Treasure hunting and storytelling:
The role of picture research in publishing
Simon Fraser University's institutional memory

by

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Abstract

The Simon Fraser University Retirees Association (SFURA) is publishing a website and book providing a retrospective of the Centre for Communications and the Arts (CCA). As the campus arts hub during Simon Fraser University's (SFU) radical first decade (1965–75), the CCA hosted countless flower-child "happenings" and conceptual art projects in the SFU Theatre. The program evolved into the School for the Contemporary Arts, School of Communication and SFU Galleries. This report describes the picture research methods employed to find historical images for the SFURA's book and website, including identification, selection and clearance of 50-year-old images from archival sources. The processes, considerations – editorial, archival and legal – and the partnerships at play in curating and publishing these largely forgotten visual materials are discussed. The picture research methods explained in this report provide a practical model for the future publication of retrospective books and websites created at SFU and other organizations.

Keywords: institutional publishing; archival picture research; institutional memory; history of Simon Fraser University; Simon Fraser University Archives; Centre for Communications and the Arts

Acknowledgements

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List of Acronyms

CCA	Centre for Communications and the Arts
SCA	School for the Contemporary Arts
SFU	Simon Fraser University
SFURA	Simon Fraser University Retirees Association

Picture research as a journey to the past

Archival photographs provide a symbolic connection to the past by capturing and preserving fleeting moments in time. When publishers use archival images to reconstruct stories from the past, they are also building community by memorializing the achievements and transformational moments that have shaped our shared identities. In their book *Inside Book Publishing*, publishing educators Giles Clark and Angus Phillips define picture research as "the selection, procurement and collection of illustrations of all kinds."[1] When these images come from an archive, the picture researcher's work becomes a search for buried treasure from the past. This report explores my experiences as a picture researcher in an institutional archive. Throughout this report I make recommendations for best practices for web and print publishing projects using historical images to tell stories from an institution's past.

This report is informed by my experiences undertaking picture research for the Simon Fraser University Retirees Association's (SFURA) publishing project between May and September 2021. The SFURA's project, which consists of a printed book and a companion website, was inspired by the SFURA's desire to preserve the university's creative legacy while also bringing attention to a unique, and largely overlooked, chapter in the institution's history.[2] The SFURA decided to publish the printed book to align with Simon Fraser University's (SFU) anticipated plans to open the new Gibson Art Museum in 2024. The SFURA's project provides a retrospective of the Centre for Communications and the Arts (CCA), which operated during the university's radical first decade (1965–75). As the first innovative arts hub on campus, the CCA's non-credit visual and performing arts programs were facilitated by "resident artists" who were also practicing in their creative fields. These residents provided mentorship and encouraged students to experiment and collaborate in theatre, dance, music, visual arts, film and literary arts projects. The CCA was an incubator of creativity and talent, hosting countless flowerchild "happenings" – or unconventional theatrical events and performances – and conceptual art projects at its facilities in the SFU Theatre. In this wild first decade of the university, creative students and professional artists joined forces

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[1] Giles Clark and Angus Phillips, *Inside Book Publishing*, 5th ed. London: Routledge, 2014, 202.

[2] Walter Piovesan, Email correspondence, November 20, 2021.

to present a variety of daring projects, including adaptations of avant-garde European plays, experimental student films and psychedelic multi-media experiences blending visual art, dance and electronic music. This artistic legacy is engrained in SFU's institutional memory: the CCA evolved into the School for the Contemporary Arts, School of Communication and SFU Galleries.

In this report, I describe my contribution to this retrospective publishing project as a picture researcher. As a picture researcher, I was tasked with collecting photographs and documents from the SFU Archives to illustrate the stories of this early arts community on campus.[3] My goal is to explain the processes, considerations – editorial, archival and legal – and the partnerships at play in curating and publishing these archival visual materials and documents related to the fine and performing arts, many of which have not been seen outside of the archives in decades. I provide a framework for using images from the past to transform institutional memories into cohesive narratives. In this report, I discuss my picture research methods in the archival setting and within the genre of commemorative publishing, including identification, selection and clearance of 50-year-old images.[4] Ultimately, this project report will contribute a practical model to guide the future publication of retrospective books and websites created at SFU, and other (not-for-profit) groups seeking to preserve institutional memories and cultural heritage, including charities, museums and arts organizations.

Remembering hippies, artists and the "Instant University"[5]

My work on this project began with an idea for a story from a unique chapter in an institution's past. As the events occurred more than a half-century ago and little had

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[3] The website was launched first, prior to the book, in September 2021. The SFURA is planning to expand the website in early 2022 to include additional archival images and documents, video and sound recordings, as well as original pieces about the CCA. The website will continue to be updated regularly leading up to the book's planned publication in 2024.

[4] The term "retrospective publishing" is used to refer to the genre of the SFURA's publishing project. The BISAC subject heading that appropriately categorize this book are EDUCATION / Organizations & Institutions (EDU036000), HISTORY / Canada / General (HIS006000) and ART / History / Contemporary (1945-) (ART015110). [Book Industry Study Group, "Complete BISAC Subject Headings List, 2020 Edition," 2020, https://bisg.org/page/BISACEdition.]

[5] SFU earned the nickname the "Instant University" in 1964 because it was built and opened in just 30 months. See pages 11–15 (The "Instant" Bauhaus School on Burnaby Mountain) for a discussion of the institution's early history.

been previously published on the subject, the story was not well known among the present-day university community. The characters of the story being artists who indulged their imaginations and love of theatrical spectacle, an effective way to tell this story and transport the audience to the era was through photographs.[6]

Even in retirement, the members of the SFURA continue to hold strong social bonds with the university community. Many of the members are long-serving employees as well as alumni of the university. This relationship with the university inspired the SFURA to publish their first book, *Remembering SFU on the Occasion of its 50th Birthday*, in 2016.[7] Pleased with this first book, the SFURA executive team tasked the editors of *Remembering SFU* with finding similar subject matter for a new publishing project. The idea for the second project germinated when the editors of the book and other retirees – some of which were also "charter alumni," or the university's first students – reminisced over memories of the bohemian atmosphere and creative experimentation that dominated the newly opened campus in the 1960s and 1970s. After engaging in conversations about the project with the university in 2019, the SFURA identified the university's landmark announcement of the Gibson Art Museum as an opportunity to position the book as a retrospective celebrating of the legacy of the arts on campus.[8]

The SFURA decided to align the publication date for the book with the anticipated opening of the Gibson Art Museum in 2024 to celebrate a new milestone for the university by revisiting a unique chapter in its past. In November 2018, SFU announced a gift from the Marianne and Edward Gibson Trust towards building a "12,000-square-foot dynamic new arts and cultural facility at its Burnaby campus."[9] Named for Edward Gibson, a charter faculty member who later served as director of the SFU Gallery from

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[6] Sound and video provide another powerful avenue to tell stories related to the arts. However, a relatively small number of sound recordings, films and videos from the era survive in the SFU Archives compared to the many photos have been preserved. Performances at the CCA were rarely recorded or filmed. The SFURA has long term plans to incorporate surviving sound and video clips into the website.

[7] Maurice Gibbons, Ron Long, and Walter Piovesan eds., *Remembering SFU*. Burnaby: Simon Fraser University Retirees Association, 2016.

[8] Walter Piovesan, Email correspondence, November 20, 2021.

[9] Simon Fraser University, "SFU receives significant gift to establish new arts and culture facility," SFU News, November 24, 2018, https://www.sfu.ca/sfunews/stories/2018/11/sfu-receives-significant-gift-to-establish-new-arts-and-culture-facility.html.

1985 until 1997, the Marianne and Edward Gibson Art Museum will "allow the SFU Art Collection to expand, and increase the SFU Galleries' reach through progressive exhibitions and engaged public programming."[10] Partly inspired by this legacy of a fellow retiree, the SFURA envisions its publishing project as a retrospective of the CCA as both the first arts hub on campus and the forebearer to the cutting edge Gibson Arts Museum.[11]

According to the publishing processes outlined by Clark and Phillips, picture researchers usually embark on their mission to find images for a publishing project after an editor or designer delivers a research brief. The brief is generally delivered when a manuscript is complete, but before the designer begins the layout process, to accommodate the design phase of the project. The level of detail provided in the brief varies, from an itemized list of illustrations to a general concept for a publishing project.[12] The picture research brief for the SFURA project took the form of a general outline for a website and book, alongside discussions with the publishing project team.[13] My picture research occurred in tandem with the development of the project. The team proposed the picture research process as an opportunity to identify intriguing events, projects and artists from the era to inspire the project's editorial content. Tasked with seeing what materials I could find to build out the project idea, I carved out a role beyond the initial focus on research. I took initiative to make recommendations to shape the project's editorial content based on my picture research and to build relationships to support the project.

Publishing project scope, rationale and timelines

My picture research was for the SFURA's second publishing project, which they continue to work on as of the writing of this report. In 2016, the SFURA published its first book: *Remembering SFU on the Occasion of its 50th Birthday*.[14] Edited by the late Maurice

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[10] Simon Fraser University, "Arts and education patrons create remarkable legacy with new arts and cultural facility," SFU Advancement, November 2018, https://give.sfu.ca/stories/arts-and-education-patrons-create-remarkable-legacy-new-arts-and-cultural-facility.

[11] Carole Gerson, "A Magical Time: The Early Days of the Arts at Simon Fraser University," *Simon Says: SFURA Newsletter*, Summer 2020, 1.

[12] Clark and Phillips, *Inside*, 202.

[13] The companion website was published in September 2021, prior to the book, and can be found at https://www.sfu.ca/earlyarts.html.

[14] Gibbons, Long, and Piovesan eds., *Remembering SFU*, 2015.

Gibbons, a professor emeritus, *Remembering SFU* celebrates the university's legacy through a series of personal essays by retirees and former students. Nearly every page of the book is illustrated with archival images from the university's history. [15]

The book was sold at the three SFU Campus Bookstores (Burnaby, Harbour Centre and Surrey), SFU's online bookstore and the SFURA's offices at Burnaby Campus. [16] It had a print run of 1,200, with 350 of these copies remaining to be sold as of October 2021. [17]

The subject matter for the SFURA's second publishing venture is artists working on campus in the early years of SFU. [18] The SFURA's goal for this publishing project is to articulate and celebrate how experimental artists working on campus in the 1960s and 1970s shaped SFU into the influential, innovative institution it has become today. The objectives that support this project goal include:

1. Preserving institutional memories by presenting a cohesive narrative of the radical, experimental artists' community that found a home at the CCA by sharing stories and images from the era.

2. Celebrating the CCA as an incubator for creative talent by chronicling the contributions and achievements made by fine and performing artists who were involved in the early campus arts scene.

3. Preserving and articulating SFU's institutional memory by connecting the CCA's legacy as the first arts hub on campus to present day programs at the university. [19]

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[15] The specifications for *Remembering SFU* are as follows: Format: hardcover. Pages: 176 pages. List price: $24.99. Issuing body: SFURA. Size: 22 x 26 cm. Cover: multi-colour printing on matte paper, no dust jacket. Binding: sewn, unattached with head and tail bands (red). Spine: Flat. End sheets: Unprinted (mustard-coloured paper). Inside printing: multi-colour with full-bleed images.

[16] Simon Fraser University Retirees Association, "Remembering SFU on the Occasion of its 50th Birthday," Simon Fraser University Retirees Association, no date, https://www.sfu.ca/retirees/book-remembering-sfu.html.

[17] According to the SFURA, the SFU Bookstore sold more copies of *Remembering SFU* than Hugh Johnston's *Radical Campus*

[18] The project is casually referred to as the "Early Arts Project" or "Artists on the Mountain" by the SFURA.

[19] Simon Fraser University Retirees Association, "Draft Book Outline," Last updated June 18, 2021, 1.

The forthcoming book will follow the model and specifications to *Remembering SFU*.[20] In addition to a non-fiction book, the SFURA's second publishing project includes the addition of a companion website. The SFURA is setting its ambitions higher with their second project and aims to improve the editorial quality by shifting away from essays of personal memories towards a journalistic tone and a greater emphasis on supporting storytelling through presenting archival materials.[21]

Rather than two separate publishing projects, the SFURA envisions the website and the book as being interrelated and complementary to each other. Many aspects of the publishing process for the website and book intersect with each other. The project's timeline is as follows:

- As of September 2021, the first version of the website (https://www.sfu.ca/earlyarts) is complete and online.

- The first major expansion of the website is planned for early 2022. After this expansion, the website will be updated regularly with new content leading up to the book's release.

- The SFURA plan to publish the book in 2024 to coincide with the opening of the Gibson Art Museum, the new arts hub being built on SFU's Burnaby Mountain Campus.[22]

The SFURA decided to launch the website far in advance of the book, primarily to improve community outreach to its target audience of the university community. The objectives for launching the website prior to the book include:

1. Building anticipation for the publishing project by increasing awareness and appreciation of the work and contributions of artists to the early campus community.

2. Creating an online repository or archive to present photographs, historical documents, videos, sound clips and other content to complement and expand the book, and to showcase the work of these artists.

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[20] For my picture research, I searched for images that can be used for full-bleed, multi-colour printed interior pages, like in *Remembering SFU*. However, it should be noted that colour photographs were rare between 1965 and 1975.

[21] SFURA, "Draft," 1.

[22] Gerson, "A Magical Time," 4.

3. Providing a web contact form to encourage community members to contribute their stories, photographs and other materials from the era related to the arts to help inform the project.[23]

The website is a companion piece to the book, with the emphasis on presenting exclusive content, primarily from the SFU Archives. To support the objectives outlined in the above list, the website also provides a preview of select content from the book prior to its publication.[24] The website supports the aim of building greater awareness of this period in the university's history among SFU retirees, staff, alumni and current students by curating an archive of compelling photographs and documents from the era.[25]

Work undertaken

The idea for this project began to evolve in recent years among a group of SFURA members who were SFU students in 1960s and 1970s.[26] Inspired by the passion and subject matter expertise of these members, the SFURA decided to form a publishing project committee.[27] In 2019, the publishing committee took its first formal steps towards the goal of publishing a book and website by developing a project plan and a proposal, which they used to seek project support from various arms of the university. During 2019 and 2020, the SFURA secured sufficient funding and in-kind support from the university to meet the budgetary requirements to sustain the project through the research and website development phases. The SFURA intended to begin work on the project in 2020.

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[23] The contact form can be viewed at: https://www.sfu.ca/earlyarts/Contact.html.

[24] For example, the website includes personal essays by former students reflecting on its formative experiences and interactions with their mentors at SFU in the 1960s and 1970s. The SFURA intends to also include these essays in the book.

[25] For example, the website's galleries of archival images set the stage by introducing some of the characters and stories that will be profiled in the book. To showcase the contributions of artists to the early campus community, the website also includes archival materials. For example, articles and reviews of productions, concerts and exhibitions from the campus student newspaper (*The Peak*) and profiles of artists from publications created by the University Information Office during this era.

[26] Non-retirees have also joined the project since it began. For example, in mid-2019, a communications manager with the university, who also works as a freelance arts journalist, was recruited to the editorial team.

[27] As of October 2021, the committee includes eight members, most of whom are retired and volunteer their time to work on the project. One of the committee members is a current university staff member who works in a communications role. I joined the project committee in my capacity as a professional placement student in the Master of Publishing Program.

In 2020, however, COVID-19 restrictions forced the SFURA to delay its plans for over a year. In May 2021, as COVID restrictions began to relax in British Columbia and SFU increased access to its previously closed facilities, I was hired to undertake research in the SFU Archives. Over the course of 2021, the SFURA's work has focused on further refining and articulating its vision and plans for the project, as well as researching this period in the institution's history. The SFURA has also built relationships with institutional gatekeepers – for example, archivists who maintain and provide access to collections of historical documents and images – as well as potential writers and contributors. The work undertaken by the SFURA also includes consulting with the University Copyright Officer, Don Taylor, to establish best practices related to copyright clearance.

As the project's picture researcher my contribution has included liaising with the SFU Archives to digitize images and materials to be used in the project. I also helped to develop the website, including recommending 50 archival images to showcase in image galleries and to illustrate various webpages. I also wrote other website content, such as captions and citations for each of the archival images, as well as brief introductions for each of the image galleries to provide an overview of the images presented and their historical context.

Future website expansion and book development

Since the website was published in September 2021, I have been hired by the SFURA as a consultant to expand the website with additional archival content in 2022.[28] Through the website expansion, I will work with the SFURA to upload dozens of archival images and documents found through my picture research to the website. Many of these materials, which I curated for the project through my picture research in the archives, have never been published online and likely have not been seen by the public for decades. The website's image galleries will be expanded with dozens of new images and captions to introduce more artists and their work. To give visitors a sense of the creative, experimental atmosphere that characterized daily campus life, the website will showcase a collection of event brochures which the CCA created each semester to promote their calendar of exhibitions, concerts and performances. A gallery of posters,

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[28] During the fall of 2021, I developed and submitted a project proposal to expand the website with additional archival materials and images found through my picture research. The proposal was approved by the SFURA.

which the CCA created to promote these events, will be presented in chronological order to show how the CCA evolved over the course of a decade, as different artists contributed their work. In addition to images and documents, several video and sound clips from the SFU Archives will be added to the website.

With the first iteration of the website published and a major expansion planned to take place imminently, the website portion of the publishing project will be essentially complete in early 2022. As the website begins to take less precedence, the SFURA will shift its focus towards refining its book plans.

Simon Fraser University Retirees Association as author and publisher

The SFURA is not a publishing house, but a non-profit organization that initiates and leads publishing projects. Given that the SFURA is creating a project motivated by its passion for preserving the institution's history, it bears comparisons to self-publishing. According to a report on self-publishing trends by Bowker, a company that issues ISBNs, ISBNs for self-published titles increased by 263% between 2013 and 2018, while self-publishing grew 40% between 2017 and 2018 alone.[29] However, many authors reject the "vanity" or "self-publishing" label and prefer to identify as part of the growing "independent" author movement.[30] In his extensive interviews, Timothy Laquintano, an Associate Professor of English and Director of the College Writing Program at Lafayette University, found diverse reasons driving authors to work independently of a publisher, including hearing from publishers or agents that their work is not profitable or trendy, feeling exploited by past contract negotiations and the desire to exercise editorial control over their work.[31]

In recent years, the SFURA's publishing projects have empowered retirees to continue to make meaningful contributions to the university community by preserving its history.

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[29] Bowker, "Self-publishing in the United States, 2013–2018," New Jersey: Bowker, 2019.

[30] Timothy Laquintano, *Mass Authorship and the Rise of Self-Publishing* (Iowa City: University of Iowa, 2016), 102-3.

[31] Laquintano, *Mass Authorship*, 102-3.

The SFURA's membership is composed of 300 retired university staff and faculty.[32] Its mission includes maintaining "connections between retired employees and the University" and each other through volunteer and social engagement.[33] Under this banner, SFURA members are encouraged to discuss the "university and education generally, and to promote and further higher education."[34] Retirees with relevant skills and interests can join the publishing committee as volunteers. These volunteers participate in all aspects of the SFURA's publishing projects, including planning, administration, research, editorial, production, sales and marketing.[35]

Unlike small publishers, the SFURA set their own timelines and do not contend with market pressures and a rigorous schedule of titles to publish each year. By planning and executing its projects independently of a traditional publisher, the SFURA inhabits a grey area between self-publisher and small publisher. The SFURA's volunteers are afforded relative independence compared to trade publishers to pursue projects that speak to their passions. However, the organization's relationship with the university influences the funding, scope and tone of these projects. The university provides resources for the project, and perhaps more importantly, an invested audience of university community members.

While SFU supports institutional publishing activities, it is important to clarify that it does not have a university press.[36] The SFURA is closely affiliated with the university, providing the SFURA with access to SFU's resources, business infrastructure and institutional knowledge. The SFURA's project received financial and in-kind support from the university's President's Office, Vice President External Affairs' Office, the Faculty of Arts and Social Sciences, the Faculty of Communication, Art and Technology and

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[32] Simon Fraser University Retirees Association, "Association Information," Simon Fraser University Retirees Association, last modified March 2020. http://www.sfu.ca/retirees/about-us/Association_Information.html.

[33] Simon Fraser University Retirees Association, "Association Information," http://www.sfu.ca/retirees/about-us/Association_Information.html.

[34] Simon Fraser University Retirees Association, "About the Association Information," Simon Fraser University Retirees Association, n.d., http://www.sfu.ca/retirees/about-us.html

[35] Although volunteers manage the entire publishing process, the SFURA also hires SFU students, such as myself, and other consultants to assist with certain aspects of the project as the budget allows.

[36] As there is no university press to act as "publisher", the SFURA is credited as the "issuing body" in the front matter for its first book, *Remembering SFU*.

Advancement & Alumni Engagement.[37] Beyond contributing financial support, the university is also taking an active role throughout the publishing process for the SFURA's project.[38] The university has also committed in-kind resources, such as the time and expertise of university staff, to assist the SFURA with creating, marketing and selling its project.[39] Technological infrastructure and support is provided by IT Services, including Zoom and a cloud file server (SFU Vault). The SFURA also used SFU's content management system (SFU AEM) and template to build and host the website. This relationship with the university is also vital to the research process for the project. The SFU Archives and SFU Library grant access to institutional knowledge in the form of historical documents and photographs created and collected by the institution. The SFU Archives and SFU Library also provide digitization services, allowing these archival materials to be used in the project. The project also benefits from the SFU Copyright Officer, a service the university provides to help mitigate legal risks related to intellectual property, such as publishing copyright protected materials found in the archives. The SFURA can also pitch their project to Alumni Relations, University Communications and other marketing managers who can help to reach the project's audience.[40] Finally, the SFURA will be able to sell their book to the campus community through the SFU Bookstores and Gibson Art Gallery giftshop. This institutional partnership replaces the publisher or distributor role by filling the gaps in creating and selling this type of passion publishing project. In addition to benefiting from in-house services to expedite the publishing process, partnering with the university has also provided the SFURA with the pieces of the story through access to its institutional memories found in the archives.

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[37] Gerson, "Magical Time," 4.

[38] While the SFURA manages the project, a university staff member is also involved in creating the project's editorial vision and will guide much of the project's content and stories. Various university partners may also share ideas and suggestions for the editorial content.

[39] For example, an employee of the university sits on the project committee and helps to facilitate access to the university's resources and has input into its editorial content. This help is currently provided in-kind by the university. However, this arrangement is expected to evolve as the project continues.

[40] Some of this marketing has taken place already. The SFURA pitched the website to the marketing team from SFU Advancement & Alumni Engagement (AAE), who are helping to promote the project to charter alumni. The SFURA plans to use a similar strategy in the future to promote the book.

The "Instant" Bauhaus School on Burnaby Mountain

To tell a story through photographs, I first had to familiarize myself with how SFU came into its own in the first decade and the space artists occupied on campus. This tale, as outlined below, took place on a new frontier, a campus on a mountaintop known as the "instant university." Without the safety net of an established system, members of the early campus community were afforded flexibility in their approaches to teaching, learning, making art and running an arts centre.

By the time 2,500 eager charter students charged through its freshly painted halls on September 9, 1965, SFU had already earned a reputation nationally as an unconventional institution. In response to its rapid construction, SFU was dubbed the "instant university" in a March 1964 *Saturday Night* magazine article.[41] Professor Emeritus Hugh Johnston argues in his book on the establishment of the university, *Radical Campus,* that the ambitious project was met with both skepticism and curiosity from the media, the general public and the faculty and administration at the University of British Columbia alike.[42] With a hasty timeline ordered by Premier W.A.C Bennet to serve the ever-growing demand for post-secondary education in British Columbia that was straining the capacity of the University of British Columbia, SFU achieved the impressive feat of constructing both the Burnaby Campus and its academic programs in just 30 months.[43]

The university's first chancellor, Gordon Shrum, supervised the ambitious project, demanding not only speed but innovation in all aspects of the new university. Shrum's call was answered by the new Centre for Communications and the Arts (CCA), one of only two programs of its kind in Canada at the time. Located in the SFU Theatre and initially part of the Faculty of Education, the CCA was tasked with managing all arts activities on campus, as well as communication studies and related courses for future teachers.[44] Communications professor Dr. T. J. Mallinson served as Director and Chair.

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[41] Donald Stainsby, "Instant University," *Saturday Night 79*, March 1964.

[42] Hugh Johnston, *Radical Campus: Making Simon Fraser University*, (Vancouver: Douglas & McIntyre, 2005), 12.

[43] Johnston, *Radical Campus*, 10-11

[44] Irene Thomson, "The Communications Centre: Experiment in human experience," *The Peak*, May 11, 1966, 6–7.

However, it was one highly motivated woman, administrator Nini Baird – who came to SFU from the University of California, Berkeley's socially progressive campus – who drove most of the action and organized the underlying chaos into a spontaneous, artistic atmosphere.[45] As publicist for the school, Baird would frequently pull in Tony Westman, one of only a few student photographers, to capture the daily action with his camera.[46]

Styling itself on the philosophies of Marshall McLuhan and the Bauhaus School, the CCA's non-credit arts workshops were taught by practicing artists-in-residence who provided mentorship and encouraged students to collaborate and push boundaries.[47] Canadian thespian Michael Bawtree was among the first artists-in-residence hired by SFU in the spring of 1965 while the university was under construction.[48] In his autobiography, Bawtree recalls the pitch he received when he was offered his position as resident artist in theatre:

> The binding principle of the Centre was to be the emerging study area of Communications, as the lens through which the arts were to be viewed and practised: this was the time, of course, when Marshall McLuhan, the guru of communications theory, was the reigning intellectual among those who sought to be new and innovative.[49]

This initial concept evolved as Bawtree and other resident artists contributed to the planning process. In August 1965, Bawtree met with his fellow resident artist, composer R. Murray Schafer, to discuss the impending opening of the university. As Bawtree explains in his autobiography:

> In trying to imagine a form for it [the CCA], [R.] Murray [Schaffer] mentioned the German Bauhaus School, conceived by Walter Gropius after the Great War to break away from the old arts academies and rethink the training of young artists; going back to basic principles of design, bringing together artists of different fields under the umbrella of architecture, reassociating the arts and crafts, giving freedom to teachers and encouraging new ways of teaching and original experimentation and all this under the banner of an ideal socialism. […] In our case it seemed that the combining principle was

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[45] Johnston, *Radical Campus*, 246.

[46] Westman, Tony. Project Meeting on Zoom, Virtual, June 18, 2021.

[47] Michael Bawtree, *The Best Fooling: Adventures in Canadian Theatre*, (Gloucestershire, UK: Mereo Books, 2017), 95.

[48] Bawtree was hired by Bruce Attridge, the CCA's founding Director, who resigned due to illness in the summer of 1966 [Johnston, *Radical Campus*, 197].

[49] Bawtree, *Best Fooling, 92.*

to be not architecture but communications, for which Marshall McLuhan
was clearly the guiding light.[50]

In reference to McLuhan's well-known communications theory of the era, the medium (or
the artform) was the message at the CCA. The purpose of arts education was to inspire
the personal growth of students, rather than to train professional artists. At the same
time, like the Bauhaus School, an environment was created where artists gathered and
were dared to make things that were new and original.[51]

The earliest artists-in-residence, who influenced this creative output, included electronic
music composers, opera singers, painters, conceptual artists and acclaimed thespians.[52]
After serving as dramaturge for the Stratford Shakespeare Festival, actor-director-writer
Michael Bawtree started the SFU Theatre Company. R. Murray Schafer led music and
would later form the World Soundscape Project to study urban sound pollution. He was
joined by his then-wife, Phyllis Mailing-Schafer. A gifted mezzo-soprano, Phyllis Mailing-
Schafer would establish the SFU Madrigal Singers during the early years of campus. Iain
Baxter&, who made "inflatables" and other high-concept "products" as the President of
the N. E. Thing Company, founded the visual arts program.[53] In this male-dominated
environment, Iris Garland, a dancer-choreographer with a background in kinesiology,
used her skills and enthusiasm as an educator to make dance enormously popular on
Burnaby Mountain.[54]

Other charismatic and controversial characters would join the scene. Eventually earning
a reputation as the *enfant terrible* of the campus arts scene, director John Juliani joined
in 1966, ushering in the flowerchild era with his eccentric Savage God theatre
company.[55] Artist Jim Felter joined in 1969 to tackle the challenge of showing art on
campus without a secure or properly-equipped gallery space, shortly after founding the

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[50] Bawtree, *Best Fooling*, 95.

[51] Thomson, "Communications Centre," 6-7.

[52] Nini Baird, "Public Programs Organized by or Presented in the Facilities Managed by Centre for
Communications and the Arts 1965-66 Through 1975-76," 1976, report, SFU Archives, School of
Contemporary Arts Fonds, F-109-7-1-0-9.

[53] Iain Baxter& legally added the ampersand (&) to the end his surname for artistic purposes.

[54] Mary Trainer, "Take a Bow, Iris Garland," *Comment*, October 1974, 6-7. SFU Archives,
University Communications fonds, F-61-4-3-0-5.

[55] Johnston, *Radical Campus*, 104, 283.

SFU Gallery.[56] Shelah Reljic and Stan Fox would establish a thriving film and video program, coaching their students towards several major awards wins and careers in the film and television industry. Two musical groups, the Lyric Arts Trio and the Purcell String Quartet, would also take residence and perform for free on campus and off. Many other notable names, including legendary Vancouver artists such as photographer Fred Herzog and painter Jack Shadbolt, would teach at the CCA over the next 10 years.[57]

All this creativity was happening under one roof, often with barebones facilities and little time. Starting with the university's inaugural production, *A Man for All Seasons* in November 1965, the stage was in constant demand. The SFU Theatre served as ground-zero for collaboration by hosting "noon shows" or student presentations, ranging from the SFU Mime Troupe to multi-media experiences blending improvisational dance, electronic music and films.[58] These unique projects and performances typify the interdisciplinary collaboration that became the norm for creative students and mentors on campus.

After the spontaneous start-up phase of the "instant university," the evolving program faced an uncertain future and had to prove its value to a skeptical administration. After engaging several consultants to help steady its footing, the CCA strategically shifted away from the psychedelic to the middlebrow, framing its cultural events as a powerful public relations opportunity to build the fledgling university's reputation.[59] By 1973, the tone of the CCA's programs became more serious and respectable, as the Purcell String Quartet and the opera *Dido and Aeneas* replaced the eccentric Savage God theatre company and experimental "noon shows." While still an inspiring and high-caliber program, by 1975 the radical days were all but phased out.

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[56] James Felter, Project meeting, Vancouver, July 6, 2021.

[57] Nini Baird, "Public Programs," F-109-7-1-0-9.

[58] Nini Baird, "Public Programs," F-109-7-1-0-9.

[59] Nini Baird, "Background on The Centre for Communications and the Arts for University Services Retreat December 1-2, 1972, Harrison Hot Springs," November 10, 1972. SFU Archives, F-109-1-0-0-12.

Radical blueprints and artistic legacies at SFU

Although little known today, the CCA provided a blueprint for the university's fine and performing arts programs. The boundary-pushing artists who used the SFU Theatre to inspire the university community by sharing new ideas helped to transform SFU from the "instant university" into "radical campus," and eventually the established educational institution it is today. The programs that the CCA managed in the early days of campus – including exhibitions, performances, and non-credit workshops – are engrained in the university's institutional memory as the foundation of several academic and arts related programs.

After proving its mettle by showing art in the theatre foyer, the library and other unconventional corners of campus, the SFU Gallery opened in its current, permanent space in the Academic Quadrangle in 1970. In addition to its three galleries on as many campuses, the university continues the tradition of displaying the Simon Fraser University Art Collection throughout its halls, offices and grounds.[60] As the result of a major restructuring of the program in 1976, the CCA's non-credit workshops formed the basis of two academic units that continue today: the School for the Contemporary Arts and the School of Communication.[61]

After this overhaul, the renamed The Centre for the Arts continued to manage public programming, such as performances and cultural events, the gallery, and the theatre facilities, until budget cuts in 1985 led to more shuffling of these responsibilities to various departments. After hosting much of its arts programming at the Harbour Centre and Woodward's campuses in recent decades, SFU has come full circle. The announcement of the new Gibson Art Museum, which is anticipated to open in 2024, promises to recapture the spirit of the CCA by once again carving out an innovative space for the arts community on Burnaby Campus.[62]

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[60] SFU Gallery, "About SFU Galleries," Simon Fraser University, 2021. http://www.sfu.ca/galleries/about.html.

[61] SFU Archives and Records Management, "Finding Aid - School for the Contemporary Arts fonds (F-109)," May 11, 2020, https://atom.archives.sfu.ca/f-109.

[62] Gerson, "A Magical Time," 4.

Editorial considerations: Storytelling through picture research

Historic photographs from the sublime and spectacular world of the arts provide a glimpse into the fascinating imaginations of artists from the past. Launching the website first will build anticipation for the book because visual content thrives in the online environment. According to 23 years of research findings from the Norman Nielsen Group, a consulting firm specializing in research-based user experience, we interact with websites differently than books. Visitors scan webpages for key information in headlines, subheadings and captions, rather than reading every word. Website publishers rely on eye-catching images to communicate extra meaning and reduce concepts and stories down to shorthand cues, feelings and symbolic associations.[63] Furthermore, crafting a companion website that is rich with visual content is relevant to how the same story is presented in a print book. Similarly to website images, captioned images in non-fiction books also help to make the story accessible by allowing readers to visualize the events and characters discussed in the book.

The culmination of my picture research came when I approached the SFURA about creating image galleries for the website (https://www.sfu.ca/earlyarts.html). Although the SFURA planned to present images on the website, they intended to allow the process of exploring the archives to inspire the format and content of the website. I envisioned each image gallery as a medium to tell visual stories from the CCA related to each artistic discipline. After dozens of hours browsing hundreds of images, a narrative was taking shape in my mind and I was eager to craft my own version of the story using the visual materials I had found in the archives. The SFURA had already developed the framework for a website, which was divided into sub-sections relating to the six major artistic disciplines offered on campus at that time: dance, film, music and sound, literary arts, theatre and visual arts.[64] I proposed adding an image gallery to each of these sub-sections of the website to present a short visual story about each discipline. To introduce the artists working on campus and their influential works, I wrote an introduction to

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[63] Kate Moran, "How People Read Online: New and Old Findings," Norman Nielsen Group, last updated April 5, 2020, https://www.nngroup.com/articles/how-people-read-online.

[64] SFURA, "Early Arts at SFU 1965-1975," https://www.sfu.ca/earlyarts.html.

preface a browsable gallery of images with descriptive captions.[65] In addition to naming artists, collectives and their works, the captions highlight how these artists collaborated and influenced each other.[66]

The image galleries I created for the film, visual arts, and dance programs, for example, demonstrate my approach to communicating a sense of the artistic environment on campus through curating and presenting archival images. I selected images depicting a variety of artists working on campus and created captions articulating how their work influenced their peers and shaped creative life at the university. This allowed me to convey the creative community that thrived at the CCA. As the images are presented together in galleries or collections related to an artistic discipline, they build a narrative of the CCA as a creative hub where many different creative projects happened in one place, at one time. The film image gallery begins with a portrait of SFU's first student filmmaker, Danny Singer, and discusses the influence of his experimental animation techniques on a generation of campus filmmakers and his collaboration with R. Murray Schafer to create an electronic score. This is followed by production photos from SFU's first feature length film, Peter Bryant's "stoner" comedy, *Felix*. Images from *Felix* are followed by a cast and crew photo of Bryant's documentary of the Bella Coola Indigenous community, *Noohalk*, illustrating the artistic progression, the breadth of ideas being explored and collaboration being facilitated by one student filmmaker.[67] The image gallery for the visual arts program provides another example of this approach, starting with a funeral for a fictional artist from the "Group of Non." The next image shows gallery curator Jim Felter digging up the football field in the name of conceptual art. Images of Felter's show, "Recycled: The New Folk Art," an exhibition of trash-to-art that remains relevant today, depict the newly opened SFU Gallery. An image of Joel Smith shows the painter's office in the SFU Library, before the gallery provided a permanent home for SFU's art collection.[68] The gallery for the dance program shows instructor Iris Garland

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[65] The website was developed by other members of the project team. The general format was settled before I began my position. For each image gallery, I wrote the introduction, selected the images and wrote the captions and citations. I was one of several team members who worked on uploading images and entering the captions and text.

[66] The SFURA will add additional images to these galleries leading up to the book's publication.

[67] Simon Fraser University Retirees Association, "Film Image Gallery," Last updated October 2021, https://www.sfu.ca/earlyarts/film/film-slideshow.html.

[68] Simon Fraser University Retirees Association, "Visual Arts Image Gallery," Last updated October 2021, https://www.sfu.ca/earlyarts/Visual-Arts/visual-arts-slideshow.html.

sharing her passion for dance with the wider student body, as she leads a class with the SFU Basketball team. A photograph of dancers, who collaborated with electronic musicians on a presentation titled "Experiment at Noon," demonstrates dancers at the creative forefront of campus life. An outdoor performance where dancers invaded a campus fountain illustrates how dancers animated campus. The image connects the CCA to the present by showing a campus landmark that still stands at the university.[69]

In addition to creating galleries of images and writing captions, as picture researcher I also selected archival images to illustrate personal essays and other content. The inclusion of these images brought the stories to life and added needed visual interest to plain text. A stunning headshot of Flautist Robert Aitken illustrates a story from *The Peak*, SFU's student newspaper that is still in circulation today. The article used a grainy version of the same image.[70] A photo of composer-researcher R. Murray Schafer invites us into his electronic music studio and sets the tone for a personal essay about his mentorship style and pioneering sonic research by Hildegard Westerkamp.[71] A photograph of theatre residents Michael Bawtree and John Juliani teaching students rehearsing *The Centralia Incident* illustrates a review of the original play from *The Peak* by English Professor Jerry Zaslove, and makes the male-dominated environment on campus evident.[72] This photo was among a collection of photographs by *Peak* photographers, yet no corresponding article was found, indicating that they may not have been published at the time. This is one example of a unique historic image found through picture research in the archives and how picture research is essential to the creation of editorial voice in publishing projects.

[69] Simon Fraser University Retirees Association, "Dance Image Gallery," last updated October 2021, https://www.sfu.ca/earlyarts/Dance/dance-slideshow.html.

[70] Simon Fraser University Retirees Association, "Robert Aitken performs with the Purcell String Quartet & Soundscape on radio," last updated October 2021. https://www.sfu.ca/earlyarts/Music-Sound/aitken-quartet-soundscape.html.

[71] Simon Fraser University Retirees Association, "My "a-ha" moment with Murray Schafer," Last updated October 2021, https://www.sfu.ca/earlyarts/Music-Sound/aha-moment-schafer.html.

[72] Simon Fraser University Retirees Association, "The Centralia Incident: "A theatre in search of a town—A town in search of its memory," Last updated October 2021, https://www.sfu.ca/earlyarts/Theatre/centralia-incident.html.

Challenges with time and memory

By creating their publishing project, the SFURA aim to bring greater recognition to the artists who helped to craft the university's rebellious image. While the major milestones that make up the institution's history are common knowledge among the university community, some of the chapters and details remain vague or underappreciated. The CCA is discussed minimally in Hugh Johnson's *Radical Campus*, a hefty tome that is often cited as the definitive source on the university's early history. This glossing over has contributed to a lack of awareness regarding how artists in the early days influenced the "radical" campus culture through creating radical art. The publishing project being created by the SFURA will help to address this gap in knowledge and bring greater awareness to this colourful chapter in campus history.

The SFURA has an opportunity to publish rediscovered stories. Alongside the new territory the project enters, the passing of five decades poses the greatest challenge to the project's success. Memories have faded. Many key personalities and gatekeepers have passed away, are in declining health or are simply untraceable. Decades later, it would be naïve to expect memories to be detailed, precise and objective. Evidence to this, early discussions with those involved in the era demonstrated the *Rashomon* effect. Named for 1950 Akira Kurosawa film, *Rashomon*, in which a murder is described in wildly different ways by four witnesses, the term describes the infamously subjective nature of memory and perception of past events.[73] The SFURA's experience echoes this idea, as individuals involved in the era have shared memories and interpretation of events that differ in various ways. Therefore, personal recollections can only offer a starting point for inquiry into the past until details are confirmed through further evidence, as can be provided by documents from the archives.

Photographs as captured memories

Photographs provide documentary evidence by recording past events. The medium of photography, however, cannot be simplified as a completely objective depiction of

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[73] Robert Anderson, "The Rashomon Effect and Communication," *Canadian Journal of Communication 41*, no. 2 (2016): 249-270.

reality. In his book *Photography: a Very Short Introduction,* Professor Steve Edwards explains this common misconception:

> photographs occur when light bouncing off objects causes chemical changes in a film or plate. This means that photographs are, in highly significant ways, direct impressions of the things they depict. The chemical bond between light and silver salts, or chromogenic dyes, has important consequences for our understanding of photographs.[74]

In contrast to painting, which is commonly understood to be a work of the artists' imagination to varying degrees, photography's close resemblance to reality encourages the viewer to accept photographs as transparent truth. However, reflections can often be distorted, even in the case of photographs taken well before the cultural influence of photo-editing software. In her article "What is a Photograph," professor, art curator and film-maker Ariella Azoulay argues that photography is also a "social event" influenced by both the photographer and subjects, as well as those who interact with and distribute the image. Through their artistic or editorial choices, photographers render some events more significant than others. Even within a scene, a photographer frames the image and brings certain elements into focus or out, leaving us to speculate about the many depictions of reality that could come from cameras placed in different hands.[75] As many of the images found in the university archives were used for public relations purposes, photographs were a tool used by the institution to cultivate its reputation and public image. The selection of images, by a picture researcher, designer or editor working for a publisher or an archivist working for an institution, crafts and amplifies certain narratives over others.

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[74] Steve Edwards, *Photography: A Very Short Introduction*, (Oxford: Oxford University Press, 2006), 80.

[75] Ariella Azoulay, "What Is a Photograph? What Is Photography?" *Philosophy of Photography 1*, no. 1 (2010):13. https://doi.org/10.1386/pop.1.1.9/7.

Editorial considerations: Genre and audience

As self-publishers, the SFURA have considerable editorial freedom. While sales figures are not necessarily a major measure of success for the project, understanding its target audience will aid sales by focusing editorial decisions towards creating a cohesive product that will appeal to readers. One measure of success is the satisfaction felt by the SFURA when they deliver a project that brings awareness to the contributions of fine and performing artists in shaping SFU's identity as an institution. Another measure of the project's success is positive feedback from the project's audience, who should find the book informative, inspiring and thought-provoking.

The following are my recommendations to SFURA to inform its marketing plan, as well as my assessment of the most appropriate target audiences for the project. These marketing recommendations are informed by my experience as a picture researcher working in partnership with an institution. Rather than thinking of marketing as the final phase of the publishing process, I considered it from the beginning of my picture research and as I selected images. Through developing institutional relationships to source visual materials for the project, I have also gained insights into the audience's interests.

As a retrospective of a university, the primary audience for this project is SFU community members, specifically retired staff, faculty, and charter students who were involved in the era. SFU's engaged supporters, including multi-generational alumni families, provide another audience segment. University departments with histories or mandates connected to the story may wish to purchase the book as a stewardship gift for donors, volunteers and alumni. The SFURA's website, the Gibson Art Museum giftshop and SFU campus bookstores offer the most effective sales opportunities to target these audiences. Outside of the university, other minor audience segments are found within British Columbia, specifically the lower mainland, including public and academic libraries, local heritage organizations, arts professionals, patrons of cultural organizations and those with an interest in the history of the arts in Vancouver or the 1960s counterculture movement. These audience segments can be marketed to through partnerships with university departments and local arts non-profits, as well as publications whose legacies intersect directly with this history, such as *The Peak*

campus newspaper and *The Georgia Straight*, which started as an "underground" newspaper in Vancouver the 1960s. These partnerships may involve pitching interviews and book reviews, as well as donating books for prize giveaways. I am recommending that during the image selection process, picture researchers consider how the publishing project will be marketed and sold to its audience. In addition to illustrating books or websites, the visual materials selected by the picture researcher will also provide a resource for promotional materials and social media campaigns. By understanding the broader context of the publishing project, picture researchers support the project's overarching goals related to audience engagement.

Understanding the retrospective publishing genre

When creating a publishing project, it is important to consider audience expectations and what the project can offer in comparison to similar titles within a genre of publishing.[76] The Oxford English Dictionary defines "retrospective" as "looking back to or contemplative of the past."[77] I have chosen to refer to the SFURA's project as an example of "retrospective publishing" as it captures its goal of reflecting on the legacy of experimental artists and rebellious students in making the institution what it is today.

As a loose but recognizable type of publishing, retrospective books include diverse and numerous examples of books created by organizations or communities seeking to celebrate their accomplishments and milestones.[78] In the following discussion, I am recommending titles from the loose publishing genre of retrospective books that effectively rely on picture research to communicate institutional narratives. Understanding some common traits within this genre of publishing, specifically how publishers use images, will help the SFURA to position this project within the market and meet audience expectations. As the SFURA has already completed the website, my selection is focused on books.

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[76] Clark and Phillips, *Inside Book Publishing*, 130.

[77] Oxford English Dictionary Online, "retrospective, adj. and n.," accessed October 26, 2021.

[78] As an example the popularity of this genre of publishing as a relationship building tool, Vancouver-based marketing company Echo Storytelling has created over 200 anniversary books filled with archival images for companies such as Lululemon, Purdy's Chocolatier and Goldcorp. These books are intended as a gift item for employees, clients and supporters. [Echo Storytelling, "Commemorative Business Books," 2021, https://www.echostories.com/commemorative-books/.]

To provide background to this discussion of positioning within this genre, the following are comparable titles that the SFURA selected prior to beginning their project.[79]

The Arts at Black Mountain College (The MIT Press, 2002)[80]

The SFURA envisions this title by scholar Mary Emma Harris as an ideal model for their project. Harris' book chronicles the "educational experiment" at the Black Mountain College, which "launched a remarkable number of the artists who spearheaded the avant-garde in America of the 1960s."[81] The SFURA argues that the CCA provided a similar incubator for the next generation of artists by connecting students with experimental artists as mentors. The SFURA aims to create a project that presents a similar "big picture" perspective of the program's influence on education and the arts by employing research and analysis.

Surrey: A City of Stories (City of Surrey, Heritage Services, 2017)[82]

Like the SFURA's project, *Surrey: A City of Stories,* is an institutionally-led publishing project that crafts its narrative related to group identity by presenting materials found in an institutional archive.[83] It provides a model for retrospective publishing to mark an occasion, as the City of Surrey commissioned the book as a celebration of Surrey's civic identity and history for the Canada 150 anniversary.[84]

I am proposing the following as comparable titles from the retrospective publishing genre to help inspire and guide the SFURA's publishing project, specifically the book. These titles are relevant because they draw upon the archives of several of Vancouver's

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[79] The SFURA does not consider the best-known book about SFU's early history, *Radical Campus* by Hugh Johnston, to be a directly comparable title. The SFURA admires the rigorous archival research demonstrated in the book, which will serve as a source of information. However, the organization is seeking to create an illustrated book that is more accessible to casual readers.

[80] Format: Paperback. List price: $61.95 (USD). Pages: 344. Dimensions: 23.34 x 28.58 cm. Illustrations: 290, 11 color.

[81] Mary Emma Harris*, The Arts at Black Mountain College*, 2nd ed, (Cambridge, MA: The MIT Press, 2002).

[82] Format: hardcover. List price: $25. Pages: 289. Illustrations: 500.

[83] The visual materials in the book, such as photographs, maps, documents and artefacts, was sourced from the Surrey Archives. The City of Surrey sold the book online, at Surrey City Hall, as well as at heritage and culture institutions, such as the Surrey Arts Centre.

[84] K. Jane Watt, *Surrey: A City of Stories*, (Surrey: City of Surrey, Heritage Services, 2017).

influential local institutions to visually communicate narratives related to the organization's historic legacy and contributions to society.

The Georgia Straight: A 50th Anniversary Celebration (Rocky Mountain Books, 2017)[85]

This title celebrates the anniversary of *The Georgia Straight*, a Vancouver "underground" newspaper that, shares "radical hippie" roots with the CCA. [86] The book demonstrates effective design and visual storytelling techniques by presenting 100 full-page reproductions of significant covers from the newspaper's 50-year history. As SFURA plans to engage artists and alumni to contribute pieces to the project, this title provides a model for unifying short essays and sidebars into a cohesive historical narrative. [87]

Vancouver in the Seventies: Photos from a Decade that Changed the City (Greystone Books, 2016)[88]

Authored by Kate Bird, the *Vancouver Sun*'s news research librarian, this title uses photographs and articles from newspaper's archives to tell the story of the same tumulus era in the city's history. As the SFURA is aspiring to a journalistic approach for their second project, this example of photojournalism can serve as inspiration for constructing meaningful, stirring visual narratives using archival images.[89]

The Hundred-Year Trek: A History of Student Life at UBC (Heritage House, 2017)[90]

Like the SFURA's project, *The Hundred Year Trek* uses archival materials from a university's past to tell a story from the perspective its former students. Authored by archivist Sheldon Goldfarb, archivist with the University of British Columbia (UBC) Alma Mater Society, this title shares a similar vantage point to the SFURA's project as it was

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[85] Format: hardcover. List price: $40. Pages: 256. Illustrations: 500.

[86] Doug Sarti and Dan McLeod, *The Georgia Straight: A 50th Anniversary Celebration*, (Victoria: Rocky Mountain Books, 2017).

[87] For example, the SFU Archives has a collection of materials donated by Rick McGrath, who attended SFU in the era and went on to become a rock music critic for *The Georgia Straight*.

[88] Format: hardcover. List price: $29.65. Pages: 160. Illustrations: 100.

[89] Kate Bird, *Vancouver in the Seventies: Photos from a Decade That Changed the City*, (Vancouver: Greystone Books, 2016)

[90] Format: Paperback. Pages: 304 pages. List price: $32.95. Illustrations: 200.

created by a non-profit organization that is also affiliated with a university. This title's presentation of materials from an archive connected to an educational institution can serve as inspiration for stirring alumni pride and tracing the contributions and influence of notable former students.[91]

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[91] Sheldon Goldfarb, *The Hundred-Year Trek: A History of Student Life at UBC*, (Vancouver: Heritage House, 2017).

Archival considerations: Picture research methods

Archival materials are a powerful tool publishers can draw upon to connect readers to fascinating stories from the past. However, it is also important to understand how photographs are found in the archives. As a picture researcher, understanding photography within the context of the traditional archive focused my search for treasure from the past. Artist, designer and scholar Jane Birkin surmises that "fixing is a word commonly associated with the photographic image: this image—indexical, evidential— fixes a fleeting moment in time and space."[92] If the act of photography fixes a fleeting moment to paper, then the act of archiving photographs takes this notion one step further, imbuing these items with even greater significance by creating a time capsule for future generations. As cultural institutions, archives are more than a facility to save and store items from the past, they provide "a framework for the social and collective memory."[93] According to Education Professors Michael A. Peters and Tina Besley, "the archive is not the institution or space where historical knowledge is preserved, but rather where meaning is created, and the memory of a certain discourse is determined."[94] Archiving, then, is a powerful act which shapes and legitimizes shared memories and identities.[95] However, the view of archivists as "gatekeepers" and "the idea that information contained in the archive give definitive answers; fixed, institutional narratives that are universally shared, set in time, static" is reductive, as meaning is also created by archives users.[96] The act of preserving itself does not enforce a narrative, the power of these items comes from human interaction, what leading media-studies scholar Lisa Gitelman calls the "know-show function" of documents.[97] The act of publishing is the ultimate expression of this "know-show function." Publishers bring information out of the archives, provide context and analysis, and package this knowledge for a wider

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[92] Jane Birkin, *Archive, Photography and the Language of Administration*, (Amsterdam: Amsterdam University Press, 2021), 28.

[93] Michael A. Peters and Tina Besley. "Digital Archives in the Cloud: Collective Memory, Institutional Histories and the Politics of Information." *Educational Philosophy and Theory 51*, no. 10 (2019): 1020. https://doi.org/10.1080/00131857.2018.1526669.

[94] Peters, "Digital Archives," 1021.

[95] Khor, Denise. "Archives, Photography, and Historical Memory: Tracking the Chinese Railroad Worker in North America." *Southern California Quarterly 98*, no. 4 (2016): 436.

[96] Birkin, *Archive*, 186.

[97] Lisa Gitelman, *Paper Knowledge*, (Durham: Duke University Press, 2014), 1.

audience. For example, partnerships between community groups and archives, such as the collection created by Dickinson College and the LGBTQ Center of Central PA History Project, can ensure that the stories of historically marginalized groups are not forgotten.[98]

Keepers of institutional memory

By maintaining and preserving documents related to the university's past for future study, the SFU Archives are literally and figuratively the memory keepers of the institution.[99] SFU Archives and Record Management has several functions for the institution: "Supporting the university in its records management, compliance with Freedom of Information and Protection of Privacy legislation, and maintenance of its historical Archives."[100] This project primarily refers to its function as the university's historical archives. However, these areas relate and overlap: The SFU Archives is an institutional repository, the institution transfers certain records that have come to the end of their everyday use to the archives.[101]

Understanding the archives' mission and values sheds light on what treasures can be found by a picture researcher. As an institutional repository and resource for researchers, SFU Archives' mission is to "manage and preserve recorded information for use by university staff, faculty, students, visiting researchers, and members of the general public. [Its] work supports an understanding of the past, present, and future while balancing the roles, rights, and responsibilities of all those affected by the recorded

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[98] Barry Loveland and Malinda Triller Doran, "Out of the Closet and Into the Archives," *Pennsylvania History 83*, no. 3 (2016), 418-424.

[99] The types of records acquired by the university archives fall under three categories: university records, campus community records and private records. The dominant category, university records, are created by the university itself, such as governing and executive committees, departments, faculties and schools. [SFU Archives and Records Management, "What We Acquire," 2021, https://www.sfu.ca/archives/resources/donor-resources/acquisition.html].

[100] SFU Archives and Records Management, "SFU Archives and Records Management," 2021, https://www.sfu.ca/archives.html.

[101] Although these materials become "out-of-date" as they pass from departmental offices to the archives, privacy concerns continue as these documents may refer to living people. Additionally, as the archives are also an information resource for journalists and others who may or may not be affiliated with the university, the Freedom of Information and Protection of Privacy legislation intersects with this work.

information in [its] care."[102] As a unit, the SFU Archives' driving values include stewardship, innovation, engagement and collaboration.[103] The SFU Archives conceptualizes these records as "the corporate memory" of Simon Fraser University and are valuable in understanding the University's essential activities, legal obligations and responsibilities. They also document how the University has developed and grown over time."[104] Outside this scope, campus community records are donated by faculty, alumni, and other related individuals and groups to provided researchers with a broader view of the community connected to the university.[105] From the array of materials that are acquired, it is evident that the SFU Archives encourages a deeper understanding of the university's legacy by preserving and providing access to its institutional memory by working with researchers and the university community.

Maps and buried treasure

My research within the SFU Archives started as a quest for photographs. However, my search for treasures from the past began with orienting myself to the structure of the archive, so that I could understand how and where to search within its collections. I recommend that new picture researchers develop their background knowledge on a subject and the work of the archives, rather than expecting to locate items immediately, as relevant materials can be found in unexpected places. For example, although images are the primary concern for picture researchers, reports and internal documents can provide additional context and details. However, these materials can take time to access. In many cases, an archivist must first review these documents for sensitive and private information before granting access to researchers. Picture researchers accessing certain materials may be advised to enter a Research Agreement, which binds the

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[102] SFU Archives and Records Management, "About," 2021, https://www.sfu.ca/archives/about.html.

[103] SFU Archives and Records Management, "Mission, Vision and Values," 2021, https://www.sfu.ca/archives/about/mission-vision-values.html.

[104] SFU Archives and Records Management, "What We Acquire," 2021, https://www.sfu.ca/archives/resources/donor-resources/acquisition.html.

[105] SFU Archives, "Acquire," https://www.sfu.ca/archives/resources/donor-resources/acquisition.html.

picture researcher, as well as the publisher, to protect the confidentiality of any private and personal information they may view in the archives.[106]

The SFU Archives provides an example of how archives are structured and how they can be explored by picture researchers. The holdings of SFU Archives are searchable and browsable through SFU AtoM (Access to Memory), an online portal or database shared with SFU Library's Special Collections and Rare Books.[107] Reflecting the structure of the archive itself, AtoM is organized into "fonds," an archival term describing "the entire body of records of an organization, family, or individual that have been created and accumulated as the result of an organic process reflecting the functions of the creator."[108] Information about each fond is found in its Finding Aid, making them the treasure maps to guide picture research.[109] Finding Aids are "a descriptive document created to allow retrieval of archival material."[110] These Finding Aids provide details such as biographical sketches and the history of the organization. They also describe the fonds' physical contents (i.e., custodial history, scope, creators, arrangement, etc.) and recommend related items in the archives for researchers to access, among other information. In addition to providing an accessible format to help picture researchers narrow the parameters and find keywords to use in their search, the Finding Aid provides key information to inform image captions and credits.[111]

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[106] SFU Archives and Records Management, "Links and Resources," 2021, https://www.sfu.ca/archives/archives-program/links-resources.html.

[107] Developed by Artefactual Systems and used institutions such as the University of British Columbia and Archives Canada, AtoM is "a web-based, open-source application for standards-based archival description and access in a multilingual, multi-repository environment." [Artefactual Systems, "Access to Memory (AtoM)," 2021, https://www.accesstomemory.org/en/].

[108] Society of American Archivists, "Fonds," Dictionary of Archives Terminology, 2021, https://dictionary.archivists.org/entry/fonds.html.

[109] A printable version (PDF) of each Finding Aid can be downloaded from SFU AtoM. Picture researchers should note each item they view to track their progress through this large volume of information.

[110] University of British Columbia, "Select List of Archival Terminology," No date, https://slais.ubc.ca/files/2014/07/Archival_Terminology.pdf.

[111] This project primarily explored the School for the Contemporary Arts fonds (F-109) and its Finding Aid, which can be viewed at https://atom.archives.sfu.ca/f-109. [SFU Archives and Records Management. "Finding Aid - School for the Contemporary Arts fonds (F-109)." May 11, 2020. https://atom.archives.sfu.ca/f-109.]

The collaborative picture researcher

Archives and publishers share a common interest in preserving and sharing stories from the past. Archives provide the "puzzle pieces" to these stories in the form of the historical documents and photographs they preserve. Although these "puzzle pieces" are often found together within a collection, how the pieces fit together is not always obvious. The partnership between publishers and archivists begins with picture research. The result of this partnership comes when the publisher makes the connections between the puzzle pieces, packaging them into a cohesive narrative in the form of a book or website.

As community groups, like the SFURA, and archives share goals related to preserving the past, collaboration benefits both parties by saving resources and achieving more together than is possible separately.[112] In addition to sharing their interest with archival staff, picture researchers should express their curiosity to learn about the archives in general, including its long-term goals and ongoing projects. Communication, particularly listening, often reveals opportunities for collaboration and inspires new ideas.[113]

As an example of the benefits of this receptiveness to collaboration, early in the picture research activities, I learned that the Acquisitions and Outreach Archivist was embarking on a closely related campaign to solicit new donations to the archives from charter alumni, faculty and staff.[114] To support this shared goal, I liaised between the SFU Archives and SFURA to develop a strategy to refer donations to the archives.[115] As a result, we introduced the archives to several former staff, faculty and students from the

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[112] Margaret Coutts, *Stepping Away from the Silos: Strategic Collaboration in Digitisation.* 1st edition. (Amsterdam: Chandos Publishing, 2017), no page number.

[113] Archivists tend to be well-connected with researchers, historians, activists, community advocacy groups, civic organizations, as well as influential individuals in the local community. As such, networking with archives provides unexpected opportunities for publishers to meet new people and uncover fascinating local stories that are waiting to be published. For example, the SFU Archives provided us with introductions to potential collaborators and contributors to the project through their awareness of researchers and donors with overlapping interests.

[114] Although primarily an institutional repository, SFU Archives collects relevant donations from the wider university community, for example community groups working on campus, retired professors and notable alumni.

[115] From my experience building relationships with photographers as a picture researcher, suggesting that their work is historically and artistically significant, and therefore worthy of preservation by the archives, also helps to build a rapport between the publisher and the photographer.

era who plan to donate their materials.[116] Aside from benefiting the archive by growing its collections and building good will with the university, this referral strategy maximized the publishing project's resources. The SFU Archives took on work that saved time, labour and physical storage space for the project by ensuring that archival items were properly preserved, housed, catalogued, and digitized. The archives were also able to establish the "provenance," or chain of custody, to ensure that any donated photographs and materials were authentic. This authentication helped with the task of "factchecking," therefore mitigating the risks involved with publishing incorrect information. The project's resources were also saved, as archivists took on responsibility for reviewing, organizing and coordinating the delivery of items, while still ensuring the publishing project team would be able to easily access these items. My picture research helped to create a new "archive within an archive," to the benefit of our project by making it more robust and interesting through discovering items that were not already part of the SFU Archives.

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[116] The names of the donors are being withheld from this report as SFU Archives is still negotiating these donations.

Archival considerations: From the archival "fonds" to the (web)page

Publishers are primarily concerned about how these pieces of history will translate into a project. In today's publishing industry, where all aspects of the publishing process are executed with the aid of technology, this means digitizing, or scanning, physical items, such as photographs and negatives. One of the benefits of partnering with the SFU Archives on this project was access to technology, which helps publishers with the production process by sourcing high-resolution images for print and online. Purchasing a high-resolution scanner could be cost prohibitive for many small publishers or community groups undertaking a passion project. Archives offer specialized scanners and other technology, along with technicians who have the expertise to digitize difficult materials, such as large format posters and negatives. For most projects, between 300 and 600 dpi is considered standard to book publishing, with TIFFs (Tagged Image File Format) as the preferred format for print and archiving.[117] However, archives can exceed these standards to create higher resolution images that appear clearer and more detailed on screens and pages.[118] As testament to this expertise and technology available through a partnership with the archives, between May and September 2021, the Archival Technician digitized 163 images.[119] To help preserve information about each photo, he scanned an additional 54 images of the back sides of these images. An additional 93 documents, including catalogues, were also digitized by the technician.

The ability to digitize materials is one consideration of many when selecting images for a publishing project. The following discussion outlines my recommendations for best practices related to selecting images from the archives to publish online or in print. Whether enough information exists about an image is a major consideration for picture researchers. In the archives, many images are decades old and lack key documentation,

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[117] Adrian Bullock and John Peacock, *Book Production*, (London: Routledge, 2012), 92.

[118] Richard L. MacDonald, Nick Couldry, and Luke Dickens, "Digitization and Materiality: Researching Community Memory Practice Today," *The Sociological Review 63*, no. 1 (2015): 103.

[119] The Archival Technician is a staff member employed by the SFU Archives. He primarily used equipment located in the SFU Archives to digitize visual materials. However, to digitize large format posters, he used specialized equipment located in the SFU Library's Digitization Studio.

such as dates, labels, or photographers' stamps.[120] It is the picture researcher's responsibility to attempt to find this information and seek permission from the copyright owner before using it in a publishing project. Other items found in the archives, such as newspaper clippings, brochures, news releases and reports, may provide additional details and context about images that lack documentation.[121]

Other factors, such as composition, subject matter and quality make some images more suitable for publication than others. Becoming familiar with the narrative, tone, setting and characters in the brief will help the picture researcher select images that will support the objectives of the project.[122] With images that are decades old, the amount of wear and tear will influence the picture researcher's decisions. Photographs from the archives can be yellowed, wrinkled, faded or have sustained other minor damage, such as tears or missing pieces. It is inevitable that many will have fine scratches and other minuscule flaws. Picture researchers need technical skills to assess whether this damage that can be realistically remedied with photo editing software. It is also worth considering if minor "flaws" add authenticity and charm to period photographs. Photography is an artistic medium: these "flaws" may serve to remind readers and website visitors that photographs are not a reflection of reality, but rather an imperfect depiction of past events framed through the photographer's lens. Familiarity with design skills will help a picture researcher to consider how the designer will layout the page, how the images will be orientated and what size they will be on the screen and page. With all these factors in mind, an artistic eye will also help the picture researcher pick photographs that will absorb the audience and stir their emotions.

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[120] For examples, see Appendix A.

[121] Further to the point of crediting and captioning images, the picture researcher is also responsible for recording this information in a log to ensure that the graphic designer, web designer, writer and editor can work with the images. For an example, see Appendix B.

[122] Giles and Phillips, *Inside Book Publishing*, 203.

Legal considerations: Copyright and risk management

Although the excitement of "treasure hunting" for archival pictures can make it easy to overlook legal issues, copyright is a serious concern related to publishing found images. The World Intellectual Property Organization (WIPO) defines copyright as "the rights that creators have over their literary and artistic works," including photographs and other artwork.[123] Adding to the challenge of clearing the publication of images, creators are not legally required to register their works, as copyright protection is granted automatically in many countries under the Berne Convention.[124]

Only very old items found in archives fall under the public domain due to copyright expiration. This is because in Canada copyright extends 50 years after the death of the creator and is passed on to the creator's heirs. These timelines and terms create a challenging situation for working with items from the mid-century, as most items are copyrighted, yet the owners may be difficult to locate and contact. Canadian copyright scholar Meera Nair argues that this situation will become more restrictive, as Canada seeks to fulfill the obligations agreed to in the United States–Mexico–Canada Agreement (CUSMA), extending "the term from life-plus-fifty years to life-plus-seventy years" to match the United States' approach to "copyright maximalism."[125] To mitigate legal risks when publishing found images, picture researchers must conduct diligent investigations, make every effort to contact the creators, keep meticulous records and understand the rationale behind the laws.

Paradoxically, archives collect "numerous material holdings but hold the copyright to almost none; meanwhile, they often have a remit to preserve and provide access to their holdings."[126] While archives may not necessarily own the copyright to all items they house, in Canada "fair dealing" allows for "copyright protected material [to be used] for

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[123] World Intellectual Copyright Organization (WIPO), "Copyright," 2021, https://www.wipo.int/copyright/en/

[124] WIPO, "Copyright," 2021, https://www.wipo.int/copyright/en/

[125] Meera Nair, "Term Extension - Redux," Fair Duty (blog), February 15, 2021, https://fairduty.wordpress.com/2021/02/15/term-extension-redux/.

[126] Claudy Op den Kamp, *The Greatest Films Never Seen: The Film Archive and the Copyright Smokescreen*, (Amsterdam: Amsterdam University Press, 2017), 26.

the purpose of research, private study, education, satire, parody, criticism, review or news reporting," with the provision that the source is cited.[127] To encourage such "fair dealing," educational institutions, such as SFU, may use a Creative Commons license to expedite these non-commercial uses of archival materials where the copyright is owned by the institution.[128]

However, as archives are an amalgamation of items from various sources, determining copyright ownership can be complex. The following are my suggestions for best practices for picture researchers investigating the authorship of pictures from an institutional archive. As the person who "authored" the work, the photographer is generally assumed to be the copyright owner, and they should be contacted for permission. However, photographers do not own the copyright to images that are created as part of their employment. Additionally, in the absence of a contract stating otherwise, copyright to freelance work commissioned prior to 2012 generally belongs to the client.[129] As an institutional repository, these details are often unrecorded, as university staff would have considered this obvious and crediting the photographer may have been unnecessary. Cross-referencing uncredited photographs with other materials, such as news releases, promotional brochures and newsletters, created by the university can help picture researchers to confirm whether they are owned by the institution. Over the course of my work, certain photographs were found to be owned by the university, even though this was not immediately obvious due to a lack of details. Confirming that the institution owned copyright made it easier to publish the photographs, as we could seek blanket permission, rather than tracking down many individual photographers.

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[127] Simon Fraser University Library. "What is fair dealing and how does it relate to copyright?" Simon Fraser University, 2021. https://www.lib.sfu.ca/help/academic-integrity/copyright/fair-dealing.

[128] The SFU Archives issues a copyright notice alongside the digitized items they provide. These notices clarify whether the copyright for each item belongs to SFU or a third party. It also advises on which activities are covered by a Creative Commons license. As book publishing is a commercial activity, the archives must grant express permission. [Simon Fraser University Archives, "Copyright Notice," Issued to Casey McCarthy, September 10, 2021].

[129] Canadian Internet Policy and Public Interest Clinic. "Copyright and Privacy in Photography." https://cippic.ca/en/FAQ/Photography_Law.

Orphaned works

Legally, when working with found items, the best course of action is to seek permission from the copyright owner before publishing. However, finding this information five decades later can be daunting and unrealistic. Jeremy De Beer, Associate Professor in Law, and Mario Bouchard, General Counsel to the Copyright Board of Canada, summarize the challenge of locating copyright owner as follows:

> There is no comprehensive list of who owns particular rights. Consequently, situations arise where a copyright owner cannot be located. That may be because the owner is unknown or because there is no useful contact information available.[130]

This process can be time consuming and costly, and even if the correct steps are taken, the copyright owner still may not respond to requests for permission.[131] In this case, archival items may qualify as "orphan works." Bzhar Abdullah Ahmed and Kameran Hussein Al-Salihi, law researchers at Soran University, provide the following definition:

> an orphan work is one that is legally protected by copyright and neighbouring rights law, but it is difficult or impossible to identify the rightholder or determine his/her location after carrying out a diligent search in a situation in which obtaining permission from the copyright owner is needed as a matter of law.[132]

Many archival photographs qualify as orphan works, as many photographers create copious volumes of work and neglect to record details.[133] Additionally, certain publishing activities may fall under fair dealing, but fear of liability prevents still many publishers and institutions from sharing these forgotten works.[134]

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[130] Jeremy De Beer and Mario Bouchard, "Canada's 'Orphan Works' Regime: Unlocatable Copyright Owners and the Copyright Board," *Oxford University Commonwealth Law Journal 10*, no. 2 (2010): 215. https://doi.org/10.5235/147293410794895287.

[131] Jean Dryden, "Copyright Issues in the Selection of Archival Material for Internet Access," *Archival Science 8*, no. 2 (2008): 126. https://doi.org/10.1007/s10502-009-9084-3.

[132] B. A. Ahmed and K. H. Al-Salihi, "Proliferation of the problem of orphan works across the world." *Journal of World Intellectual Property 22*, vol 5-6 (2019): 422. https://doi-org.proxy.lib.sfu.ca/10.1111/jwip.12135.

[133] Ahmed and Al-Salihi, "Proliferation," 425.

[134] Shannon Price, "Remembering the CLASSICs: Impact of the CLASSICs Act on Memory Institutions, Orphan Works, and Mass Digitization," *UCLA Entertainment Law Review 26*, no. 1 (2019): 98. https://doi.org/10.5070/LR8261044053.

Despite the risk, however, publishing orphan works is a common practice in the Canadian publishing industry.[135] Economic factors often motivate in copyright complaints, which may not be relevant to non-profit groups that are using publishing as a vehicle for art criticism, education and research rather than turning a profit. Additionally, many of the artists and photographers who created these archival images are retired and do not rely on income from their creative work. Over the course of my picture research, I spoke to several artists who all granted their permission to use their work with great enthusiasm.[136] For many artists, the reward is sharing their work with the public and having their talents recognized.

In her Ph.D. thesis, *From Fair Dealing to Fair Duty: The Necessary Margins of Canadian Copyright Law*, scholar Meera Nair argues the case for using such copyrighted materials for artistic expression and research purposes:

> Fair dealing, an exception on the margins of copyright, is critical to ensure creativity thrives. It draws heightened attention to the creative process and ensures that a measure of obligation to the system of creative exchange exists between current, past, and future creators. Fair dealing mandates fair duty for all parties concerned.[137]

Nair's argument adds credence to the idea that the act of publishing art from the past, whether online or in print, is necessary to inspire the work of future artists.

Documentation and paper trails

Many large institutions, such as SFU, provide support from an in-house Copyright Officer to mitigate the legal risks associated with intellectual property. In the context of archival picture research, copyright can be seen as a risk assessment related to the likelihood of legal action or damage to the institution's reputation caused by publishing potentially copyrighted items. Based on the advice of the SFURA received from the Copyright Officer, I recommend as a best practice that picture researchers create a log to track all

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[135] Don Taylor, Project Meeting Regarding Copyright on Zoom, Virtual, June 28, 2021.

[136] For example, when I informed one student photographer that the SFU Archives didn't have photographs from his 1969 exhibition at SFU, he emailed me dozens of images with permission to use them in our project. Another photographer is donating his collection of his work to the archives, so that it can be used for the SFURA's project.

[137] Meera Nair, "From Fair Dealing to Fair Duty: The Necessary Margins of Canadian Copyright Law," (Burnaby: Simon Fraser University, 2009), iv.

actions taken to search for and attempt to contact copyright owners. This evidence that you have taken every effort to find the copyright owner helps to protect the project in the eventuality of a copyright complaint. I also recommend saving email correspondences to help establish this "paper trail." Even if a work is thought to be an "orphaned work," the copyright owner may surface when the project is published. The SFURA has included a copyright notice on the website to enable copyright owners to seek credit or request their work be removed.[138] A similar notice in the book would allow copyright owners to request their work be credited or removed from the second edition.[139] Although it is unconventional that the companion website has been published years in advance of the book, the website can act as a clearinghouse, providing the opportunity for the creators to contact the publishers and request credit or to be removed from the project before the book is printed. My recommendation for best practice is ensure "orphan" images are published on the website at least three months prior to the book's printing deadline, so that images can be replaced or credited.

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[138] Taylor, Meeting, June 28, 2021.

[139] Taylor, Meeting, June 28, 2021.

Conclusions

Archival photographs provide powerful connections to stories and people from the past. Photographs of our defining moments help to immortalize our achievements and build our communities. From these fragments of memories, publishers assemble narratives that influence how we understand our past, our present, our community and ourselves. The following points summarize my recommendations for institutions planning to craft a retrospective publishing project using archival images.

The first lesson: rather than an afterthought, use photographs to build your editorial vision. Visit the institutional archives early in the planning process. Discovering photographs from the past can inspire your work and take your story in unexpected directions. To understand how to bring your vision together, inspire creativity by browsing similar publishing projects as examples of visual storytelling.

The second lesson: enlist help in your search for hidden treasure. Archival staff are the gatekeepers to institutional knowledge. Archives can also assist with digitization and other resources to benefit your publishing project. Be curious and prepare yourself by getting to know how archives work before you start.

The final lesson: learn how to assess the risks related to copyrighted materials. As part of this risk assessment, feel empowered by knowing that art is meant to be seen, not forgotten in the archives. Many institutions provide in-house advice from a copyright officer to benefit your project.

In conclusion, the best picture research brings the past out of the archives and on to the page. Following the best practices and recommendations outlined in this report will empower organizations to realize their goal of preserving, celebrating and sharing their legacy.

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Appendix A.

Examples of archival photograph reverse sides

> Centre for Communications and the Arts
>
> **SIMON FRASER UNIVERSITY**
> BURNABY 2, BRITISH COLUMBIA
>
> A MAN FOR ALL SEASONS -- November 1965
>
> (Left to right) Norman Browning as
> Thomas Cromwell, Owen Foran as The Duke,
> Blain Fairman as Thomas More, and
> Edwin Turner as The Ambassador.
> -- photo by Peter Knowlden
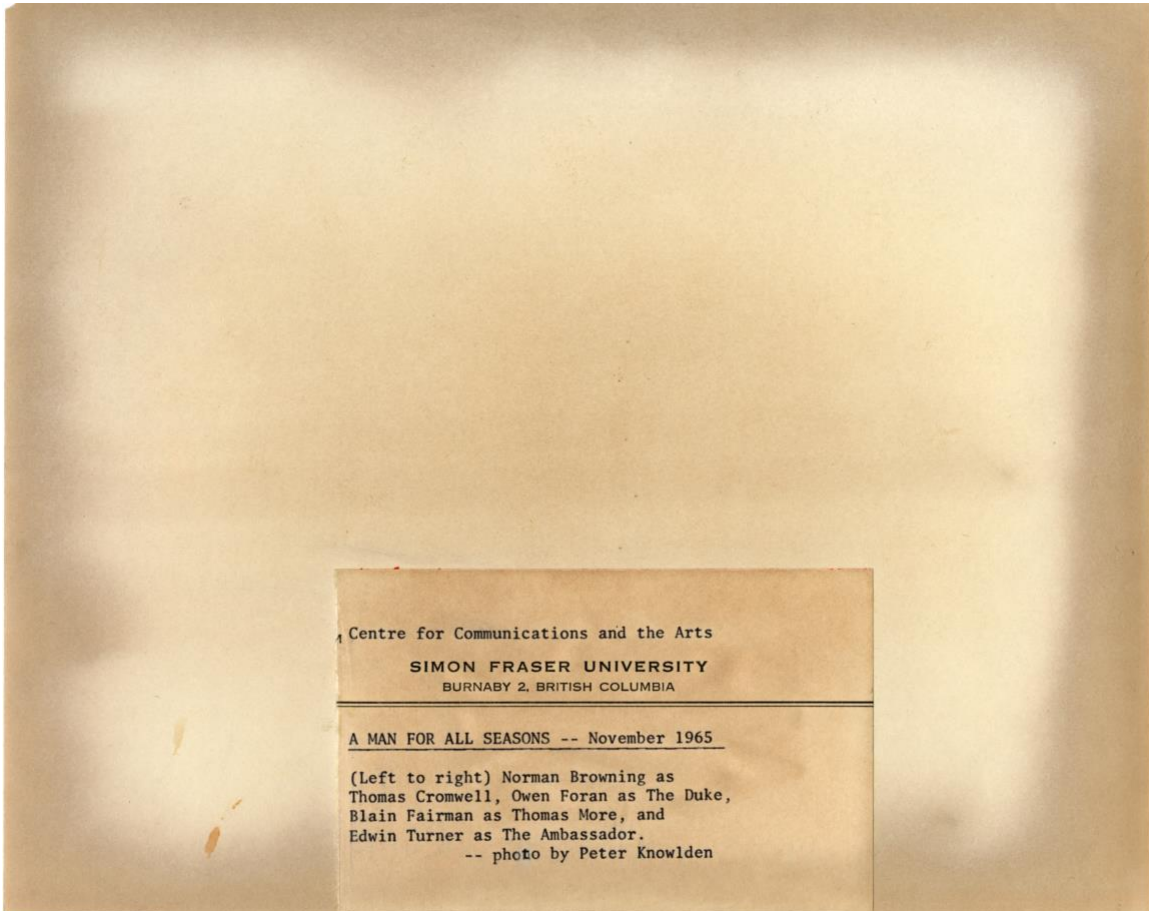
Figure A.1. Example of a label created by the university found on the reverse side of an archival photo of a theatre production. Cast and photographer are credited.[140]

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[140] Peter Knowlden, "A Man for All Seasons," November 1965, photograph (Side B), Simon Fraser University Archives, School for the Contemporary Arts fonds, F-109-12-4-0-53.
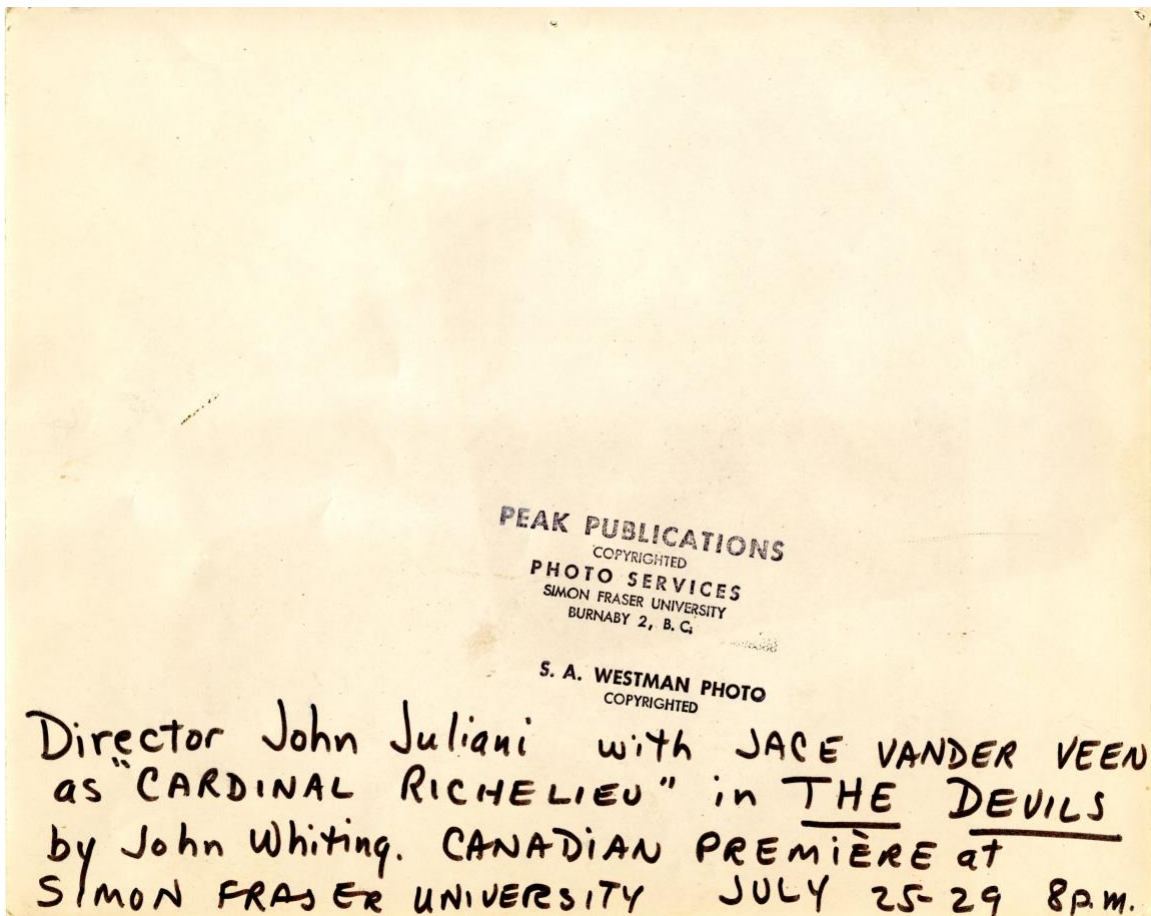
Figure A.2. Example of stamps (publisher and photographer) and writing on the reverse side of an archival photograph which was published in the student newspaper.[141]

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141 Tony Westman, "The Devils." July 1967, Photograph (Side B), Simon Fraser University Archives, School for the Contemporary Arts fonds, F-109-12-4-0-24.
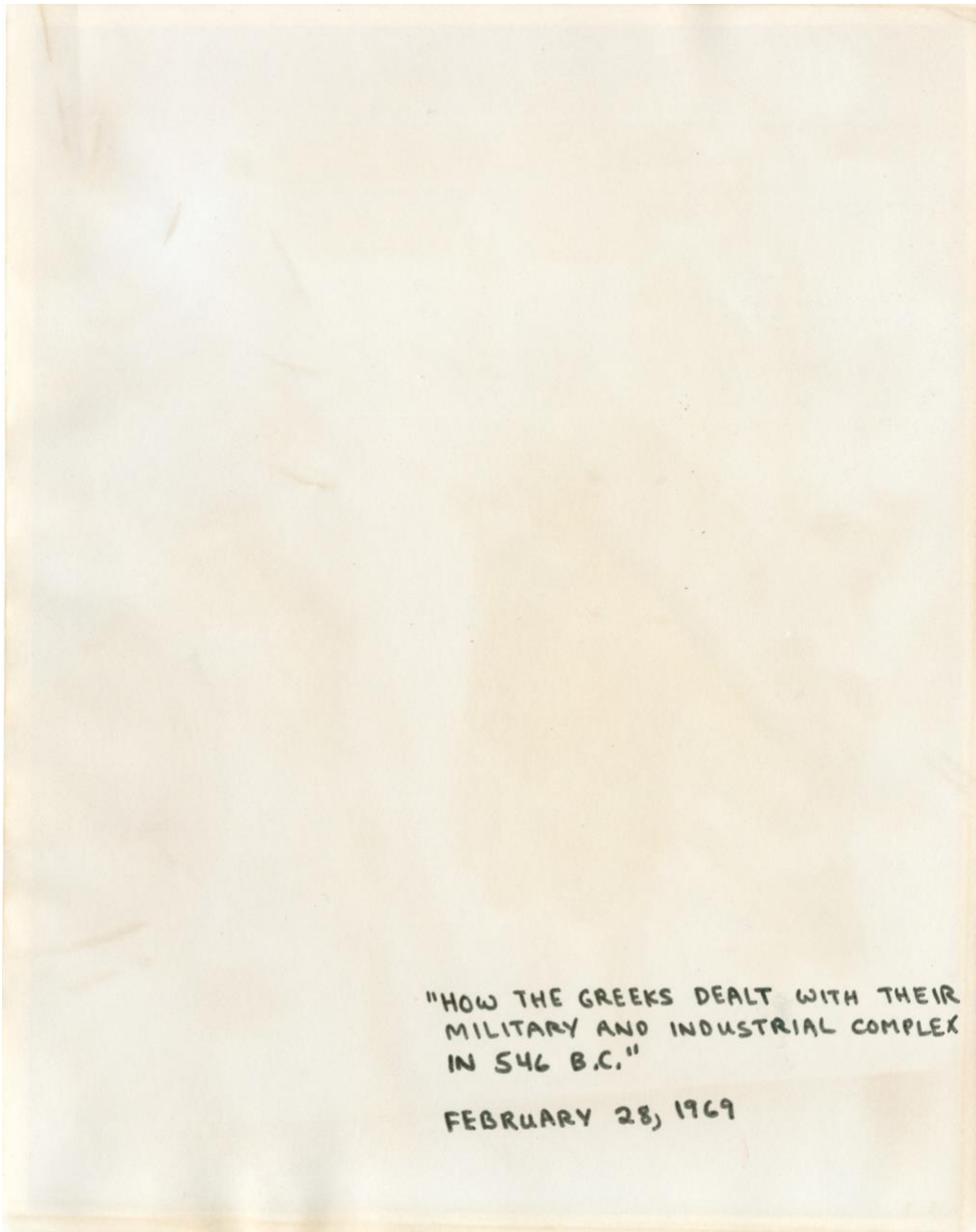
"HOW THE GREEKS DEALT WITH THEIR MILITARY AND INDUSTRIAL COMPLEX IN 546 B.C."

FEBRUARY 28, 1969

Figure A.3. Example of an archival photograph that is missing identifying information, such as the photographer and the people photographed. Details were found in other archival documents promoting the play.[142]

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[142] Tony Westman, "How the Greeks Dealt with Their Military and Industrial Complex in 546 B.C., 1969," February 1969, Photograph (Side B), Simon Fraser University Archives, School for the Contemporary Arts fonds, F-109-12-4-0-45.

Figure A.4.   Example of an archival photograph with extensive description of an event, but no credit given to the photographer.[143]

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[143] Uncredited, "Group of Non," February 1969, Photograph (Side B), Simon Fraser University Archives, School for the Contemporary Arts fonds, F-109-12-6-0-35.

Appendix B.

Example of picture research log

SFU Early Arts: Graphic Log

Date Acquired	EAH Filename (Early Arts History) (current name used for our project)	Project/Activity/Production	Date	Description or caption	Photographer/Artist (who took the photo?)	People in Photo (L - R)	Source (i.e. SFU archives, name of person who contributed)	Reference Code (i.e. Box or file # from SFU archives)	Copyright	Consent from Copyright holder	Used on website?	Used in book?	Modification (i.e. any digital photo editing)	Other Notes
August 5, 2021	ART_Jim Felter_Group of Non_Westman_1969-02_F-109-12-6-0-35_002SideA.tif	Group of Non Exhibition	February 17, 1969	Centre receptionist Karen Ballinger holds a funeral wreath, as a memorial service for one of the anonymous artists opens the Group of Non exhibition.; Side B: Group of Non Feb. 17 - March 14, 1969.	Tony Westman	Centre receptionist Karen Ballinger	SFU Archives	F-109-12-6-0-35 - Group of Non, 1969	Tony Westman	Yes, Tony Westman	yes			News clipping with the photo is also in the noted archive file
August 5, 2021	ART_Jim Felter_Painting_Mazes_Westman_1971_F-109-12-6-0-32_001SideA.tif	Jim Felter portrait, Mazes (black and white)	May 24, 1971	Jim Felter, wearing black glasses, painting black and white mazes	Tony Westman	Jim Felter aka James Felter	SFU Archives	F-109-12-6-0-32 - Felter, James Warren: Mazes, 1971	Tony Westman	Yes, Tony Westman	yes			
August 5, 2021	ART_Jim Felter_Recycled The New Folk Art_1971-09_IMC_71145_006.tif	Recycled: The New Folk Art, 1971	September 1, 1971	Artwork from exhibit: twisted pipe	IMC	Person with cigarette, obscured by sheet held up for background	SFU Archives	IMC_71145 (Photo Database)	IMC/SFU					One of few gallery images found. Person can be seen holding up a sheet to photograph art on white background
September 10, 2021	DANCE_Dance Workshop_No Exit_1967-03_PEAK_00141_001.tif	SFU Dance Workshop, No Exit	March 1, 1967	Three dancers, two female, one male	Uncredited, Peak	Unknown	SFU Archives	PEAK_00141; File F-17-1-0-0-2 - Contact sheets nos. 00092–00168; 76001–76014	Peak	Yes: Peak EIC consented for web. Request for print				Labled as "No Exit". This was a piece chorographed by Iris Garland
May 21, 2021	DANCE_Experiment at Noon_1970-03-20_Westman_F-109-12-3-0-6_001SideA.tif	Experiment at Noon: multimedia event	March 20, 1970	Karen Rimmer [above] and Edith Feinstein [below] in "Experiment at Noon," a multimedia event featuring improvised electronic music and dance. From flyer, March 20, 1970: "A multi-media improvisational event created by members of the SFU Dance Workshop, SFU Electronic Music Workshop, and other members of the Arts Centre in cooperation with other members of the university community."	Tony Westman	Karen Rimmer [above] and Edith Feinstein [below]	SFU Archives	F-109-12-3-0-6 - File: Experiment at Noon: multimedia event, 1970; Container 109-75	Tony Westman	Yes, Tony Westman	yes			A flyer is available in the archives in the same folder, may contain more details.

Figure B.1. Illustrative example of data that may be included in a graphic log to manage picture research and copyright clearance.[144]

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[144] Casey McCarthy, "SFU Early Arts Graphic Log," Simon University Retirees Association, November 9, 2021.