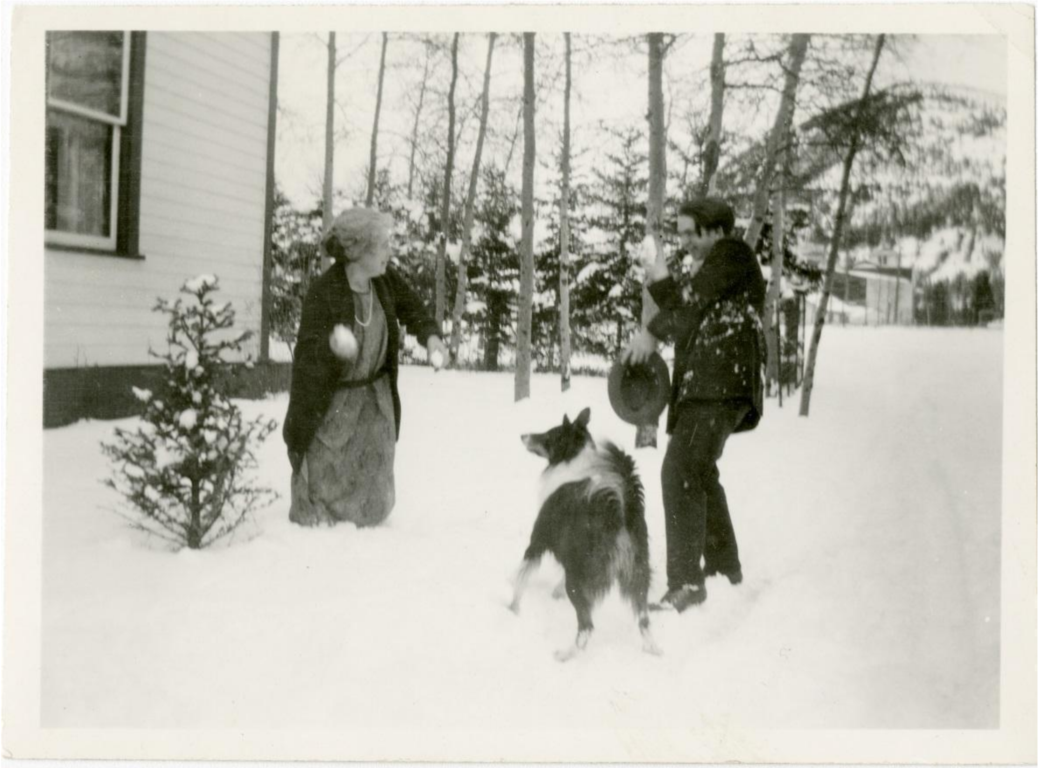

Figure 5: [Untitled]. ca. 1920. Dave White family fonds. V681 / B - 1 - PA3. Archives and Library, Whyte Museum of the Canadian Rockies.

Figure 5 provides another example of emotions provenance. Figure 5 is a black and white photograph of Annie White, Pete or Cliff, and Cliff's dog, Jigs, playing in the snow. The Scope and Content for this photograph is described as "Annie White, Peter and Cliff, Cliff's dog Jigs."[24] The emotions provenance of this photograph can describe how the unidentified photographer captured a mother and son having a playful, perhaps staged, snowball fight, enjoying the outdoors. The photographer's decision to capture this moment could have been for personal reasons, wanting to capture the emotions spurring the desire for a memory of this event.

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[24] [Untitled]. ca. 1920. Dave White family fonds. V681 / B - 1 - PA3. Archives and Library, Whyte Museum of the Canadian Rockies.

This photograph elicits my own personal memories of playing in the snow with my parents and friends, triggering happy emotions.

The emotions provenance described above using the two images includes my personal emotional experiences with the photographs. While I did not have the opportunity to process the full Dave White family fonds, my emotions still influenced my archival practices. The photographs that I was emotionally drawn to received more attention when I was creating the contextual metadata for the item level description. I consciously chose to provide more information about the photograph in hopes that others can search the images that I found meaningful and emotionally drawn to. Providing more information to selected photographs instead of the whole collection equally is the result of my personal bias, highlighting selected photographs and making them more searchable. A chance to reflect how my emotions can shape creating archival descriptions made me wonder how archivists who processed the Dave White family fonds before me were affected by their emotional reactions.

The Whyte Museum and Archives receives many visitors because it is a popular Banff tourist site. When I worked briefly as a reference archivist there, tourists would visit the Archives to look at our exhibit and ask questions. As I reflect on that, the Archives has a vast number of collections and stories but I found myself emotionally drawn to share with visitors the White family photographs and their stories. That might have shaped their understanding of the Whites and the history of Banff and the Rockies (and indeed their own emotional well-being) in ways not known.

Creating emotions provenance involves a shift of archival practices to a focus on "the interests of the people whom they are about or who seek to use them."[25] Archivist Genevieve Weber argues that:

> Records cannot be created without people; their subject matter has no substance in the absence of humanity; they must be viewed by people; and their existence affects people and communities in a multitude of unseen ways. Recognizing the intrinsic humanity of archives and directing our policies and practices to meet human needs is essential moving forward.[26]

As my emotional investment in the White family photographs was shared with visitors to the Archives, my enthusiasm could have become another motivator for them to recall the White's story and to understand the past. Records are objects that people infuse with meaning and value, whether it is of great or little importance to them. This varied response can cause archivists and archive users to investigate, self-reflect, and self-critique their views of records, thereby humanizing the past and personalizing the information. There is greater room for imagination in this person-centered approach. Archival scholars Anne Gilliland and Michelle Caswell encourage archivists to resist the traditional professional stricture to remain silent or non-committal about what records may mean and instead "break out of these standard epistemological constraints by suggesting both new imagined forms of archival evidence and new relationships between archival evidence and the construction of knowledge, and how to locate and uncover them."[27]

Our imaginations, fuelled by greater leeway given to our emotions, are not to run riot into wild speculations about the meaning of human behaviour with records. Our emotions can be fruitful guides to re-imagining such meanings if they first place value on the people in and behind the record, including the archivist. Archivists' emotional provenance can strengthen the understanding of the record's overall context but researchers, of course, need to be cautious in receiving information. A photograph's meaning is fluid and the emotions provenance created by the archivist is one interpretation of many. Emotions are part of a record's life from the moment it is created. Some might say that including emotional experiences in archival descriptions merely introduces subjective 'gut feeling' or 'instinct' into archival work. But remaining open to the emotional dimensions of archiving can actually encourage deeper understandings of records, archives, and their societal relevance that counter such scepticism.

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[25] Genevieve Weber, "From Documents to People: Working Towards Indigenizing the BC Archives," *BC Studies* 199 (2018): 97.

[26] Weber, "From Documents to People," 97.

[27] Anne J. Gilliland and Michelle Caswell, "Records and their Imaginaries: Imagining the Impossible, Making Possible the Imagined," *Archival Science* 16, 1 (March 2016): 69.

Emotions can be used in that way as a tool to help archivists recognize marginalized histories and imbalances of power in the archives. This 'silence in the archives' can lead to inequality where the group with power to record and archive can control or even deny the marginal access to the archives.[28] Marginal groups in historical accounts such as women, Aboriginal groups, the poor, and LGBTQ (lesbian, gay, bisexual, transgender, and queer) experience inequality in the archives as well as society that can exclude them from participation in the formation of social memory and historical knowledge. Archivist Rodney Carter describes archival power as:

> The power to allow voices to be heard. It consists of highlighting certain narratives and of including certain types of records created by certain groups. The power of the archive is witnessed in the act of inclusion, but this is only one of its components. Inevitably, there are distortions, omissions, erasures, and silences in the archive. Not every story is told.[29]

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[28] Carter, "Of Things Said and Unsaid," 215.

[29] Carter, "Of Things Said and Unsaid," 216.

As co-creators of historical knowledge, as curators of archival records, archivists have a responsibility to take action to make archives more equitable representations of social history.

The White family preserved and treasured their photographs as reminders of happy moments and events but Aboriginal peoples may see the photographs from different perspectives and as a reminder of colonial history. Marginalization can be found throughout archives. Using the Dave White family photographs, I will illustrate this with an example of how archivists can unintentionally marginalize and discriminate. The White family had a close relationship with the Stoney Nakoda First Nation. Their connection with the Stoney First Nation began at Sawback when Dave bought furs from an Aboriginal man by the name of Tom Simeon.[30] Chic Scott notes:

> According to the *Banff Crag and Canyon* newspaper, Dave White was "always a great friend of the Stoneys and for many of the early years his home was practically their Banff home - his house premises were often their camping ground and 'open air dining room'." Another *Crag* article, written by W.E. Round, mentions that Dave White Jr. (Jackie), when only seven years old, was "adopted" by Mark Poucette and his wife [...] At a ceremony at Banff Indian Days in about 1915, Dave Jr. was given the name John Mountain Stoney...[31]

Dave White was one of the founders of the Banff Indian Days, an event which invited Aboriginal groups to showcase their culture and participate in activities for prizes. There are several photographs in the Dave White family fonds portraying Aboriginal men in their full cultural clothes that were taken at the Banff Indian Days. Unfortunately, when I examined them during my internship, these photographs had no caption indicating information about the event or the individual. With no identifying or other details about the contents of the image, I could only describe the photographs as [Unidentified man] or [Unidentified man on a horse]. Figure 6 is a black and white photograph wherein Dave White is standing beside an unidentified Aboriginal man. The back of the photograph is labelled as “Dave White”, possibly by the photographer or a family member, but no information about the Aboriginal man can be found, leaving no trace of his information and identity.

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[30] Scott, *Mountain Romantics*, 14.

[31] The White family's close relationship with the Stoney First Nation can be found throughout the White/Whyte family records. It is important to note that while there is recorded evidence of the close relationship between the White/Whyte family and the Stoney First Nation, these records were created from a white settler's point of view and the relationship should be interpreted with caution. Scott, *Mountain Romantics*, 28-29. *Banff Crag and Canyon* was a local Banff newspaper.

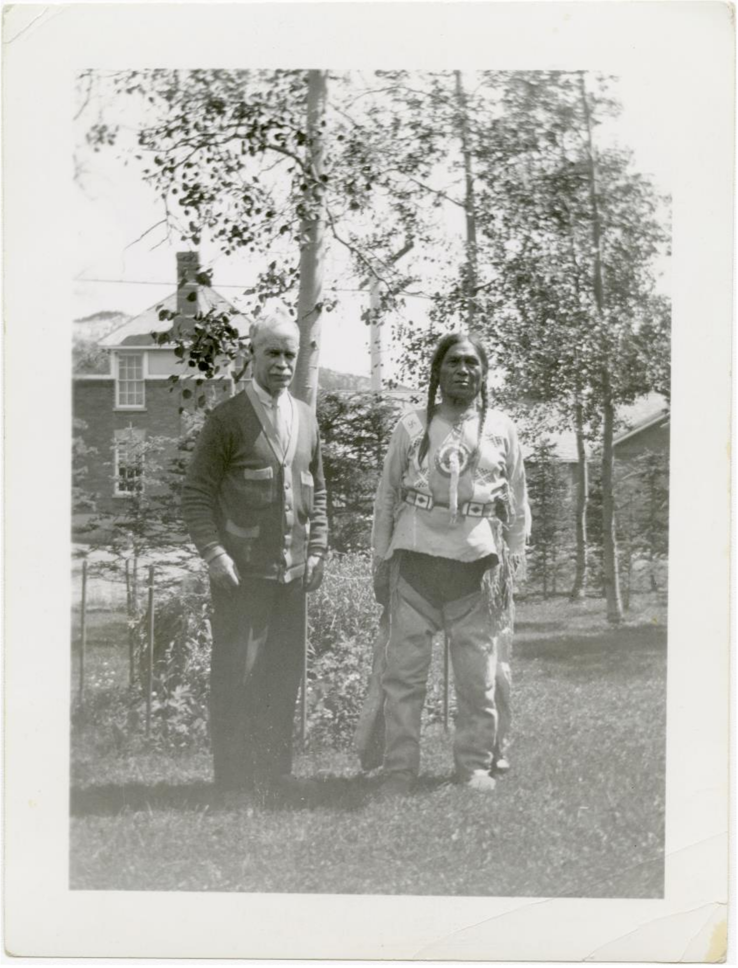

Figure 6: [Untitled]. ca. 1930. Dave White family fonds. V681 / B - 9 - PA70. Archives and Library, Whyte Museum of the Canadian Rockies

There is a dilemma here (an emotional disquiet) that archivists have to face when there is no contextual information about a photograph. This begs the question - should archivists leave the photograph without description, causing its content to remain muted or marginalized? Or should archivists at the very least identify the photograph as ‘unidentified’ and spare our conclusions about the content that might lead to cultural misrepresentation and culturally inappropriate descriptions? Labeling the man as ‘unidentified’ diminishes his identity and his culture, obscuring and perhaps even erasing his identity and the representation of the personal history of his life. Or does an archivist have a duty to represent the context of the era with more compassion? It may well be that only a strong sense of empathy can lead archivists to undertake the considerable challenges of reconciliation in their work. The Whyte fonds shows Dave’s friendly relationships with Aboriginal people but the photographs of Aboriginal men are still obscure or leave archival silences, including of Aboriginal peoples’ own perspectives on their place in Euro-Canadian society and relationships with the Whites. This process of engagement can begin with such initial steps as addressing the identity of the men in these photographs. This is one of a number of approaches to provision of greater justice in situations where marginalized groups are simply labeled as ‘unidentified’ or no descriptions are provided.

The attempt to identify Aboriginal people in the photographs is a step towards minimizing marginalization in the archives but archivists have to approach this process with caution and cultural sensitivity. A description of the Aboriginal man in Figure 6 provided by a non-Aboriginal archivist is based on an outsider’s point of view, shaped by one’s culture, knowledge, identity, time. Including a description of the Aboriginal man from a non-Aboriginal person begs the question whether it is a viable way of representing Aboriginal perspectives and history. Aboriginal archivists and archive users may disagree with the description provided by a non-Aboriginal archivist. Information provided may be culturally incorrect or bring attention to a part of history that Aboriginal people may not wish to disclose. The descriptions archivists create becomes part of the photograph’s history and it can influence archive user’s impressions and interpretations. If archivists are to include emotions provenance in archival description, they have to be aware that Aboriginal people may react differently. The White family members are white-colonial settlers but their relationship with the Stoney First Nation is described as "close friends."[32] Will including the archivist's emotions provenance on Dave White and the Aboriginal man in Figure 6 address the complicated colonial history of Canada? Or will it further impose colonial perspectives on emotions and on Aboriginal histories?

Archivists are in a position of power. To use their influence to decolonize archives and move towards reconciliation, archivist Genevieve Weber urges archivists to use a human-centric model. The human-centric model encourages archivists to build relationships with the communities and persons creating archival records or recorded in them in order to work together to identify the challenges of caring for the records relating to Indigenous peoples, such as how to describe them in appropriate socio-cultural contexts. Weber argues that if archivists focus on the people documented in and affected by the archival record, then they can identify "the imbalance in power between those controlling the information and the creators, subjects, and communities connected to the information."[33] Building relationships with community members of marginalized groups is to recognize the human nature of records and not impose colonial standards and rules to preserve their culture and histories. Instead, archivists need to recognize that different communities have different needs and must make an effort to cater to their standards.

Weber quotes Michelle Caswell and Marika Cifor's radical empathy model as helpful in considering approaches to developing the human relationships involved in decolonizing Indigenous records. Caswell and Cifor argue that archivists have responsibilities to archival communities, record creators, subjects, and users to approach archival duties using affective responsibility based on radical empathy. Empathy is described as a way for archivists to "engage with others' experiences that involves discarding the assumption that we share with them the same modal space of belonging in the world."[34] Whereas radical empathy is described as "the ability to understand and appreciate another person's feelings, experiences, etc." Caswell and Cifor argue that "our conception of empathy is radical in its openness and its call for a willingness to be affected, to be shaped by another's experiences, without blurring the lines between the self and the other."[35] The 'radical' in radical empathy allows archivists to become emotionally affected and make a compassionate effort to emphasize the complexities of the societal provenance of the record and its creator, driven by the effort to pursue justice to represent marginalized groups in the archives.

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[32] Scott, *Mountain Romantics*, 28-29.
[33] Weber, "From Documents to People," 97.

To decolonize the archives requires radical empathy, shaping what we can know through provenance. Caswell and Cifor's work on radical empathy explains that we can never experience the same experiences had by the record creators that led to the record's creation and its initial meaning. Instead, archivists have to empathize with the record creator based on their records as a way to understand the record's meaning and purpose from one's own unique experiences while acknowledging our "complex relations to each other infused with power differences and inequities."[36] As noted by Weber, archivist's work centered on empathy places archivists as "caregivers" rather than "disinterested caretaker[s]."[37] Archival descriptions can become a place to record pluralistic emotional reactions and have the descriptions be presented in a way that does not impose a single reaction but reflects dialogue between the recorded subjects and the archivist.

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[34] Michelle Caswell and Marika Cifor, "From Human Rights to Feminist Ethics: Radical Empathy in the Archives," *Archivaria* 81 (Spring 2016): 31.

[35] Caswell and Cifor, "From Human Rights to Feminist Ethics," 31.

[36] Caswell and Cifor, "From Human Rights to Feminist Ethics," 31.

[37] Weber, "From Documents to People," 101.

Aboriginal content should be identified using community consultation and cooperation rather than labeling the contents ‘unidentified’. Weber notes that:

> Often the issue is not with glaring racist terminology but with what is missing. Recognizing the gaps and filling them is an important aspect of considering archivists’ relationships with archival subjects. However, this work needs to be done with a great deal of sensitivity and consultation, keeping in mind that not all marginalized individuals and communities want to be seen.[38]

The lack of annotation and accompanying text is a common challenge archivists face when gathering provenance information about photographs. A photograph presents information visually and encourages oral communication in the form of storytelling as a way to share information over time. The oral histories that accompany photographs are usually missing in the archives and the often lack of accompanying text provides no direct information about the record’s context. Archivist’s attempt to understand the photograph’s purpose as a product of the functions, activities, and interests of those who created it can strengthen the record’s provenance beyond the limits of the conventional focus of archival description on visual content. In the case with the photographs of the Aboriginal people in the Banff Indian Days, the initial caption was created from a colonial perspective, providing one interpretation. Regardless of available text that describes the photographs, archivists should make it a standard practice to engage with the Aboriginal communities to assist with marginalized groups. Weber notes “it is time to stop attempting to assimilate Indigenous communities into a Eurocentric, settler way of knowing and, instead, to begin to indigenize the archives."[39] Archivists have to be mindful that our actions have real life consequences – they shape what we can know and that shapes society.

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[38] Weber, “From Documents to People,” 104.

An archivist's decision-making process is influenced by their emotions or affect, forming a "dialectical relationship."[40] This relationship takes place "when a record is turned into a story, both narrative and evidence which is subsequently contextualised, theorised, analysed and personalized."[41] Anthropologist Hariz Halilovich quotes Michelle Caswell who points out that this process is where the record gets "a social life on its own" and archivist and archive users' "subjective, personal and affective qualities and biases" interact together to make a meaning-making process.[42] Rodney Carter draws on Barbara Craig's ideas when he says that "it is of importance for social memory that the archivist be an active documenter, inscribing into memory the activities and ideas of groups and individuals."[43] Emotions provenance humanizes our understanding of the records and encourages archivists to address the 'silence of the archives' with compassion.

The archives house multicultural archival collections but their "collection policies do not represent society's diversity of racial and ethnic communities."[44] Archivists have the "power to represent" but the reality has them facing the fact that the archives are unable to preserve everything.[45] As a result, archivists are in a difficult position because their decision to preserve one memory means that they are "forfeiting the resources – human, physical, and financial – to preserve another."[46] Katie Shilton and Ramesh Srinivasan argue that archivists need to implement "*some* mandate to collect multicultural history to close the documentation gap."[47] The archivists' emotions can compel them to recognize marginalized groups and take action to preserve multicultural histories. Emotional reactions can encourage and help archivists to make ethical decisions. They do not guarantee that the correct decision will be made. There are no such guarantees. But a desire for change seems necessary driven by reasoned means and goals for change. Without the emotional commitment it seems unlikely that ideas alone can achieve it. As archival professor Marika Cifor points out, affect theory "(developed through humanistic inquiries into affect, feeling and emotion) provides tools for undertaking substantive analyses of power and its abuses, construction, distribution, mobilization and circulation."[48] By bringing attention to the affect theory, Cifor argues that archivists can "challenge core archival functions and concerns in support of social justice principles and goals."[49] An advocate of social justice in the archives, South African archivist Verne Harris states that "it is important to fill the gaps in the archival memory, in the interest of justice. It is vital to 'invite every 'other' in.'"[50]

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[39] Weber, "From Documents to People," 106.

[40] Halilovich, "Re-Imagining and Re-Imagining the Past After 'Memoricide', " 79.

[41] Halilovich, "Re-Imagining and Re-Imagining the Past after 'Memoricide'," 79.

[42] Halilovich, "Re-Imagining and Re-Imagining the Past after 'Memoricide'." 79.

[43] Carter, "Of Things Said and Unsaid," 225.

[44] Katie Shilton and Ramesh Srinivasan, "Participatory Appraisal and Arrangement for Multicultural Archival Collections," *Archivaria* 63 (Spring 2007): 88.

[45] Shilton and Srinivasan, "Participatory Appraisal and Arrangement for Multicultural Archival Collections," 88.

The emotional reactions to archival records can vary depending on the relationship of the content and context of the photograph to one's own unique experience and analysis. If the White family's leisure and family moments are associated with positive emotions, looking at the records of these activities from the Aboriginal perspectives leads archivists and archive users into complicated emotions and less positive reactions. They involve consideration of a great variety of fraught situations and experiences. Archivists are exposed to a wide range of information from personal love letters that contain sentimental notes to colonial histories of slavery, portraying hardship, inequality, death, and suffering. Archivists can experience secondary trauma from being exposed to traumatic records, making it psychologically and emotionally hard to continue their job. Secondary trauma falls under Post Traumatic Stress Disorder (PTSD) which is a mental disorder classified by the American Psychiatric Association as distress caused by witnessing or experiencing a traumatic event.[51] Acquiring and preserving traumatic records can affect each archivist differently, subject to their level of sensitivity. To better understand this subject, online surveys on secondary trauma created by Katie Sloan, Jennifer Vanderfluit, and Jennifer Douglas were gathered in 2016, inviting Canadian archivists to voluntarily participate. The survey learned that 54.90% (or 73 individuals out of 133 participants) responded that they experienced emotional exhaustion during or after working with records of a traumatic nature.[52] Sloan, Vanderfluit, and Douglas noted:

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[46] Shilton and Srinivasan, "Participatory Appraisal and Arrangement for Multicultural Archival Collections," 91.
[47] Shilton and Srinivasan, "Participatory Appraisal and Arrangement for Multicultural Archival Collections," 91. [Emphasis original].
[48] Cifor, "Affecting Relations," 8.
[49] Cifor, "Affecting Relations," 8.
[50] Verne Harris cited in Carter, "Of Things Said and Unsaid," 225.

> Many respondents expanded upon their symptoms and on their emotional experience of working with records of trauma; they wrote of the negative emotions, including guilt, loneliness, and helplessness, that they felt as a result of working either with records documenting trauma or with individuals closely associated with those records.[53]

Archivists need to practise self-care and attend to their mental health when they are tasked to process collections containing difficult subject matter because the records can cause emotional distress and physical affect. The growing evidence of secondary trauma from traumatic records brings attention to the ways that “archivists experience their work and interactions with records and researchers emotionally."[54] Archivists should place content warnings in finding aids to caution archive users of the sensitive materials in the collection. Emotions provenance can act as a warning about graphic content or difficult subject matter that can cause stress to users.

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[51] Katie Sloan, Jennifer Vanderfluit, and Jennifer Douglas, "Not 'Just My Problem to Handle': Emerging Themes on Secondary Trauma and Archivists," *Journal of Contemporary Archival Studies* 6, 20 (2019): 2.

[52] Sloan, Vanderfluit, and Douglas, “Not ‘Just My Problem to Handle’,” 9, 12.

[53] Sloan, Vanderfluit, and Douglas, “Not ‘Just My Problem to Handle’,” 12.

Archive users are also exposed to a wide range of materials that can elicit emotional reactions. Our sensory experiences to the tangible materials enhance our experiences and our ability to process information. Touching the original object knowing that it was once held by the record creator or smelling the record's aging physical material can trigger emotional reactions and experiences, making it personal and memorable. Historian Lynette Russell describes her experience at an archive in the Melbourne Museum researching Alfred Howitt, an Australian explorer, natural scientist, and researcher of Aboriginal culture and social organisation:

> I opened a letter one of his correspondents had written to him. The blue paper was fragile, even a little brittle, and it smelled strongly of pipe smoke. Such experiences are evocative and ensure that the archival historian feels a tangible and material connection to her subjects.[55]

Our senses make the experience memorable; observing the original materials in the archives can make the experience more authentic and real for archive users.

Archive users sacrifice sensory interaction such as touch, smell, and even sight when the analogue record becomes digital.[56] Digital images do not provide the same level of tangibility as viewing the physical materials in person. The digitized image is a digital copy of the original material available on an electronic screen, limiting our sensory experiences. Whether users can get the same emotional affect from viewing an image versus the original in person is subjective to one's unique experience. Observing the digitized images (if lacking sufficient provenance information) pulls researchers away from the original context of the materials and the rest of the collection, especially when the accompanying materials are not digitized and thus become less readily available.

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[54] Sloan, Vanderfluit, and Douglas, "Not 'Just My Problem to Handle'," 20.

[55] Lynette Russell, "Affect in the Archive: Trauma, Grief, Delight and Texts. Some Personal Reflections," *Archives and Manuscripts* 46, 2 (2018): 205.

[56] Russell, "Affect in the Archive," 205.

The advancement of modern technology challenges archivists to make their physical collections available in an online platform for remote access. Digitized photographs benefit users by enabling access to multiple images at once, which they can save on their personal electronic devices, provided there are no user restrictions. Users have the freedom to download the images and digitally manipulate them without damaging the original object. While digitized photographs benefit users in many ways, archivists are faced with new challenges to accommodate this service from digital storage space, implementing digitization standards and workflows, creating metadata standards, and ensuring copyright in a digital environment. Digitizing archival collections can also act as a safety or back-up measure to help preserve vulnerable and physically fragile materials in case the original records get lost, stolen, damaged from natural disasters. Digitization offers greater access of selected archival materials but archivists have to face which collections are considered a priority to be digitized under limited resources, staff time, and storage space.

Digitizing materials can become a part of the solution to make marginalized histories become more visible by making the records accessible online and showcasing them in digital exhibits. Digital objects may seem to take away our sensory experience of records but modern technologies can provide us with new emotional connections as well as serve as a complex online platform to implement better search tools and descriptions. Modern technology allows repositories to be connected with each other, making information more accessible and searchable for users. Emotional reactions to digital tools by archivists and users of archives can drive or inhibit this development. For whatever reason, some may dislike and recoil from using digital technologies. Others may feel much more comfortable, empowered, and even excited by their possibilities. Opportunities for knowledge creation and societal benefits, including social justice, may well be gained or lost as a result. Understanding how emotions can influence archival work, research, and outcomes will continue to play a key role with digital as well as analogue technologies. And in regard to any archival materials (and here archival photographs have been stressed), emotions provenance can now join other aspects of archival actions that make records understandable and more valuable. Archivists Elisabeth Kaplan and Jeffrey Mifflin convey a sense of urgency as archivists make photographs more accessible digitally. They argue that "visual literacy" (or knowing how to read photographs based on rich contextual or provenance information about them) has become more necessary in order to describe images adequately for finding aids.[57] Digitization of analogue originals heightens the need to add a further layer of explanation of the changes it makes to the originals. Kaplan and Mifflin maintain that it is the archivist's responsibility to help researchers understand records that "may not be obvious, or may be masked by misconceptions about the medium."[58] Providing information about emotions provenance, such as the often less apparent emotional factors behind the creation of records and the unacknowledged emotional impact of archivists on them, can become a way to help researchers to strengthen their visual literacy.

Digitizing photographs can increase access and raise awareness of marginalized histories but Daniela Agostinho argues that digitization can still reinforce power structures that shape colonial archives. Archives are in a position of power and privilege. Archives digitizing colonial records raises issues about “the provision of access, and the histories that must be told” which are “deeply imbricated, and represent political, ethical and epistemological questions that require holistic discussion.”[59] Agostinho notes that colonial archives do not provide neutral access:

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[57] Elisabeth Kaplan and Jeffrey Mifflin, ""Mind and Sight": Visual Literacy and the Archivist," *Archival Issues* 21, 2 (1996): 120.

[58] Kaplan and Mifflin, "Mind and Sight," 112.

> Colonial archives are characterized by this contradiction: while the enslaved are denied access to the archives as producers of knowledge, and denied access to freedom through the archives that produce them as property, they are at the same time central to the archive as producers of economic value, and as the bodies against which liberal subjecthood is imaged and recognized.[60]

Agostinho fears that digitized records, though created with good intentions to share the evidence of past oppression with the widest audience, may unintentionally undermine those hopes if not done with greater contextualization of the power structures behind the creation of the original records and ongoing social justice issues that stem from that history. She argues that if archivists are to digitize colonial records using Caswell and Cifor’s radical empathy model, archivists must not simply end at feelings of “care” for the marginalized through greater diffusion of the records: “… care can move beyond an act of feeling good or doing good to become more committed to a profound transformation of power relations in the long term.” Otherwise, mere care can enforce “colonial underpinnings of care” where it imposes “unequal power structures”, “neglect”, and “dispossession”.[61] Instead of seeing ethics of care as an “exclusively positive affect immune to power differentials”, Agostinho argues that it should be directed towards “identification and contestation of colonial legacies that continue to produce harm and neglect (as well as privilege and rewards) in the present.”[62] Agostinho describes that our archival care in the colonial position should not naturalize power imbalance because “the caregiver is always in the position to dictate the ways in which care is given."[63] Postcustodial care, including digitization of archival materials, is not neutral and Agostinho's article reminds readers that archivist's emotions provenance can further exert colonial power and western ethics of care.

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[59] Daniela Agostinho, “Archival Encounters: Rethinking Access and Care in Digital Colonial Archives,” *Archival Science* 19, (2019): 153

[60] Agostinho, “Archival Encounters,” 155-156.

[61] Agostinho, “Archival Encounters,” 161, 159.

[62] Agostinho, “Archival Encounters,” 161.

Including emotions provenance in archival descriptions for both analogue and digital records can strengthen the record's overall provenance but the emotions dimensions of archiving still requires the archival profession to engage in a deeper conversation. Using the White family photographs as a case study, I gather emotions provenance by describing my own emotional experiences while working with the collection's photographs. Including my personal biases and emotional experiences in archival descriptions supports the notion that archivists play an active role as co-creators of social memory while performing archival duties to preserve records. The White family photographs portray aspects of the cultural history of tourism and provide a glimpse of their intimate lives together in Banff, Alberta. The White family's photographs of their relationship with the Stoney First Nation encourage archivists to have deeper discussions to examine how emotions can be used as an ethical guide to identify marginalization and social exclusion in the archives and archival practices. Archives is a place of power and information, and it is the archivist's responsibility to perform their archival duties to make more equitable representations of human history. Archivists need to acknowledge that their actions have consequences that shape the social history of marginalized groups. Emotions provenance encourages archivists to balance the power of representation in the archives by using emotions as an ethical and moral guide.

Archivists are exposed to a wide range of histories, some causing traumatic experiences when managing content on war, violence, suffering, trauma, especially when working with records created by marginalized and socially excluded groups. The study of emotions provenance brings attention to the archival profession to acknowledge that archivists need to take care of their mental and emotional health when they are exposed to records containing traumatic histories. Archivists can experience secondary trauma when they work with traumatic records, causing them emotional distress. The study of secondary trauma in archival studies is beginning to gain attention from archivists like Katie Sloan, Jennifer Douglas, and Jennifer Vanderfluit who are doing research on this topic and encouraging archivists to take care of their mental and emotional health. Archivists need to place a content warning in archival descriptions so that archive users can be aware of and prepare themselves mentally and emotionally before examining the contents of records that may cause distress.

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[63] Agostinho, "Archival Encounters," 161.

The last section of Chapter Three discusses emotions provenance with digitized objects. Archivists have begun to digitize their records to make them more accessible to users. The digital representation of the original photograph transforms the way information is communicated. Physical records are tangible, providing archive users with sensory experiences such as touch and smell, whereas digitized images limit our sensory experiences of the original to visual representation of the reproduced copy displayed on an electronic screen, shaping the way information is presented, processed, and experienced. The study of emotions provenance raises the question: Can digitized images elicit the same emotional affect as archival photographs? Furthermore, examining emotions provenance of digitized images encourages archivists to study how the technologies used to digitize and manipulate the digital image also have an emotions component, shaping the meanings of the records and the historical understandings they support.

CONCLUSION

Postmodern insights in archival studies represent a paradigm shift in archivists' thinking about the central archival idea: the concept of provenance. In the last few decades these insights have influenced an expansion of the concept - from its traditional stress on the initial inscriber of the records, the original order in which it created records, and a very limited set of influences on its act of record making and keeping - toward a broader contextual approach that embraces a variety of forces shaping the record across its full history, which includes what happens to them when archived. Traditional archival thinking identified archivists as passive and neutral agents in this conception of provenance, who were tasked with preserving this narrower view of it and the records resulting integrity as evidence of the initial inscription by not inserting their personal and subjective influences into the archiving process. Archival theorist Terry Cook argues, however, that the record's meaning and our understanding of the past are shaped by this complex historical process and the archivists' contribution to it.[1] Cook notes:

> Meaning is *relative* to the context of the creation of the record […] and that mediation by the archivist in setting standards, undertaking appraisal, targeting acquisitions, imposing orders of arrangement, creating logical descriptions, and encouraging certain types of preservation and use, and public programming is critically important in shaping that meaning.[2]

For Cook this expanded view of provenance means that archivists are active co-creators of records and social memory.[3] They are co-creators because a record *is* what it means across time among those who give it meaning as this or that record. As co-creators of archival records, archivists, like all others who encounter records, consciously and unconsciously, assert their personal biases and subjectivities while performing archival tasks. If this new thinking about archivists sees them as active agents who are part of the provenance process as co-creators of the record's meaning, then the forces shaping the archivists' actions come into consideration as an element of provenance. This opens a space for thinking about one of the most powerful of these forces: emotions. Archivists cannot perform their duties completely objectively by separating their emotions from their actions and decisions because emotions are natural human experiences, inseparable from our thoughts and behaviour. Emotions provenance encourages archivists to examine how their emotions affect the archival functions and decisions that Cook names (above).

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[1] Terry Cook, "Archival Science and Postmodernism: New Formulations for Old Concepts," *Archival Science* 1, 1(2001): 7.

[2] Cook, "Fashionable Nonsense or Professional Rebirth," 27.

[3] Cook, "Archival Science and Postmodernism," 4.

The thesis explores various dimensions of the relationship between emotions and archiving. It acknowledges that emotions play a role all along the provenance history of the records. I call this emotions provenance. The thesis, however, emphasizes discussion of the emotions of the archivist as a feature of emotions provenance and examination of ways to include this and other aspects of emotions provenance in archival descriptions. Late nineteenth- and early twentieth- century personal photography, and family photography in particular, are used to illustrate these points. To do so, I use the White family photographs housed at the Archives and Library of the Whyte Museum of the Canadian Rockies, located in Banff, Alberta. Furthermore, studying the family's photographs of its relationship with the Stoney First Nation presents a chance to examine how emotions provenance can guide archivists to identify marginalized groups in the archives in order to bring about more equitable representations of social history. Emotions provenance can help archivists to shape the power archives exert over societal memory in ways that advance social justice.

In recent decades archival researchers including historians, other academics, and non-academic users of archives have begun to discuss the relationship of their emotional experiences in archives to their research. They are beginning to acknowledge that their emotions affect their research, suggesting further how emotions shape our understanding of the past and underscoring the value and legitimacy of further study of emotions provenance and the archivists' contribution to it. The emotions of researchers in archives could well influence the archivists' emotional responses in ways that prompt archival functions of one kind or another and thus shape the provenancial process of records creation. The emotional interactions of researchers and archivists may well co-create records by giving them new meanings. Emotions provenance from this perspective would include the influence of both researchers and archivists.

The emotional dimension of archiving breaks the silence in the archives, whereby emotions have usually been unacknowledged as relevant to archival work. More research is needed on emotions provenance to understand more fully the complex ways that emotions affect archives. The purpose of the thesis is to build on existing research and encourage more interest in the subject.

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