

At the Intersection of Archives, Human Rights and Museums:

The Canadian Museum for Human Rights and Its Archives

by

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Abstract

The Canadian Museum for Human Rights (CMHR) and its archives occupy a distinct position at the intersection of two developments within the archival and museum professions: increasingly collaborative relationships among cultural heritage professionals and institutions and increasing efforts by archival professionals to support human rights. This thesis examines the distinct position of the CMHR's archives at this intersection. This place could be especially fruitful because the CMHR is not a conventional collecting museum. It does not prioritize acquisition of artefacts. Instead, its exhibition program relies heavily on documentary archival materials reproduced or borrowed from other institutions. It thereby aims to be an action-oriented *idea* museum that spurs greater knowledge of and participation in human rights related activities. This idea museum, driven by archival resources, prompts thinking about the new, more central role its archives could now play as a different kind of archives for a different kind of museum. The thesis considers this role by examining the increasingly collaborative relationship between the archival and museum professions, in the context of recent broader discussion of the blurring of the traditional distinct roles of librarians, museum and gallery curators, and archivists. As the archival basis of the museum's work indicates, archives can play distinct substantive roles in such collaborations. As further evidence of that claim, the thesis shows how archives support human rights protection and human rights related research. It concludes by maintaining how recognition of such important roles of archives would allow the CMHR's archives to advance the museum's mandate by becoming a national and international archival knowledge centre supporting human rights protection through archiving.

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Introduction

The Canadian Museum for Human Rights (CMHR) and its archives occupy a distinct position at the intersection of specific developments within archives, museums and their related professions. They exist in a context of increased collaboration among cultural heritage professionals and institutions including galleries, libraries, archives and museums (often referred to collectively as GLAMs). This collaborative movement has seen professions that have developed separately over the nineteenth and twentieth centuries begin to work more closely together on common projects, programs and professional advocacy activities as well as within institutions that have converged multiple GLAM institutions under a single institution and/or administrative body. For archives and museums specifically, this includes the development of museum archives in the second half of the twentieth century, which saw an emphasis on preserving museum records and supporting the work of museums and their staff as well as researchers and the broader community. The CMHR and its archives also exist in the context of increasing efforts by archival professionals to support human rights and human rights related efforts through their work and the application of human rights based and, especially here in Canada, decolonizing approaches that seek to rethink professional practice in ways that address the colonialism inherent in archival practices.

Given the position of the CMHR's archives at the intersection of these developments and as the archive of a national museum on human rights, this thesis suggests that the archives has the opportunity and potential to build and expand upon these developments in an effort to advance archival support for human rights and human rights related work, both within Canada and globally, and contribute to the CMHR's action-oriented mandate and goals. The archives has the opportunity and potential to go beyond the conventional ways that museum archives support

internal and external users and the broader community, expanding the kinds of roles museum archives can serve. It could work towards fulfilling the responsibility that archives have in supporting human rights, building and expanding on archival approaches to human rights to support the CMHR and those it serves. The archives also could contribute to the museum's key goals of promoting and inspiring dialogue, reflection and action and facilitating education, learning and research. This thesis will therefore undertake a detailed examination of these intersecting developments, focusing on the growth of more collaborative relationships between archival and museum professionals, the ways archives can support human rights and human rights related work and the ways the CMHR's archives can contribute to the CMHR's mandate and goals by building and expanding on these developments.

Chapter one will examine the relationship between the archival and museum professions, focusing on their separate development, the development of museum archives and the development of more collaborative relationships between library, archive and museum professions in order to provide context for and inform later discussions of the ways in which the CMHR's archives can contribute to the museum's mandate and goals. The chapter will begin with a discussion of the arguments for institutional convergence and its unsuitability for bringing professions together. It will then turn to an examination of the separate development of the archival and museum professions followed by an examination of the development of museum archives, focusing on the way they support internal and external users and their broader communities. The final section of the chapter will look at various examples of collaborative approaches and projects between libraries, archives and museums.

Chapter two will examine the roles, responsibilities and approaches of archives and archivists in support of human rights and human rights related work in order to provide the basis

for discussing the roles the CMHR's archives can play in supporting human rights and contributing to the mandate of the museum. It will begin with a discussion of what constitutes a human rights archive or record and the kinds of institutions, organizations and activities that produce them followed by an examination of the responsibilities archives and archivists have in relation to human rights. The chapter will then look at the kinds of approaches to archiving that are required to meet these responsibilities and the needs of survivors, families and communities before turning to an examination of specific examples of archives and archival projects that support human rights and human rights related work, both within Canada and around the globe.

Chapter three will examine the ways in which the CMHR's archives can contribute to the museum's goals based on the preceding discussions of the supportive roles museum archives play, approaches to library, archive and museum collaboration and the roles, responsibilities and approaches of archives in support of human rights. This chapter will begin with a discussion of the CMHR's archives followed by an examination of the museum's mandate and key goals, including the CMHR's legislative mandate and its guiding principles, its goal of inspiring dialogue, reflection and action and of facilitating education, learning and research. It will then turn to discussion of how the CMHR's archives can contribute to the museum's mandate and goals through a national and international research program. It will focus on a suggestion made by archival scholar Tom Nesmith for the CMHR to be a key player in a broad program aimed at locating human rights related archival materials, exploring what this kind of program could look like, the central role the CMHR's archives could play in it and who would be served by this program and the establishment of the museum's archives as an archival knowledge and research centre.

Chapter One

The Past, Present and Future Relationship of the Archival and Museum Professions

1.1 Introduction

Over the course of the nineteenth and twentieth centuries, the archival and museum professions developed separately, each with their own professional perspectives and approaches. This relationship began to change in the late 1970s in the United States as archival and museum communities began emphasizing the preservation of museum records and the establishment of archives within museums. The beginning of the twenty-first century saw this relationship develop further with discussion among library, archival and museum professionals (often referred to collectively as LAMs) about the advantages, disadvantages and potential methods of bringing these institutions and professions closer together. These discussions have centred around new and innovative forms of collaboration and partnership (sometimes referred to as interinstitutional convergence or macro-integration) as well as the convergence of whole institutions (sometimes referred to as intra-institutional convergence or institutional integration).¹ It is within this context of increasing collaboration between the archival and museum professions that the CMHR and its archives have developed and which presents opportunities for the CMHR's archives to implement and build on the various collaborative approaches to archival and museum work.

Any discussion of collaboration needs to take as its starting point an examination of the specific professions and the ways in which the unique approaches and perspectives of each profession can work together. As a way of foregrounding later discussion of the ways in which

¹ Jeannette A. Bastian, "GLAMs, LAMs, and Archival Perspectives," in *Currents of Archival Thinking*, 2nd ed. ed. Heather MacNeil and Terry Eastwood (Santa Barbara: Libraries Unlimited, 2017), 329, EBSCOhost; Braden Cannon, "The Canadian Disease: The Ethics of Library, Archives, and Museum Convergence," *Journal of Information Ethics* 22, no. 2 (Fall 2013): 68-69, EBSCOhost.

the CMHR's archives can contribute to the mandate and goals of the museum, this chapter will take such an approach. It will begin with an examination of the arguments in favour of full institutional convergence and their assumptions, suggesting that convergence is an unsuitable option for bringing the professions together, before moving on to discussion of the development of the archival and museum professions over the course of the nineteenth and twentieth centuries. This will focus on how each profession has sought to define itself through the development of professional principles and practices, the distinction between professional and amateur practitioners and the role of professional associations in professional development. Attention will then turn to the development of museum archives in the late 1970s and early 1980s and the roles that museum archives play in their institutions. Lastly, this chapter will examine specific examples of and approaches to collaboration through digital technologies and other means. By demonstrating the variety of roles that museum archives play and the breadth of collaborative approaches to library, archive and museum work, this chapter will provide the basis for later discussion of how the CMHR's archives can utilize and build on these roles and approaches in chapter three.

1.2 Library, Archives and Museum Convergence

Within the recent collaboration and convergence literature, prominent arguments in support of institutional convergence revolve around the view that the distinctions between libraries, archives and museums are becoming less relevant as the use of digital technologies has changed the expectation of users. Often cited in these discussions is Robert Martin, who has described the boundaries of libraries, archives and museums as blurring.² For Martin, boundaries between institution types have been established by us as professionals around the specific

² Robert S. Martin, "Intersecting Missions, Converging Practice," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 81-82, <https://doi.org/10.5860/rbm.8.1.281>.

materials each institution manages and therefore these boundaries can be changed.³ The differences between institution types, Martin suggests, are no longer relevant or visible to the public as the accessibility of materials online has changed the way existing and new users are using materials.⁴ Martin writes:

It is extremely important to realize that these new users do not care whether the original materials are in a library or a museum or an archives, and may not even be aware that they exist. They just want access to “the stuff.” They find it on the Web, they download it to their desktop, and they repurpose it in ways we could never have anticipated.⁵

For Martin, professional differences in culture and practice hamper access, particularly for new users who initially accessed materials easily online but then encounter different and diverse institutions and practices when trying to access the original materials.⁶

A broader overview of these prominent pro-convergence arguments has been outlined by Braden Cannon in his critique of the convergence movement. First, Cannon outlines prominent ideas that contribute to the argument he terms “the evolution of the professions” which claims that “libraries, archives, and museums are in danger of becoming irrelevant and we need to change with the times.”⁷ Some have suggested that distinctions between professions are becoming blurred, that institutional and professional separation is actually parochial and an aberration and that the objectives of libraries, archives and museums as well as the political, social and economic contexts in which these institutions work are similar.⁸ Cannon states that “according to this sub-argument libraries, archives, and museums *want* to be converged and the separation of the institutions is like the scattering of what once existed as a whole” with

³ Ibid., 81. Martin traces this distinction to the early modern period with the differentiation between written materials and objects as well as government and other documents. Ibid., 81.

⁴ Ibid., 82.

⁵ Ibid.

⁶ Ibid.

⁷ Cannon, “The Canadian Disease,” 69.

⁸ Ibid., 70.

proponents often referring to the cabinets of curiosity of earlier periods.⁹ There is also the suggestion that factors such as user expectations, competition, predominance of digital materials and economic pressure contribute to uncertainty among libraries, archives and museums.¹⁰ Second, Cannon discusses the prominent argument, voiced by Martin and others, that users care about accessing materials, not about the institutions that hold them and that the differences between the institutions are not relevant or visible to the public.¹¹ Third, Cannon discusses the pro-convergence argument that emerging technology is leading to convergence and blurring institutional distinctions.¹² Cannon sums up this argument saying:

The idea behind this argument is that the internet and digitization are such game-changers that we have no choice but to merge information institutions and thus remain relevant and accessible. The line of reasoning continues with the notion that no one cares about original records, physical publications such as books, or three-dimensional objects and that every effort should be made to digitize these items and make them available online.¹³

It is these kinds of pro-convergence arguments that resulted in the merging of Canada's National Library and National Archives into Library and Archives Canada (LAC) in 2004¹⁴ and formed the basis of LAC's activities for a number of years. The promise and opportunity of emerging digital technologies was seen as necessitating different approaches to memory work including the development of different kinds of institutions and the convergence of library and archival professionals. As stated by LAC in their June 2004 paper *Creating a New Kind of Knowledge Institution: Directions for Library and Archives Canada*, "we have the opportunity to create a new kind of knowledge institution, firmly rooted in new opportunities of the 21st century

⁹ Ibid. Emphasis in original.

¹⁰ Ibid.

¹¹ Ibid., 71.

¹² Ibid., 72.

¹³ Ibid.

¹⁴ Michelle Doucet, "Library and Archives Canada: A Case Study of a National Library, Archives, and Museum Merger," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (Spring 2007): 61, <https://doi.org/10.5860/rbm.8.1.278>.

digital information age.”¹⁵ Key to these opportunities was the improvement of access to the national library and archival collections through the development of new descriptive and organizational approaches and “through the services and tools we provide.”¹⁶ This would require the convergence of professions as described by LAC:

New perspectives will come to light as the archival, library, and other information disciplines come together, learn from each other, and evolve. We will have the courage, as we move toward integration, to examine our traditions critically, build on the best of our professions, and change.¹⁷

The opportunities afforded by the digital world also informed part of LAC’s approach to its work with a focus on digital information and its acquisition, management and preservation as well as on digital technologies and services.¹⁸

These opportunities, combined with changing expectations that come with an increasingly digital world, were seen as requiring LAC to approach its work in ways that removed the boundaries between institutions and professions. Writing in 2007 about the LAC merger, Michelle Doucet, LAC’s Director General, Services at the time, echoed the pro-convergence arguments that these boundaries were blurring¹⁹ and that “the distinctions between different kinds of collections and documents” did not matter to users, suggesting that these boundaries developed out of closed and now outdated business models opposed to the open business models that are now required.²⁰ Ian Wilson, the Librarian and Archivist of Canada at the time, in a speech given in 2008, also echoed the pro-convergence argument that users care

¹⁵ Library and Archives Canada, *Creating a New Kind of Knowledge Institution: Directions for Library and Archives Canada* (June 2004), 4, accessed December 12, 2019, <https://www.collectionscanada.gc.ca/obj/012012/f2/01-e.pdf>.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid., 9.

¹⁹ Doucet, “Library and Archives Canada,” 62, 65; Richard W. Clement, ed., “Contributors,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (Spring 2007): 8, <https://doi.org/10.5860/rbm.8.1.269>.

²⁰ Doucet, “Library and Archives Canada,” 65.

about access to information and not where it comes from, expressing the view that, as the result of new expectations for online access from a new generation of users, libraries and archives cannot recreate institutional boundaries online but instead “need to shed some of our old, comfortable assumptions about knowledge itself.”²¹ In its efforts to meet 21st century expectations, Wilson also stated that LAC was “exploring synergies, questioning old habits and being guided by the broader needs of modern society” and that “the Government of Canada has challenged our professions to collaborate and create, not simply a federation of the two former institutions but somewhere beyond – to build a new kind of comprehensive knowledge resource expected, and possibly demanded, in the new century.”²² The needs of this new century, as indicated by Doucet and Wilson, would require a rethinking of the library and archival professions. This was directly expressed in a 2010 speech by Librarian and Archivist of Canada Daniel Caron.²³ He stated that “the new technological environment and its impact on organizations as well as user needs, which are growing increasingly more complex, provide many arguments for co-operation, and even convergence, between the two professions.”²⁴ Caron also states that the traditional approaches to information management are being challenged by “the coincidental and ongoing social transformation that sees a merger of culture, technology and people” and that “information professionals must remake themselves, not simply through

²¹ Ian E. Wilson, “The State of Canadian Confederation: To Know Ourselves” (speech, The Extraordinary Symons Lecture, Toronto, ON, February 28, 2008), accessed December 12, 2019, <https://web.archive.org/web/20170725133153/http://www.collectionscanada.gc.ca/about-us/012-216-e.html>.

²² Ibid.

²³ Daniel J. Caron, “Memory Institutions in the 21st Century: The Need for Convergence and Collaboration” (speech, Archives Society of Alberta (ASA) 2010 Conference, May 13-16, 2010), accessed December 11, 2019, www.bac-lac.gc.ca/eng/news/speeches/Pages/Memory-Institutions-in-the-21st-century-The-Need-for-Convergence-and-Collaboration.aspx.

²⁴ Ibid.

peripheral adjustments but through a complete reinvention based on the original use of their assets and in line with the imperatives of the new environment.”²⁵

Evident in the pro-convergence arguments discussed above is the assumption that the main distinction between libraries, archives and museums is the kind of materials they collect, a distinction that proponents see blurring in a world where these materials can more and more easily be accessed online in digital form. This view has led to the argument that this current movement actually represents a reconvergence of institutions that were once more integrated but began to separate towards the end of the nineteenth century and into the early twentieth century. In a joint article, Lisa M. Given and Lianne McTavish argue that the current move towards library, archive and museum convergence through digital technologies does not represent a new form of practice but instead a reconvergence of institutions that, during the nineteenth century, were founded on the same principles, served similar political functions and were often housed and established together.²⁶ Given and McTavish describe the collections and activities of three Canadian natural history and scientific societies, describing how the Natural History Society of Montreal and the Natural History Society of New Brunswick both established complementary museum and library collections, reflecting the idea that education and study required the complementary study of related objects and written materials.²⁷ As well, they describe how the Historical and Scientific Society of Manitoba set out a broad mandate for itself to collect what would now be considered museum, archive and library materials.²⁸

²⁵ Ibid.

²⁶ Lisa M. Given and Lianne McTavish, “What’s Old is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age,” *The Library Quarterly* 80, no. 1 (January 2010): 8, <https://doi.org/10.1086/648461>.

²⁷ Ibid., 10-11, 13.

²⁸ Ibid., 13.

In addition, Deanna Marcum, in her article “Archives, Libraries, Museums: Coming Back Together?” discusses various arguments for reconvergence based on the kinds of materials collected.²⁹ She describes how many scholars trace the idea of combined collections to ancient collections of what would now be considered library, archive and museum materials and also describes the collections of various materials found in Renaissance curiosity cabinets.³⁰ She also discusses the beginning of collection specialization in the eighteenth century, the development of national and public cultural institutions and the development of individual library, archive and museum professions and professional associations.³¹ This specialization and professionalization resulted in the separation of materials, a point emphasized by Marcum in her discussion of the gradual separation of Myron Eells’s collection of library, archive and museum materials at Whitman College as a result of early twentieth century professionalization as described in an article by Michael J. Paulus Jr.³² In his article, Paulus describes how Myron Eells’s collection of specimens, notes, drawings, photographs, published and printed materials and manuscripts were donated to Whitman College and gradually separated over time as separate library, museum and archival professions developed at the college.³³

Inherent in these arguments for a convergence or reconvergence of libraries, archives and museums and their related professions is an assumption of basic similarity between these institution types that will lend itself to convergence through contemporary digital technologies. There are, however, key differences in how each profession approaches its work. Jeanette

²⁹ Deanna Marcum, “Archives, Libraries, Museums: Coming Back Together?” *Information & Culture: A Journal of History* 49, no. 1 (2014): 74-89, <https://doi.org/10.1353/lac.2014.0001>.

³⁰ *Ibid.*, 81-84.

³¹ *Ibid.*, 82, 84-85.

³² *Ibid.*, 80-81.

³³ Michael J. Paulus, Jr., “The Converging Histories and Futures of Libraries, Archives, and Museums as Seen through the Case of the Curious Collector Myron Eells,” *Libraries & the Cultural Record* 46, no. 2 (2011): 185-205, <https://doi.org/10.1353/lac.2011.0008>.

Bastian has argued “that it is not so much the physical disparities among LAMs that separate them as their conceptual, theoretical, and functional differences.”³⁴ These differences mean that libraries, archives and museums approach work such as acquisition, organization, preservation and access in different ways and each has its own set of responsibilities.³⁵ As Bastian states:

Library associations in both the United States and Canada, for example, support equal access to information, intellectual freedom, and accountability to their users. Archives, while sharing those values, add responsibility both to the materials in their charge and to the creators and donors of those materials. Museums put a premium on public use and education.³⁶

Despite often being grouped together under the same broad labels and involving similar activities, libraries, archives and museums utilize different professional approaches to work which result in different practices and views towards cultural history that do not make convergence an ideal model for library, archive and museum collaboration.

In an article which confronts the assumptions of similarity inherent in convergence literature’s grouping of libraries, archives and museums under the label of memory institutions, Helena Robinson demonstrates that memory and knowledge are approached differently in each institution type.³⁷ Robinson takes a closer look at the broad label of ‘memory institution’ that is often applied to libraries, archives and museums, arguing that “a more analytical discourse around convergence” is needed which takes into account the diverse and nuanced ways memory and history are represented within each institution type.³⁸ The current discourse, Robinson argues, “oversimplifies the concept of memory, and marginalizes domain-specific approaches to the cataloguing, description, interpretation and deployment of collections that lead museums,

³⁴ Bastian, “GLAMs, LAMs, and Archival Perspectives,” 334.

³⁵ *Ibid.*, 335.

³⁶ *Ibid.*

³⁷ Helena Robinson, “Remembering things differently: museums, libraries and archives as memory institutions and the implications for convergence,” *Museum Management and Curatorship* 27, no. 4 (2012): 413–429, <https://doi.org/10.1080/09647775.2012.720188>.

³⁸ *Ibid.*, 414.

libraries and archives to engage with history, meaning and memory in significantly different ways.”³⁹ Through her analysis of professional literature, Robinson demonstrates the different ways and degrees to which libraries, archives and museums interact with and shape memory and narrative. Libraries, in their effort “to provide broad access to entire collections via rigorous and standardized finding aids,”⁴⁰ have focused on cataloguing practices, including selection, organization and classification, which are subjective in nature and provide a degree of interpretation and contextualisation, with users producing knowledge through their selection and combination of materials.⁴¹ Archives, whose work focuses on maintaining the connection between records and the context of their creation, actively shape history and memory through practices such as description, conservation and destruction which make archivists co-creators and interpreters of the archive.⁴² Museums are more directly involved in memory production as curators group materials together and, through various professional approaches and methodologies, interpret these materials for visitors.⁴³ For Robinson, “the distinctive value of museums is their ability to contextualise collection objects within broader thematic and narrative groupings – enabling visitors to engage with more complex ideas about history and ‘memory’.”⁴⁴ Due to these distinct approaches, libraries, archives and museums each produce different kinds of information⁴⁵ and therefore “each domain in its approach to collections offers a particular contribution to the production of memory.”⁴⁶

³⁹ Ibid.

⁴⁰ Ibid., 417.

⁴¹ Ibid., 416-418.

⁴² Ibid., 418-419.

⁴³ Ibid., 420-421.

⁴⁴ Ibid., 422.

⁴⁵ Ibid., 423-424.

⁴⁶ Ibid., 425.

Libraries, archives and museums also approach similar activities, such as description, in different ways, as Katherine Timms has discussed. Library description is done at the item-level through the cataloging and classification of materials, does not usually describe the provenance of materials, and can be shared between libraries.⁴⁷ Library cataloguing consists of the description of bibliographic information and subject matter to facilitate access.⁴⁸ Classification uses library-specific classification standards to physically and intellectually order materials based on subject matter.⁴⁹ Archival description consists of both description and arrangement, describes large volumes of records at the collection level and enables both access and administrative control.⁵⁰ Description and arrangement is based on the provenance of the records which ensures that the records are understood and requires archivists to research and describe the context in which the records were created, the creators of the records and the ways in which records are related to each other.⁵¹ Unlike in libraries, archival description does not include classification nor can descriptions be shared between archives due to the unique nature of the records.⁵² Description in museums, like in libraries, is usually done at the item-level and includes both cataloguing which consists of researching and recording material, provenancial and other information about the history of the artifact and its relation to other materials as well as classification based on collection type, subject and/or function.⁵³ Since museums, like archives,

⁴⁷ Katherine Timms, "New Partnerships for Old Sibling Rivals: The Development of Integrated Access Systems for the Holdings of Archives, Libraries, and Museums," *Archivaria* 68 (Fall 2009): 73, 93-94, accessed August 31, 2015, <https://archivaria-ca.uml.idm.oclc.org/index.php/archivaria/article/view/13230>. Collection-level description is often used in libraries to describe special collections and provenance is often used in the description of rare books. Timms, "New Partnerships for Old Sibling Rivals," 93-94.

⁴⁸ *Ibid.*, 73.

⁴⁹ *Ibid.*, 73, 93.

⁵⁰ *Ibid.*, 74, 93.

⁵¹ *Ibid.*, 74, 93-94.

⁵² *Ibid.*

⁵³ *Ibid.*, 74-75, 93-94. While museums use primarily item-level description, museum databases often utilize collection-level description as an initial access point. *Ibid.*, 93.

collect unique materials, descriptions are not usually shared between museums.⁵⁴ In addition to these differences in practices, each institution type also has different standards for data content, structure and value.⁵⁵

These fundamental differences in approach and practice as outlined by Bastian, Robinson and Timms demonstrate that one of the core pro-convergence arguments, that the boundaries between libraries, archives and museums are based on differences in the kinds of materials collected and are becoming irrelevant in a digital world, is not accurate. While differences in the kinds of materials collected is important, a more fundamental difference between the institutions and one which makes institutional convergence difficult, is that library, archival and museum professions have each developed specific approaches to acquiring, describing, preserving and providing access to their collections based on the unique requirements due to the nature of each collection type. It is these fundamental differences that I suggest make convergence an unsuitable option for bringing the library, archive and museum professions closer together. There is great value in bringing the professions closer together, bringing the expertise of each profession together to better meet user needs and meeting the goals and mandate of each institution. Therefore, I suggest that collaborative projects, both large and small in scale, provide a better option for bringing the professions closer together, allowing each profession to maintain their own professional practices and approaches while collaboratively utilizing their specific skills and expertise.

Maintaining these profession specific practices is vital to the kind of archival work being discussed in this thesis in relation to human rights and the kind of role the CMHR's archives can serve. The work of archivists, like that of library and museum professionals, is substantive and

⁵⁴ Ibid., 94.

⁵⁵ Ibid., 94-95.

complex, requiring profession specific knowledge and practice that would be lost or significantly eroded if these professions were to converge into one common profession. This knowledge and practice is crucial to protecting human rights and documentary materials related to human rights, as will be discussed in chapter two, and is crucial to the kind of action-oriented role proposed for the CMHR's archives in chapter three.

This emphasis on collaboration rather than convergence has recently been an important topic of discussion within the Canadian gallery, library, archive and museum (often referred to collectively as GLAMs) communities with LAC playing a prominent role. LAC itself has moved away from a convergence approach in its work to one of collaboration as described by Librarian and Archivist of Canada Guy Berthiaume in a 2018 speech:

To be honest, one of our errors was to go too far in expecting archivists and librarians to somehow become interchangeable. We have backtracked since then, and LAC now has a Published Heritage Branch and an Archives Branch, which acknowledges the professional experience of both groups, but still makes it possible to pool efforts and expertise.⁵⁶

LAC has also sought to encourage and facilitate collaboration between Canadian GLAMs and, as described by Berthiaume, “has been, with the Canadian Museums Association, the originator of the GLAM movement in Canada, an initiative that brings together galleries, libraries, archives and museums and encourages them to increase collaboration and develop innovative programs and services.”⁵⁷

⁵⁶ Guy Berthiaume, “Memory Institutions in the Digital Age” (speech, Ottawa, ON, December 5, 2018), accessed December 11, 2019, <https://www.canada.ca/en/library-archives/news/2019/01/memory-institutions-in-the-digital-age.html>. Berthiaume said this in the context of discussing one of the six recommendations made specifically to LAC in a report from the Royal Society of Canada in 2014 which stated “that LAC should focus its efforts toward harmonizing library and archival cultures.” He also stated that LAC had now “made a commitment to respect the integrity of our professional, library and archival disciplines,” and that when LAC was created, it was a process of trial and error with no examples to build on as “LAC was the first Western institution to be created by merging a national library and a national archives.”

⁵⁷ Ibid.

As part of these efforts, a summit of three hundred GLAM professionals and civil society and government representatives was hosted by LAC and the Canadian Museums Association in December 2016.⁵⁸ The summit, entitled “Taking it to the Streets, a Summit on the Value of Libraries, Archives and Museums in a Changing World,” sought “to present the current state of research on the social and economic value of memory institutions, and to highlight examples of innovation – much of which has been made possible by new technologies, of which GLAMs have been and continue to be early adopters.”⁵⁹ Panel session presentations revolved around innovative approaches and partnerships, the digital landscape and its relation to GLAMs, the financial challenges GLAMs face and approaches to demonstrating economic and social value, the role of GLAMs in being “a catalyst for creation” and the impact of public policy on GLAMs.⁶⁰ Participants at the Summit also affirmed their commitment to collaboration and promoting the value of GLAMs within society by adopting the Ottawa Declaration which reads:

Gathered in Ottawa for the Taking it to the Streets Summit, members of the library, archival and museum communities commit to find new ways of working together to increase the visibility and impact of memory institutions.

By adopting this Declaration, we commit to continually adapt and reinvent our institutions, and to promote the full value of libraries, archives and museums to Canadians.

Together, we will:

- Increase collaboration between our institutions and our networks at the local and national levels to catalyze new partnerships that spark creativity and enhance engagement;
- Develop innovative programs and services, and adopt technologies that empower us to engage our publics; and

⁵⁸ “Final report: Summit on the value of libraries, archives and museums in a changing world, December 5-6, 2016,” accessed March 28, 2020, <https://www.bac-lac.gc.ca/eng/about-us/events/archived/Pages/2017/final-report-summit-value-libraries.aspx>.

⁵⁹ Ibid.

⁶⁰ Ibid.

- Enrich and expand access to our collections to ensure that our institutions contribute significantly to the public good and sustainable development.⁶¹

1.3 The Archival Profession

Modern archives began to develop in Europe during the nineteenth century with the establishment of public national archives following the French Revolution.⁶² The core archival principles of *respect des fonds*, provenance and original order, the basis of archival arrangement and description, were developed within these archives based on work with medieval, early modern and nineteenth-century government records.⁶³ *Respect des fonds* was first articulated in late 1830s and early 1840s at the Archives nationales in France and stated that a group of records (or a fonds) must be related to its creator.⁶⁴ The internal arrangement of each fonds, however, could be based on the subject matter of the records, which could be determined by the archivist.⁶⁵ Further articulation was provided by the Prussian Privy State Archives in 1881 through regulations that outlined the concepts of *provenienzprinzip* (provenance), maintaining the separation of records from different creating bodies, and *registraturprinzip* (original order), preservation of the original order in which the creating body arranged their records.⁶⁶ The concept of the archival fonds was further expanded on in 1898 by Dutch archivists Samuel Muller, J.A. Feith, and R. Fruin as a natural, organic entity resulting from and reflecting the activities of the creating body whose external and internal arrangement needed to be respected.⁶⁷

⁶¹ Ibid.

⁶² Terry Cook, "Evidence, memory, identity, and community: four shifting archival paradigms," *Archival Science* 13, no. 2-3 (June 2013): 106, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-012-9180-7>.

⁶³ Terry Cook, "The Archive(s) Is a Foreign Country: Historians, Archivists, and the Changing Archival Landscape," *The Canadian Historical Review* 90, no.3 (September 2009): 525-526, Project MUSE.

⁶⁴ Jennifer Douglas, "Origins and Beyond: The Ongoing Evolution of Archival Ideas about Provenance," in *Currents of Archival Thinking*, 2nd ed., ed. Heather MacNeil and Terry Eastwood (Santa Barbara: Libraries Unlimited, 2017), 27, EBSCOhost.

⁶⁵ Ibid.

⁶⁶ Ibid., 28; Terry Cook, "The Concept of the Archival Fonds in the Post-Custodial Era: Theory, Problems and Solutions," *Archivaria* 35 (Spring 1993): 25, accessed July 19, 2018, <https://archivaria.ca/index.php/archivaria/article/view/11882/12835>.

⁶⁷ Douglas, "Origins and Beyond," 29.

The twentieth century saw the development of national professional archival associations in the United States and Canada which served to foster professionalization by providing both a space for discussion and debate as well as support for the professional needs of the community. In 1936, as a result of growing sentiment within the American archival community for their own independent association, the Society of American Archivists (SAA) was established out of the American Historical Association's Conference of Archivists, first convened in 1909.⁶⁸ Similarly, the Association of Canadian Archivists (ACA) began as the Archives Section of the Canadian Historical Association (CHA) in 1953, establishing itself as an independent association in 1975.⁶⁹

The ACA and SAA facilitated professional discussion and debate through association journals and publications. The ACA's journal, *Archivaria*, first published in 1975, continued this work which began through work of the Archives Section's journal *Canadian Archivist*.⁷⁰ As has been described by Laura Millar, *Archivaria* facilitated discussion and debate over the nature of the archival profession, the kinds of principles and frameworks that defined archival work and identity as well as archival theory in relation to postmodernism and archival objectivity.⁷¹ Similarly, the SAA's journal *American Archivist*, first published in 1938, became a prominent means for archival writing alongside the National Archives' publications *Staff Information*

⁶⁸ Richard J. Cox, "Professionalism and Archivists in the United States," in *American Archival Analysis: The Recent Development of the Archival Profession in the United States* (Metuchen, NJ: The Scarecrow Press, Inc., 1990), 22; Mattie U. Russell, "The Influence of Historians on the Archival Profession in the United States," *The American Archivist* 46, no. 3 (Summer 1983): 283, <https://doi.org/10.17723/aarc.46.3.33113173xv44k478>.

⁶⁹ Laura Millar, "Explaining Ourselves: 40 Years of *Archivaria*," *Archivaria* 80 (Fall 2015): 11, accessed July 25, 2018, <https://archivaria-ca.uml.idm.oclc.org/index.php/archivaria/article/view/13542>.

⁷⁰ Ibid.

⁷¹ For Millar's discussion of the debates surrounding the archival profession and archival theory within *Archivaria*, see Ibid., 16-24.

Papers and Bulletins.⁷² The *American Archivist* served as a means of connecting the American archival community by facilitating the publication and exchange of articles, news and reviews.⁷³ As well, the SAA began to produce publications that served as the basis for archival practice and theory were published, including manuals, guidelines for workshops and works on different kinds of archives, following a 1972 SAA report which listed recommendations for the improvement and strengthening of archival writing in the United States.⁷⁴

The ACA also fostered professionalization by supporting archival education and training through the development of educational standards, providing educational opportunities itself and supporting “education programs in archival and post-secondary education institutions.”⁷⁵ The ACA’s annual conference has provided an opportunity for members to attend workshops and engage in professional discussions regarding practice and theory and in 1976 and 1990 guidelines for curriculum development for master’s level professional education for archivists were issued by the ACA.⁷⁶ The ACA has worked with and provided support to universities such as the University of British Columbia and the University of Manitoba to establish archival studies programs in 1981 and 1990-91 respectively.⁷⁷

1.4 The Museum Profession

To speak of the museum profession is to speak of the multitude of professionals from various fields working within museums including directors, administrators, registrars, curators,

⁷² Richard J. Cox, “Archival Research and Writing: Expanding Horizons and Continuing Needs, 1901-1987,” in *American Archival Analysis: The Recent Development of the Archival Profession in the United States* (Metuchen, NJ: The Scarecrow Press, Inc., 1990), 168-169.

⁷³ Ibid.

⁷⁴ Ibid., 172-173.

⁷⁵ Bryan E. Corbett, “Archival Education: The Experiences of the Association of Canadian Archivists,” *Archival Issues* 18, no. 2 (1993): 97, accessed January 7, 2018, <http://www.jstor.org/stable/41101856>.

⁷⁶ Ibid., 98, 100. Revised guidelines were published in 1990. See Association of Canadian Archivists, “Guidelines for the Development of a Two-year Curriculum for a Master of Archival Studies Programme,” *Archivaria* 29 (1990-91): 128-141.

⁷⁷ Ibid., 99-102.

scientists, historians, exhibit designers, archivists and librarians.⁷⁸ What is it then that brings these diverse professions under the umbrella of “museum profession?” Mary Alexander, in her examination of the profession, defines the museum profession based on purpose:

Directors, curators, educators, designers, and other museum professionals will always have varied specialties, just as doctors and lawyers do. The paramount essence of the museum profession is a common cause and goals.⁷⁹

The focus of much of the literature on museum professionalization is on the development of two specific professions: directors and curators. Following a brief examination of the development of museum descriptive methods, this section will then look at the development of professional museum directors and curators and be followed by a discussion of the role professional associations played in museum professionalization.

The history of museum descriptive methods, as described by Timms, can be traced to the seventeenth and eighteenth century use of inventory lists of museum holdings which, as accession registers in the eighteenth century, formed the basis of collection documentation and organization with individual museum departments often performing other documentation activities such as classification and organization.⁸⁰ Accession numbers were usually the only access point into accession registers and indexes were often used alongside them.⁸¹ The nineteenth century saw the development of museum catalogues which facilitated access through multiple access points such as subject and name as was done in the German National Museum.⁸² These catalogues, in addition to being used internally, also allowed public access to museum

⁷⁸ Edward P. Alexander and Mary Alexander, “The Museum Profession,” chap. 13 in *Museums in Motion: An Introduction to the History and Functions of Museums*, 2nd ed. (Plymouth, UK: AltaMira Press, 2008), 305-306.

⁷⁹ *Ibid.*, 306.

⁸⁰ Katherine V. Timms, “Arbitrary Borders? New Partnerships for Cultural Heritage Siblings- Libraries, Archives and Museums: Creating Integrated Descriptive Systems” (master’s thesis, University of Manitoba/University of Winnipeg, 2007), 78-79, <http://hdl.handle.net/1993/2836>.

⁸¹ *Ibid.*, 79.

⁸² *Ibid.*

collections through the publication of catalogue information in annual reports, newspapers, guides and other publications.⁸³ New museum descriptive practices developed in the early twentieth century, “including some borrowed from new library technologies, including card catalogues and subject classification systems.”⁸⁴

During the nineteenth and early twentieth centuries, curatorial work in museums was most often performed by individuals that Patrick J. Boylan has described as “scholar-curators.”⁸⁵ These individuals were responsible for collecting, organizing, researching and interpreting collections, reflecting the work “of the traditional connoisseur private collector or a specialist academic researcher in their chosen academic discipline.”⁸⁶ As Lianne McTavish describes, “curator,” as it was used in the nineteenth century, could refer to individuals who were responsible for various tasks from managing museum collections to maintaining the building⁸⁷ and states that “most curators in natural history museums were expected to have an expansive, hands-on knowledge of the natural world rather than specialized training.”⁸⁸

This view began to change over the course of the twentieth century which saw an increasing emphasis on professional training for museum staff in Canada, in particular for curators and directors. The Carnegie Corporation’s Canadian Museums Committee (CMC), operating from 1933 to 1938, was established in response to Sir Henry Miers and Sydney Markham’s 1932 report on museums in which Canadian museums ranked low due to a lack of

⁸³ Ibid., 80.

⁸⁴ Ibid., 81.

⁸⁵ Patrick J. Boylan, “The Museum Profession,” in *A Companion to Museum Studies*, ed. Sharon Macdonald (Hoboken, N.J.: Wiley-Blackwell, 2007), 418, EBSCOhost.

⁸⁶ Ibid.

⁸⁷ Lianne McTavish, “Gendered Professionals: Debating the Ideal Museum Worker during the 1930s and 1940s,” chap. 5 in *Defining the Modern Museum: A Case Study of the Challenges of Exchange* (Toronto: University of Toronto Press, 2013), 132.

⁸⁸ Ibid., 133.

funding and trained staff.⁸⁹ A key focus of the CMC was to replace unprofessional, amateur staff and volunteers with professionally trained individuals.⁹⁰ The CMC therefore provided funding for both existing museum staff to gain experience with professional museum practices and standards and for university graduates to take graduate studies or attend the museum diploma program at The Courtauld Institute as well as work at the National Gallery of Canada where the CMC was based.⁹¹ This kind of training promoted a specific kind of “museum man” that, with their academic credentials and practical experience, was distinguished both from the nineteenth century amateur museum workers as well as from other scholars in their ability to convey knowledge to museum audiences.⁹² Tied to this image of a “museum man” was the promotion of middle class and elite culture by museum benefactors, the CMC and the Carnegie Corporation as a whole.⁹³

In an effort to professionalize, museums and art galleries across Canada sought to hire directors and curators who were professionally trained.⁹⁴ The National Gallery of Canada began to emphasize and promote professionalized training both for itself and for other Canadian

⁸⁹ Ibid., 136; Given and McTavish, “What’s Old is New Again,” 17. The Carnegie Corporation, established in 1911, grew out of Andrew Carnegie’s efforts in funding the construction of public libraries and, in 1917, stopped its funding of library construction and began focusing on the professionalization of library work through education and training. Beginning in the 1920s, the Carnegie Corporation sought to address the professionalization of museum work. Given and McTavish, “What’s Old is New Again,” 13, 16-17.

⁹⁰ Given and McTavish, “What’s Old is New Again,” 17.

⁹¹ Anne Whitelaw, “Buildings, Collections, and Curators: Professionalizing the Art Gallery,” chap. 5 in *Spaces and Places for Art: Making Art Institutions in Western Canada, 1912-1990* (Montreal: McGill-Queen’s University Press, 2017), 191, Scholars Portal Books; Anne Whitelaw, “Managing the Periphery: The National Gallery and Regional Museums,” chap. 2 in *Spaces and Places for Art: Making Art Institutions in Western Canada, 1912-1990* (Montreal: McGill-Queen’s University Press, 2017), 75, Scholars Portal Books.

⁹² Whitelaw, “Buildings, Collections, and Curators,” 198.

⁹³ McTavish, “Gendered Professionals,” 136.

⁹⁴ As McTavish has discussed in chapter five of her book *Defining the Modern Museum: A Case Study of the Challenges of Exchange*, the nature of museum professionalization, the kind of training required and the kind of professional sought was being debated during the first half of the twentieth century. Using the differing efforts of John Clarence Webster and Alice Lusk Webster, benefactors of the New Brunswick Museum, to hire a professional director and curator respectively in the 1930s and 1940s, McTavish demonstrates the competing views of museum professionalization and the gendered nature of museum work. See McTavish, “Gendered Professionals,” 129-152.

galleries and museums,⁹⁵ “establishing curatorial departments and hiring trained art historians to lead them.”⁹⁶ Many western Canadian art galleries sought to hire professionally trained directors, demonstrating “adherence to standards of professional museum practice as defined by museum associations in Britain and the United States in particular” and acting as “a marker of professional status necessary for the establishment of an art institution on a par nationally and internationally with other art galleries.”⁹⁷ At the New Brunswick Museum in the 1930s, John Clarence Webster, a benefactor and Chair of the CMC, attempted to replace the Museum’s first director, amateur entomologist William MacIntosh, with academically trained Alfred Bailey.⁹⁸ With no formal training and two honorary degrees, MacIntosh learned on the job as the Museum of the Natural History Society of New Brunswick’s curator and reflected the nineteenth century view that natural history museum curators needed hands-on experience studying the natural world and not academic training.⁹⁹ Bailey, on the other hand, with a PhD, a Carnegie fellowship grant, a CMC travel grant and the appropriate culture, represented the new ideal for a museum director.¹⁰⁰

In addition to the efforts of institutions, individuals and organizations like the CMC, professional museum associations, like archival associations, also facilitated professionalization during the twentieth century. These associations provided avenues for professional discussion and communication through meetings and publications. In addition to its annual meetings, the American Association of Museums (AAM) maintained a *Museums Directory*, invited museums

⁹⁵ Whitelaw, “Buildings, Collections, and Curators,” 185, 187.

⁹⁶ Ibid.

⁹⁷ Ibid., 197.

⁹⁸ McTavish, “Gendered Professionals,” 130, 132, 136.

⁹⁹ Ibid., 130, 132-133. MacIntosh was appointed as the New Brunswick Museum’s first director in order to ensure the continuing control of the Natural History Society of New Brunswick which had provided “its building, finances, and collections.” Ibid., 134.

¹⁰⁰ Ibid., 130, 137. Bailey never became director of the New Brunswick Museum, leaving in 1938 due to conflicts with MacIntosh. Ibid., 139.

professionals from around the world and established regional groups or conferences.¹⁰¹ The International Council of Museums (ICOM) under UNESCO, founded in 1946, established national committees, international committees on various museum topics and concerns and has held meetings of the international committees and of museum leaders.¹⁰² Both the AAM and ICOM also facilitated professional discussion through their various publications. Through *Museum Work* (1918-1926), *Museum News* which began in 1923 and was expanded in 1959, and *Bulletin (AVISO)* in 1975), the AAM provided articles, annual meeting papers and proceedings among other professional resources.¹⁰³ ICOM's journal, *Museum*, first published in 1948, sought to be a vehicle for exchanging ideas and methods as well as for the development of museum services.¹⁰⁴

Professional associations also facilitated the development of professional education, standards and accreditation requirements. ICOM, for example, adopted educational resolutions in 1955 which included the necessity for curators to have university degrees and receive training in theory and practice at the post-graduate level, established the International Committee for the Training of Personnel in 1968 and developed the ICOM Common Basic Syllabus for Professional Museum Training which provided minimum requirements for training programs.¹⁰⁵ With the development of professional standards by Canadian, American and British museum associations, Canadian galleries during the mid-twentieth century began developing acquisition policies and best practices as well as undertaking collection processing which adhered to these standards.¹⁰⁶ The AAM also began to develop accreditation criteria for museums in the late

¹⁰¹ Alexander and Alexander, "The Museum Profession," 307-308.

¹⁰² *Ibid.*, 312-314.

¹⁰³ *Ibid.*, 314.

¹⁰⁴ *Ibid.*, 313.

¹⁰⁵ Boylan, "The Museum Profession," 426-428.

¹⁰⁶ Whitelaw, "Buildings, Collections, and Curators," 214. Anne Whitelaw provides a detailed discussion of this development of policies and practices in Canadian galleries and museum as well as the increasing specialization of

1960s following the 1968 *America's Museums: the Belmont Report* which called for the AAM to develop an accreditation program in order for museums to receive federal funding.¹⁰⁷ In 1970, an accreditation process was adopted along with the establishment of an accreditation commission to oversee the process and evaluate applications.¹⁰⁸

1.5 Museum Archives

Beginning in the late 1970s in the United States, the relationship between archives and museums began to change as an emphasis on establishing archival programs and archives within museums began to develop. In 1978, the National Historical Publications and Records Commission began funding the development of archival programs within museums, beginning with the Detroit Institute of Arts.¹⁰⁹ The following year, partly due to the increasing numbers of historians and archivists working within museums, a conference was held at the Smithsonian's Belmont Conference Center to discuss the establishment, needs and benefits of an archival program within museums.¹¹⁰ The conference, which was attended by American and Canadian museum archivists, registrars and librarians, resulted in the drafting of a set of guidelines for establishing a museum archives.¹¹¹

As a consequence of the conference, there was increased activity within the professional communities to support and promote museum archives. In addition to the draft guidelines being distributed in journals and brochures, Arthur Breton, who organized the conference, from the Archives of American Art spoke at the Mid-Atlantic Archives Regional Conference and the Art

these galleries and museums on specific areas and subjects. See Whitelaw, "Buildings, Collections, and Curators," 214-222.

¹⁰⁷ Alexander and Alexander, "The Museum Profession," 311.

¹⁰⁸ Ibid.

¹⁰⁹ Ann Marie Przybyla, "The Museum Archives Movement," in *Museum Archives: An Introduction*, 2nd ed., ed. Deborah Wythe (Chicago: Society of American Archivists, 2004), 4.

¹¹⁰ Ibid., 4-5; "Conference on Museum Archives," *Archives of American Art Journal* 19, no.4 (1979): 25, accessed September 15, 2018, <https://www.jstor.org/stable/1557319>.

¹¹¹ Ibid.

Libraries Society's meeting and a museum archives workshop was organized by the Smithsonian's Office of Museum Programs.¹¹² In 1981, the SAA established the Museum Archives Task Force with several purposes including determining funding and educational needs, determining the status of museum archives, promoting the value of museum archives within museum administration, and engaging with other professional organizations.¹¹³ As part of its work, the Task Force distributed 550 surveys on museum record keeping to museums and in 1984, sent out information packages to provide guidance and resources for setting up an archival program.¹¹⁴ In 1986, the Task Force was replaced with the Museum Archives Roundtable, an informal group which allowed for networking and discussion among museum archivists through annual meetings and the biannual newsletter *Museum Archivist*, which is still being published today.¹¹⁵ In 1990, the Roundtable was established as a formal SAA section, the Museum Archives Section, providing a formal, structured group to support the needs of museum archivists.¹¹⁶ The SAA also published a manual on establishing museum archives in 1984, William A Deiss' *Museum Archives: An Introduction* and an updated second edition in 2004 edited by Deborah Wythe.¹¹⁷ In 2015, the Museum Archives Section's Standards and Best Practices Working Group supported the Section's advocacy by putting out "a call to museum

¹¹² Przybyla, "The Museum Archives Movement," 4-5.

¹¹³ Ibid., 5; Alan L. Bain, "Museum Archives Task Force Final Report," *Museum Archivist* 1, no. 1 (December 1986): 1, accessed October 7, 2018, http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/198612_vol01n1.pdf.

¹¹⁴ Przybyla, "The Museum Archives Movement," 5; Bain, "Museum Archives Task Force Final Report," 1.

¹¹⁵ Przybyla, "The Museum Archives Movement," 5; Bain, "Museum Archives Task Force Final Report," 2; Theresa Rini Percy, "Greetings from the Chair! Museum Archives Roundtable Becomes Museum Archives Section," *Museum Archivist* 4, no. 2 (September 1990): 1, accessed October 10, 2018, http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/199009_vol04n2.pdf.

¹¹⁶ Percy, "Greetings from the Chair!," 1.

¹¹⁷ William A. Deiss, *Museum Archives: An Introduction* (Chicago: Society of American Archivists, 1984); Deborah Wythe, ed., *Museum Archives: An Introduction*, 2nd ed. (Chicago: Society of American Archivists, 2004).

archivists for personal narrative essays demonstrating the importance of museum archivists and museum archives.”¹¹⁸

Since the beginning of this museum archives movement, much of the discussion, advocacy and scholarship has focused on emphasizing and promoting the roles which museum archives can and should play within their institution. Many of these roles have expanded over the last forty years and museum archivists have taken on and emphasized new roles. Broadly, these roles can be broken down into support and service for the archives’ parent institution, its work and its internal community of users and support and service for external users and the broader community. This support and service can come both from the use of archival collections as well as from the particular professional skills and expertise that archivists bring to their work within a museum. Since many of the roles that museum archives serve are based on the collections they hold, it is useful to briefly examine the kinds of records held by museum archives.

The Draft Guidelines for Museum Archives, drafted at the 1979 conference, defined a museum archives as “a repository in which are preserved museum records of permanent value but not in current use.”¹¹⁹ The current, updated Guidelines, approved and endorsed by the SAA Council in August 2003, expands this definition stating that “a museum’s archives identifies, preserves and administers records of long-term and permanent administrative, legal, fiscal, and research value not in current use.”¹²⁰ These records include institutional or organizational records, acquired records and collection-related records.¹²¹ The 2003 Guidelines provide

¹¹⁸ Society of American Archivists, Museum Archives Section Standards and Best Practices Working Group, “Advocating for Museum Archives, an Introduction to Contributed Essays,” in *Museum Archives Advocacy Project* (2015), 1, accessed November 14, 2018,

https://www2.archivists.org/sites/all/files/Final%20Advocacy%20Project_0.pdf.

¹¹⁹ “Conference on Museum Archives,” 25.

¹²⁰ “Museum Archives Guidelines,” Society of American Archivists, section 1, updated February 21, 2017, <https://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines>.

¹²¹ *Ibid.*; “Conference on Museum Archives,” 25.

examples of the kinds of records in each category. Institutional or organizational records include records of a museum's administration, including financial and grant records, minutes, correspondence, reports, museum publications and photographs, film and video records.¹²²

Acquired records include the papers of organizations and people who are related to the mission and interests of the museum.¹²³ Collection records include records related to collection specimens and objects as well as installations and exhibitions.¹²⁴

The functions and activities which create these kinds of records are numerous and varied, with institutional, organizational and collection related records often coming from similar sources as described by Deborah Wythe in her chapter in the second edition of *Museum Archives: An Introduction*.¹²⁵ The process of acquiring and accessioning acquisitions creates various kinds of records, including deeds of gift, donor information, bills of sale and approval records that may be found within curatorial records, registrar records and the records of governing bodies that approve acquisitions for example.¹²⁶ The records of the museum director may include records regarding the overall operation of the museum including governance, exhibitions, acquisitions and fundraising and the programing and development activities of the museum also produce records relating to the development and running of museum programs, development campaigns and marketing activities.¹²⁷ Exhibition records may be produced and found throughout the museum in various departments involved in specific exhibitions, in the records of the registrar and in curatorial records.¹²⁸ Conservation activities also produce records

¹²² "Museum Archives Guidelines," Society of American Archivists, section 1.a.

¹²³ *Ibid.*, section 1.c.

¹²⁴ *Ibid.*, section 1.b.

¹²⁵ Deborah Wythe, "The Museum Context," in *Museum Archives: An Introduction*, 2nd ed., ed. Deborah Wythe (Chicago: Society of American Archivists, 2004), 9-19.

¹²⁶ *Ibid.*, 13-14, 16.

¹²⁷ *Ibid.*, 13, 17-18.

¹²⁸ *Ibid.*, 15.

related to both a museum's permanent collection and loaned materials in regards to the care of these materials.¹²⁹ Museums also acquire various kinds of archival materials related to the museum's collection and work, which are often valued by curators as supporting materials.¹³⁰

i. Supporting the Institution and Internal Community of Users

In the first edition of *Museum Archives: An Introduction*, William A. Deiss outlined a number of important ways a museum's archival records and its archivist could support the institution and its staff. He emphasized the fact that an archives could assist a museum in preserving its collective memory, identity and history.¹³¹ This memory, identity and history can be found in records that document an institution's decision making process, transactional history and collections and these records are often required to fulfill legal obligations.¹³² Archival records documenting the history and contributions of a museum can be used in exhibitions and to publicize and promote the museum through fundraising activities for example.¹³³ Deiss also outlines how a museum's archival program could also serve a role in determining which museum records to keep and which to discard.¹³⁴

In her chapter in the second edition of *Museum Archives*, Wythe reiterates and expands on these institutional roles. Museum archivists provide staff with access to information and documents that they require in their daily work, including donor information, information and materials that can be used for membership and development, facilities information for contractors and legal and other documentation of the museum's founding.¹³⁵ Registrars, conservators and curators use archival materials related to the museum collections in order to

¹²⁹ Ibid., 16.

¹³⁰ Ibid., 19.

¹³¹ Deiss, *Museum Archives*, 8-9.

¹³² Ibid.

¹³³ Ibid., 9-10.

¹³⁴ Ibid., 9.

¹³⁵ Wythe, "The Museum Context," 11-12.

provide more information for their files, find information on the previous condition of museum objects, and plan new exhibitions or research historical context respectively.¹³⁶

Recently, there has begun to be an emphasis on the ways in which museum archivists' professional knowledge and skills can support museum activities. David Farneth has identified a change in the role of museum archives, saying "not only do museum archives identify and preserve the important knowledge, information, and documentation created by the institution through its activities over time, the archives has become an active partner in *leveraging* that knowledge to enhance the current and future work of the museum."¹³⁷ Museum archivists themselves bring with them skills in information technology, research, history, preservation and education and often assist in digital preservation, storage and records management.¹³⁸ In addition, museum archivists, due to their work, also have unique understandings of the institution as a whole.¹³⁹ For example, Farneth says that "because of their cross-organizational perspective, archivists are often asked to participate in disaster/business recovery planning, data preservation, and public relations activities."¹⁴⁰ To these skills and knowledge can be added knowledge and experience working with descriptive standards which is useful for working with shared data, knowledge of and experience with cataloguing which is useful in developing and implementing union catalogues and controlled vocabularies and experience in providing information online which is useful in utilizing social media.¹⁴¹

¹³⁶ Ibid., 12.

¹³⁷ David Farneth, "David Farneth, Assistant Director, Getty Research Institute." in *Museum Archives Advocacy Project*, Society of American Archivists, Museum Archives Section Standards and Best Practices Working Group (2015), 34, accessed November 14, 2018, https://www2.archivists.org/sites/all/files/Final%20Advocacy%20Project_0.pdf. Emphasis in original.

¹³⁸ Ibid., 34.

¹³⁹ Ibid.

¹⁴⁰ Ibid., 34-35.

¹⁴¹ Lorraine A. Stuart, "Lorraine A. Stuart, Museum of Fine Arts, Houston," in *Museum Archives Advocacy Project*, Society of American Archivists, Museum Archives Section Standards and Best Practices Working Group (2015), 6, accessed November 14, 2018, https://www2.archivists.org/sites/all/files/Final%20Advocacy%20Project_0.pdf;

As institutional archives, one of the primary roles of museum archives is to preserve the memory, identity and history of the institution through the preservation of its records and other related archival materials. In addition to collecting and preserving these materials, museum archives have often undertaken oral history programs of current and former staff and other individuals related to the museum's work. Claire Dienes, writing in the *Museum Archivist* in 1998, describes the Museum of Modern Art's Oral History Program which, through the Museum Archives, conducted interviews beginning in 1990 which described MoMA's history and influence throughout the twentieth century.¹⁴² Through the active collection of these stories, the program's purpose was "to supplement and complement the Museum Archives' rich documentary holdings with first-hand observations, recollections, and reflections of people who have long been closely associated with the Museum."¹⁴³

Through materials related to a museum's operation and history, museum archives document and preserve the institutional memory of the museum. As Samantha Norling, Archivist at the Indianapolis Museum of Art, has discussed, by documenting institutional changes including mission, vision, structure and activities, a museum archives "serves as the museum's institutional memory."¹⁴⁴ This institutional memory, found for example in collection, donor and legal documentation, is often used in the daily work of museum staff. Michelle Elligott from the Museum of Modern Art Archives (MoMA Archives), has described how the archives is used by

Susan von Salis, "The Role of the Library and Archives in an Art Museum," in *Proceedings of the Art Museum Libraries Symposium, September 23-24, 2010*, ed. Sidney E. Berger and Judy Dyki, 12, accessed March 8, 2019, <https://web.archive.org/web/20150906175819/http://pem.org/aux/pdf/library/AMLS2010.pdf>.

¹⁴² Claire Dienes, "MOMA Oral History Program Progress Report," *Museum Archivist* 12, no. 1 (February 1998), accessed April 9, 2017, <http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/vol12no1.pdf>.

¹⁴³ Ibid.

¹⁴⁴ Samantha Norling, "Samantha Norling, Archivist, Indianapolis Museum of Art," in *Museum Archives Advocacy Project*, Society of American Archivists, Museum Archives Section Standards and Best Practices Working Group (2015), 18, accessed November 14, 2018, https://www2.archivists.org/sites/all/files/Final%20Advocacy%20Project_0.pdf.

MoMA's graphics department to research the history of the Museum's design, by the director's office to provide information for event remarks and to answer questions of the provenance of collection objects.¹⁴⁵ The Archives also provided valuable materials for a nine year building project at MoMA, providing photographs for determining building layouts and materials as well as a building timeline.¹⁴⁶ For the museum's seventy-fifth anniversary, MoMA published *Art In Our Time*, which was coauthored by Elligott and reproduced archival documents and photographs to tell the museum's story.¹⁴⁷

A second prominent role of museum archives is supporting an institution's collections by providing contextual information that can inform collections and curatorial work. In an article published in the February 1991 issue of *Museum Archivist*, George M. Davis, a curator at the Academy of Natural Science in Philadelphia, recounts his use of notebooks belonging to a Mr. Oswald which were found in the Academy's archives by its archivist.¹⁴⁸ Using these notebooks, Davis was able to fill in information that was missing from Mr. Oswald's snail collection, which was in the Academy's collection, adding additional value to the collection for researchers.¹⁴⁹ Another example can be seen in the use of archival materials at the Neon Museum in Las Vegas which collects materials related to the Museum's collection of signage from various motels, casinos, diners and other Las Vegas businesses.¹⁵⁰ These materials, which include posters,

¹⁴⁵ Michelle Elligott, "Serving Various Audiences," in *Proceedings of the Art Museum Libraries Symposium, September 23-24, 2010*, ed. Sidney E. Berger and Judy Dyki, 39, accessed March 8, 2019, <https://web.archive.org/web/20150906175819/http://pem.org/aux/pdf/library/AMLS2010.pdf>.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid., 40.

¹⁴⁸ George M. Davis, "A Curator's Perspective: How Archives Can Contribute to Research," *Museum Archivist* 5, no. 1 (February 1991): 17-18, accessed March 10, 2017, http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/199102_vol05n1.pdf.

¹⁴⁹ Ibid.

¹⁵⁰ Sarah Buchanan, "Night Lights: Artifacts of the Neon Museum," *Museum Archivist* 23, no. 1 (Winter 2013): 27, accessed October 28, 2018, http://files.archivists.org/groups/museum/newsletter/current/pdfs/MAS_newsletter_Winter_2013.pdf.

historical documents, news and media clippings, photographs, memorabilia and oral history interviews with neon artists, come from various interested individuals and property owners and are used in conjunction with the museum collection.¹⁵¹ Interactive kiosks allow visitors to access additional information about the collection, including historical photographs and histories of each sign and tours incorporate personal stories and stories of the history of Las Vegas.¹⁵²

A third and related role museum archives play is in the creation of exhibitions both through providing exhibit and research materials and by developing archival exhibitions which compliment those in the museum. Writing in the *Museum Archivist* in 2015, Jessica Gambling describes how the Los Angeles County Museum of Art's exhibition *Various Small Fires (Working Documents)*, curated by Jose Luis Blondet, explored unusual museum stories and showed the relationship the Museum had with artists, the public and art by juxtaposing art and archival materials.¹⁵³ Gambling also describes how the curator for the exhibit *From the Archives: Art and Technology at LACMA, 1967-1971*, Jennifer King, utilized archival records for both research and display, using photographs, correspondence, artifacts, books and ephemera to tell the story of the Museum's Art and Technology Program.¹⁵⁴ Similarly, the Brooklyn Children's Museum's ninetieth anniversary exhibition, "The Oldest Kid on the Block," utilized the museum's archival materials to inform the recreation of rooms from different decades of the museum's ninety years of operation, from the design of the rooms and the clothing worn to the

¹⁵¹ Ibid.

¹⁵² Ibid., 27-28.

¹⁵³ Jessica Gambling, " 'From the Archives... ' Two Archival Exhibitions to Celebrate the 50th Anniversary of the Los Angeles County Museum of Art," *Museum Archivist* 25, no. 2 (Summer 2015): 16, accessed October 29, 2018, <https://web.archive.org/web/20150817143407/http://www2.archivists.org/sites/all/files/MAS%20Newsletter%20Summer%202015-new.pdf>.

¹⁵⁴ Ibid.

museum's collection and philosophy.¹⁵⁵ In addition to this use of archival materials in museum exhibits, many museum archives develop their own complementary exhibits. In the late 1990s, MoMA Archives' exhibit "From the Archives: Léger" complemented MoMA's exhibition "Fernand Léger" by covering similar themes to the Museum's exhibition as well as following the theme of the exhibition, addressing themes not as widely addressed by the Museum.¹⁵⁶

ii. Supporting External Users and the Community

Since the beginning of the museum archives movement in the late 1970s, much of the discussion around supporting and serving external users has focused around the ways museum records can be used by researchers and scholars to examine various historical topics and developments. Deiss's focus for the external use of museum records in the first edition of *Museum Archives* was on the fact that they "have research value to historians and other scholars interested in museums, social and cultural affairs, art, science and technology, local and regional studies, and institutional development" and that specimens and associated records were being used by scientists "to study floral and faunal distribution, species extinction, and ecosystem relationships."¹⁵⁷ In her chapter in the second edition of *Museum Archives*, Wythe places museum archives within the museum's research function, saying that museum archives are used by both staff and public for professional and personal purposes and on topics ranging from the museum to its collection objects to the creators and collectors of those objects.¹⁵⁸

Prominent in these discussions of the research use of museum records is the research value of a museum's archival materials to the study of both a museum's history and broader

¹⁵⁵ Barbara Goldman, "The Oldest Kid on the Block: 90 Years at the Brooklyn Children's Museum," *Museum Archivist* 4, no. 2 (September 1990): 12, accessed October 10, 2018, http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/199009_vol04n2.pdf.

¹⁵⁶ Michelle Elligott, "MOMA Exhibit: From the Archives: Léger," *Museum Archivist* 12, no. 2 (September 1998), accessed March 10, 2017, <http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/vol12no2.pdf>.

¹⁵⁷ Deiss, *Museum Archives*, 9.

¹⁵⁸ Wythe, "The Museum Context," 12.

historical topics. Michele L. Aldrich, in a paper presented at a Task Force on Museum Archives' panel at the SAA's 1981 Annual Meeting, described how museum records were useful for science historians studying scientific expeditions, specific scientists, objects within a museum's collection and the various organizations that often work with the museums.¹⁵⁹ Similarly Cyndie Campbell, writing in the *Museum Archivist* in September 2000, described how many of the exhibition records of National Gallery of Canada, used by both internal and external researchers, serve to document the exhibition activities of other Canadian art associations and institutions, many of which are no longer active or no longer have their early records.¹⁶⁰ She states that the "early exhibition programs of many of these institutions relied heavily upon the National Gallery's travelling exhibition programs,"¹⁶¹ providing an important and valuable research resource for these institutions.

A museum's archival records can also provide valuable materials to research broader developments in the museum and academic fields as well as in society in general. Aldrich, in her 1981 paper, described how museum records could be used to study the history of various scientific disciplines, the financial history of museums and education in relation to museums.¹⁶² Robert W. Rydell, in a paper presented at the same panel as Aldrich in 1981, emphasized the potential usefulness of museum records for researching political culture.¹⁶³ He suggested that one may find records related to the individuals and institutions which established, financed and

¹⁵⁹ Michele L. Aldrich, "The Science Historian," in "Keeping Our Own House in Order: The Importance of Museum Records," ed. Carole Schwartz, *Museum News* 61 (April 1983): 42.

¹⁶⁰ Cyndie Campbell, "Still Keeping It All Together: A Finding Aid to National Gallery of Canada Exhibition Records and Other Exhibition-Related Documentation(1)," *Museum Archivist* 14, no. 2 (September 2000), accessed October 17, 2018, <http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/vol14no2.pdf>.

¹⁶¹ Ibid.

¹⁶² Aldrich, "The Science Historian," 43.

¹⁶³ Robert W. Rydell, "The Historical Researcher," in "Keeping Our Own House in Order: The Importance of Museum Records," ed. Carole Schwartz, *Museum News* 61 (April 1983): 39.

shaped the direction of museums.¹⁶⁴ Jean Portell, writing in the February 1998 issue of the *Museum Archivist*, described her experience of using the Brooklyn Museum of Art's Archives to research American art conservation and her use of museum records demonstrating the Brooklyn Museum of Art's involvement in this history.¹⁶⁵ In concluding her article, Portell acknowledges the research usefulness of museum archives saying "my experience in Brooklyn convinces me that archivists in other museums may be able to help me track the milestones of art preservation."¹⁶⁶

More recently, discussions of supporting and serving the broader community have emerged within the museum archive literature. This support can take many forms, from the collections and collection activities of museum archives to activities which directly engage and serve the community. The collection of a museum archives may not only relate to a specific community but may also serve important roles within that community. Melanie Tran, collections assistant at the Workman and Temple Family Homestead Museum, in her essay for the SAA's Museum Archives Advocacy Project in 2015, describes the importance of a museum's archives to its community.¹⁶⁷ She states that a museum's institutional records "provide a network of information about the people involved" in addition to providing a record of the museum's business.¹⁶⁸ In the case of the Homestead Museum, this community "ranges from the staff and volunteers to the Workman and Temple family descendants and residents of historically-related

¹⁶⁴ Ibid., 39-40.

¹⁶⁵ Jean D. Portell, "A Researcher's Experience: What the Archives of the Brooklyn Museum of Art Reveals about the Growth of Art Conservation," *Museum Archivist* 12, no. 1 (February 1998), accessed March 10, 2017, <http://files.archivists.org/groups/museum/newsletter/pastissues/pdfs/vol12no1.pdf>.

¹⁶⁶ Ibid.

¹⁶⁷ Melanie Tran, "Melanie Tran, Workman and Temple Family Homestead Museum," in *Museum Archives Advocacy Project*, Society of American Archivists, Museum Archives Section Standards and Best Practices Working Group (2015), 27-28, accessed November 14, 2018, https://www2.archivists.org/sites/all/files/Final%20Advocacy%20Project_0.pdf.

¹⁶⁸ Ibid., 27.

regions of Los Angeles.”¹⁶⁹ As well, Tran states that the institutional memory of the museum lies within this community and that by preserving the museum’s records one is also preserving the lives of the many volunteers that have been involved at the museum.¹⁷⁰ Tran further states that “loss of this irreplaceable memory would affect more than the institution; it would also affect the stories of the people who have made it successful.”¹⁷¹

Many museum archives have also been actively seeking ways to involve and engage with the broader community. This has been the focus of many of the projects at the Archive of the World of Speed Motorsports Museum, which consists of a community-sourced collection from over 300 donors,¹⁷² as described by Archivist and Collection Manager, Katrina O’Brien. The World of Speed Archives developed the Pacific Northwest Community Racing Timeline, an online interactive timeline which allows users to submit stories and photos and matches these stories to items in the archive and museum collections.¹⁷³ Through their blog, the Archive created a subject interest survey to help decide what slides to digitize from their collection of slides from Bob Plotts, a motorsports photographer, thereby allowing those interested in the museum to be involved in this process.¹⁷⁴ During American Archive Month, among other activities, “a free preservation workshop is offered where besides learning some basics, the audience can ask about caring for their own items.”¹⁷⁵ O’Brien also describes how in 2018, the

¹⁶⁹ Ibid.

¹⁷⁰ Ibid.

¹⁷¹ Ibid.

¹⁷² Katrina O’Brien, “Activities at the World of Speed Archive,” *Museum Archivist* 28, no. 1 (Winter 2018): 17, accessed March 28, 2020, <http://files.archivists.org/groups/museum/newsletter/current/pdfs/MAS%20Newsletter%20Winter%202018,%20vol%2028-1.pdf>.

¹⁷³ Katrina O’Brien, “Avenues of Engagement,” *Museum Archivist* 28, no. 2 (Summer 2018): 17, accessed March 28, 2020, <http://files.archivists.org/groups/museum/newsletter/current/pdfs/MAS%20Newsletter%20SUMMER%202018,%20vol%2028-2%20final%20-%20red.pdf>.

¹⁷⁴ Ibid., 14.

¹⁷⁵ Ibid., 17.

Archive would have a scan-a-thon where people could bring in materials to be digitized.¹⁷⁶ Participants would complete a “loan-to-digitize agreement” which allows “community members the opportunity to receive free high-quality digital copies as well as for us to build up a centralized photo documentation of local racing when individuals may not be ready or able to fully donate their prints.”¹⁷⁷

Engagement with the community can often involve engagement through social media which allows users to comment on and engage with museum and archival materials. Similar to the way the World of Speed Archive’s Community Racing Timeline allows users to engage with and add to the history of racing in the Pacific Northwest, two projects at the Brooklyn Museum involving the archives utilized Flickr and Flickr Commons to engage with the Museum’s community. Deborah Wythe has described these two projects, which she was involved in, in a 2011 article in the *Museum Archivist*.¹⁷⁸ The first project in 2006 saw the creation of a digital collection featured on the Museum’s website through the digitization of Brooklyn Bridge related materials from the archival, library and art collections.¹⁷⁹ As people began emailing the Museum their own pictures of the Brooklyn Bridge, a Flickr group pool was created which linked to the digital collection.¹⁸⁰ The second project used Flickr Commons to provide access to early 20th century images and allowed users to tag and comment on the images.¹⁸¹ As many of the comments included additional information and corrections to information, this allowed staff and volunteers to research and update this information.¹⁸²

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

¹⁷⁸ Deborah Wythe, “Museum Archives in the 21st Century: Reaching Beyond the Archives Walls,” *Museum Archivist* 21, no. 1 (Winter 2011): 1-4, accessed October 24, 2018, http://files.archivists.org/groups/museum/newsletter/current/pdfs/MAS_newsletter_2011_winter.pdf.

¹⁷⁹ Ibid., 2.

¹⁸⁰ Ibid.

¹⁸¹ Ibid.

¹⁸² Ibid., 2-3.

1.6 Collaborative Initiatives Between Libraries, Archives and Museums

Although the recent discussion and emphasis on library, archive and museum collaboration and convergence greatly expanded in the mid-2000s, the discussion extends back to the 1970s. As Bastian has described, “early articles in international journals in the 1970s, such as *International Federation of Library Associations* and *ASLIB* indicated a growing awareness of the importance of seeing libraries, archives, and museums as cultural heritage institutions and of understanding and taking advantage of the relationships among them.”¹⁸³ Bastian explains that these similarities began to be emphasized and resulted in projects such as the development of the MARC AMC standards format by the Library of Congress and the SAA.¹⁸⁴ The creation of management and funding agencies also reinforced the connection of libraries, archives and museums. In 1996 in the United States, the Department of Education’s Office of Library Programs and Institute of Museum Services were combined to form the Institute of Museum and Library Services which provided funding for collaborative projects between museums and libraries.¹⁸⁵ The Museum, Library and Archives Council in the United Kingdom also “provides funding and overall direction for all three sectors.”¹⁸⁶

This discussion saw an expansion in the early 2000s. Papers on library, archive and museum cooperation, sponsored by the International Federation of Library Association and Institutions, were presented at the 2003 World Library and Information Congress.¹⁸⁷ The forum “Libraries, Archives, & Museums – Three-Ring Circus, One Big Show?”, organized by the

¹⁸³ Bastian, “GLAMs, LAMs, and Archival Perspectives,” 337. Bastian describes how in the 1970s, discussions of convergence were focused “on the potential for connections among information, communications, and technology.” Bastian, “GLAMs, LAMs, and Archival Perspectives,” 336. She also describes how, in the 1980s, discussion began to turn towards information policy and “on knowledge institutions such as libraries.” Bastian, “GLAMs, LAMs, and Archival Perspectives,” 337.

¹⁸⁴ *Ibid.*, 337-338.

¹⁸⁵ *Ibid.*, 338; Martin, “Intersecting Missions,” 82-83.

¹⁸⁶ Martin, “Intersecting Missions,” 82.

¹⁸⁷ Marcum, “Archives, Libraries, Museums,” 75.

Research Libraries Group (RLG) in 2005 resulted in a blog allowing further discussion called “Hanging Together” and RLG also organized workshops on collaboration and convergence for five American and European institutions.¹⁸⁸ The conference “Libraries, Archives, and Museums in the Twenty-First Century: Intersecting Missions, Converging Futures” was held by the Association of College and Research Libraries’ Rare Books and Manuscripts Section in 2006.¹⁸⁹ In 2008, with an IMLS grant, Florida State University hosted the workshop “Exploring the Intersection of LIS, Museum Studies, and Archives Studies Education for Encouraging the Development of 21st Century Cultural Heritage Information Professionals.”¹⁹⁰ The purpose of the workshop was “to explore the ability of educational institutions to support the information needs of cultural heritage organizations and to encourage a closer relationship between education, continuing professional development, and practice in LIS, museum studies, and archival studies programs.”¹⁹¹ As a result of this workshop, three joint issues of *Archival Science*, *Museum Management and Curatorship* and *Library Quarterly* were published on collaboration and convergence.¹⁹² This increased interest in collaboration resulted in many collaborative efforts between libraries, archives and museum which were examined by an IFLA report in 2008.¹⁹³

Approaches to collaboration between libraries, archives and museums are diverse and often include the use of digital technologies as they provide various possibilities for collaboration, often with the goal of improving access. Integrated access systems offer such

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

¹⁹⁰ *Cultural Heritage Information Professionals (CHIPs) Workshop Report* (Cultural Heritage Information Professionals Workshop, Ringling Museum of Art, Sarasota, FL, April 3-4, 2008), 1, accessed December 18, 2019, https://web.archive.org/web/20100615044808/http://chips.ci.fsu.edu/chips_workshop_report.pdf.

¹⁹¹ Ibid. 2.

¹⁹² Paul F. Marty, “An Introduction to Digital Convergence: Libraries, Archives, and Museums in the Information Age,” *The Library Quarterly: Information, Community, Policy* 80, no. 1 (January 2010): 1, <https://www-jstor-org.uml.idm.oclc.org/stable/10.1086/648549>.

¹⁹³ Marcum, “Archives, Libraries, Museums,” 76.

approaches as they can provide access to collection information across libraries, archives and museums. Timms has discussed integrated access systems such as federated searching, metadata aggregation systems and collection description that provide differing degrees of technological and semantic interoperability between descriptive systems.¹⁹⁴ Federated searching allows for libraries, archives and museums to maintain their own specific descriptive records and standards by “simultaneously searching multiple databases via a single interface or portal.”¹⁹⁵ Federated searching uses metadata crosswalks which map different metadata standards to each other, allowing searching between databases that use different metadata standards.¹⁹⁶ Metadata aggregation systems use Internet bots to collect descriptive records which are made searchable within a central repository.¹⁹⁷ Collection description provides another point of access in addition to existing descriptive systems¹⁹⁸ by “creating, pooling, and providing integrated access to collection-level descriptions, some of which have been newly created for this purpose, with an option to burrow deeper down into descriptions through links to home repositories.”¹⁹⁹

Integrated access was a goal of three of the five participating institutions in individual workshops for each institution developed and organized by OCLC’s RLG Programs. As part of the workshops, participants from institutions that have libraries, archives and museums were tasked with outlining “projects that would help them move toward their particular collaborative

¹⁹⁴ Timms, “New Partnerships for Old Sibling Rivals,” 78-79. Timms describes technological interoperability saying “in the context of descriptive systems within the cultural heritage context, technological interoperability particularly pertains to the relationships between various metadata schemas, and the systems for their management and exchange within a networked environment,” and describes semantic interoperability saying, “semantic interoperability refers to how the higher meaning of language used in any of the three respective disciplines has been analyzed to reveal the core underlying concepts, and how these fundamental concepts have been co-related or mapped to one another as being roughly analogous.” Timms, “New Partnerships for Old Sibling Rivals,” 78.

¹⁹⁵ *Ibid.*, 82.

¹⁹⁶ *Ibid.*, 80-81.

¹⁹⁷ *Ibid.*, 83.

¹⁹⁸ *Ibid.*, 89.

¹⁹⁹ *Ibid.*, 86.

vision.”²⁰⁰ Participants from the University of Edinburgh planned to examine existing and alternative methods of searching between different collections at the University as well as “identify partners who can help them develop a successful strategy for cross collection searching.”²⁰¹ Similarly, the participants from Princeton University planned to improve access to image resources through the development of a federated search system²⁰² and participants from the Smithsonian Institution planned to develop an internal prototype of a single search system for collection information which would “allow the Smithsonian to explore the range and breadth of data, metadata distinctions, standards diversity and other areas that may affect one-stop access.”²⁰³

Integrated access systems that allow access through a single portal are not limited to collections within the same institution. Integrated access systems, such as the BAM portal in Germany, allow access to collection information from different cultural heritage institutions and, in the case of BAM, do so at a national level. BAM, as discussed by Thomas Kirchhoff, Werner Schweibenz and Jörn Sieglerschmidt, is “the joint portal of Libraries (in German: Bibliotheken), Archives and Museums” and provides a “single point of access for all users who are searching items of cultural content on the German Web.”²⁰⁴ This is done by collecting and making metadata provided by institutions searchable and accessible through BAM’s server.²⁰⁵ The actual

²⁰⁰ Diane M. Zorich, Günter Waibel, and Ricky Erway, *Beyond the Silos of the LAMs: Collaboration Among Libraries, Archives and Museums* (Dublin, Ohio: OCLC Research, 2008), 16, accessed March 3, 2019., <https://www.oclc.org/content/dam/research/publications/library/2008/2008-05.pdf>.

²⁰¹ Ibid.

²⁰² Ibid., 17.

²⁰³ Ibid., 18.

²⁰⁴ Thomas Kirchhoff, Werner Schweibenz, and Jörn Sieglerschmidt, “Archives, libraries, museums and the spell of ubiquitous knowledge,” *Archival Science* 8, no.4 (December 2008): 256. <https://doi-org.uml.idm.oclc.org/10.1007/s10502-009-9093-2>.

²⁰⁵ Ibid.

digital content of each institution is kept by the institutions in their own online databases, although BAM does offer hosting services for institutions that do not have online databases.²⁰⁶

In addition to this use of digital technologies to provide single point and integrated searching, collaborations between libraries, archives and museums have also sought to improve access to collections through collaboration on digitization projects and through the use of online platforms such as Flickr Commons. Heritage Colorado, a Colorado Digitization Program project, for example, sought to create “a model of library-museum collaboration for creating digital resources.”²⁰⁷ The project included the creation of scanning centres, the creation of a database of metadata records provided by participating cultural heritage institutions, discussions of the appropriate metadata standard to employ based on standards used by each profession, and access through a single search system.²⁰⁸

The North Yorkshire Unnetie Digitisation Project, described by Elizabeth Anne Melrose from North Yorkshire Libraries, Archives and Arts in 2003 at the World Library and Information Congress in Berlin, provides another example of a collaborative digitization project.²⁰⁹ Through collaboration between “the Library Service, the County Record Office, the Dales Countryside Museum and a local history society,”²¹⁰ the Unnetie Project developed “uncomplicated educational storylines on the themes of work and leisure in Yorkshire communities.”²¹¹ These storylines were made up of digitized negatives from the archives of photographer Bertram Unné, digitized materials from the Dales Countryside Museum and the Archives, audio clips from the

²⁰⁶ Ibid., 256-257.

²⁰⁷ Brenda Bailey-Hainer and Richard Urban, “The Colorado digitization program: a collaboration success story,” *Library Hi Tech* 22, no. 3 (2004): 254, <https://doi.org/10.1108/07378830410560044>.

²⁰⁸ Ibid., 255, 257.

²⁰⁹ Elizabeth Anne Melrose, “If We Can Do It, So Can You” (paper, World Library and Information Congress: 69th IFLA General Conference and Council, Berlin, August 1-9, 2003), accessed March 2, 2019. <http://archive.ifla.org/IV/ifla69/papers/067e-Melrose.pdf>.

²¹⁰ Ibid., 4.

²¹¹ Ibid., 5.

historical society²¹² and “engravings, postcards, lantern slides and prints from collections held by two of our other main libraries.”²¹³

Online platforms also provide opportunities to increase access to library, archive and museum collections as was seen in the Smithsonian Institute’s use of Flickr Commons, a platform “specifically designed for cultural heritage institutions.”²¹⁴ In a pilot project that was launched in 2008, the Smithsonian Institute utilized Flickr Commons to provide access to photographic materials from across its individual units.²¹⁵ Through this project, the Smithsonian sought to expand the use of its resources such as programs and digital collections, expand its community and audience online, and improve interpretation, documentation and outreach based on engagement with audiences.²¹⁶ The Flickr Commons project, which continued collaborative efforts among the Smithsonian’s units, saw the participation of the Smithsonian Institution Archives, the Smithsonian Institution Libraries, the Smithsonian Astrophysical Observatory, the National Portrait Gallery and a number of the Smithsonian’s Museums.²¹⁷ As well, the team that coordinated the project was made up of participants from the Smithsonian’s “library, archive, and museum communities, from central programmatic units that repurpose digital assets in

²¹² Ibid., 4-5.

²¹³ Ibid., 5.

²¹⁴ Martin R. Kalfatovic et al., “Smithsonian Team Flickr: a library, archives, and museums collaboration in web 2.0 space,” *Archival Science* 8, no. 4 (December 2008): 268, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-009-9089-y>.

²¹⁵ Ibid., 268, 270-271. The Smithsonian Institute does not have a central repository or system for its photographic collections. Instead these collections are spread across its individual units and with various systems and initiatives to provide access across these collections. For more information see Kalfatovic et al., “Smithsonian Team Flickr, 268-270.

²¹⁶ Ibid., 272. The main drivers for the project were described by Kalfatovic et al.: “The decision to join Flickr Commons was driven by the need to have a pan-Institutional pilot to embrace the social networking reality of Web 2.0 – choosing to go where visitors are and not requiring them to come to us – and to test the waters on a small but growing desire by some to provide a mechanism for including the voice for our public through folksonomy.” Ibid., 270.

²¹⁷ Ibid., 268, 271-272.

support of their public programs and from its Office of the Chief Information Office [sic] (OCIO).”²¹⁸

While access is the focus of many collaborative projects, collaboration is also sought in activities such as preservation, with many institutions having chosen to collaborate on digital preservation through converged preservation infrastructures. An example is LAC’s attempt to establish a trusted digital repository (TDR) called LAC TDR. While LAC TDR, which began in the mid-2000s, did not come to fruition,²¹⁹ it demonstrates the potential of this kind of system through its use of a converged infrastructure to take advantage of the points at which the management of digital archival and library materials converge while also allowing for domain specific management at the points of divergence due to domain specific policies and practices.²²⁰ More recently, cloud-based preservation services such as the Council of Prairie and Pacific University Libraries’ (COPPUL) Archivemata as a service have allowed institutions to undertake digital preservation within a converged infrastructure.²²¹ Archivemata as a service, as described by Bronwen Sprout and Mark Jordan, is a hosted digital preservation service that “is offered to COPPUL member institutions that wish to preserve digital holdings but prefer a hosted service to installing and managing local Archivemata instances.”²²² It involves COPPUL,

²¹⁸ Ibid., 271.

²¹⁹ For a discussion of the context and problems associated with LAC TDR’s failure, see Greg Bak, “Trusted by whom? TDRs, standards culture and the nature of trust,” *Archival Science* 16, no. 4 (December 2016): 373-402, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-015-9257-1>.

²²⁰ Greg Bak and Pam Armstrong, “Points of convergence: seamless long-term access to digital publications and archival records at library and archives Canada,” *Archival Science* 8, no. 4 (December 2008): 283, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-009-9091-4>. For a discussion of the points of convergence and divergence within the LAC TDR, see: 284-291.

²²¹ For discussion of the potential of cloud-based preservation in archives, see Grant Hurley, “Community Archives, Community Clouds: Enabling Digital Preservation for Small Archives,” *Archivaria* 81 (Spring 2016): 129-150, accessed March 22, 2020, <https://archivaria-ca.uml.idm.oclc.org/index.php/archivaria/article/view/13561/14920>.

²²² Bronwen Sprout and Mark Jordan, “Archivemata As a Service: COPPUL’s Shared Digital Preservation Platform / Le service Archivemata: La plateforme partagée de conservation de documents numériques du COPPUL,” *Canadian Journal of Information and Library Science* 39, no. 2 (June 2015): 236, <https://doi.org/10.1353/ils.2015.0016>. As Sprout and Jordan describe, “Archivemata is a free and open-source

which promotes and offers the service, Archivemata provider and developer Artefactual Systems, which provides technical administration, installation, support and training and the University of British Columbia (UBC), which “provides fee-based server hosting and digital object storage service.”²²³ Through the use of Archivemata as a service, there are tangible benefits for institutions as Sprout and Jordan describe:

Participating institutions derive substantial benefits from the service, including the ability to use an existing digital preservation platform; training and technical support services from experienced Archivemata developers and digital preservation specialists; centralized system administration at a much lower cost than paying for a local system administrator; and annual maintenance and software upgrades subsidized by COPPUL.²²⁴

In addition to the kinds of collaborative projects and methods examined above which utilize digital technologies in some form, there are other opportunities for libraries, archives and museums to collaborate. For instance, libraries, archives and museums can work together in developing collections. In the workshops organized by RLG Programs for example, the participants from the University of Edinburgh sought to improve collection development among the University’s libraries, archives and museums by having them “work together to identify their common acquisition needs and concerns, and articulate a unified vision for collection development.”²²⁵ This kind of collaboration has been echoed by Bruce Whiteman with his discussion of “a geographical approach to collection building” between libraries, archives and museums.²²⁶ Based on his experience at the William Andrews Clark Library, the University of California which is near a number of other universities and cultural heritage institutions,

digital preservation system that is designed to maintain standards-based, long-term access to collections of digital objects.” Sprout and Jordan, “Archivemata As a Service,” 236.

²²³ Ibid., 239.

²²⁴ Ibid.

²²⁵ Zorich, Waibel, Erway, *Beyond the Silos of the LAMs*, 16.

²²⁶ Bruce Whiteman, “Cooperative Collection Building: A Response to Gerald Beasley,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 31, <https://doi.org/10.5860/rbm.8.1.273>.

Whiteman explains that he will usually not purchase an item if these other institutions already have the item, following the tenet “that for a majority of old books, one copy within a reasonably drawn geographical area is probably enough.”²²⁷ This kind of geographical approach to collection development requires changing how the collection is understood, as Whiteman explains:

We need to see the “collection” from a much broader viewpoint than our own situation. This is a necessary beginning point for greater cooperation. The end point, I believe, will be to establish more rich and varied collections than one institution, or institutional type, could ever accumulate on its own.²²⁸

The kind of collaborative collection development approach Whiteman suggests has precedent in the archival field, being reminiscent of “documentation strategy”, a collaborative approach to archival acquisition that first developed in the 1980s.²²⁹ Helen Samuels, a key proponent of documentation strategy, defined it in 1986 as “a plan formulated to assure the documentation of an ongoing issue, activity, or geographic area.”²³⁰ As she explains, a strategy team includes “records creators, administrators (including archivists, and users” in its design and implementation and “is carried out through the mutual efforts of many institutions and individuals influencing both the creation of records and the archival retention of a portion of them.”²³¹ Although it began to be articulated in the 1980s, the basis for documentation strategy, as described by Doris J. Malkmus in her analysis of several documentation strategy projects, originated “in the early 1970s as archivists grappled with problems in selecting from the mass of modern documentation to document contemporary social movements, underrepresented groups,

²²⁷ Ibid.

²²⁸ Ibid., 32.

²²⁹ Doris J. Malkmus, “Documentation Strategy: Mastodon or Retro-Success?” *The American Archivist* 71, no. 2 (Fall/Winter 2008): 384, accessed March 22, 2020, <https://www.jstor.org/stable/40294523>.

²³⁰ Helen Willa Samuels, “Who Controls the Past,” *The American Archivist* 49, no. 2 (Spring 1986): 115, accessed October 6, 2016, <https://www.jstor.org/stable/40292980>.

²³¹ Ibid.

and cultural shifts not well represented through traditional acquisition practices.”²³² Malkmus also outlines the key components of documentation strategy, saying:

Documentation strategy presents a cooperative approach to the acquisition problem, recommending that efforts to document a topic or area of activity begin with a study by a group of experts, records creators, archivists, and users. As envisioned, the advisory group would rely on their expert knowledge of the topic/area to determine what constitutes adequate documentation and proceed to create a detailed plan for preserving these materials. Coordinating acquisition across multiple repositories is a key feature of the approach. These repositories, in turn, would cooperate in providing comprehensive description and reference. The advisory board would also be responsible for developing public, institutional, and financial support for these projects. A second feature is generating documentation, such as oral histories, needed to fill gaps in available records.²³³

Libraries, archives and museums can also collaborate through museum exhibitions, in the same way that museum archives often contribute to and collaborate with the broader museum on exhibitions. Marcia Reed discusses these kind of collaborative exhibitions in a 2007 article, in which she says that “in my experience, this type of collaboration reflects a new trend in museum exhibitions that signals a growing appreciation for the documentary and historical materials held by special collections in libraries and archives.”²³⁴ She describes collaborative activities among Los Angeles institutions, including use of materials from the Special Collections of the Getty Research Institute’s Research Library and the Getty Museum’s Department of Photographs for an exhibition for the opening of the Getty Villa in 2005.²³⁵ Reed also describes a 2001 exhibition called *Devices of Wonder: From the World in a Box to Images on a Screen* which was curated by individuals from the University of Chicago and the Research Library and, through the use of

²³² Malkmus, “Documentation Strategy,” 385

²³³ Ibid., 386.

²³⁴ Marcia Reed, “Blurring the Boundaries: Collaborative Library and Museum Exhibitions in Los Angeles,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 46, <https://doi.org/10.5860/rbm.8.1.275>.

²³⁵ Ibid., 45-46.

objects, prints, books and other items, “sought to replicate the wondrous experience of a collector’s cabinet of curiosities from earlier centuries.”²³⁶

Collaborations among libraries, archives and museums do not always have to be focused on collections however. For example, an interesting collaborative project, called saveMLAK, was developed in Japan in the days following the Great East Japan Earthquake on March 11, 2011.²³⁷ As a result of the earthquake and the resulting tsunami, three individual wiki websites called “savelibrary,” “savemuseum” and “savearchives” were created over the next two days to provide information about affected libraries, museums and archives.²³⁸ These websites were combined into a single website which would later include community centres (*kominkan* in Japanese) following a meeting of the creators of these websites via a Skype conference five days after the earthquake on March 16.²³⁹ saveMLAK, through participants including librarians, curators, university researchers and volunteers in community centres and LAMs, provided both a way to relay information regarding damage as well as “acting as a co-ordinating agency for relief efforts.”²⁴⁰ As well, monthly meeting of participants over Skype allowed them to “propose tasks, explore ideas, and have consultations on various topics.”²⁴¹

1.7 Conclusion

This chapter has examined the development of the relationship between the archival and museum professions from the separate development of each profession, to a more collaborative relationship with museum archives to collaborative projects between institutions. It has

²³⁶ Ibid., 50.

²³⁷ Maki Yamamura, “The saveMLAK project: the Great East Japan Earthquake and new developments in museum-library-archive collaboration,” *Art Library Journals* 38, no. 2 (2013): 40, <https://doi.org/10.1017/S0307472200018034>.

²³⁸ Ibid.

²³⁹ Ibid.

²⁴⁰ Ibid., 42.

²⁴¹ Ibid., 43.

demonstrated ways in which these distinct professions have developed separately, creating their own specific substantive and complex professional approaches and culture, can work together.

The various roles that museum archives play in supporting their institution and their internal and external communities as well as the various approaches to LAM collaboration through digital technologies and other approaches will provide a basis for discussion on how the CMHR's archives can utilize and build on these roles and approaches.

Given the CMHR's reliance on archival materials and collections, particularly in the museum's Oral History Program, which forms the basis of the archives and the museum's collections, programs and exhibits,²⁴² the CMHR's archives is in a distinct position as the archives of a human rights institution. This position necessitates a broader role for the archives to play that goes beyond the kinds of internal and external roles outlined above that are focused primarily on the collection museum archives hold. This is not to say that these roles are not important or should not be a priority for the archives, but that it has the opportunity and potential because of its position within an action-oriented museum to build upon the usual ways that museum archives support internal and external users and the broader community. Therefore, a more action-oriented museum archive with a focus extending beyond its own collecting activities to support human rights research and work more broadly is needed to effectively contribute to the CMHR's key goals of promoting and inspiring dialogue, reflection and action and facilitating education, learning and research. This role for the archives depends on awareness of the distinct substantive and complex work of archives outlined in this chapter.

²⁴² Heather Bidzinski et al., "Building the Oral History Program at the Canadian Museum for Human Rights," *Oral History Forum d'histoire orale* 37 (2017): 1, 4, accessed July 27, 2019, <http://www.oralhistoryforum.ca/index.php/ohf/article/view/621>; Heather Bidzinski, email message to Tom Nesmith, January 28, 2020. (Used with permission.)

Chapter Two

Archives in Support of Human Rights: Roles, Responsibilities and Approaches

2.1 Introduction

As the archives of a human rights museum, the CMHR's archives has the opportunity and potential to support human rights and human rights related work in combination with its roles as a museum archives. This chapter therefore seeks to establish the basis for this role by exploring the increasing roles archives play in supporting human rights and human rights related work. This is evidence of the substantive complex work of archives that collaborative approaches among GLAM partners must not obscure and can benefit greatly from. The chapter begins with an examination of what constitutes a human rights archive or human rights record and a discussion of the kind of institutions, organizations and activities that produce these kinds of records. Next, this chapter will examine the kinds of roles and responsibilities that archives and archivists have in relation to human rights as outlined in the United Nation's Joinet-Orentlicher Principles and the International Council on Archives' Human Rights Working Group's *Basic Principles on the Role of Archivists and Records Managers in Support of Human Rights*. Attention will then turn to a discussion of the kinds of inclusive approaches to archival work that are needed when working with human rights related records and communities that have been affected by human rights abuses followed by an examination of specific examples of archives and archival projects that are supporting and have the potential to support human rights purposes, both within Canada and internationally.

2.2 Human Rights Archives and Records

Records that document human rights abuses and support human rights, human rights related work and recovery following conflict and violations of human rights are diverse and

varied, coming from numerous sources. An understanding of the kinds of archives and records that are termed human rights archives is necessary to understanding how these archives and records can and do support human rights and human rights related work. It is necessary to look at what qualities human rights archives and records share as well as the specific kinds of records that may fit into this category and the kinds of institutions and activities that may produce them.

In the introduction to *Archival Science*'s special double issue on archives and human rights, archival scholar Michelle Caswell outlines the view of human rights archives posited by the issue: "that human rights archives are those collections of records that document violent and systematic abuse of power."¹ She goes on to say that "in light of Eric Ketelaar's assertion that records must be "activated" to be meaningful, records documenting human rights abuse must be activated by individuals (including archivists), communities, and institutions in order to fulfill a human rights function."² In this way, archivists, through the application of archival processes, serve to activate records related to human rights, which allows for the understanding that " 'human rights archives' include not only those projects that self-identify as such ... but also a wide array of collections documenting abuses of power kept by intergovernmental agencies, governments and university repositories, nongovernmental and community-based organizations, families, and individuals alike."³

Given this wide range of archives and records that are related to human rights, how might one go about better understanding these kinds of archives and records? Noah Geraci and Michelle Caswell have proposed a typology for analyzing human rights records that is flexible

¹ Michelle Caswell, "Defining human rights archives: introduction to the special double issue on archives and human rights," *Archival Science* 14, no. 3-4 (October 2014): 208. <https://doi-org.uml.idm.oclc.org/10.1007/s10502-014-9226-0>.

² Ibid.

³ Ibid., 208-209.

and “seeks to create avenues for questioning, reflection, and multiplicity.”⁴ Their typology utilizes five vectors which

allow us to more deeply examine the types of records we might classify as “human rights records” by delineating the myriad relationships a record might bear to violence; they give us a schema for understanding “human rights record” as a category that encompasses many different kinds of records yet retains distinct qualities of meaning.⁵

The first vector outlined by Geraci and Caswell, “who created the record,” is concerned with discerning “the role of the creator(s) in relation to human rights abuses.”⁶ The second vector, “why the record was created,” addresses the purpose(s) for which a record was created in relation to human rights abuse.⁷ Geraci and Caswell’s third vector, “when the record was created,” analyzes when in relation to the occurrence of human rights abuse a record was created as violence can be continuous and ongoing.⁸ The fourth vector, “where the record is stewarded,” includes analysis of where and by whom the record is and has been stewarded, issues regarding use and possession,⁹ and “the implications, including implications for access, preservation, memory, narrative, and identity, of where the record is stewarded.”¹⁰ Geraci and Caswell’s fifth and final vector, “how the record is activated,” draws on archival scholar Eric Ketelaar’s argument about the activation of archival records, which they summarize as stating “that archival

⁴ Noah Geraci and Michelle Caswell, “Developing a Typology of Human Rights Records.” *Journal of Contemporary Archival Studies* 3 (2016): Article 1, page 10, accessed May 18, 2017, <http://elischolar.library.yale.edu/jcas/vol3/iss1/1>.

⁵ Ibid.

⁶ Ibid., Article 1, page 11.

⁷ Ibid., Article 1, page 12.

⁸ Ibid.

⁹ Ibid., Article 1, page 12-13.

¹⁰ Ibid., Article 1, page 13. It is important to note the way in which Geraci and Caswell use the term stewardship which they describe as follows: “The term ‘stewardship’ is used here to establish the scope of this vector beyond the physical custody of the record to ask questions about the locations and actors involved in its ongoing preservation and use. Yet it must be acknowledged that the implications of this term may not be appropriate for the status of many records, as many holders of human rights records are hostile or neglectful entities who do not generally behave with the care and openness suggested by stewardship; the ideal of ethically engaged stewardship may be more the exception than the rule. The term is used here not to gloss over that reality but to imperfectly allow examination of the various forces and landscapes at play in the ongoing life of a record.” Ibid., Article 1, page 13.

records are not fixed objects that speak for themselves but are constituted through their activation.”¹¹ According to Ketelaar, records are activated through every use of the record and contribute to the infinite meaning of the archive.¹² Geraci and Caswell therefore state that it is important to examine the ways in which human rights records have been activated, including the ways they may have been used in scholarship, museums, archives, art and in a legal context as well as “what affective significance it may have taken on for survivors, families, and communities.”¹³

The kinds of human rights archives and records described above are produced and collected by various sources. Diane Orentlicher, in her *Updated Set of principles for the protection and promotion of human rights through action to combat impunity* which were adopted by the United Nations Commission on Human Rights in 2005,¹⁴ defines archives as follows:

As used in these principles, the word “archives” refers to collections of documents pertaining to violations of human rights and humanitarian law from sources including (a) national governmental agencies, particularly those that played significant roles in relation to human rights violations; (b) local agencies, such as police stations, that were involved in human rights violations; (c) State agencies, including the office of the prosecutor and the judiciary, that are involved in the protection of human rights; and (d) materials collected by truth commissions and other investigative bodies.¹⁵

Based on this definition, human rights archives include those archives related to human rights and humanitarian law violations that are collected by various investigative bodies and are

¹¹ Ibid.

¹² Ibid.

¹³ Ibid., Article 1, page 14.

¹⁴ Nathan Mnjama, “The Orentlicher Principles on the Preservation and Access to Archives Bearing Witness to Human Rights Violations,” *Information Development* 24, no. 3 (August 2008): 215, <https://doi-org.uml.idm.oclc.org/10.1177/0266666908094837>.

¹⁵ United Nations Economic and Social Council, *Report of the independent expert to update the Set of principles to combat impunity, Diane Orentlicher Addendum: Updated Set of principles for the protection and promotion of human rights through action to combat impunity*, E/CN.4/2005/102/Add.1, ¶ 6 (February 8, 2005), <https://undocs.org/E/CN.4/2005/102/Add.1>.

produced by government agencies that are involved or complicit in violations as well as those agencies that are responsible for protecting human rights.

Records and documentation relating to human rights abuses are also created and collected by human rights non-governmental organizations (HRNGOs). Archivist Bruce P. Montgomery has examined the methods by which international HRNGOs investigate and document human rights abuses, thereby shaping the archival record.¹⁶ As Montgomery states, “in carrying out their research activities, international NGOs continue to produce a trail of investigative records that reflect many of the seminal conflicts of past and current times.”¹⁷ For example, records related to the investigative missions of these HRNGOs include “testimony, written evidence, photographs, audio and videotapes, and a broad array of other material evidence.”¹⁸ The archives of HRNGOs also include testimony from various individuals such as victims, survivors, witnesses, exiles and refugees; records relating to forensic analyses, and secondary source materials produced by various organizations and individuals such as domestic human rights organizations, the press, religious institutions, diplomats and human rights lawyers.¹⁹

Domestic human rights organizations, as discussed by Montgomery, also produce and collect important records and documentation related both to human rights abuses and other activities. Louis Bickford, in his examination of the need for the records of HRNGOs in Chile, Argentina and Uruguay to be preserved, discusses the kinds of records collected and produced by these organizations.²⁰ In relation to Chile, Bickford says “social service oriented HRNGOs, such

¹⁶ Bruce P. Montgomery, “Fact-Finding by Human Rights Non-Governmental Organizations: Challenges, Strategies, and the Shaping of Archival Evidence,” *Archivaria* 58 (Fall 2004): 22-23, accessed March 11, 2017, <https://archivaria-ca.umi.idm.oclc.org/index.php/archivaria/article/view/12477>.

¹⁷ *Ibid.*, 27.

¹⁸ *Ibid.*, 33.

¹⁹ *Ibid.*, 34, 44, 46.

²⁰ Louis Bickford, “The Archival Imperative: Human Rights and Historical Memory in Latin America’s Southern Cone,” *Human Rights Quarterly* 21, no. 4 (November 1999): 1097–1122, accessed March 10, 2017, <http://www.jstor.org/stable/762757>.

as the *Vicaría* and FASIC, have intake files, including testimonies and documentation relating to specific violations as filed by the victims or their families as they sought legal, psychological, medical, economic, or logistical support.”²¹ In addition, HRNGOs create their own documentation related to their work, documentation such as reports, posters, bulletins and newspapers.²² Bickford also describes how HRNGOs in Argentina, in addition to these kinds of records, also “produced documents aimed at supporting human rights trials” such as “forensic information identifying the cadavers of the disappeared” as the *Equipo Argentino de Antropología Forense* (Argentine Forensic Anthropology Team) did.²³

Human rights tribunals, commissions and inquiries themselves also collect and produce important human rights related records. In his discussion of the archives of the United Nations International Criminal Tribunal for the former Yugoslavia (ICTY), David Kaye states that

the United Nations has identified three categories of records held by the Tribunal: judicial, amounting to all of the materials related to investigations, trials, appeals, and so forth; non-judicial but generated as part of the judicial process, such as minutes or results from meetings of the judges; and administrative, such as personnel records.²⁴

The ICTY’s judicial records, for example, include records such as the video and transcripts of witness testimony and documentary evidence, personal artifacts, documentation and interviews of victims and witnesses, official documents, indictments, Tribunal correspondence with governments and defence counsel and work materials including investigation notes, orders and judgements.²⁵ Within these judicial records there are both collected materials and materials

²¹ Ibid., 1104. The social service HRNGOs Bickford refers to are “the *Vicaría de la Solidaridad* (Vicariate of Solidarity) (the *Vicaría*) and the *Fundación de Ayuda Social de las Iglesias Cristianas* (Inter-Church Foundation for Social Work) (FASIC).” Ibid., 1103.

²² Ibid., 1104.

²³ Ibid., 1106.

²⁴ David Kaye, “Archiving justice: conceptualizing the archives of the United Nations International Criminal Tribunal for the former Yugoslavia,” *Archival Science* 14, no. 3-4 (October 2014): 387-388, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-014-9229-x>.

²⁵ Ibid., 388.

produced by the Tribunal itself, both of which are important for documenting human rights abuses and the response to those abuses. Materials created by the Tribunal also make up ICTY's administrative records which reflect "basic budgetary issues, personnel, buildings, acquisitions, and other documents that together tell the story of the growth of the Tribunal."²⁶

Many commissions and inquiries also collect materials for the purpose of creating a lasting record and as a way of supporting healing and reconciliation in the aftermath of human rights abuses. For example, the Truth and Reconciliation Commission of Canada collected statements from those impacted by the Canadian residential school system, survivors and family members in particular, as well as archival records from various federal government departments and churches responsible for Residential Schools.²⁷ It was also mandated that a national research centre, the National Centre for Truth and Reconciliation, be created to house these materials,²⁸ to provide inclusive access to survivors, families, educators, researchers and the public and "to preserve the memory of Canada's Residential School system and legacy."²⁹ Another example can be found in Canada's National Inquiry into Missing and Murdered Indigenous Women and Girls and its Legacy Archive which collected artistic expressions from family members,

²⁶ Ibid.

²⁷ Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada* (Truth and Reconciliation Commission of Canada, 2015), 23, 25, 27, accessed September 16, 2019, http://nctr.ca/assets/reports/Final%20Reports/Executive_Summary_English_Web.pdf; Brett Lougheed, Ry Moran, and Camille Callison, "Reconciliation through Description: Using Metadata to Realize the Vision of the National Research Centre for Truth and Reconciliation," *Cataloging & Classification Quarterly* 53, no. 5-6 (2015): 597, <https://doi.org/10.1080/01639374.2015.1008718>.

²⁸ Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future*, 34.

²⁹ "Our Mandate," National Centre for Truth and Reconciliation, accessed September 16, 2019, <https://nctr.ca/about-pages.php#mandate>.

survivors of violence and others³⁰ in recognition “that art in particular is a powerful tool for commemoration and calling forth.”³¹

Many archives, particularly community-based archives, collect materials related to traditionally marginalized communities in order to support the needs and interests of these communities. The Shingwauk Residential Schools Centre, for example, since its establishment in 1981, has sought to preserve materials related to Canadian residential schools, facilitate research by survivors³² and “provide copies of materials to First Nation communities.”³³ In 2005, the Centre developed the Remember the Children: National Residential School Photo Identification Project which sought “to connect survivors with photographs of themselves and to gather information about the individuals portrayed in the photographs” as well as providing family members the opportunity to engage with their family’s history through these photographs.³⁴

In addition to archival collections of records related to human rights abuses and human rights trials and commissions, archives may also include other records that are useful in protecting or asserting one’s rights. In the Introduction to *Basic Principles on the Role of Archivists and Records Managers in Support of Human Rights* (published in 2016 by the International Council on Archives’ (ICA) Human Rights Working Group), a number of uses of archival records for human rights purposes are outlined. The introduction states:

Archives are useful for human rights purposes. Many of these archives are essential to secure rights and benefits: personnel records, records of social

³⁰ National Inquiry into Missing and Murdered Indigenous Women and Girls, “ ‘I am here for justice, and I am here for change’: Commemoration and Calling Forth,” chap. 10 in *Reclaiming Power and Place: The Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls, Volume 1b*. (National Inquiry into Missing and Murdered Indigenous Women and Girls, 2019), 60. accessed September 13, 2019, https://www.mmiwg-ffada.ca/wp-content/uploads/2019/06/Final_Report_Vol_1b.pdf.

³¹ Ibid., 58.

³² Krista McCracken, “Community Archival Practice: Indigenous Grassroots Collaboration at the Shingwauk Residential Schools Centre,” *The American Archivist* 78, no. 1 (Spring/Summer 2015): 184-185, accessed September 17, 2019, <https://www.jstor.org/stable/43489613>.

³³ Ibid., 185.

³⁴ Ibid. 186.

insurance programs, records of occupational health and safety, records of military service. Other archives help prove civil rights: voter registrations, land titles, citizenship records. Still others provide evidence of the abuse of human rights, such as the records of military, police and intelligence units from periods of dictatorship, even records of prisons, hospitals, morgues and cemeteries.³⁵

Archives and records which allow one to secure or assert rights can also be viewed as human rights archives and records. These kinds of records are often critical in the aftermath of conflicts and mass human rights violations. For example, archival scholar Anne J. Gilliland has described the kinds of records that were often required by Croats following the Yugoslav wars,³⁶ records based “around concerns of identity, rights and basic human functions.”³⁷ These include records needed for addressing issues of property ownership, records needed for addressing citizenship and residency, records needed for claiming veteran benefits and pensions, records regarding credentials and qualifications and records regarding voting.³⁸

2.3 Roles and Responsibilities of Archives and Archivists

The United Nations Commission on Human Rights has placed archives in a central role of supporting human rights through its emphasis on the collection and preservation of documentation to fight impunity through the Joinet-Orentlicher Principles.³⁹ In 1997, Louis Joinet, Special Rapporteur to the Commission, submitted a report to the Commission suggesting

³⁵ International Council on Archives, Human Rights Working Group, *Basic Principles on the Role of Archivists and Records Managers in Support of Human Rights* (September 2016), 2, accessed March 21, 2019, https://www.ica.org/sites/default/files/ICA%20HRWG%20Basic%20Principles_endorsed%20by%20PCOM_2016_Sept_English.pdf.

³⁶ Anne J. Gilliland, “Moving past: probing the agency and affect of recordkeeping in individual and community lives in post-conflict Croatia,” *Archival Science* 14, no. 3-4 (October 2014): 251-2, <https://doi.org.umidm.oclc.org/10.1007/s10502-014-9231-3>.

³⁷ *Ibid.*, 262.

³⁸ *Ibid.*

³⁹ Mnjama, “The Orentlicher Principles on the Preservation and Access to Archives Bearing Witness to Human Rights Violations,” 214-215. Diane Orentlicher’s *Updated Set of principles for the protection and promotion of human rights through action to combat impunity* defines impunity as follows: “ ‘Impunity’ means the impossibility, de jure or de facto, of bringing the perpetrators of violations to account – whether in criminal, civil, administrative or disciplinary proceedings – since they are not subject to any inquiry that might lead to their being accused, arrested, tried, and, if found guilty, sentenced to appropriate penalties, and to making reparations to their victims.” E/CN.4/2005/102/Add.1, ¶ 6.

that the right to know necessitated the preservation of archives and proposing measures for the preservation of documentation related to human right abuses and violations.⁴⁰ These included measures to prevent archives from being destroyed, removed or misused, the “establishment of an inventory of available archives,” and the application of new regulations for archival access and consultation.⁴¹

As changes occurred in international law, the Joinet Principles were updated less than a decade later by Washington College of Law professor Diane Orentlicher.⁴² These principles, titled *Updated Set of principles for the protection and promotion of human rights through action to combat impunity*, were adopted by the Commission in 2005⁴³ and maintained the emphasis on archives being intrinsic to enabling the right to know. Principle 2: The Inalienable Right to the Truth states that “Every people has the inalienable right to know the truth about past events concerning the perpetration of heinous crimes and about the circumstances and reasons that led, through massive or systemic violations, to the perpetration of those crimes” and that this right helps to prevent these kinds of violations from happening again.⁴⁴ Principle 3: The Duty to Preserve Memory concerns the preservation of collective memory and the prevention of revisionism through “the State’s duty to preserve archives and other evidence concerning violations of human rights and humanitarian law and to facilitate knowledge of those violations.”⁴⁵ This principle demonstrates the importance and critical role of archives in ensuring that past abuses are remembered as part of a people’s collective memory and preventing that history from being changed or rewritten. Principle 4: The Victims’ Right to Know states that

⁴⁰ Mnjama, “The Orentlicher Principles on the Preservation and Access to Archives Bearing Witness to Human Rights Violations,” 215.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ E/CN.4/2005/102/Add.1, ¶ 7.

⁴⁵ Ibid.

“irrespective of any legal proceedings, victims and their families have the imprescriptible right to know the truth about the circumstances in which violations took place and, in the event of death or disappearance, the victims’ fate.”⁴⁶ The state’s duty in guaranteeing this right includes archival preservation and access as outlined in Principle 5: Guarantees to Give Effect to the Right to Know which states that the right to know must be ensured by the state through the judiciary, may include non-judicial processes or commissions of inquiry⁴⁷ and that “it [the state] must ensure the preservation of, and access to, archives concerning violations of human rights and humanitarian law.”⁴⁸

The central role of archives in fighting impunity was reinforced by Orentlicher with five principles which provided guidelines for archival preservation and access. Reinforcing the need for preservation stated in Principles 3 and 5, Principle 14: Measures for the Preservation of Archives states

The right to know implies that archives must be preserved. Technical measures and penalties should be applied to prevent any removal, destruction, concealment or falsification of archives, especially for the purposes of ensuring the impunity of perpetrators of violations of human rights and/or humanitarian law.⁴⁹

The right to know also implies that archives must be accessible. Principle 15: Measures for Facilitating Access to Archives outlines three specific reasons that access should be granted to human rights archives: “to enable victims and their relatives to claim their rights;” “for persons implicated, who request it for their defence;” and for the purpose of historical research.⁵⁰ In addition, “Courts and non-judicial commissions of inquiry, as well as investigators reporting to them, must have access to relevant archives” as stated in Principle 16: Cooperation Between

⁴⁶ Ibid.

⁴⁷ Ibid., 7-8.

⁴⁸ Ibid., 8.

⁴⁹ Ibid., 11.

⁵⁰ Ibid.

Archive Departments and the Courts and Non-judicial Commissions of Inquiry.⁵¹ Orentlicher also outlines specific measures related to archives which contain names as well as to restoring or transitioning to democracy or peace. Section b of Principle 17: Specific Measures Relating to Archives Containing Names states “All persons shall be entitled to know whether their name appears in State archives and, if it does, by virtue of their right to access, to challenge the validity of the information concerning them by exercising a right of reply.”⁵² Principle 18, Specific Measures Related to the Restoration of or Transition to Democracy and/or Peace states that:

- (a) Measures should be taken to place each archive centre under the responsibility of a specifically designated office;
- (b) When inventorying and assessing the reliability of stored archives, special attention should be given to archives relating to places of detention and other sites of serious violations of human rights and/or humanitarian law such as torture, in particular when the existence of such places was not officially recognized;
- (c) Third countries shall be expected to cooperate with a view to communicating or restituting archives for the purpose of establishing the truth.⁵³

The critical role and importance of archives in addressing human rights abuses and issues outlined by Orentlicher are echoed by the ICA’s Human Rights Working Group’s *Basic Principles on the Role of Archivists and Records Managers in Support of Human Rights*, published in 2016, which was, in part, a response to Orentlicher’s *Updated Principles*.⁵⁴ In setting out guidelines for archivists and records managers in relation to human rights, the *Basic Principles* have four primary purposes, as outlined in the Preamble:

- assist institutions that preserve archives in their task of ensuring the proper role of archivists in support of human rights,
- provide guidelines for individual archivists and records managers who, in the course of their everyday work, must take decisions that might affect the enforcement and protection of human rights,

⁵¹ Ibid.

⁵² Ibid., 12.

⁵³ Ibid.

⁵⁴ International Council on Archives, Human Rights Working Group, *Basic Principles*, 3.

- provide support for professional associations of archivists and records managers, and
- help international officials dealing with human rights issues understand the importance of the issues covered by the *Principles* and the contribution that professional archivists and records managers can provide to the protection of human rights.⁵⁵

The guidelines, as set out in the *Basic Principles*, further demonstrate the critical role archivists play in protecting, acquiring and providing access to human rights related records.

Echoing Orentlicher’s emphasis on the need to ensure that archives are preserved, Principles 1 and 2 of the *Basic Principles* address the role of archivists in protecting archives and their integrity. Principle 1 states that “Institutions, archivists and records managers should create and maintain recordkeeping regimes that protect archives that document human rights and should act to ensure that the management of those archives preserves the integrity of the archives and their value as evidence.”⁵⁶ This protection and preservation also applies to “the archives of temporary bodies established to assist in transitional justice” as stated in Principle 6.⁵⁷ A key part of this protection is the prevention of the destruction of records as outlined in Principle 2, which states that “Institutions, archivists and records managers should prevent the destruction of archives that are likely to contain evidence of the violation of human rights or humanitarian law.”⁵⁸

Archivists can also support human rights through their acquisition and appraisal activities. Principle 3 concerns inclusive acquisition, stating “Archivists and records managers should select, acquire and retain archives that are within the scope and mandate of their archival institution, without discrimination that is proscribed in the *Universal Declaration of Human*

⁵⁵ Ibid.

⁵⁶ Ibid., 4.

⁵⁷ Ibid., 6.

⁵⁸ Ibid., 4.

Rights.”⁵⁹ The explanatory note following this principle elaborates saying, “archivists should ensure that they acquire archives that reflect and are pertinent to all groups.”⁶⁰ In addition to inclusive acquisition practices, Principle 4 states that appraisal decisions should take into consideration the usefulness of records to human rights purposes including their usefulness in supporting human rights claims, identifying perpetrators, providing information on missing individuals and facilitating claims for compensation.⁶¹

The provision of access is another crucial role archivists play in relation to human rights and encompasses both description and arrangement as well as ensuring equal access to all. Principles 7 and 8 address the roles of archivists in describing and arranging records related to human rights. Principle 7 states that “archivists should include in the description of archival holdings information that to the best of their knowledge enables users to understand whether the archives might contain information that would be useful to exercise a claim of human rights.”⁶² As description is a key aspect of providing access, ensuring that archival descriptions make clear the potential for the records to be used for human rights purposes is critical. Principle 8 is concerned with providing access, particularly to human rights related records, in a timely manner stating that “archivists and records managers should provide timely arrangement and description of the archives in the holdings to ensure equal, fair and effective access for users, giving priority to organizing and describing archival holdings documenting gross human rights violations.”⁶³

The *Basic Principles* also outline the role of archivists in providing and promoting equal access to archives. Principles 12 and 13 are concerned with providing equal service to all without

⁵⁹ Ibid., 5.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid., 6.

⁶³ Ibid., 7.

discrimination or distinction and echo Principle 15 of Orentlicher's *Updated Principles*.

Principle 12 states that "Archivists should provide reference service without discrimination that is proscribed by the *Universal Declaration of Human Rights*. All persons are entitled to call upon the assistance of an archivist to help them locate and retrieve archives that may enable them to establish their rights."⁶⁴ Principle 13 states that "Archivists should ensure that persons seeking to defend themselves from charges of violations of human rights are afforded access to archives."⁶⁵ In addition, archivists also have a role to play in promoting access to archives for human rights related purposes. Principle 10 of the *Basic Principles* concerns the role of archivists in advocating for access to government and non-governmental institutions, stating that "Archivists and records managers should advocate for and support the right of access to government archives and encourage non-governmental institutions to provide similar access to their archives, in accordance with the *Principles of Access to Archives* adopted by the International Council on Archives."⁶⁶ Archivists also have a role in promoting the public's right to access as Principle 14 states:

Institutions, professional associations of archivists and records managers and individuals should promote programs to inform the public about their right of access to archives and the import role of archivists in protecting their fundamental freedoms. Special attention should be given to ensure that disadvantaged persons know that they may call upon archivists to locate and retrieve archives that may enable them to assert their rights.⁶⁷

As both the Joinet-Orentlicher Principles and the *Basic Principles* make clear, archives and archivists support human rights through the application of archival practices and theory to human rights related records. For example, the arrangement of records based on provenance and

⁶⁴ Ibid., 8.

⁶⁵ Ibid., 9.

⁶⁶ Ibid., 7.

⁶⁷ Ibid., 9.

original order is vital to their use as evidence in a legal setting as can be seen from Kristen Weld's description of the efforts to preserve the National Police archives in Guatemala.⁶⁸ The archives, which came to light in 2005 during an inspection of National Police buildings by Guatemala's Human Rights Ombudsman's Office, contained the records of Guatemala's National Police who were responsible for counterinsurgency activities during Guatemala's Cold War dictatorships which included the suppression of individuals who opposed the government such as students, teachers and social democratic politicians through spying, abduction, torture and murder.⁶⁹ The preservation and processing of the archives was done by the activist-based and internationally funded Project for the Recovery of the National Police Historical Archives which sought to use these archives as legal evidence against war-time officials in addition to using them to preserve historical memory and better understand Guatemala's period of war.⁷⁰ As Weld explains, the activists working on the Project, with their focus on doing human rights work as opposed to archival work, initially saw instruction on the implementation of archival practices and principles as irrelevant to their work.⁷¹ For example, instead of approaching arrangement through the archival principles of provenance and original order, with their emphasis on maintaining the National Police's arrangement of the archives through the separation of the records of different entities and the maintenance of the internal arrangement of the records of each entity, they arranged records chronologically.⁷² This chronological arrangement, through its disruption of provenance and original order, would break the archival bonds of the records and "damage their validity as evidence in court."⁷³ Views of the applicability of archival practice

⁶⁸ Kirsten Weld, *Paper Cadavers : The Archives of Dictatorship in Guatemala* (Durham: Duke University Press, 2014), ProQuest Ebook Central.

⁶⁹ *Ibid.*, 1-2.

⁷⁰ *Ibid.*, 5, 69-70.

⁷¹ *Ibid.*, 73, 80.

⁷² *Ibid.*, 70-71, 80.

⁷³ *Ibid.*, 80.

began to change with the archival training and reorganization of work along archival lines provided by Trudy Huskamp Peterson through funding by the Swiss government in 2006⁷⁴ which saw a growing acknowledgement that archival practices “could improve workers’ ability to locate and analyze the documents.”⁷⁵

The Joinet-Orentlicher Principles and the *Basic Principles* also emphasize the importance of archives in preserving human rights related materials, a role of critical importance given the various challenges in preserving these materials. As Bickford has outlined in reference to HRNGOs in Chile, Argentina and Uruguay, these organizations face challenges in terms of priorities, resources and privacy concerns when it comes to preserving their records. Preservation activities, which may include paper preservation, the creation of microforms and/or digitization, require varying degrees of resources, both financially and in terms of labour.⁷⁶ This presents a challenge for HRNGOs which often have limited budgets and whose human rights work often takes priority over records preservation, although many of these organizations, Bickford states, understand the importance of preservation.⁷⁷ As well, since many of these records are private in nature, Bickford explains that “HRNGOs are often hesitant to make copies of these documents, fearing that they might be released publicly” and are also often distrustful of national repositories.⁷⁸ Bickford also explains that HRNGOs may be able to seek partnerships with institutions such as research libraries as a way to address challenges of preservation, protecting privacy and providing access.⁷⁹ The University of Texas Libraries’ Human Rights Documentation Initiative, which will be discussed in more detail in a subsequent section,

⁷⁴ Ibid., 80-82.

⁷⁵ Ibid., 82.

⁷⁶ Bickford, “The Archival Imperative,” 1117-1118.

⁷⁷ Ibid., 1118.

⁷⁸ Ibid., 1116.

⁷⁹ Ibid., 1115, 1117.

provides an example of an institution that engages in collaborative partnerships with human rights organizations to address the preservation of digital materials.⁸⁰ While born-digital human rights related records, including online resources, face the increased threat of deterioration and loss inherent in all digital records, the nature of these records and the organizations that produce them means that they are at increased risk of loss due to political repression, censorship, political changes and unstable funding in addition to the specific privacy needs and preservation to protect national patrimony and the authenticity of records for use as evidence inherent in human rights documentation.⁸¹ WITNESS, an organization that provides equipment, resources and training to activists and human rights organizations using video to do human rights work,⁸² has developed the *Activists' Guide to Archiving Video* to help activists and organizations preserve their videos, avoiding loss, deterioration and deletion of videos and ensuring that videos can be identified, verified and used in the short and long term as legal evidence as well as for educational, advocacy and historical purposes.⁸³

2.4 Approaches to Archives and Human Rights

In order to support the broad roles of fighting impunity and preserving, acquiring and providing access to human rights related archives for various purposes, archivists need to rethink their approaches in relation to these kinds of materials. As many archival scholars and practitioners have discussed, this rethinking of archival practice needs to be centred on serving survivors and affected communities in ways that are inclusive and allow these survivors and

⁸⁰ Christian Kelleher et al., “The Human Rights Documentation Initiative at the University of Texas Libraries,” *New Review of Information Networking* 15, no. 2 (2010): 97, 101, <https://doi.org/10.1080/13614576.2010.528342>.

⁸¹ *Ibid.*, 96-97.

⁸² “Our Story,” WITNESS, accessed September 18, 2019, <https://www.witness.org/about/our-story/>.

⁸³ Yvonne Ng, “Attention Human Rights Activists: Learn How to Archive Your Video With Our New Guide,” WITNESS, July 2013, <https://archiving.witness.org/2013/07/attention-human-rights-activists-learn-how-to-archive-your-video-with-our-new-guide/>; WITNESS. *Activists' Guide to Archiving Video* (Brooklyn: WITNESS, 2013), 3-4, accessed September 19, 2019, <https://archiving.witness.org/archive-guide/>.

communities to not only have access to archival materials but also a say in how these materials are managed, stewarded, described, accessed and used.

In her article “Toward a survivor-centered approach to records documenting human rights abuse: lessons from community archives,” Michelle Caswell proposes an approach to records of human rights abuses based on central principles within community archives discourse which are adaptable to the different contexts that produce records of human rights abuse.⁸⁴ Key to this survivor-centred approach is Caswell’s position that, based on the archival principle of provenance, “our primary ethical concern should be those who survived such abuse and the relatives of those who did not.”⁸⁵ By applying principles based in community archiving, including participation, shared stewardship, multiplicity, archival activism and reflexivity,⁸⁶ to human rights records, Caswell suggests that “community-based approaches to memory work can inform how we think about and treat such records regardless of their physical location.”⁸⁷

The principle of participation, when applied to records of human rights abuses as Caswell explains, would see archives engaging with survivors and family members as active participants in decisions regarding archival processes through means such as “leadership roles, ongoing dialogs, representation on governing and advisory boards, involvement in appraisal, description, and access policies, and, the possible employment and training of victims’ family members in archival positions.”⁸⁸ Shared stewardship would see the communities who are documented in the records of human rights abuses maintain custody and control of these records through the development of relationships of stewardship opposed to custodianship between archives and

⁸⁴ Michelle Caswell, “Toward a survivor-centered approach to records documenting human rights abuse: lessons from community archives,” *Archival Science* 14, no. 3-4 (October 2014): 308–309, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-014-9220-6>.

⁸⁵ *Ibid.*, 309.

⁸⁶ For Caswell’s discussion of how these principles operate in community archives, see *Ibid.*, 309-314.

⁸⁷ *Ibid.*, 315.

⁸⁸ *Ibid.*

communities those records document where “repositories do not own records documenting atrocity, but have been entrusted to care for such records by survivors and victims’ families, who ultimately dictate the conditions under which such records are maintained.”⁸⁹ Multiplicity, as Caswell outlines, entails that archivists would actively create records of abuse in multiple mediums “through oral history projects, video documentation, and photography” and seek to collect and create records that reflect multiple perspectives, including the perspective of witnesses, survivors, family members and perpetrators.⁹⁰ The principle of archival activism can be seen in the work archivists do with records of human rights abuses as Caswell states: “archivists stewarding records that document human rights abuse can see themselves as activist archivists who employ records to seek justice for past atrocities and to work toward a more just future.”⁹¹ The principle of reflexivity bears particular importance to archives documenting human rights abuses, both internally and externally. Internally, archivists working with these kinds of materials “need to be reflexive about how their practice impacts their own physical and mental well-being, and seek out networks of support in the face of damaging materials.”⁹² Externally, archivists and communities need to reflect on and evaluate their continuing relationship of stewardship.⁹³

Similar to Caswell’s survivor-centred approach which makes archivists working with records of human rights abuses primarily responsible to survivors and family members, Amanda Strauss has suggested that archivists should focus their work around the concept and pursuit of social justice. In her article “Treading the ground of contested memory: archivists and the human

⁸⁹ Ibid., 316.

⁹⁰ Ibid., 317.

⁹¹ Ibid., 318.

⁹² Ibid.

⁹³ Ibid., 319.

rights movement in Chile,” Strauss proposes an understanding of social justice based on liberation theology and shows how it can be applied to archival work through a case study of how archival work in Chile pursues social justice.⁹⁴ The concept of social justice, as described by Strauss, is an imperative “that connotes activism and political involvement” focused on community involvement in fighting for justice in relation to everyday inequalities.⁹⁵ This activism poses ethical questions concerning “where the profession should be placed along a spectrum that is marked on one end by passive guardianship of a ‘natural’ residue of documentation and at the other end by deliberate active collecting to construct or shape the archive.”⁹⁶ Strauss discusses Michael Cook’s description of archival ethics as outlined in the report *Archival Policies in the Protection of Human Rights* by Antonio González Quintana, writing that, “The Quintana Report, Cook argues, defines archival ethics not from an internal perspective that outlines guiding principles for how archivists should act in society, but rather from an external perspective that considers how ‘collective rights’ and ‘individual rights’ define – or should define – archival practice.”⁹⁷ As StrChristopher Calessouss explains, Cook details how the Report also includes the kinds of principles that should be part of archival codes of ethics and which, according to Strauss, “are based upon the assertion that archivists should be guided by ethics that integrate both the archivist’s responsibility to the profession and the profession’s responsibility to society.”⁹⁸

Strauss further expands the concept of social justice by incorporating ideas from liberation theology and seeking what James O’Toole has defined as a “moral theology of

⁹⁴ Amanda Strauss, “Treading the ground of contested memory: archivists and the human rights movement in Chile,” *Archival Science* 15, no. 4 (December 2015): 369–397, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-014-9223-3>.

⁹⁵ *Ibid.*, 371.

⁹⁶ *Ibid.*

⁹⁷ *Ibid.*, 372.

⁹⁸ *Ibid.*

archives”⁹⁹ focusing on “the theoretical concerns about the motivations and purpose of the archival profession.”¹⁰⁰ Strauss emphasizes liberation theology’s emphasis on practice as it “links its concern for marginalized persons to a call for political action on their behalf” and seeks to actively work to help others.¹⁰¹ In this way

social justice is a commitment to recognize injustice when human rights are violated in any form. It is an agreement to act, in solidarity, with those upon whom injustice is being perpetrated, in the defense of their rights.¹⁰²

In applying this vision of social justice to archives, Strauss discusses the work of archivist Gudmund Valderhaug who described archival justice as incorporating both equal access to archival materials and active participation of marginalized groups in creating archives to “provide a space where they may speak and where their words will be documented and cared for with the same attention as historical records of government receive.”¹⁰³ In this way, archivists can use their professional skills to fight for social justice and give voice to the victims of human rights abuses.¹⁰⁴

The principle of active community participation emphasized by both Caswell and Strauss is also central to the realization of Indigenous human rights as outlined in the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). Central to UNDRIP is the right to be treated equally and the right to self-determination, which encompasses the principle of free, prior and informed consent.¹⁰⁵ In a revised version of the “Position Statement on Archives and

⁹⁹ James O’Toole, “Archives and Historical Accountability: Toward a Moral Theology of Archives,” *Archivaria* 58 (Fall 2004), 8 quoted in Strauss, “Treading the ground of contested memory,” 374.

¹⁰⁰ Strauss, “Treading the ground of contested memory,” 374.

¹⁰¹ *Ibid.*, 376.

¹⁰² *Ibid.*, 377.

¹⁰³ *Ibid.*

¹⁰⁴ *Ibid.*

¹⁰⁵ Sue McKemmish et al., “Editors’ introduction to Keeping cultures alive: Archives and Indigenous human rights,” *Archival Science* 12, no. 2 (June 2012): 102-103, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-012-9170-9>. Self-determination refers to “the right of peoples to a system that represents and facilitates their political, social, economic and cultural participation and development.” McKemmish et al., “Editors’ introduction to Keeping

Indigenous Human Rights in Australia,” originally written by Livia Iacovino, Eric Ketelaar and Sue McKemmish for the Trust and Technology Project, the relationship of UNDRIP to archival work was examined and an action agenda related to each of these rights and principles was outlined.¹⁰⁶ Central to self-determination and equality in relation to archives is the establishment of partnerships between archives and Indigenous communities which, through the principle of free, prior and informed consent, allow “active participation in the design, development, implementation, monitoring and evaluation of archival laws, policies and programs.”¹⁰⁷ The participation of Indigenous communities is essential to enabling the exercise of cultural rights outlined in UNDRIP which includes the right to continue and develop Indigenous cultures including languages, worldviews, histories and oral traditions.¹⁰⁸ As part of this right to culture, “the principle of self-determination supports the rights of Indigenous peoples to their distinctive identities, and to identify themselves as Indigenous, as well as rights and duties to maintain and develop their own cultures and knowledge systems.”¹⁰⁹

In order to enable the exercise of these cultural rights and the principle of self-determination, the Position Statement proposes to “support and appropriately resource archives as vital sources of information and knowledge” necessary to exercising Indigenous rights, working with Indigenous communities to support self-determination and cultural identity through archival processes and recognizing the rights of Indigenous communities to apply access

cultures alive,” 103. Free, prior and informed consent refers to the principle “that Indigenous peoples need to be involved in the design, development, implementation, monitoring and evaluation of all programs, policies and legislation that affect them, including archives and Indigenous human rights initiatives themselves.” McKemmish et al., “Editors’ introduction to Keeping cultures alive,” 95.

¹⁰⁶ The revised version of the position statement was included as an appendix to Sue McKemmish, Livia Iacovino, Lynette Russell and Melissa Castan’s “Editors’ Introduction to Keeping cultures alive: Archives and Indigenous human rights.” *Ibid.*, 101-109.

¹⁰⁷ *Ibid.*, 103.

¹⁰⁸ *Ibid.*, 106.

¹⁰⁹ *Ibid.*

restrictions.¹¹⁰ The Position Statement also proposes that free, prior and informed consent needs to be sought “with relevant Indigenous organizations, communities and individuals when making policies, laws or undertaking activities that affect them,”¹¹¹ and that the potential of applying this principle retroactively to existing archival materials needs to be discussed with these same stakeholders.¹¹² As well, in response to the right of communities and individuals to know the truth, to know if they are included in records and to reply to and challenge those records as outlined in the Joinet-Orentlicher Principles, the Position Statement proposes action including contacting and informing individuals and communities included in archival records¹¹³ and “develop procedures to enable them to exercise a right of reply.”¹¹⁴

2.5 Archives Supporting Human Rights: Specific Cases

Reflecting the principles, guidelines and proposed approaches to archiving records relating to human rights, there are numerous examples of archives and archival projects that are supporting human rights purposes. Through the kinds of materials they house, their programs, their role in society and/or their approach to archival work, these archives and projects support those affected by human rights violations and the education and recovery of society more generally. The collection of archival materials by tribunals, commissions and inquiries and their use both during and after the mandates of these bodies are exemplified by the United Nations International Tribunal for the former Yugoslavia, the Truth and Reconciliation Commission of Canada and Canada’s National Inquiry into Missing and Murdered Indigenous Women and Girls. The use of archival materials from the Khmer Rouge in Cambodia and the

¹¹⁰ Ibid., 107.

¹¹¹ Ibid., 105.

¹¹² Ibid., 106.

¹¹³ Ibid., 107-108.

¹¹⁴ Ibid., 108.

efforts of the Documentation Centre of Cambodia demonstrates how archives support accountability and recovery following human rights abuses perpetrated by the state. The transformation discourse that developed around archives, specifically public archives, in South Africa following the end of apartheid provides a vision for how archives can be part of the broader transformation of society following oppressive regimes. Community archives and archival projects such as The ArQuives, the Shingwauk Residential Schools Centre and Žepa Online support the preservation of records of traditionally marginalized communities by the communities themselves, education and outreach activities and recovery following the experience of human rights abuses. Finally, archival and research institutions such as the University of Texas Libraries through its Human Rights Documentation Initiative can support human rights work by partnering with human rights organizations to preserve and provide access to the organization's records.

i. Tribunals, Commissions and Inquiries

David Kaye, through an examination of the archives of the United Nations International Tribunal for the former Yugoslavia (ICTY), has proposed a number of ways in which the archives could be viewed and utilized following the conclusion of the Tribunal.¹¹⁵ Kaye's proposals for the archives goes beyond the UN's vision of the archives serving the purposes of memory and reconciliation through use by various audiences, including victims and family members, researchers, journalists, other tribunals and officials.¹¹⁶ Kaye instead bases his proposals on the intentions of the Tribunal stating:

It may be correct to think of the archives as an endlessly useful repository of documents and artifacts from the work of the ICTY. However, some appraisal

¹¹⁵ The United Nations International Tribunal for the former Yugoslavia (ICTY) was established in 1993 "to investigate and prosecute war crimes, crimes against humanity, and acts of genocide that allegedly had taken or were taking place on the territory of the former Yugoslavia. Kaye, "Archiving Justice," 383.

¹¹⁶ Kaye, "Archiving Justice," 389-391.

may be essential in order to ensure that the archives serve purposes beyond the ones identified by the UN. I do not highlight these potential purposes merely to suggest ways in which audiences may engage the archives. I also want to suggest that archivists, or policymakers designing specific archival research tools or research facilities, ought to appraise and organize the records so as to be consistent with the intention of the founding of the ICTY itself. Thus, purpose-driven appraisal might include the four principle ones that follow.¹¹⁷

Kaye's first proposed purpose for the ICTY's archives is for it to be "an archive of history and experience" documenting both historical memory and the lived experience of those affected by the war.¹¹⁸ As Kaye notes, however, this archive will be contested in nature, reflecting the contested nature of the Tribunal itself, with pressure being placed on local archivists to construct narratives reflective of local narratives and with UN archivists facing pressure to determine the truth contained in the ICTY's records.¹¹⁹ Secondly, Kaye proposes that since "the Tribunal, together with the ICTR, invented the modern law of international criminal procedure and evidence," the ICTY's archives can serve as "an archive of process", providing information on the processes of this procedural development.¹²⁰ Thirdly, given the importance of the ICTY to the "jurisprudence of international criminal law,"¹²¹ Kaye proposes that the ICTY's archives serve as "an archive of jurisprudence."¹²² As such, this "would capture the nature of that law, the purposes behind it, the processes that led to it, and the contestation involved."¹²³ Lastly, Kaye proposes that the ICTY archives can also serve as an institutional archive of the ICTY, reflecting "the reality of the ICTY as an international organization created by the United Nations"¹²⁴ and allowing for ICTY's records to pass on lessons to future UN institutions.¹²⁵

¹¹⁷ *Ibid.*, 391.

¹¹⁸ *Ibid.*

¹¹⁹ *Ibid.*, 391-392.

¹²⁰ *Ibid.*, 392.

¹²¹ *Ibid.*, 393.

¹²² *Ibid.*

¹²³ *Ibid.*

¹²⁴ *Ibid.*

¹²⁵ *Ibid.*, 393-394.

In other instances, the use of a commission's records for human rights purposes may be determined by the commission's mandate and collecting activities, as was the case of Canada's Truth and Reconciliation Commission (TRC) which was established by the Indian Residential Schools Settlement Agreement in 2008.¹²⁶ As stated in the summary of its Final Report

The Commission was mandated to

- reveal to Canadians the complex truth about the history and the ongoing legacy of the church-run residential schools, in a manner that fully documents the individual and collective harms perpetrated against Aboriginal peoples, and honours the resilience and courage of former students, their families, and communities; and
- guide and inspire a process of truth and healing, leading toward reconciliation within Aboriginal families, and between Aboriginal peoples and non-Aboriginal communities, churches, governments, and Canadians generally. The process was to work to renew relationships on a basis of inclusion, mutual understanding, and respect.¹²⁷

The TRC's activities included the collection of statements and documents, the establishment of a research centre for the TRC's records, the holding of National Events, the funding of community events and the production of a report and recommendations.¹²⁸ The TRC's collection activities focused on statements from those impacted by residential school, allowing those that are traditionally not heard, such as survivors, to be heard, and on federal government and church records, all of which would be housed by the research centre.¹²⁹ As well, two of the TRC's recommendations, Calls to Action 71 and 77, "call upon all chief coroner and provincial statistics agencies"¹³⁰ and "call upon provincial, territorial, municipal, and community archives"¹³¹

¹²⁶ Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future*, 23.

¹²⁷ *Ibid.*, 23.

¹²⁸ *Ibid.*, 23.

¹²⁹ *Ibid.*, 25, 27, 34; Loughheed et al., "Reconciliation through Description," 597-598.

¹³⁰ Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future*, 333

¹³¹ *Ibid.*, 334

respectively to provide documentation to the research centre, named the National Centre for Truth and Reconciliation (NCTR).¹³²

The NCTR, through its collections, approaches and activities, seeks to promote dialogue and learning through its preservation of the history and memory of the legacy of Residential Schools.¹³³ Its mandate, as stated on its website, reads:

The NCTR will ensure that:

- Survivors and their families have access to their own history
- Educators can share the Residential School history with new generations of students
- Researchers can delve more deeply into the Residential School experience
- The public can access historical records and other materials to help foster reconciliation and healing
- The history and legacy of the Residential School system are never forgotten¹³⁴

In pursuing this mandate, the NCTR approaches its work in ways that are culturally informed and decolonizing in nature. For example, it describes its archives as a decolonizing archives that is “incorporating indigenous perspectives on memory, archival practice, and ownership” and “is intended to be a powerful agent of change in the country – a mirror that allows all Canadians to understand the history of Canada and the treatment of Indigenous people.”¹³⁵ Central to the archives’ work is “respecting and valuing the authority of Elders, Indigenous peoples and traditional knowledge keepers responsible for bearing, interpreting and determining access to traditional knowledge within the appropriate protocols of language, environment, and culture.”¹³⁶

¹³² Ibid., 333-334.

¹³³ Ibid., 35; “About the National Centre for Truth and Reconciliation,” National Centre for Truth and Reconciliation, accessed September 16, 2019, <https://nctr.ca/about-new.php>; “Our Mandate,” National Centre for Truth and Reconciliation.

¹³⁴ “Our Mandate,” National Centre for Truth and Reconciliation.

¹³⁵ “Archives at the NCTR,” National Centre for Truth and Reconciliation, accessed September 16, 2019, <https://nctr.ca/about-new.php>.

¹³⁶ Ibid.

In addition, as Jesse Boiteau has described in his thesis entitled “The National Centre For Truth and Reconciliation and the Pursuit of Archival Decolonization,” the NCTR’s work is centred around trust which it seeks to build through various approaches including having both a Governing Circle to include Indigenous control and guidance within its decision making process and a Survivor’s Circle to allow survivors and families to provide advice, through community engagement sessions, by providing access to materials that have not always been accessible,¹³⁷ and by having “a policy in place to honour statement providers’ changing wishes if they find it appropriate to revise the access restrictions associated with their statement(s).”¹³⁸

In other cases, these bodies may collect materials that further the mandate and purpose of the inquiry as was the case with Canada’s National Inquiry into Missing and Murdered Indigenous Women and Girls (NI-MMIWG) and its Legacy Archive which collected artistic expressions as part of the National Inquiry’s work and was established based on decolonizing archival practice.¹³⁹ The National Inquiry, which concluded in June 2019,¹⁴⁰ was mandated to:

look into and report on the systemic causes of all forms of violence against Indigenous women and girls, including sexual violence. We must examine the underlying social, economic, cultural, institutional, and historical causes that contribute to the ongoing violence and particular vulnerabilities of Indigenous women and girls in Canada. The mandate also directs us to look into and report on existing institutional policies and practices to address violence, including those that are effective in reducing violence and increasing safety.¹⁴¹

¹³⁷ Jesse Boiteau, “The National Centre for Truth and Reconciliation and the Pursuit of Archival Decolonization” (master’s thesis, University of Manitoba/University of Winnipeg, 2017), 17-18, 30, 57, <http://hdl.handle.net/1993/32225>.

¹³⁸ *Ibid.*, 19.

¹³⁹ Petra Lundy, “Giving Life to the Truth: Indigenous Art as a Pathway to Archival Decolonization” (master’s thesis, University of Manitoba/University of Winnipeg, 2018), 110-111, <http://hdl.handle.net/1993/33702>.

¹⁴⁰ “Timeline of Key Milestones,” National Inquiry into Missing and Murdered Indigenous Women and Girls, accessed September 29, 2019, <https://www.mmiwg-ffada.ca/timeline/>.

¹⁴¹ “Our Mandate, Our Vision, Our Mission,” National Inquiry into Missing and Murdered Indigenous Women and Girls, accessed September 25, 2019, <https://www.mmiwg-ffada.ca/mandate/>.

An important aspect of the National Inquiry's work, one that was often brought up by witnesses, was commemoration.¹⁴² The Legacy Archive, through its collection of artistic expressions from family members, survivors, artists, storytellers and education projects,¹⁴³ centres "on the idea that art in particular is a powerful tool for commemoration and calling forth," as art and artistic expressions can be a form of healing, can address injustice and raise awareness that can lead to accountability and "can send a message of hope, resilience or reconciliation."¹⁴⁴ As well, the National Inquiry employed an "activist archival approach" to the Legacy Archive, meaning that it collected materials "in order to promote rights of victims, to include Indigenous cultures from around the country, and to make people aware of the violence that witnesses and their families have faced, for educational, research, and outreach purposes."¹⁴⁵

The Legacy Archives also developed its policies with the view of decolonizing archival practice, implementing a number of UNDRIP articles, a number of the TRC's Calls to Action, best practices from *The Protocols for Native American Archival Materials* and in consideration of the Joinet-Orentlicher Principles.¹⁴⁶ For example, it sought to be inclusive in its collecting by allowing anyone to donate and accepting donations in any language that speaks to Indigenous knowledge¹⁴⁷ "as long as it addresses Indigenous subject matter that relates in some way to the legacy of the critical violence of murdered and missing Indigenous women and girls, as well as

¹⁴² For a discussion of the National Inquiry's commemoration efforts and the importance of commemoration, see chapter ten of the National Inquiry's Final Report titled "I am here for justice, and I am here for change": Commemoration and Calling Forth." National Inquiry into Missing and Murdered Indigenous Women and Girls, "I am here for justice, and I am here for change," 53-82.

¹⁴³ National Inquiry into Missing and Murdered Indigenous Women and Girls, "I am here for justice, and I am here for change," 60.

¹⁴⁴ Ibid., 58.

¹⁴⁵ Ibid., 60.

¹⁴⁶ Lundy, "Giving Life to the Truth," 111, 113-114.

¹⁴⁷ Ibid., 111, 113.

two spirited 2SLGBTQQIA communities.”¹⁴⁸ The Legacy Archive also established it would “adhere to all ceremonial and traditional protocols that go with the donation, as per donor’s request” and “adhere to all access and privacy restrictions based on any cultural, spiritual, and ceremonial traditions as instructed by the donor.”¹⁴⁹ As well, the Legacy Archive sought to “integrate Indigenous values, practices, and ceremonies into the processes of archiving” and to “truly reflect the donor’s voice” by providing the option of sharing the story and meaning behind the donation in written, audio or video form.¹⁵⁰ An Indigenous Advisory Circle was also created to provide advice on anonymously donated artistic expressions with unknown provenance as well as exhibits and education and outreach projects.¹⁵¹

ii. Archives of the Khmer Rouge and the Documentation Centre of Cambodia

In addition to producing their own archives, bodies such as the ICTY, TRC and N-MMIWG rely on the records and archives produced by governments and government agencies that have committed human rights violations. While this legal avenue is one way these archives support human rights related purposes, there are many others. Caswell has examined the roles which the archives of the Khmer Rouge serve in Cambodia, arguing that they “have played a significant role in fostering three elements essential to Cambodia’s recovery: accountability, truth, and memory.”¹⁵² Accountability can be seen both in efforts to preserve records of the Khmer Rouge and the use of these records as evidence in the Extraordinary Chambers in the Courts of Cambodia (ECCC), a tribunal trying former Khmer Rouge officials.¹⁵³ Caswell

¹⁴⁸ Ibid., 111. 2SLGBTQQIA is the acronym for Two Spirited Lesbian Gay Bisexual Transsexual Queer Questioning Intersexual and Asexual and was used by the National Inquiry. Ibid., 3, footnote 3.

¹⁴⁹ Ibid., 112.

¹⁵⁰ Ibid., 113.

¹⁵¹ Ibid., 115-116.

¹⁵² Michelle Caswell, “Khmer Rouge archives: accountability, truth, and memory in Cambodia,” *Archival Science* 10, no. 1 (March 2010): 26, <https://doi-org.uml.idm.oclc.org/10.1007/s10502-010-9114-1>.

¹⁵³ Ibid.

describes how the United States began to push for the preservation of Khmer Rouge records in the 1990s, with the passing of the Cambodian Genocide Act by Congress in 1994 which “definitively linked efforts to collect and preserve documents with calls to hold the Khmer Rouge accountable through the establishment of the Office of Cambodian Genocide Investigations in the US State Department.”¹⁵⁴ As part of this effort, funding was provided to Yale University’s Cambodian Genocide Program, which established a field office in Phnom Penh in 1995.¹⁵⁵ This field office became the Documentation Center of Cambodia (DC-Cam) in 1997, an independent non-governmental organization, which seeks to ensure the preservation of Khmer Rouge records and whose director, Youk Chhang, has advocated for the need for legal accountability and the use of the records of the Khmer Rouge to that end.¹⁵⁶ Records created by the Khmer Rouge, especially those held by DC-Cam and those from the Tuol Sleng prison, were crucial in providing evidence for use in the ECCC and determining which former Khmer Rouge officials to indict.¹⁵⁷ In addition to this legal accountability, DC-Cam is also ensuring historical accountability through its efforts to collect, preserve and provide access to Khmer Rouge records.¹⁵⁸

Caswell also discusses how the archives of the Khmer Rouge serve to foster truth She examines their use in the ECCC, specifically in the trial of Kaing Guek Eav (Duch), head of Tuol Sleng prison during the Khmer Rouge period, and how the archival record served as the basis of truth, often over the testimony of survivors.¹⁵⁹ For instance, witnesses were often seen as being unreliable whereas the archival record served as the reliable truth of events.¹⁶⁰ In addition,

¹⁵⁴ Ibid., 28.

¹⁵⁵ Ibid., 29.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid., 29-30.

¹⁵⁸ Ibid., 31.

¹⁵⁹ Ibid., 26, 32.

¹⁶⁰ Ibid., 34-35.

witness testimony needed to be confirmed and supported by archival records¹⁶¹ and Duch often “challenged witnesses whose accounts are not reflected in archival evidence.”¹⁶² Caswell also explains that due to the differences in how truth is determined in archival and legal evidence, the archives serves the role of establishing truth whereas the ECCC serves to provide legal justice.¹⁶³ In this way, “DC-Cam has functioned as an “informal surrogate” for a truth commission by sponsoring “truth-telling” projects that allow for the stories of thousands of victims and perpetrators to be told beyond the dozens of victims and five defendants testifying in the trial.”¹⁶⁴

In addition to DC-Cam’s role in establishing the truth of what happened during the Khmer Rouge period, Caswell also argues that DC-Cam is serving to construct social memory, “providing a space for the voices of survivors to be heard, the names and photos of victims to be recorded, the tribunal to be publicized, and the younger generation of Cambodians to be educated.”¹⁶⁵ This construction of social memory can be seen in the many activities of DC-Cam. Through DC-Cam’s collection of stories about the Khmer Rouge from both survivors and perpetrators, it serves as the collective memory of Cambodia with no other public institution housing these stories.¹⁶⁶ DC-Cam, in collaboration with the Cambodian Ministry of Education, has written a history text book detailing the Khmer Rouge period, *A History of Democratic Kampuchea*, thereby addressing the lack of education in Cambodia about the period and “creating public memory through education.”¹⁶⁷ As well, DC-Cam features a section in its

¹⁶¹ Ibid., 32-33.

¹⁶² Ibid., 32.

¹⁶³ Ibid., 35-36. The evaluation of archival evidence is based on its reliability in regard to who created the record and the accuracy of the information it contains as well as on its authenticity based on provenance and a continuous custody that can be determined. Legal evidence, on the other hand, is determined based on admissibility through the application of either civil or common law. Ibid., 35-36.

¹⁶⁴ Ibid., 36.

¹⁶⁵ Ibid., 38.

¹⁶⁶ Ibid., 38-39.

¹⁶⁷ Ibid., 41.

newsletter where families can write notices (regarding individuals who went missing under the Khmer Rouge) which “fulfill an important role by providing a space in which private memories become public memory.”¹⁶⁸

Through these efforts and others, DC-Cam has gained the trust of Cambodian society to be considered the rightful steward of the records of the Khmer Rouge as argued by Caswell in her article “Rethinking Inalienability: Trusting Nongovernmental Archives in Transitional Societies.”¹⁶⁹ Caswell argues that the archival principle of inalienability, which holds that state records should be held by state archives,¹⁷⁰ is not always sound practice for societies experiencing transitional justice and that in these cases “nongovernmental archives are often more trustworthy stewards of records documenting human rights abuses.”¹⁷¹ Caswell’s argument against the application of inalienability in Cambodia comes in light of the passing of the “Law on Archive” in Cambodia in 2005¹⁷² which, among other regulations, gives the state “the right to claim ownership of any “public” records in custody of an individual.”¹⁷³ This poses a potential threat to DC-Cam which can be seen as existing within this category as it stewards public records of the Khmer Rouge although, at the time this article was written, this law had not had an effect on DC-Cam.¹⁷⁴ In the case of Cambodia, the government and national archives can be seen to be unsuitable as stewards of the Khmer Rouge records for a number of reasons as outlined by Caswell. The government of Prime Minister Hun Sen, a former member of the Khmer Rouge, has faced allegations and charges of corruption and human rights abuses and has promoted a

¹⁶⁸ Ibid., 40.

¹⁶⁹ Michelle Caswell, “Rethinking Inalienability: Trusting Nongovernmental Archives in Transitional Societies,” *The American Archivist* 76, no. 1 (Spring/Summer 2013): 113-134, accessed March 22, 2019, <https://www.jstor.org/stable/43489652>.

¹⁷⁰ Ibid., 114.

¹⁷¹ Ibid., 115.

¹⁷² Ibid., 116.

¹⁷³ Ibid., 117.

¹⁷⁴ Ibid.

history of the Khmer Rouge that -- while justifying Vietnam's invasion of Cambodia in the 1970s that ended the regime's human rights violations -- emphasizes forgetting past events instead of remembering victims.¹⁷⁵ In addition to this control of national historical narrative, Prime Minister Sen has also "proposed legislation that would greatly expand the government's ability to monitor, take control over, and shut down nongovernmental organizations."¹⁷⁶ This political situation could mean that if DC-Cam's records were reclaimed by the government, records of the Khmer Rouge would be restricted for the remainder of the forty years after creation as stipulated in the "Law on Archive," limiting the ability of the ECCC to continue its work, and may also be subject to destruction by government officials who were previously officials under the Khmer Rouge.¹⁷⁷

In light of Cambodia's political situation and within the context of allegations of corruption and a broader suspicion of government, Caswell explains that DC-Cam can be seen to be both a more trustworthy steward of Khmer Rouge records as well as the rightful steward of these records. DC-Cam, from its creation, has proven that it has the capacity and ability to collect and preserve records of the Khmer Rouge as well as the administrative and financial stability to continue to grow in the future.¹⁷⁸ DC-Cam and its staff have survived threats and violence, ensured the safety of DC-Cam's collections and emphasized public programming through the kinds of activities and programming described above.¹⁷⁹ As Caswell explains, through these efforts, "DC-Cam has earned its status as rightful steward of the Khmer Rouge Records."¹⁸⁰ This status also comes from the fact that DC-Cam "is more trustworthy than the current Cambodian

¹⁷⁵ Ibid., 118.

¹⁷⁶ Ibid., 119.

¹⁷⁷ Ibid., 120.

¹⁷⁸ Ibid., 121-122.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid., 122.

government in the eyes of many Cambodians, particularly survivors of the regime.”¹⁸¹ This trust, Caswell explains, comes from DC-Cam’s efforts in providing public programming and advocating for families, victims and survivors as well as the fact that Chhang’s suffered at the hands of the Khmer Rouge himself, having been tortured and having lost family to the regime.¹⁸²

iii. Archives and Transformation in South Africa

In the aftermath of human rights abuses and oppressive states, archives can also play a role in the transformation of society and political and social structures that are necessary in these situations. The end of apartheid in South Africa, for example, resulted in a process of transition towards democracy, crucial to which was the development of a national identity “around the notion of a rainbow nation united in its diversity and finding reconciliation through confronting the injustices of its past.”¹⁸³ For archives in South Africa, according to archivist Verne Harris, this meant a transformation of apartheid-era archives instead of reconstruction.¹⁸⁴ This transition to democracy required a transformation of apartheid-structures in South Africa.¹⁸⁵ As Harris stated “a transformation discourse – one informed by the assumption that archives require redefinition, more precisely reinvention, for a democratic South Africa – quickly emerged.”¹⁸⁶ This discourse sought to address elements inherent in the State Archives Service (SAS) under apartheid. This included addressing collection and appraisal policies that neglected marginalized

¹⁸¹ Ibid.

¹⁸² Ibid., 123.

¹⁸³ Verne Harris, “The Archival Silver: Power, Memory, and Archives in South Africa,” *Archival Science* 2, no. 1-2 (March 2002): 75 <https://doi-org.uml.idm.oclc.org/10.1007/BF02435631>.

¹⁸⁴ Ibid., 75.

¹⁸⁵ The Archival Platform, *State of the Archives: An analysis of South Africa’s national archival system, 2014* (Rondebosch, South Africa: The Archival Platform, 2015), 27, accessed March 28, 2020, http://www.apc.uct.ac.za/sites/default/files/image_tool/images/183/archival-platform/State_of_the_Archives_Report.pdf.

¹⁸⁶ Verne Harris, “Redefining Archives in South Africa: Public Archives and Society in Transition, 1990-1996,” *Archivaria* 42 (Fall 1996): 10-11, accessed October 9, 2017, <https://archivaria.ca/index.php/archivaria/article/view/12151/13154>.

groups and opposition to segregation, apartheid and colonialism; addressing the Service's inability to effectively perform its functions within the government; addressing the bureaucratic culture of the Service which reflected apartheid policies and practices; and addressing systemic barriers to access to all South Africans.¹⁸⁷

A vision of a democratic national archives which served to address the legacy and effect of apartheid emerged from the African National Congress (ANC). Through a Commission on Museums, Monuments and Heraldry, the Arts and Culture Task Force and the National Archives of South Africa Act, the ANC placed archives within the cultural heritage sector and sought to address issues of archival access, accountability and representation of all South Africans. As stated in The Archival Platform's analysis of the status of the national archival system in South Africa, "the ANC's proposed national policy would be underpinned by the premise that cultural institutions and structures should foster national unity, reconciliation and democratic values and be accessible to, and preserved for, the education and benefit of all South Africans."¹⁸⁸ This vision applied to archives as well. The Commission on Museums, Monuments, and Heraldry's Archives Sub-committee had a mandate which included looking at archival management in South Africa, drafting archival policy, and recommending ways to democratize and transform archives.¹⁸⁹ Harris explains that, the primary focus of the Sub-committee's Preliminary Report was the State Archives Service with proposals that focused on "institutional transformation; accountability and transparency; freedom of information; outreach; public participation; oral history as a mechanism for giving the voiceless voice; and the promotion of people's history."¹⁹⁰

¹⁸⁷ Ibid., 8-10.

¹⁸⁸ The Archival Platform, *State of the Archives*, 28. The Archival Platform is a joint project between the University of Cape Town and the Nelson Mandela Foundation that performed an analysis from 2012 to 2014 of the national archival system in South Africa and, in 2014, published its report *State of the Archives: An analysis of South Africa's national archival system, 2014*. The Archival Platform, *State of the Archives*, "Executive Summary."

¹⁸⁹ Harris, "Redefining Archives in South Africa," 12.

¹⁹⁰ Ibid.

The role of archives in South Africa was further outlined in the 1995 report of the Arts and Culture Task Group's Heritage Sub-committee which "positioned archives firmly in the heritage terrain and emphasized its importance as an agent of reconciliation and nation building."¹⁹¹ In addition, the report set out the primary archival roles as "preserving collective memory; unlocking neglected and suppressed histories; protecting civil rights and the right to citizenship, freedom of expression, and information; and fostering democratic accountability."¹⁹²

The vision for archives expressed by these committees was reflected in the National Archives of South Africa Act, passed in 1996.¹⁹³ Under section 3(d), the Act emphasizes need to address the inadequacy of previous collecting strategies, stating that the National Archive is to "collect non-public records with enduring value of national significance which cannot be more appropriately preserved by another institution, with due regard to the need to document aspects of the nation's experience neglected by archives repositories in the past."¹⁹⁴ This is reflective of the discourse surrounding SAS's collection policy which developed in South Africa in the 1990s as described by Harris:

Policy, it is asserted, should direct archivists not only to society's pinnacles, but also, firmly, to grassroots experience and the full gamut of experience in between. Policy should accommodate the complementing of official holdings but be directed primarily at the filling of its gaps. Collecting should be driven by the post-apartheid imperative to give the voiceless voice.¹⁹⁵

The Act also addresses the issues of democratizing access to the National Archives, removing systemic barriers to access and emphasizing the importance of outreach programs. It sets out as one of the functions of the National Archives to "make such records [public and private records]

¹⁹¹ Ibid., 14.

¹⁹² The Archival Platform, *State of the Archives*, 29.

¹⁹³ Ibid., 36.

¹⁹⁴ Verne Harris, "Appendix B: The National Archives of South Africa Act," in *Exploring Archives: An Introduction to Archival Ideas and Practice in South Africa*, 2nd ed. (Pretoria: National Archives of South Africa, 2000), 127.

¹⁹⁵ Harris, "Redefining Archives," 17.

accessible and promote their use by the public”¹⁹⁶ as well as outlining one of the duties of the National Archivist as being “with special emphasis on activities designed to reach out to less privileged sectors of society, make known information concerning records by means such as publications, exhibitions and the lending of records.”¹⁹⁷ This emphasis on public programming reflects the emphasis in the archival discourse in South Africa at the time that archives need to not only provide equal access, but also that “they must become *creators* of users.”¹⁹⁸ The issue of accountability, especially surrounding archival policy and appraisal, was addressed with the establishment of a National Archives Commission that, among other functions, would “promote the co-ordination of archival policy formulation and planning at national and provincial levels” and “approve the appraisal policy of the National Archives and monitor its implementation.”¹⁹⁹

Despite this promising beginning, it is important to note that the national archival system in South Africa has not lived up to these goals as concluded by the Archival Platform in its analysis *State of the Archives: An analysis of South Africa’s national archival system, 2014*. In the analysis’ Executive Summary, the Archival Platform notes that:

By the end of Nelson Mandela’s presidency, most of the system’s [the national archival system’s] building blocks had been put in place and it was beginning to take shape around five key objectives:

- Turning archives into an accessible public resource in support of the exercise of rights.
- Using archives in support of post-apartheid programmes of redress and reparation, such as the Truth and Reconciliation Commission, land restitution and special pensions.
- Taking archives to the people through imaginative and participative public programming.

¹⁹⁶ Harris, “Appendix B,” 127.

¹⁹⁷ *Ibid.*, 128.

¹⁹⁸ Harris, “Redefining Archives,” 18. Emphasis in original.

¹⁹⁹ Harris, “Appendix B,” 129. The National Archives Commission was replaced by the National Archives Advisory Council through the *Cultural Laws Amendment Act No. 36 of 2001* which was given an advisory role archival policy but did retain the oversight role for appraisal policy. The Archival Platform, *State of the Archive*, “Executive Summary.

- Actively documenting the voices and the experiences of those either excluded from or marginalized in the colonial and apartheid archives.
- Transforming public archives into auditors of government record-keeping in support of efficient, accountable and transparent administration.²⁰⁰

The Archival Platform concludes that these objectives have not been met, as a result of a lack of resources, funding, political will and an “overarching policy framework for archives beyond that implicit in national and provincial legislation.”²⁰¹ The Executive Summary states that public archives have been unable to fulfill their mandated roles in records management and auditing and “have been unable to transform themselves into active documenters of society, nor to fulfill their mandated role of coordinating and setting standards for the archival sector.”²⁰² As well, the Executive Summary states that records are being lost due to a lack of focus on electronic records, disappearance and destruction under an unmonitored appraisal process, that “Apartheid-era patterns of archival use and accessibility have proved resilient” with limited online access and outreach and that “public access to archives has become more restricted in the era of a constitutionally protected freedom of information” with archives often using *The Promotion of Access to Information Act* to prevent access.²⁰³

iv. Community-based Archives and Archival Projects

In addition to the way national archives and the archives of tribunals, commissions and inquiries can support human rights purposes, community archives and archival projects also support the preservation of records of traditionally marginalized communities, education and outreach activities and recovery following the experience of human rights abuses. One example of such an archive is The ArQuives which was founded in 1973 as the Canadian Gay Liberation

²⁰⁰ The Archival Platform, *State of the Archives*, “Executive Summary.”

²⁰¹ Ibid.

²⁰² Ibid.

²⁰³ Ibid.

Movement Archives (CGLMA) for *The Body Politic* magazine, subsequently changing its name to the Canadian Gay Archives (CGA) in 1977 and again, in 1993, to the Canadian Lesbian and Gay Archives (CLGA).²⁰⁴ The ArQuives was founded within the context of increased research by activists, advocates and scholars within Canadian archives in the 1970s and 1980s that found a lack “of records documenting the lives and daily activities of the Canadian queer population,”²⁰⁵ due partly to a view that these records did not have historical value and fear within the community of recrimination if records were saved.²⁰⁶ As well, a mistrust of archives due to their functioning as part of governments, led to the establishment of community institutions such as The ArQuives.²⁰⁷ The ArQuives’ efforts since the 1970s has included a total archives approach to collecting which has included materials related to the gay liberation movement, publications and artifacts in various kinds of media as well as the publication of the *Gay Archivist’s/ Lesbian and Gay Archivist’s* newsletter.²⁰⁸ Danielle Cooper, in her examination of the newsletter from 1977 to 1995, has discussed its evolving focus on lesbian and gay history in Canada and the reconstruction or recovery of lesbian and gay history through research into these ignored areas.²⁰⁹

More recently, the ArQuives has been involved in outreach activities, including giving presentations in Ontario schools and developing educational materials. As Kate Zieman has described, the Canadian Lesbian and Gay Archives, as it was called at the time, began receiving requests for presentations from teachers following recommendations in 2008 from the

²⁰⁴ Danielle Cooper, “Beyond Liberation: Conceptualizations of History at the Canadian Lesbian and Gay Archives,” *Left History* 19, no. 1 (Spring/Summer 2015): 10, <https://doi.org/10.25071/1913-9632.39325>.

²⁰⁵ Marcel Barriault, “Hard To Dismiss: The Archival Value of Gay Male Erotica and Pornography,” *Archivaria* 68 (Fall 2009): 224, accessed September 17, 2019, <https://archivaria-ca.umn.idm.oclc.org/index.php/archivaria/article/view/13238>.

²⁰⁶ *Ibid.*, 225.

²⁰⁷ *Ibid.*, 226.

²⁰⁸ *Ibid.*; Cooper, “Beyond Liberation,” 9-10.

²⁰⁹ Cooper, “Beyond Liberation,” 9, 12-14.

Government of Ontario's Safe Schools Report²¹⁰ "that topics such as sexual identity, homophobia, gender-based violence and sexual harassment be introduced in Grade 6 and then developed in greater depth from Grades 7-9."²¹¹ Zieman discusses these presentations on LGBT history and the potential for an exhibition on LGBT history at CGLA as examples of the kind of partnerships recommended by the Safe Schools Report to provide this education.²¹² In addition to these presentations, the *CLGA 2017 Annual Report* described how it had worked with the Elementary Teacher's Federation of Ontario to create a LGBTQ Timeline and handbook as educational resources.²¹³

The Shingwauk Residential Schools Centre (SRSC) provides another example of a community created and centred archives, one whose work proceeds from a survivor perspective and "actively engages residential school survivors, families, and communities in collection development, description, and education programming."²¹⁴ The SRSC's community based approach is in contrast to traditional archival practice in Canada regarding Indigenous people, practice that is now changing, which saw the creation of decontextualised, unrepresentative and incomplete archival collections about Indigenous peoples predominately through federal government records of colonial processes.²¹⁵ The SRSC also represents the importance of Indigenous communities having access to their documentary heritage, both oral and written, for collective identity and memory as well as having "the space and tools to tell their own histories

²¹⁰ Kate Zieman, "Youth Outreach Initiatives at the Canadian Lesbian and Gay Archives," *Archivaria* 68 (Fall 2009): 313, 315, accessed September 17, 2019, <https://archivaria-ca.uml.idm.oclc.org/index.php/archivaria/article/view/13242>.

²¹¹ *Ibid.*, 313.

²¹² *Ibid.*, 314-316.

²¹³ The Canadian Lesbian and Gay Archives, *CLGA 2017 Annual Report* (2017), 5, accessed September 17, 2019, https://arquives.ca/wp-content/uploads/2019/05/CLGA_2017_AnnualReport.pdf.

²¹⁴ McCracken, "Community Archival Practice," 182.

²¹⁵ *Ibid.*, 182-184.

based on their own understandings.”²¹⁶ The SRSC began in 1979 as the Shingwauk Project, “a cross-cultural research and educational development project of Algoma University and the Children of Shingwauk Alumni Association.”²¹⁷ In 1981, one of the founding members, Professor Don Jackson, established the Shingwauk Archives following a reunion of former Shingwauk Residential School students after which “many students, families, and former staff felt compelled to share their photographs, scrapbooks, and documents with each other.”²¹⁸ Much of the Archives’ work until the mid-2000s was primarily focused on the preservation of residential school materials, copying these materials for First Nation communities and facilitating research by survivors.²¹⁹ In 2005, the SRSC, along with the National Residential Schools Survivors’ Society, began the Remember the Children: National Residential School Photo Identification Project²²⁰ which, as Krista McCracken has described, sought:

to connect survivors with photographs of themselves and to gather information about the individuals portrayed in the photographs. Many residential school survivors do not own photographs of themselves as children or of their time at residential school. By bringing photographs into communities, the SRSC reconnects survivors with lost portions of their histories. This initiative also allowed for intergenerational survivors to see photographs of their family members and to piece together parts of their family histories that are often not talked about.²²¹

The pilot project, which focused on residential schools in Spanish, Ontario, saw the SRSC working with First Nation communities and community members through community liaisons to identify people depicted in photographs reproduced in photo albums which were given to communities after the pilot project was completed.²²² Following the success of the pilot project,

²¹⁶ Ibid. 183.

²¹⁷ Ibid., 184.

²¹⁸ Ibid.

²¹⁹ Ibid., 184-185.

²²⁰ Ibid., 186.

²²¹ Ibid.

²²² Ibid., 186-187.

the SRSC expanded the project to include all residential schools in Ontario and brought the photo albums to various events, including to many of the events of the Truth and Reconciliation Commission of Canada, offering reproductions of photographs onsite.²²³

A final example of a community based archival initiative can be found in Žepa Online, which, as discussed by Hariz Halilovich, is an online portal created by survivors of the war in Bosnia and Herzegovina in the 1990s from the Bosnian village of Žepa.²²⁴ As Halilovich explains, Žepa was subjected to ethnic cleansing and physical destruction during the war, with many men fleeing and eventually resettling elsewhere, many in Atlanta and St. Louis in the United States, with their families coming afterwards.²²⁵ After resettling, many of these survivors came together based on their connection to Žepa and “recreated their sense of belonging to their local place through their relationships with each other as well as by sharing their memories in forms of photographs, documents and stories of their old home village with other fellow Žepa residents (*Žepljaci*) now living in St. Louis, Atlanta and worldwide.”²²⁶ As Halilovich explains, Žepa Online includes photographs of Žepa as well as “videos with local music and satirical prose” and has provided space for discussion forums and political discussions.²²⁷ It has included memorials, updates on projects in Žepa and has helped to facilitate involvement in projects to help members of the Žepa community in Bosnia and abroad.²²⁸ As well, Žepa Online has provided materials on Žepa and the Bosnia War through an e-book collection and “an archive on the history of the village, including extensive records of what happened there during the Serbian

²²³ Ibid. 187-188.

²²⁴ Hariz Halilovich, “Reclaiming erased lives: archives, records and memories in post-war Bosnia and the Bosnian diaspora,” *Archival Science* 14, no. 3-4 (October 2014): 231, 243–244, <https://doi-org.unl.idm.oclc.org/10.1007/s10502-014-9227-z>.

²²⁵ Ibid., 243-244.

²²⁶ Ibid., 244.

²²⁷ Ibid.

²²⁸ Ibid., 244-245.

aggression of 1992-1995.”²²⁹ The importance of Žepa Online to survivors and community is best explained by Halilovich:

it is a communal archive, but also a place where Žepa identity is asserted and performed in a variety of ways. No less importantly, by recreating collective memory about and for themselves, the survivors from Žepa have created an archive including the records of the grave human rights violations and of the suffering of their village that would otherwise have gone unrecorded.²³⁰

v. The Human Rights Documentation Initiative at the University of Texas Libraries

Archival and research institutions can also support human rights related work by partnering with human rights organizations to preserve and provide access to the organization’s records. An example of this kind of support can be found in the University of Texas Libraries’ Human Rights Documentation Initiative (HRDI), created in 2008 “to develop the infrastructure for the acquisition and preservation of the fragile born-digital record of genocide and human rights conflicts.”²³¹ The HRDI’s creation followed the 2007 conference “Human Rights Archives and Documentation: Meeting the Needs of Research, Teaching, Advocacy, and Social Justice,” co-sponsored by the University of Texas Libraries (UTL),²³² which addressed “the lack of concerted scholarly engagement with human rights documentation and practice, and the potential of immeasurably grave loss of human rights related records” and “demonstrated the urgent need for concerted, collaborative action for the preservation of human rights documentation for its [the human rights community’s] many stakeholders.”²³³

In pursuing collaborative relationships, the University of Texas Libraries has described its approach to the HRDI as operating “within a not-for-profit structure that promotes the

²²⁹ Ibid., 244.

²³⁰ Ibid., 245.

²³¹ Kelleher et al., “The Human Rights Documentation Initiative at the University of Texas Libraries,” 95.

²³² Ibid., 95-96.

²³³ Ibid., 96.

principle of equity through building true partnerships that include ongoing consultation, training, and infrastructure development for the local custodial organization.”²³⁴ These partnerships allow organization and the HRDI to work together to meet the goals of each partner. For example, HRDI’s partnership with the Kigali Genocide Memorial Centre (KGMC) in Rwanda allows the Centre to fulfill its goals of preserving its digital video collection of testimony, ceremony and local trials related to the Genocide from “malicious attack and degradation over time” and provide broader access to these materials while maintaining custody of their collection which is necessary for its educational and memorialization work.²³⁵ Through the HRDI, “UTL provides the technical knowledge and infrastructure the KGMC lacks while KGMC provides the historical, cultural, and scholarly content that UTL’s constituents need.”²³⁶

2.6 Conclusion

This chapter has discussed the ways in which archives support human rights and human rights related work. It is clear from the Joinet-Orentlicher Principles and the ICA’s Human Rights Working Group’s *Basic Principles* that archivists have specific roles and responsibilities when it comes to applying archival practices to human rights related records. These include a responsibility to protect, preserve and prevent the destruction of human rights related records and a responsibility to provide equal access through archival practices to all people wanting to use archives for human rights purposes. These roles and responsibilities require new approaches to archives that emphasize a focus on survivors, family members and communities as the primary stakeholders in human rights archives and a participatory approach which allows survivors, family members and communities control over records about themselves. There are also many

²³⁴ Ibid., 104.

²³⁵ Ibid., 102.

²³⁶ Ibid., 103.

examples of archives and archival projects that support human rights and human rights related work through these kinds of approaches. From the collection of archival materials by tribunals, commissions and inquiries and their use as institutional archives or in the service of historical memory, reconciliation, commemoration and healing to the use of state records in seeking legal and historical accountability or serving as the basis for social memory to community archives serving traditionally marginalized communities to archives and research centres partnering with human rights organization to preserve their records.

The CMHR's archives, as the archives of a human rights museum, has the opportunity and potential to go beyond the conventional roles of museum archives by implementing the kinds of approaches discussed in this chapter and practised by the various archives detailed here, many of which are already employed by the CMHR as a whole. The role that archives can serve as partners in preserving the records of human rights organizations as demonstrated by the Human Rights Documentation Initiative presents a very intriguing example of the kind of role that the CMHR's archives could play. This possibility, along with other suggestions, will be discussed in the next chapter.

Chapter Three

The Archives of the Canadian Museum for Human Rights: Archiving with a Difference for an Action-Oriented Idea Museum

3.1 Introduction

The preceding chapters demonstrate that the CMHR's archives is situated at the intersection of the development of increasingly collaborative relationships between the archival and museum professions and growing engagement by archives and archival professionals in human rights issues. Its distinct position at this intersection as the archives of a human rights museum provides it with the opportunity to build and expand upon approaches and practices in these fields. This intersection could be especially fruitful given that the CMHR is not a conventional collecting museum since it does not prioritize acquisition of artefacts. Instead it employs, for the most part, reproduced and borrowed archival materials held by other institutions in order to mount its exhibits. Its aim is to be an action-oriented idea museum that exists to spur greater awareness of and participation in human rights related activities. A museum driven by archival resources prompts thinking about the new more central and companion role its archives could now play.

This chapter will look at how the CMHR's archives can take a more action-oriented approach to its work, moving away from a conventional collecting museum archive, in order to contribute to the museum's key goals of promoting and inspiring dialogue, reflection and action and facilitating education, learning and research. Following a brief overview of the history of the CMHR, the chapter will begin with a discussion of the CMHR's archives, its collection and its current role within the museum followed by an examination of the museum's mandate and key goals. This will include discussion of the CMHR's legislative mandate and its guiding principles,

its vision of inspiring dialogue, reflection and action, and its goal of facilitating education, learning and research. The chapter will then turn to discussion of how the CMHR's archives can contribute to the museum's mandate and goals, exploring a suggestion made by Tom Nesmith for the CMHR to be a key player in a national and international research program aimed at locating human rights related archival materials. Following an overview and discussion of Nesmith's proposed program, the discussion will focus on what such a program could look like, the central role the CMHR's archives could play in it and who would be served by this program and the establishment of the museum's archives as an archival knowledge and research centre.

The CMHR grew out of Canadian philanthropist Israel Asper's dream and efforts to build "a world-class human rights centre for Canada" that would be "an iconic site where human rights education and discussion could take place."¹ In April 2003, it was announced that the CMHR would be built in Winnipeg, Manitoba at The Forks, a National Historic Site at the meeting point of the Assiniboine and Red Rivers which has significance as a place where Indigenous people met for dialogue and trade, the location of a colonial fur trade fort and an entry point for immigrants coming to Winnipeg through the railway station located there.² In 2008, the Government of Canada amended the Museums Act, establishing the CMHR as a national museum, "the first new national museum in more than 40 years, and the first ever to be built outside of the national capital region."³ In 2009, construction of the museum began and the museum's Content Advisory Committee began a Canada-wide public engagement tour, holding roundtable discussions and more directed bilateral meetings to hear human rights stories and

¹ "Our History," Canadian Museum for Human Rights, accessed July 25, 2019, <https://humanrights.ca/about/our-history>. Israel Asper passed away six months later. The Friends of the Canadian Museum for Human Rights and his family continued his in establishing the museum. "Our History," Canadian Museum for Human Rights.

² Ibid.; Karen Busby, Adam Muller, and Andrew Woolford, "The Idea of a Human Rights Museum," in *The Idea of a Human Rights Museum*, ed. Karen Busby, Adam Muller, and Andrew Woolford (Winnipeg: University of Manitoba Press, 2015), 4, EBSCOhost.

³ "Our History," Canadian Museum for Human Rights.

input for what should be included in the museum from Canadian individuals and groups.⁴

Construction of the museum was completed in 2012 and the CMHR opened two years later on September 20, 2014.⁵

3.2 The Collection and Role of the CMHR's Archives

The CMHR's archives, which is under the museum's Collections Department, contains both corporate and private records, although the acquisition of private records is on hold as the archives is not currently in a position to be able to acquire additional materials.⁶ The corporate records held by the archives are made up of digital oral history interviews and associated records which form the bulk of the archives' collection as well as materials related to the museum's pre-opening public engagement activities, including both digital and physical materials.⁷ The private records currently held by the archives include photographs, textual records and other graphic materials that relate to the CMHR's themes.⁸ Despite having this collection, the CMHR's archives does not currently have a published collecting mandate.⁹ The archives and archival collections are referenced in the museum's *Collections Development Policy* where they are defined as being part of the museum's permanent collection but specific work has not been done on archival policy as the museum has not had an archivist for several years.¹⁰ The *Collections*

⁴ Ibid.; Ken Norman, "Grounding the Canadian Museum for Human Rights in Conversation," in *The Idea of a Human Rights Museum*, ed. Karen Busby, Adam Muller, and Andrew Woolford (Winnipeg: University of Manitoba Press, 2015), 28, 31, EBSCOhost; Busby, Muller, and Woolford, "The Idea of a Human Rights Museum," 11.

⁵ "Our History," Canadian Museum for Human Rights.

⁶ Bidzinski et al., "Building the Oral History Program at the Canadian Museum for Human Rights," 10; Heather Bidzinski, email message to Tom Nesmith, January 28, 2020. (Used with permission.)

⁷ Heather Bidzinski, email message to Tom Nesmith, January 28, 2020.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.; Canadian Museum for Human Rights, *Collections Development Policy* (Winnipeg: Canadian Museum for Human Rights, 2016), 2. The permanent collection is one of three collections defined in the Museum's *Collections Development Policy*. The other two collections include a library collection "of bilingual published materials in a variety of genres and formats," including materials related to specific oral history interviews, and a working collection which "consists of materials that are constructed or purchased for public programming or exhibits and may be deemed expendable." Canadian Museum for Human Rights, *Collections Development Policy*, 2.

Development Policy describes the permanent collection as including the archives and archival collections, saying:

This collection consists of Archives, Artefacts, Published materials, and Artworks and will include Corporate and Private Sector archives, the CMHR Oral History Collection (born-digital oral history interviews, paper and digital documentation), 3D objects of cultural or historical significance, rare books, and artworks in a variety of forms and formats as required for exhibition and other programmatic activities.¹¹

This outline of the museum's permanent collection indicates that the collection serves the purpose of providing materials to be used in the museum's exhibits and programming. Indeed, the archives is responsible for preserving and managing the oral history interviews which form much of the museum's archival content. Current and former museum staff Heather Bidzinski, Jodi Giesbrecht, Rhonda L. Hinthner and Sharon Reilly have described the role of the archives through the Collections Department in the museum's Oral History Program, which will be described in more detail below, saying:

The completed raw footage is managed by the Collections Department, acquired, reviewed, and described in accordance with archival standards, and processed for preservation. Raw footage is uploaded from recording media using a write-blocking device and the Bagit File Packaging Format. Access copies are created using Adobe Media Encoder. All archival masters are stored on a secure, separate file share only accessible by the archivist and the IT security team. The CMHR's Archivist oversees the transcription, with contractors completing most of the work.¹²

Given the absence of a specific mandate for the archives and the current inability to accept and receive acquisitions of private records, the archives appears to be in a **still** formative state which invites, one might say requires, discussion of the kind of role it should play beyond its current internal role in collection development. The present position of the archives as seen through its collections and role within the museum indicates a museum archive that has been

¹¹ Canadian Museum for Human Rights, *Collections Development Policy*, 2.

¹² Bidzinski et al., "Building the Oral History Program at the Canadian Museum for Human Rights," 10.

conceived as a conventional collecting archive. It collects and manages corporate records produced by the museum in its work, namely the oral history interviews the museum relies on for exhibits and programming and records of the museum's early public engagement activities. It has collected private records related to the subjects and themes emphasized by the museum and seeks to continue doing so once it is able to accommodate more acquisitions. As the archives of a human rights museum, however, the CMHR's archives has the potential and opportunity to move beyond being a conventional collecting archive to one that reflects the CMHR as a new kind of museum. The CMHR has been conceived as an idea museum whose role goes beyond presenting exhibits and programming on human rights to inspiring dialogue, reflection and action and promoting and facilitating education, learning and research on human rights. In this more action-oriented museum, the archives can play a vital role in supporting human rights and human rights related work through an action-oriented approach. Before exploring that potential, a discussion of the CMHR's mandate, its position as an idea museum and its goals and work in promoting dialogue, reflection action, education, learning and research is required.

3.3 The CMHR's Mandate and Guiding Principles

As a national museum, the mandate and responsibilities of the CMHR are set out in the *Museums Act*. Section 15.2 outlines the CMHR's mandate in the promotion of human rights:

The purpose of the Canadian Museum for Human Rights is to explore the subject of human rights, with special but not exclusive reference to Canada, in order to enhance the public's understanding of human rights, to promote respect for others and to encourage reflection and dialogue.¹³

¹³ Museums Act, S.C. 1990, c.3, s.15.2 (Can), accessed July 23, 2019, <https://laws-lois.justice.gc.ca/eng/acts/m-13.4/index.html>.

In addition to its specific mandate, the CMHR, along with all other national museums, has responsibilities to Canadian heritage, collective memory, identity and supporting Canadians in various ways as outlined in Section 3 which states

that each national museum established by this Act
 (a) plays an essential role, individually and together with other museums and like institutions, in preserving and promoting the heritage of Canada and all its peoples throughout Canada and abroad and in contributing to the collective memory and sense of identity of all Canadians; and
 (b) is a source of inspiration, research, learning and entertainment that belongs to all Canadians and provides, in both official languages, a service that is essential to Canadian culture and available to all.¹⁴

The CMHR's legislative mandate and responsibilities are complemented by six guiding principles. The first principle, *Exceeding our visitors' expectations*, emphasizes providing inspiring experiences and "exceeding Canadians' expectations for balance, transparency, sound business practices and meaningful public consultation."¹⁵ The second principle, *Inspiring human rights reflection and dialogue*, states that "the Museum fosters an appreciation for the importance of human rights, spurs informed dialogue and invites participants to identify the contemporary relevance of past and present human rights events, both at home and abroad" as well as seeking "to ignite an informed, ever-evolving global conversation."¹⁶ The CMHR's third guiding principle, *Celebrating Canadians' commitment to human rights*, emphasizes Canada's contributions to human rights concepts globally and the CMHR's role in being "a safe and engaging space to cultivate respect, gratitude, understanding and ongoing improvement of this human rights inheritance."¹⁷ The fourth principle, *Meaningful encounters between architecture and human rights*, emphasizes allowing visitors to experience a human rights journey through

¹⁴ Ibid., s.3.

¹⁵ "Mandate," Canadian Museum for Human Rights, accessed July 16, 2019, <https://humanrights.ca/about/mandate>.

¹⁶ Ibid.

¹⁷ Ibid.

the symbolism of the museum’s architecture and the fifth principle, *Dynamic and accessible human rights content*, emphasizes the CMHR’s commitment to providing a museum experience that is inclusive and accessible for all.¹⁸ The CMHR’s final guiding principle, *A credible and balanced learning resource*, emphasizes the museum’s role as a “global human rights learning resource,” its responsibility to provide accurate and credible information and its goal “to serve as a trusted international source for human rights learning, at all times encouraging critical engagement with museum scholarship and content.”¹⁹

3.4 The CMHR as an Idea Museum

The CMHR has described itself as an idea museum, a museum that is centred on the sharing of ideas and stories opposed to collecting and exhibiting artefacts.²⁰ Patrick O’Reilly, the CMHR’s Chief Operating Officer at the time, explained in a 2009 speech what being an idea museum meant, saying:

That is, a museum based on an intangible conceptual framework – an idea, illustrated by narratives, personal accounts, oral histories and occasionally artefacts. We don’t have a collection as one would normally expect from a museum. We will house some artefacts, and we will from time to time seek to borrow others, but our stories will often be digitally based in new media – a true 21st century collection.²¹

O’Reilly goes on to say that “another reality of an Idea Museum is that we will not be presenting single little white cards to describe each issue but will, instead, present many perspectives and differing points of view,” which will both conflict and converge.²² Inherent in this approach of

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Canadian Museum for Human Rights, *Is: Annual Report 2009-2010*, 6, accessed July 16, 2019, https://humanrights.ca/sites/prod/files/2018-11/2009-2010_annual_report_en.pdf.

²¹ Patrick O’Reilly, “Speech delivered by Patrick O’Reilly at the Q-Ball in Vancouver, BC on September 19, 2009” (speech, Q-Ball, Vancouver, BC, September, 19, 2009), accessed January 11, 2020, <https://humanrights.ca/news/speech-delivered-by-patrick-oreilly-at-the-q-ball-in-vancouver-bc-on-september-19-2009>.

²² Ibid.

presenting multiple perspectives is the principle of inclusivity, of striving to include all perspectives. This is evident in O'Reilly's description of how the CMHR uses the word "story" in relation to its public engagement process, which he describes as "story-gathering":

We use the word story purposefully, not to diminish the complexity of what is being conveyed, but, in keeping with a museum based on multiple perspectives, we are seeking to tell all sides of a story, from the view point of the human rights and community organizations, to those who were involved and affected by human rights triumphs or conflict to those who may be seen as perpetrators.²³

In presenting these multiple perspectives, the CMHR seeks, as O'Reilly states, "to foster a better understanding of human rights – the challenges, the triumphs, the common links between seemingly diverse situations and people."²⁴

In creating an idea museum that shares multiple perspectives on human rights issues, the CMHR has focused its content and exhibit development on inclusive and participatory approaches including public engagement, oral history and decolonizing approaches to Indigenous content. The museum's Content Advisory Committee (CAC) conducted a Canada-wide public engagement tour from 2009 to 2010 which sought public consultation in content development, a change from traditional museum practice where museum experts hold authority over content development.²⁵ Through roundtable discussions and more directed bilateral meetings, the CAC heard human rights stories and received input on what should be included in the museum from individuals and groups including members of civil society and social justice

²³ Ibid.

²⁴ Ibid.

²⁵ Norman, "Grounding the Canadian Museum for Human Rights in Conversation," 27-28; "Our History," Canadian Museum for Human Rights. The museum continued this process of public engagement and consultation after the CAC completed its tour as described in a number of the CMHR's annual reports. See, for example, Canadian Museum for Human Rights, *Change Takes Shape: Canadian Museum for Human Rights Annual Report 2010-2011*, 12, accessed November 6, 2019, https://humanrights.ca/sites/prod/files/2018-11/2010-2011_annual_report_en.pdf and Canadian Museum for Human Rights, *A Canadian Journey: Canadian Museum for Human Rights 2011-2012 Annual Report*, 16, accessed November 6, 2019, https://humanrights.ca/sites/prod/files/2018-11/2011-2012_annual_report_en.pdf.

advocacy groups, representatives of human rights commissions, scholars and teachers.²⁶ The bilateral meetings included video interviews which allowed participants the time, if needed, to complete presentations and share their personal stories²⁷ as well as serving “to preserve for the CMHR some of the remarkable stories and insights offered to us [the CAC] in the bilaterals.”²⁸ These interviews provided the basis for developing the CMHR’s oral history collection and for “the use of oral history as a primary research methodology for developing CMHR exhibit content,” which was to be based on stories, experiences and digital content.²⁹

As an idea museum, a more inclusive approach to content development such as oral history provides the stories and multiple perspectives that the CMHR seeks to present. As described by Bidzinski, Giesbrecht, Hinthier and Reilly, “oral history is the act of interviewing individuals about historic events and activities to which they were witness or involved in order to gain a more comprehensive – and personal – view of the past.”³⁰ As a research source, oral history can provide “perspectives from often-marginalized groups and individuals, including many who have suffered human rights violations,” perspectives which may not be reflected within the historical record.³¹ Bidzinski, Giesbrecht, Hinthier and Reilly note the importance of an oral history approach to the museum, stating, “the potential for a diversity of voices is one of the greatest strengths of oral history; indeed, it is what makes it crucial to fulfilling the CMHR’s

²⁶ Norman, “Grounding the Canadian Museum for Human Rights in Conversation,” 28, 31; Busby, Muller, and Woolford, “The Idea of a Human Rights Museum,” 11; Canadian Museum for Human Rights. Content Advisory Committee, *Content Advisory Committee final report to the Canadian Museum for Human Rights, May 25, 2010* (Ottawa: Canadian Museum for Human Rights, 2010), 9-10, accessed November 5, 2019, http://publications.gc.ca/collections/collection_2011/mcdp-cmhr/NM104-1-2010-eng.pdf.

²⁷ Canadian Museum for Human Rights, Content Advisory Committee, *Content Advisory Committee final report to the Canadian Museum for Human Rights, May 25, 2010*, 7.

²⁸ Norman, “Grounding the Canadian Museum for Human Rights in Conversation,” 31.

²⁹ Bidzinski et al., “Building the Oral History Program at the Canadian Museum for Human Rights,” 3.

³⁰ *Ibid.*, 2.

³¹ *Ibid.*

mandate in promoting respect for others.”³² Presenting a diversity of voices is an important part of the CMHR’s work, a goal which extends to its Oral History Program.³³

Oral history interviews and the CMHR’s Oral History Program are key components of the museum’s approach to content development. As Bidzinski, Giesbrecht, Hinthner, and Reilly state “the CMHR Oral History Program and oral history research serve as a core foundation of the museum’s research and collections, informing the creation of content for exhibitions, related programs, and publications.”³⁴ More than that, oral history at the CMHR “functions *as* content.”³⁵ The important role of the Oral History Program is detailed in the CMHR’s

Collections Development Policy:

The Oral History Program plays an integral role in establishing and shaping the digital collections at the CMHR. Interviews, along with their accompanying documentation and related materials, enables the museum to present inclusive and diverse human rights stories in accordance with its commitment to provide dynamic and accessible human rights content while becoming a trusted and reliable source of human rights information on a global level.³⁶

The CMHR’s decolonizing approaches to Indigenous content also emphasize the kind of participation and inclusivity inherent in creating an idea museum that presents multiple perspectives. These approaches to Indigenous content seek to address concerns related to “the historic relationship between museums and indigenous peoples as one of colonialism and appropriation,”³⁷ as described by museum staff members Emily Grafton and Julia Peristerakis. They discuss how the CMHR has sought community collaboration through its consultative

³² Ibid.

³³ Ibid.

³⁴ Ibid., 1.

³⁵ Ibid., 4. Emphasis in original.

³⁶ Canadian Museum for Human Rights, *Collections Development Policy*, 1.

³⁷ Emily Grafton and Julia Peristerakis, “Decolonizing Museological Practices at the Canadian Museum for Human Rights,” in *Indigenous Notions of Ownership and Libraries, Archives and Museums*, ed. Camille Callison, Loriene Roy and Gretchen Alice LeCheminant (Berlin: De Gruyter Saur, 2016), 229, EBSCOhost.

public engagement process³⁸ and through collaborative work on “indigenous content, exhibition infrastructure, and programming” with Indigenous curators, experts and members of advisory committees.³⁹ They describe how the museum includes Indigenous voices and worldviews in its exhibits and includes Indigenous content throughout all of its galleries in addition to its Indigenous Perspectives gallery, a dedicated Indigenous space that presents Indigenous perspectives on land, rights and responsibility.⁴⁰ Grafton and Peristerakis also discuss how the CMHR employs a shared history approach, describing how, through the Canadian Journeys gallery, it seeks “to show that stories of indigenous rights are a shared history between indigenous and settler peoples in Canada and not separate from larger Canadian narratives.”⁴¹

3.5 Inspiring Dialogue, Reflection and Action

One of the key elements of the CMHR’s mandate is “to encourage reflection and dialogue” about human rights,⁴² a purpose that is reiterated in the museum’s Guiding Principles as discussed above. In its efforts to fulfill this mandate, the CMHR has sought, through its content and programming, to both inspire dialogue and reflection as well as to encourage action and work towards a better future for human rights, an approach and vision that is inherent in the name of the museum itself. As Angela Failler and Roger I. Simon have noted, it is “the Canadian Museum *for* Human Rights” indicating that “it has been established not only to record and display but also to elaborate, defend, and advocate for the importance of human rights.”⁴³

³⁸ Ibid., 231-232.

³⁹ Ibid., 232.

⁴⁰ Ibid., 233-236.

⁴¹ Ibid., 238.

⁴² Museums Act, S.C. 1990, c.3, s.15.2 (Can).

⁴³ Angela Failler and Roger I. Simon, “Curatorial Practice and Learning from Difficult Knowledge,” in *The Idea of a Human Rights Museum*, ed. Karen Busby, Adam Muller, and Andrew Woolford (Winnipeg: University of Manitoba Press, 2015), 169, EBSCOhost. Emphasis in original.

This future and action-centred approach was discussed by Stuart Murray, the former President and Chief Executive Officer of the CMHR, in speeches given prior to the museum's opening. In a 2010 speech, Murray stated that the CMHR is “the first national museum in Canada to be centred around a cause – not a history” and that it is “rooted in the past, but poised to change the future.”⁴⁴ In another speech in 2011 at the “Thinking about Ideas Museums” speaker series held by the University of Manitoba, Murray discussed how the purpose of the CMHR was not to memorialize abuses or commemorate genocides, in part

because our M.O. isn't to say, “Gee isn't it terrible that this awful thing happened,” but rather to instead say, “How do we construct societies where these kinds of rights violations don't happen again in the future? How do we build a culture that better safeguards universal rights?”⁴⁵

In this speech, Murray also discussed how inspiring change and action was a key aim for the CMHR, stating that the museum sought “to be a genuine catalyst for change; a centre of hope and optimism; a 160,000-square-foot action centre where people from all walks of life can truly feel that they're not only part of something but that they have a direct stake in helping build a better world.”⁴⁶ He states that “as we've been advised by many voices – I think quite rightly – the notion of human rights inherently invokes a sense of action,” meaning that change does not just result from believing in something, but requires action.⁴⁷ The CMHR is therefore seeking to both expand learning and understanding of human rights as well as inspire and empower people to action as Murray explains:

⁴⁴ Stuart Murray, “Speech delivered by Stuart Murray to Rendez-vous Canada, May 10, 2010” (speech, Rendez-vous Canada, Winnipeg, MB, May 10, 2010), accessed March 28, 2020, <https://humanrights.ca/news/speech-delivered-by-stuart-murray-to-rendez-vous-canada-may-10-2010>.

⁴⁵ Stuart Murray, “Speech delivered by President and CEO Stuart Murray to University of Manitoba “Thinking about Ideas Museums” speaker series, September 9, 2011” (speech, Thinking about Ideas Museums speaker series, Winnipeg, MB, September 9, 2011), accessed January 11, 2020, <https://humanrights.ca/news/speech-delivered-by-president-and-ceo-stuart-murray-to-university-of-manitoba-thinking-about>.

⁴⁶ Ibid.

⁴⁷ Ibid.

We must become a centre of excellence for learning, teaching and scholarship. But we must also empower our visitors, and provide outlets for their knowledge, and encourage and provoke the kinds of actions that can together topple the barriers that still stand in the way of universal rights.⁴⁸

One of the central ways that the CMHR seeks to inspire dialogue, reflection and action is by presenting multiple perspectives and stories that will provide people the means by which to take action in support of human rights. The CMHR's 2010-2011 Corporate Plan states that one of the key results for the museum's content and program was that it "develops accessible, engaging and enriching exhibits that provide a range of perspectives – in both official languages – that promote reflection and dialogue, create an environment for change and motivate visitors to take action to promote human rights."⁴⁹ As O'Reilly explained in his 2009 speech,

We want to equip the visitor with the skills and tools necessary to weigh in and to analyze the issues and come to their own, informed, conclusions or at least leave better equipped to keep asking questions. Our goal isn't to find the truth, nor to present 'the story'; rather it involves bringing many people together, challenging all to think differently, and to consider other points of view.⁵⁰

By acknowledging "the power of sharing a personal story and the importance of learning from the stories of others"⁵¹ as well as presenting content that explores the development of human rights, current human rights issues and individuals who have fought for human rights, the CMHR seeks to empower, inspire and provide people with the means to find ways to support human rights.⁵²

⁴⁸ Ibid.

⁴⁹ Canadian Museum for Human Rights, *Summary of Corporate Plan, Operating and Capital Budgets 2010-2011 to 2014-2015*, 9, accessed January 18, 2020, https://humanrights.ca/sites/prod/files/2018-11/corporate_plan_2010-2011_to_2014-2015_en.pdf.

⁵⁰ O'Reilly, "Speech delivered by Patrick O'Reilly at the Q-Ball in Vancouver, BC on September 19, 2009."

⁵¹ Canadian Museum for Human Rights, *Stories with Impact: 2015-2016 Annual Report*, 24, accessed November 6, 2019, https://humanrights.ca/sites/prod/files/2018-11/2015-2016_annual_report_en.pdf.

⁵² Ibid.; Canadian Museum for Human Rights, *Summary of Corporate Plan, Operating and Capital Budgets 2012-2013 to 2016-2017*, 3, accessed January 18, 2020, https://humanrights.ca/sites/prod/files/2018-11/corporate_plan_2012-2013_to_2016-2017_en.pdf.

The CMHR's final three galleries specifically address action, providing examples of how others have taken action in support of human rights as well as encouraging visitors to consider the kinds of action they can and/or do take. The first of these galleries, Actions Count, includes Canadian stories of action, emphasizing the fact that "the individual choices we make every day can make a difference" while the next gallery, Rights Today, looks at "contemporary human rights struggles and action."⁵³ Rights Today "conveys the idea that the struggle for human rights is pressing and ongoing around the world."⁵⁴ The final gallery at the CMHR, Inspiring Change, is described on the museum's website as: "intended to spark personal reflection on how each of us may contribute to positive social change, this gallery incorporates objects and images from events that have promoted human rights, and asks each us to contemplate our own role in building a better world for all people."⁵⁵ In contemplating their role, visitors are encouraged to commit to acting in support of human rights as Karen Busby has described in her discussion of the museum's inaugural exhibits as outlined in its 2012 and 2013 Gallery Profiles:

The 2013 Gallery Profile states that visitors can fill out a card committing them to engage in some kind of human rights-related activity, and if they wish they can mount the cards on the Imagine Wall for others to see. In November 2014, facilitators were present in the gallery to encourage conversations on how to 'take action' and to encourage visitors to fill in cards completing the sentence 'I imagine....'⁵⁶

3.6 Facilitating Education, Learning and Research

As discussed previously, the CMHR, as a national museum, has a responsibility to facilitate learning and research⁵⁷ and is mandated, among other responsibilities, "to enhance the

⁵³ "Galleries," Canadian Museum for Human Rights, accessed November 8, 2019, <https://humanrights.ca/exhibition/galleries>.

⁵⁴ Karen Busby, "Change of Plans: Conceptualizing Inaugural Exhibits at the Canadian Museum for Human Rights," in *The Idea of a Human Rights Museum*, ed. by Karen Busby, Adam Muller, and Andrew Woolford (Winnipeg: University of Manitoba Press, 2015), 123-124, EBSCOhost.

⁵⁵ "Galleries," Canadian Museum for Human Rights.

⁵⁶ Busby, "Change of Plans," 124.

⁵⁷ Museums Act, S.C. 1990, c.3, s.3 (b).

public's understanding of human rights" by exploring human rights.⁵⁸ This educational role is reinforced by the museum's Guiding Principles which state that "the Museum strives to serve as a trusted international source for human rights learning, at all times encouraging critical engagement with museum scholarship and content."⁵⁹ Further, the CMHR states in its Annual Report for 2013-2014 that:

as part of its goal to become a national and international hub for human rights education, the Museum is determined to ensure that students, educators and scholars can access reliable and age-appropriate information resources to deepen their understanding of human rights from diverse perspectives.⁶⁰

In meeting these responsibilities and goals, the CMHR has sought to facilitate education and research both within the museum and more broadly at the local, national and international level. This work itself is action-oriented, striving to not only teach people about human rights, but to improve human rights education in schools and universities and support and facilitate research and work on human rights. Within its own exhibits and programming, the CMHR strives to inspire ongoing dialogue and reflection on human rights as well as empower people with the means to take action in support of human rights as discussed in the previous section. The museum also provides school programs for students which "are curriculum-based, age-appropriate, inclusive and accessible and are designed for a diverse range of students, using various Museum exhibits to educate and encourage discussion about human rights."⁶¹ In addition, the CMHR also provides access to human rights resources through its Carte International Reference Centre which "serve[s] the general public, school groups, visiting

⁵⁸ Ibid., s.15.2.

⁵⁹ "Mandate," Canadian Museum for Human Rights.

⁶⁰ Canadian Museum for Human Rights, *Open: 2013-2014 Annual Report*, 11, accessed November 6, 2019, https://humanrights.ca/sites/prod/files/2018-11/2013-2014_annual_report_en.pdf.

⁶¹ Canadian Museum for Human Rights, *The Conversation Begins: 2014-2015 Annual Report*, 24-25, accessed November 6, 2019, https://humanrights.ca/sites/prod/files/2018-11/2014-2015_annual_report_en.pdf.

scholars and academics, and the global human rights community.”⁶² The Reference Centre provides reference services, access to the museum’s library collection of over 5000 books on human rights subjects and to online journals, interlibrary loans and “online resource guides, which provide links to books, magazine articles, journals, newspapers, and more on specific human rights related subjects.”⁶³

In addition to providing school programs within the museum, the CMHR has worked to provide and improve resources available to educators for teaching about human rights and to provide additional programming for students both inside and outside the museum. For instance, the CMHR and the Canadian Teachers’ Federation developed a human rights toolkit that provides kindergarten to grade twelve educators with bilingual resources such as “lesson plans, teacher’s guides, manuals, handbooks, study guides and more.”⁶⁴ The CMHR also partnered with the Canadian Teachers’ Federation, the Robert F. Kennedy Centre, Inuit Tapiriit Kanatami and the Assembly of First Nations to develop “Speak Truth to Power Canada,” an online resource for teachers which seeks to raise human rights awareness and promote social activism and critical thinking among students,⁶⁵ providing “the powerful stories of 12 Canadian human rights defenders,” as well as lesson plans and important human rights documents written in plain language among other resources.⁶⁶ As well, the CMHR partnered with the University of

⁶² “Reference Centre,” Canadian Museum for Human Rights, accessed July 17, 2019, <https://humanrights.ca/visit/reference-centre>.

⁶³ Ibid.

⁶⁴ Canadian Museum for Human Rights, *The Conversation Begins*, 21. The toolkit represents the beginning of the CMHR’s response to a national survey it conducted with the Canadian Teachers’ Federation which found “that instruction about human rights could benefit from increased access to appropriate tools, resources and training.” Canadian Museum for Human Rights, *Open*, 22.

⁶⁵ Canadian Museum for Human Rights, *Stories with Impact*, 30; Canadian Museum for Human Rights, ““Canadian Defenders for Human Rights” education initiative aims to spark social action,” news release, December 10, 2012, accessed January 16, <https://humanrights.ca/news/canadian-defenders-for-human-rights-education-initiative-aims-to-spark-social-action>.

⁶⁶ Canadian Museum for Human Rights, *Stories with Impact*, 30.

Manitoba's Faculty of Education to develop the program "The Fourth R: Teaching and Leadership for Human Rights Education" in order to "address educators' needs for greater knowledge and skill in teaching about human rights."⁶⁷ The CMHR also developed a national student program, piloted in 2015-2016, that brings Canadian high-school and post-secondary students to the CMHR for the purpose of "learning about human rights and the importance of active citizenship"⁶⁸ and the program "École des droits" ("School of Rights") which offers Canadian and French Francophone students a week-long program to explore diversity, inclusion, cross-cultural understanding and plans of action.⁶⁹

The CMHR has also formed partnerships with various institutions, organizations and governments to support, encourage and facilitate human rights education and research more broadly. In May 2011, the CMHR signed memoranda of understanding with both the University of Winnipeg and the University of Manitoba, forming partnerships that would allow the museum to work with each university in promoting, facilitating and encouraging education, research and action on human rights.⁷⁰ The memorandum with the University of Winnipeg set "a framework for future collaboration between UWinnipeg and the CMHR in order to undertake projects and develop programming that empowers people to change thought and take action for human rights," including the development of a summer institute that was to be held in 2011 to explore

⁶⁷ Canadian Museum for Human Rights, *The Conversation Begins*, 20.

⁶⁸ Canadian Museum for Human Rights, *Stories with Impact*, 32. The pilot national student program saw participation of students from Manitoba, Saskatchewan, Ontario, Quebec and New Brunswick. Canadian Museum for Human Rights, *Stories with Impact*, 32.

⁶⁹ Canadian Museum for Human Rights, *for looking back and thinking forward: 2016-2017 Annual Report*, 43, accessed November 6, 2019, https://humanrights.ca/sites/prod/files/2018-11/2016-2017_annual_report_en.pdf.

⁷⁰ Canadian Museum for Human Rights, "Canadian Museum for Human Rights and the University of Winnipeg sign Memorandum of Understanding," news release, May 6, 2011, accessed January 11, 2020, <https://humanrights.ca/news/canadian-museum-for-human-rights-and-the-university-of-winnipeg-sign-memorandum-of>; Canadian Museum for Human Rights "Canadian Museum for Human Rights and the University of Manitoba sign Memorandum of Understanding," news release, May 30, 2011, accessed January 11, 2020, <https://humanrights.ca/news/canadian-museum-for-human-rights-and-the-university-of-manitoba-sign-memorandum-of>.

human rights issues and a number of CMHR staff serving as adjunct professors.⁷¹ With the University of Manitoba, the memorandum built on previous collaborative efforts to establish “a solid foundation for co-operation between the U of M and the CMHR to work together on a wide range of projects that promote human rights and provide further educational and research opportunities for Manitobans and others across Canada and around the world,” such as “educational and training programs, research, library and archival collections, conferences and workshops, student internships and other student opportunities, and the development of exhibitions.”⁷² In December of 2011, the CMHR signed a memorandum of understanding with the Kingdom of the Netherlands which established “a solid foundation for the Canadian Museum for Human rights and the Netherlands Embassy to work on a wide range of projects that promote human rights and provide educational and training opportunities for citizens of both countries.”⁷³ As outlined in the museum’s news release, the partnership would focus on promoting freedom of expression, freedom of religion and belief and social responsibility, confronting gender and sexual orientation discrimination and protecting those defending human rights as well as include collaboration on “academic exchanges, student internships, co-ordination of visiting speakers, seminars and workshops.”⁷⁴ The CMHR also signed a memorandum of understanding with the Canadian Association of Statutory Human Rights Agencies (CASHRA) in 2012 that would see

⁷¹ Canadian Museum for Human Rights, “Canadian Museum for Human Rights and the University of Winnipeg sign Memorandum of Understanding.”

⁷² Canadian Museum for Human Rights, “Canadian Museum for Human Rights and the University of Manitoba sign Memorandum of Understanding.”

⁷³ Canadian Museum for Human Rights, “Canadian Museum for Human Rights and the Kingdom of the Netherlands sign memorandum of understanding,” news release, December 9, 2011, accessed January 16, 2020, <https://humanrights.ca/news/canadian-museum-for-human-rights-and-the-kingdom-of-the-netherlands-sign-memorandum-of->

⁷⁴ Ibid.

both partners collaborating in facilitating human rights learning and action, emphasizing the commitment of each partner to facilitating human rights learning and action among youth.⁷⁵

3.7 An Action-Oriented Approach for the CMHR's Archives

As an idea museum that is focused on presenting multiple perspectives through stories in order to encourage people to engage in dialogue, reflection and action and one that extends this focus on action and change beyond its own collections and exhibits into external partnerships, tools and programs, the CMHR needs an archive that is action-oriented and able to contribute to the museum's mandate and goals of working towards a better future for human rights. The CMHR's archives therefore needs to expand beyond the conventional collections-based focus of museum archives which forms the basis of much of the discussion of the role of museum archives. The archives needs to take a more action-oriented approach to its work and role within the museum, focusing not only on its collection of corporate and private records but also on facilitating, improving and advocating for human rights research as well as directly supporting human rights work and the various constituencies the museum serves. One possible vision for this kind of role has been presented by Tom Nesmith and includes a broad national and international research role for the museum and its archives. Discussion of Nesmith's proposed research program as well as the ways in which it may be expanded, what it may look like and who it may serve will be the focus of the remainder of the chapter.

Before proceeding to this discussion of the archives' research role, it is important to note that while taking a more action-oriented approach, the archives would still have an important role in collecting archival materials but collecting would not be the archives' sole or primary

⁷⁵ Canadian Museum for Human Rights, "Canadian Museum for Human Rights and Canadian Association of Statutory Human Rights Agencies sign Memorandum of Understanding," news Release, June 18, 2012, accessed January 16, 2020, <https://humanrights.ca/news/canadian-museum-for-human-rights-and-the-canadian-association-of-statutory-human-rights>.

purpose. The corporate and private records that the archives have collected and will continue to collect in the future are important to supporting the research and information needs of the CMHR's staff as well as outside users such as researchers, students and others requiring information on human rights related subjects. There would also be value in the archives expanding its corporate materials to include other museum records that would preserve the institutional memory, history and identity of the museum. In addition to the records of the museum's early public engagement activities that the archives currently holds, other important corporate records would include, as discussed in chapter one, those relating to the history of the museum, its developing and changing mission, vision, structures and activities, as well as its decision making processes, transactional history and collections.⁷⁶ Specifically these may include records relating to the development, design and building of the museum, records relating to the development, design and production of exhibits and programming, records relating to the museum's consultation process, partnerships and agreements and records of the various activities of the museum.

i. A National and International Research Role for the CMHR and its Archives

In a paper presented on May 4, 2010 at the Emerging Human Rights Issues Roundtable held at the University of Manitoba, Tom Nesmith outlined a vision for a broad research role for the CMHR.⁷⁷ In this paper, entitled "The Evidence: A Primary Human Rights Issue," he outlined a suggestion for a research program between the CMHR and the University of Manitoba that would address the "significant challenges to the evidential foundations of human rights work, research, and education."⁷⁸ The archiving and preservation of records which provide much of the

⁷⁶ Norling, "Samantha Norling, Archivist, Indianapolis Museum of Art," 18; Diess, *Museum Archives*, 8-9.

⁷⁷ Tom Nesmith, "The Evidence: A Primary Human Rights Issue," (Emerging Human Rights Issues Roundtable, University of Manitoba, Winnipeg, MB, May 4, 2010). This paper is unpublished.

⁷⁸ *Ibid.*, 4.

evidence needed in human rights work face many challenges including: the mismanagement, loss, destruction (both legitimately and illegitimately) and deliberate obscuring of public records; the magnification of these problems within private archives due to a lack of legal requirements for the management of these archives, contributing to the vulnerability of records produced by activists and HRNGOs; and the increased vulnerability of digital records due to manipulation, fragile technology and technological obsolescence.⁷⁹ As both the CMHR and the University of Manitoba depend on human rights evidence and archival records for their work and research,⁸⁰ Nesmith suggested a research program that would allow for the identification of “records related to human rights in Canadian archives, related ones elsewhere, and other human rights evidence of various kinds outside conventional archives.”⁸¹ As Nesmith states,

The ultimate aim would be to build various pathways to the evidence that would help the Museum locate and interpret it for display and educational purposes, enable researchers at the University to find new materials for research and teaching, and to allow both to share this knowledge with other scholars, institutions, and citizens who need it. The University and the Museum could work together to make Winnipeg an international centre for this vitally important task.⁸²

Nesmith explains that this kind of research program would need to include contextual research into the kinds of human rights activities, past and present, that produce evidence, including “how the evidence was actually made, organized, distributed, used and possibly misused, and archived”⁸³ as well as an “analysis of the quality of its current care and archival status.”⁸⁴ He states that “some advocacy for the record’s care and preservation may be needed with its creators and potential archivers,” suggesting that archives be approached to prioritize

⁷⁹ Ibid., 1-3.

⁸⁰ Ibid., 4.

⁸¹ Ibid., 5.

⁸² Ibid., 7.

⁸³ Ibid., 5.

⁸⁴ Ibid., 6.

work on human rights records and that a network of provincial, national and international archives be created.⁸⁵ He suggests that the archives involved in such a network, including the archives at the CMHR and University of Manitoba, “could become the places where such materials without a home are housed, digitized for online access, and highlighted in descriptions and in exhibits.”⁸⁶ Nesmith also suggests that “some Canadian archives might be willing to be safe havens for certain records created outside of Canada that may not otherwise be protected.”⁸⁷ Participants in this kind of program, he suggests, would be able to focus on different research efforts such as specific evidential forms, “issues in information law governing access, privacy, and archives” or “on specific issues of interest to them” which will be written on and published.⁸⁸ Nesmith also states that some “may take a special interest in supporting human rights NGOs, workers, activists, and the persecuted in various ways designed to apply this scholarship on the front lines of human rights work.”⁸⁹

Nesmith’s proposed research program addresses the kinds of responsibilities archives have when it comes to human rights as discussed in chapter two. The emphasis on not only locating human rights related records but also on advocating and assisting in the safeguarding and protection of these records is reflective of the Joinet-Orentlicher Principles’ view of the critical role archives play in ensuring both the inalienable right to the truth and the victim’s right to know through preservation and the provision of access. In seeking to locate human rights related records and create an archival network where these records could be digitally accessible and described, the research program seeks to increase access to these kinds of records reflecting

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Ibid., 7.

⁸⁹ Ibid.

the Joinet-Orentlicher Principles' emphasis on providing access to all individuals and bodies that require access and the ICA's Human Rights Working Group's *Basic Principles* emphasis on providing equal access and facilitating access through timely description and arrangement of human rights related records.⁹⁰ As well, Nesmith's suggestion of an advocacy role for the archives involved in the network and program reflects the emphasis of the *Basic Principles* on the role of archives in advocating for access to government and non-governmental archives.

Given the archival nature of this kind of research program between, as Nesmith suggests, the CMHR and the University of Manitoba, the CMHR's archives would be a key player in this program. Through a collaborative program centred on improving human rights research and work by identifying and advocating for the preservation of human rights related records, the museum's archives would have the opportunity to serve an action-oriented role that matches the broader goals and approaches of the museum that are focused on inspiring and encouraging action and change. The archive would greatly contribute to the CMHR's goals in promoting and facilitating human rights learning and research, building on the partnerships the CMHR currently has with institutions and organizations such as the University of Manitoba, the University of Winnipeg and CASHRA and establishing new partnerships with other universities, archives and human rights organizations. It is worth noting that Nesmith proposed this research program in 2010, four years before the CMHR opened its doors and while the museum was still developing its approaches, content and programs as well as forming important partnerships. In addition, the last decade has also seen more scholarship on the ways in which archives can support human rights and human rights related work and more examples of archives that seek to improve this support. These developments necessitate a deeper exploration of the kind of research program

⁹⁰ It is important to note that Nesmith's presentation was made in 2010 and the *Basic Principles* were published in 2016.

Nesmith suggested. The following section will undertake such an examination, focusing on what this kind of program may look like, what the role of the CMHR's archives would be and how the CMHR's archives, through its involvement in the program, would support the various individuals and groups the CMHR serves.

In addition to allowing the CMHR's archives to support the broader goals of the museum, this kind of research program and the archives' involvement in would also serve to expand upon the traditional ways in which a museum archives supports its internal and external communities that goes beyond the conventional focus on the custodial role of archives. As the CMHR is not a traditional artefact collecting museum, but an ideas-based museum focused primarily on educating people about historical and current issues related to human rights in order to inspire action, by the same token its archives need not simply be envisioned as a traditional records-collecting archives. Instead it should take on a more action-oriented approach, an approach that, by pursuing Nesmith's suggestions, could help fulfill this mandate.

As well, the collections of conventional museum archives serve as the basis for supporting the institutional memory of museums and supporting staff in various departments who require museum records and the other records museum archives hold for their daily work. These collections also serve as the basis for the support such museum archives give to external users, providing access to researchers and supporting communities through, for instance, preserving the memory of community involvement in the museum and focusing on community-sourced collections. But since the CMHR's archives is not in a conventional museum and thus its archives could serve best not as a conventional museum archives, the kind of research program proposed here would focus on providing archival and research services that not only still support museum staff but also the broader communities and stakeholders the museum can serve --

primarily by identifying and facilitating access to materials held elsewhere or that are not yet archived and may be in danger of being lost. In the specific case of the CMHR's archives, by going beyond its own collections and working with the individuals, communities and organizations creating and/or archiving human rights related materials, the archives can incorporate some of the approaches and principles utilized in other archives that hold human rights related materials.

ii. Proposed Research Program and Role of the CMHR's Archives

The CMHR's archives, as the archives of an action-oriented national Canadian museum that promotes, advocates for and educates on human rights, has the opportunity and potential to play a central role in the development and implementation of the kind of human rights research program proposed by Nesmith. As a national museum with the stated goals of becoming "a global human rights learning resource"⁹¹ and "a national and international hub for human rights education,"⁹² the CMHR and its archive is in an excellent position to push forward the conversation and activity surrounding access to and preservation of human rights related archival materials. The CMHR could be one of the key organizers of such a program and, given the archival nature of the program, the CMHR's archives, in collaboration with the rest of the museum's Collections Department and the Research & Curation Department, is in a prime position to take on the task of developing and implementing this program. The CMHR's archives could seek collaborative partnerships with archival institutions, universities and human rights organizations across the country and around the world, building on the museum's current collaborative agreements and playing a central, organizing role in the development of a broad archival network. It would be able to coordinate the research activity required within this

⁹¹ "Mandate," Canadian Museum for Human Rights.

⁹² Canadian Museum for Human Rights, *Open*, 11.

program as well as conduct research and build partnerships between institutions and organizations.

Key to this kind of research program is collaboration and the building of a collaborative network of partners working towards ensuring access to and preservation of human rights materials. This network of partners, with the CMHR's archives fulfilling a coordinating and organizational role, would work together to develop the program, organize research activities, decide on research priorities for the program as a whole and for each partner individually, advocate for the protection of and access to records and facilitate access to archival materials. These activities will be broad and not mutually exclusive, with various activities overlapping as the program develops and progresses. Partners would include individuals, institutions and organizations working to preserve archival materials, research human rights topics and/or work to support and protect human rights including archival institutions and archivists, universities and academic researchers and HRNGOs and activists. For the CMHR's archives as well as other institutions and organizations, internal collaboration between departments and staff members will also be required. In the case of the CMHR, this would include collaboration between the museum's Collections Department, which includes the archives, and the Research & Curation Department. Staff members from these departments would need to work together along with other museum staff to assess the changing information and research needs of the museum and to organize and coordinate the museum's own research work for the program.

One of the first priorities of the program in terms of research will be to determine the scope and requirements of the program's research activities. An important part of this will be determining how the program as a whole will determine what qualifies materials as being specifically human rights materials. This will require an examination of the current literature

surrounding the definition and classification of human rights records as well as research into the context of creation, organization, use and preservation of these kinds of records. Noah Geraci and Michelle Caswell's typology for analyzing human rights records, as discussed in chapter two, could provide a sound basis for beginning to organize such research efforts. With its analytical vectors focusing on who created records, how and where they were created, where they are stewarded and how they are activated, the typology considers the same questions that the proposed program would need to answer.

This research would need to be organized and coordinated across various archival and research partners, a role that could be filled by the CMHR's archives. The archives, in collaboration with the other partners in the program, will need to work out the research priorities and responsibilities of the program as a whole and of each partner. Each partner would determine their specific research focus based on the focus of their work and the communities they serve, with each partner focusing their research activities on different aspects of human rights related research. Archival and research partners would also need to form collaborative relationships and partnerships with HRNGOs as part of this research process. These relationships and partnerships will be crucial to understanding the context in which certain kinds of human rights related materials are created, acquired and/or used as well as understanding the archival need of these organizations and determining with each organization the ways in which archives can support them. The responsibility of the CMHR's archives within this program in relation to research and relationship building would be to coordinate the activities of these various partners and provide support for their activities. Support may come in the form of facilitating more direct collaboration between partners within the program on specific topics and issues as well as

facilitating contact with HRNGOs, communities and other organizations and archives, potentially through the various contacts that each partner will bring to the program.

Through these research activities, the program would be able to facilitate the identification and location of human rights materials as well as an analysis of their care and preservation needs. A better understanding of the context in which these materials are created and held, including the kinds of creating entities and activities that may produce them, the kinds of repositories and organizations that may hold them and the kinds of protection and preservation challenges they may face, will allow archivists and researchers to be better able to locate materials and provide support to those individuals and organizations that are creating and preserving these materials. Research into the entities that create these kinds of materials can help archivists and researchers to identify archives, including the archives of government bodies, religious institutions, community organizations and HRNGOs, that may hold these materials as well as identify collections within these archives that might contain valuable human rights materials based on an understanding of the activities of these entities. Research would therefore need to include not only an examination of the broader context of the creation of human rights related materials, but also a more detailed examination of the functions and activities of specific creating entities to understand how their activities may produce human rights related materials. In addition, research into the entities and activities that create these records will help archivists and researchers identify HRNGOs to potentially work with, many of which may have been involved throughout the research process. In working with these organizations, archivists and researchers will not only be able to identify valuable human rights related materials, but also work with these organizations in support of their archival needs, including supporting the preservation needs of these organizations. Through partnerships based on approaches along the

lines of that employed by the Human Rights Documentation Initiative at the University of Texas Libraries, archives would be able to support both the preservation needs of HRNGOs as well as facilitate access to their records for research and other purposes. This will be discussed in further detail in a subsequent section.

As human rights materials begin to be located, information about the materials and how they can be accessed needs to be made publicly available so that researchers, students, teachers, activists, human rights organizations and others can utilize this information for various human rights related purposes. Descriptions of the materials and collections, including information on the creators and current holders of the materials as well as how and where they can be accessed will need to be provided and, in many cases, created by participants in this program. This information will need to be brought together from collections and holdings across various archives and organizations, including government archives, university archives, corporate archives, community archives, community organizations and HRNGOs.

The kinds of collaborative approaches to integrated access systems utilized by libraries, archives and museums, as discussed in chapter one, provide a potential approach for gathering and presenting this information through a single access point. By utilizing the approaches of collection description and federated searching as described by Katherine Timms, for example, the program would be able to provide collection level descriptions of the materials as well as allow for the databases of individual archives to be searchable through a single search interface respectively.⁹³ The kind of system utilized by BAM in Germany, provides yet another possibility, as it provides access to the metadata supplied by institutions regarding their collections as well as to the digital content of those institutions who do not have their own

⁹³ Timms, "New Partnerships for Old Sibling Rivals," 82, 86.

databases to provide access to this content.⁹⁴ This kind of approach would be particularly useful in supporting community archives, community organizations and HRNGOs which may not be in a position to provide access to or descriptions of their materials on their own. In designing, developing and managing this kind of system, the CMHR's archives could again take on a coordinating role. The CMHR's archives would need to collaborate with the various partners and organizations involved to determine what is needed in such a system to meet their needs and the diverse needs of users as well as to identify potential challenges involved in such a system. The CMHR's archives could potentially take the lead in developing this kind of access system as well as take on the responsibility for maintaining the system overtime.

iii. Who the CMHR's Archives and the Proposed Research Program Would Serve

Through this proposed research program, the CMHR and its archives would be able to expand the ways in which the museum serves its various constituencies and stakeholders. Nesmith's his proposed partnership between the CMHR and the University of Manitoba would serve the CMHR's research staff, including archivists and researchers, as well as the University of Manitoba's research community, including the University of Manitoba Archives and Special Collections, the UM Libraries and the Archival Studies Program.⁹⁵ Through the creation of an archival network dedicated to identifying, locating, preserving and providing access to human rights related records, this kind of program would serve archives, archivists and researchers both within Canada and around the world. It would also serve HRNGOs, activists and those experiencing human rights violations through facilitating research and scholarship aimed at directly supporting human rights work.⁹⁶

⁹⁴ Kirchhoff, Schwibenz and Sieglerschmidt, "Archives, libraries, museums and the spell of ubiquitous knowledge," 256-257.

⁹⁵ Nesmith, "The Evidence," 5.

⁹⁶ *Ibid.*, 7.

This kind of research program places great emphasis on serving the research needs of academic researchers by facilitating access to and preservation of valuable human rights related materials. This kind of archival support is crucial to the CMHR's work in promoting and educating the public about human rights and inspiring action and change through the kinds of approaches, content and programming discussed above. Archival support of this nature is also crucial to academic researchers who require archival materials in their efforts to support and move human rights work forward through their work. This kind of research program does, however, have the potential of moving beyond the more academic sphere proposed by Nesmith and serving more directly the organizations and individuals on the front lines of human rights work as well as individuals, families and communities who have experienced or continue to experience human rights violations. This is already inherent in the advocacy role Nesmith envisions for an archival network which, in its efforts to ensure the protection and accessibility of human rights materials, would support the work and activities of the archives, organizations and individuals that create and hold these records. As will be discussed in the following sections, the kind of research program outlined above can support the research activities of CMHR staff and other academic researchers, the archival and information needs of survivors, family members and communities and the information gathering activities and archival needs of community organizations, human rights organizations and activists.

iii (a) Supporting Research: CMHR Staff and Researchers

As the archives of an idea-based museum dedicated to promoting, advocating for and educating the public about human rights, the CMHR's archives has the potential to play a key role in facilitating access to this knowledge of human rights conditions and activities for its own staff, human rights researchers everywhere, policymakers, human rights abuse survivors, their

families and communities, and the public. At the heart of the CMHR's work is the reasonable assumption that knowledge of past human rights experiences and contemporary work is crucial to protection of human rights. If so, there is a vast body of human rights related documentary materials in archives and society that needs identification and protection in order to continue to employ knowledge to advance discussion of human rights development and protection of those rights. Through the kind of research program being proposed, the CMHR's archives can serve as an archival knowledge and research centre, providing research services and facilitating access to materials in its own collections as well as materials held by other archives and organizations. As such a centre, the museum's archives would complement the support the museum's Carte International Reference Centre can provide to staff and researchers in locating and accessing important secondary source materials. Together, the archives and the Reference Centre would serve to enhance and expand the CMHR's efforts in serving the research, learning and educational needs of its constituents as a prominent human rights learning and educational resource.

In its role as an archival knowledge and research centre, the CMHR's archives would be able to assist researchers, whether they be staff, academic researchers or others, in locating and accessing the kinds of human rights related materials they are looking for. Much of this assistance would be made possible through the research program and the work of the museum's archives and other partners. Through the kind of integrated access system described above, researchers would be able to search for materials and see descriptions of them as well as find out where they are held and how they would be able to access them. In addition to being available for researchers to use on their own, it will also provide a resource for the CMHR's archivists to use when assisting staff and researchers directly. In the same way that archivists work with

researchers to determine what collections in their own archives may be useful, the CMHR's archivists will be able to assist staff and researchers in locating potentially useful materials located in archives across the country and elsewhere. CMHR archivists will also be able to help connect staff and researchers with other partners in the program who may be able to provide more assistance as they may specialize or be more directly involved in work or collecting materials related to the subjects staff and researchers are interested in. CMHR archivists may also be able to work with other partners in the program to facilitate the copying of materials for staff and researchers if these materials are not already digitally available online.

iii (b) Supporting Survivors, Families and Communities

Individuals and communities who have experienced human rights abuses and violations, including survivors and family members, often require archival materials for various reasons. Archival materials may be needed to assert rights or may be required by individuals and communities for their own purposes as they seek information on what happened. As discussed in chapter two, archival materials such as citizenship, land, voting, military service and personnel records are often crucial to asserting and securing rights and benefits, particularly following periods of conflict and mass human rights violations. As well, the Joinet-Orentlicher Principles emphasize that archival materials are also crucial to enabling the right to the truth regarding the perpetration of past crimes and violations as well as the right of victims and families "to know the truth about the circumstances in which violations took place and, in the event of death or disappearance, the victims' fate."⁹⁷

As an archival research centre, the CMHR's archives would be able to support the information and archival needs of survivors, family members and communities by providing

⁹⁷ E/CN.4/2005/102/Add.1, ¶ 7.

research services along the same lines as those described above for staff and researchers. CMHR archivists would be able to work with survivors, family members and communities to determine the kinds of materials they need and, through the proposed research program, help them locate useful materials held by other archives and organizations. CMHR archivists would also be able to connect survivors, family members and communities with other archives and organizations that might be able to provide additional support and services.

iii (c) Supporting HRNGOs

As part of their work in supporting those experiencing human rights abuses, domestic and international HRNGOs collect material that document these abuses and produce materials that are a part of the organization's supportive work as discussed in chapter two. Included are materials and documentation collected as part of the investigative research activities many HRNGOs conduct or as part of the support services many of these organizations offer such as photographs, videos, testimony from various individuals and intake files.⁹⁸ HRNGOs may also collect materials related to forensic analyses and secondary source materials produced by various individuals and organizations as well as produce reports, posters, bulletins and newspapers as part of their work.⁹⁹ These kinds of materials are crucial in supporting the human rights work these organizations do as well as in supporting human rights and human rights work more broadly. They are vital in supporting individuals, families and communities who have experienced human rights abuses and can also provide valuable evidence to researchers working on human rights topics and issues.

⁹⁸ Montgomery, "Fact-Finding by Human Rights Non-Governmental Organizations," 27, 33-34; Bickford, "The Archival Imperative," 1104.

⁹⁹ Montgomery, "Fact-Finding by Human Rights Non-Governmental Organizations," 44, 46; Bickford, "The Archival Imperative," 1104, 1106.

Given the importance and value of these materials, both to HRNGOs themselves and to the broader human rights community including survivors, family members, communities and researchers now and in the future, these materials need to be protected, preserved and made accessible. The authenticity of materials, especially born-digital materials, needs to be maintained to be able to be evidence in the short and long term and many materials are private in nature, presenting specific privacy needs and concerns for HRNGOs in preserving these materials.¹⁰⁰ As discussed in chapter two, HRNGOs face a number of challenges when it comes to preserving the materials they collect and produce. HRNGOs may not have the resources to dedicate to preserving their records as these organizations often have limited budgets and need to give priority to their human rights work.¹⁰¹ As well, due to the nature of these organizations and materials, especially born-digital materials, these materials are often at increased risk of loss due to censorship, political repression and political changes.¹⁰²

With these challenges in mind, the kind of research program proposed here could facilitate partnerships between HRNGOs and archival partners who understand the needs and challenges associated with human rights related material, allowing for these organizations and archives to work together to preserve and provide access to human rights related materials. The Human Rights Documentation Initiative (HRDI) at the University of Texas Libraries, as discussed in chapter two, provides a useful model of a human rights-based approach to these kinds of partnerships that could be utilized within the proposed research program. The HRDI developed out of a concern for “the lack of concerted scholarly engagement with human rights documentation theory and practice, and the potential of immeasurably grave loss of human rights

¹⁰⁰ Ng, “Attention Human Rights Activists”; Archives Guide, 3-4; Bickford, “The Archival Imperative,” 1104, 1106.

¹⁰¹ Bickford, “The Archival Imperative,” 1117-1118.

¹⁰² Kelleher et al., “The Human Rights Documentation Initiative at the University of Texas Libraries,” 96-97.

related records” which necessitated “concerted, collaborative action.”¹⁰³ Its approach to partnerships reflects the principles of stewardship and participation that are central to human rights approaches within the archival community and at the CMHR as it bases its work on “a not-for-profit structure that promotes the principle of equity through building true partnerships that include ongoing consultation, training, and infrastructure development for the local custodial organization.”¹⁰⁴

Through partnerships based on stewardship, participation and equality, the CMHR’s archives as well as other archives could work with HRNGOs in preserving and facilitating access to their records. This could include archives serving as stewards, housing, preserving and providing access to both the physical and born-digital records of organizations and allowing the organizations to retain ownership and control of them. It could also include other means of providing assistance to HRNGOs seeking to preserve their records. Archives could facilitate digitization activities, providing training, resources and professional assistance. Archives could also provide HRNGO staff with broader archival training, working with organizations to establish more formal archival or preservation programs as well as developing training resources and workshops focused specifically on the preservation challenges and needs of HRNGOs and human rights related materials. Training resources may take the form of a workbook similar to the *Activists’ Guide to Archiving video* developed by the organization WITNESS and/or a tool kit of useful resources for preserving and managing archival materials.

3.8 Conclusion

The CMHR, as an idea museum, presents multiple perspectives on human rights primarily through stories. In creating this kind of museum, the CMHR has employed inclusive

¹⁰³ Ibid., 96.

¹⁰⁴ Ibid., 104.

and participatory approaches including nation-wide public engagement, the use of oral history as a key component of content development and the use of decolonizing approaches to Indigenous content. Through these approaches, the CMHR has sought to fulfill its legislative mandate by seeking to inspire dialogue and reflection and encourage people to take action toward a better future for human rights by presenting multiple perspectives and focusing its final three galleries on action. As well, the CMHR has sought to facilitate education, learning and research on human rights within the museum through its content, school programming and Reference Centre and at the local, national and international level through the collaborative development of tools and programs for educators and students and through partnerships with various universities, organizations and governments.

As the archives of this new kind of museum that is focused on the presentation of ideas and stories for the purpose of inspiring dialogue, reflection and action, the CMHR's archives has the opportunity to play a more action-oriented role in the museum by establishing itself as an archival knowledge and research centre that can contribute to the museum's key goals of promoting and inspiring dialogue, reflection and action and facilitating education, learning and research. Through a collaborative research program involving various archives, universities, researchers and HRNGOs and focusing on identifying and locating human rights related materials, the CMHR's archives would be able to support the research, information and archival needs of various individuals, communities and organizations. Human rights related materials are required by the museum's own staff and human rights researchers for their work and research activities and by survivors, families and communities to assert rights, seek information on past abuses or find out what happened to family members. As an archival knowledge and research centre, the CMHR's archives would be able to assist staff, researchers, survivors, family

members and communities in locating materials both in its own collections and those held by other archives and organizations throughout the country and around the world, possibly connecting individuals and communities with other archives and organizations who may be able to provide more specialized knowledge and support. Through the research program, the CMHR's archives and the other archives involved would be able to support HRNGOs in preserving and providing access to the valuable materials they collect and produce. By employing the approach adopted by the Human Rights Documentation Initiative at the University of Texas Libraries, the archives would be able work with HRNGOs to assist with the preservation of their records, including through stewardship rather than ownership of an organization's records and by providing the training and resources to allow them to meet their preservation needs.

Conclusion

This thesis has demonstrated that the CMHR's archives occupies a distinct position at the intersection of increased collaboration between archives, museums and their related professions and the increasing emphasis on the roles and responsibilities of archives in relation to human rights. It has proposed a way in which the archives can advance archival support for human rights and human rights related work in Canada and around the world as well as contribute to the CMHR's mandate and goals. Through the kind of research program proposed in this thesis, the CMHR's archives would be able to establish itself as an archival knowledge and research centre, expanding on the typical ways museum archives support the research and archival needs of museum staff, external users and the broader community that museums and their archives serve. This kind of collaborative program would enable various archives to meet their responsibilities in supporting human rights and human rights related work by supporting the use of human rights materials through efforts to identify, locate, preserve and facilitate access to these materials.

The thesis began with an overview of the increasingly collaborative relationship between archives, museums and their professions, demonstrating the value and potential of collaboration as way of bringing the professions closer together and improving the services and support each partner can provide. Discussion of the ways in which museum archives support the museum and its internal and external communities provided the basis for the later discussion of how the CMHR's archives could contribute to the mandate and goals of the museum, in particular the ways museum archives support the research needs of internal and external users and the more recent emphasis on supporting and serving the communities museums serve. The following discussion of approaches to library, archive and museum collaboration provided examples of collaborative approaches useful to the CMHR's archives and the proposed research program,

particularly in making the information gathered by the program accessible to partners and the public.

The thesis then examined the roles and responsibilities of archives and archivists in relation to human rights and human rights related materials, the kinds of approaches needed to support these roles and responsibilities and examples of archives and archival projects that support human rights and human rights related work. As discussed, archives hold and provide access to materials that are crucial to survivors, families, communities and researchers and can provide vital assistance to HRNGOs in preserving and facilitating access to the various materials they produce and collect in their activities in support of human rights and those individuals and groups who have experienced human rights abuses and violations. These discussions provided the basis for examining how the CMHR's archives can support human rights and human rights related work and the museum's goals of promoting and inspiring dialogue, reflection and action and facilitating education, learning and research.

The final chapter of the thesis brings together elements of the preceding discussions to propose a broad research program that would see the CMHR's archives take the more action-oriented role required of the archives of an action-oriented idea museum such as the CMHR. By playing a central role in this kind of research program, the CMHR's archives would be able to establish itself as an archival knowledge and research centre and be in an position to support human rights research and human rights related work as well as contribute to the CMHR's mandate and goals of promoting and inspiring dialogue, reflection and action and facilitating education, learning and research. Both the CMHR's archives and the proposed research program would serve to address the responsibilities of archives and archivists as outlined in the Joint-Orentlicher Principles and the ICA's *Basic Principles*, supporting the research, information and

archival needs of various individuals, communities and organizations from the museum's own staff to human rights researchers to survivors, family members and communities to HRNGOs. To do so, the distinct substantive complex work of archives (as evidenced in the human rights work archives worldwide are engaged in and the centrality of archival records in the CMHR's exhibits) needs to be acknowledged in any collaborative activities with GLAM members, such as the museum, in order to allow its archives to play the vital role it can in the museum's important work.

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