

Mot du présidente

Chers lecteurs,

En cette période de bouillonnement social sur la scène étudiante, le présent numéro ne saurait mieux s'inscrire dans l'actualité. Les collaborations du *MOQDOC* que vous lirez bientôt dans ce numéro sont majoritairement signées de plumes étudiantes, une manifestation supplémentaire de leur implication et de leur dynamisme. Les intérêts et perspectives sont multiples; la relève est prometteuse!

Les pages qui suivent vous offrent à lire des présentations de milieux documentaires et de pratiques d'ici et d'ailleurs. Comme en témoigne le portrait d'Alanna Lynch, le lien entre création et information est souvent tissé très étroitement. Le compte rendu de la soirée inaugurale d'Art actuel 2-22 est un intéressant complément à la rencontre du printemps en ces mêmes lieux, une occasion supplémentaire de découvrir ou de redécouvrir cet incontournable montréalais.

Le 40^e congrès d'ARLIS/NA s'est tenu à Toronto du 30 mars au 1^{er} avril 2012. Proximité aidant, les membres de notre section s'y sont retrouvés en plus grand nombre qu'à l'habitude. Dans le présent numéro, les articles de David Sume et de Kathleen O'Reilly, tous deux lauréats de la bourse de voyage Michelle Gauthier, font état de leur participation à cette rencontre.

President's Message

Dear Readers,

During this period of social upheaval on the student scene, this issue could not be more in tune with current events. For the most part, the *MOQDOC* presentations to be read in this issue are signed by students, an additional demonstration of their involvement and their enthusiasm. Their interests and perspectives are numerous; the new generation is most promising!

The following pages contain presentations about the library and information community and practices from both here and elsewhere. As demonstrated by the portrait of Alanna Lynch, the link between creation and information is often very tightly knit. The report on the inaugural event of Art actuel 2-22 provides an interesting complement to the spring meeting held in the same facility, yet another opportunity to discover or re-discover this Montréal must-see.

The 40th ARLIS/NA conference was held in Toronto from March 30 to April 1, 2012. Given the proximity of this event, the members of our chapter turned out in larger numbers than usual. In this issue, the articles by David Sume and Kathleen O'Reilly, both winners of the Michelle Gauthier travel scholarship, recount their participation at the conference.

This publication also provides an opportunity to acknowledge the admirable work done by all of the committee members. ARLIS/NA MOQ is

IN THIS ISSUE / DANS CE NUMÉRO

MEMBER PROFILE	3
RENCONTRE ARLIS/NA MOQ, AUTOMNE 2011	4
ART ACTUEL 2-22'S INAUGURAL FESTIVITIES	5
PROFILE D'ARCHIVES: L'INSTITUT ALLEMAND DU FILM DE LA DANSE DE BREME	6
QPIRG—L'ATELIER PAPIER*PLOMB	7
DESIGNER ARCHIVES: INVESTIGATING ARCHIVAL PRACTICES IN MONTREAL'S CREATIVE BUSINESS	8
LE TRAITEMENT DU FONDS NORMAND THÉRIAULT CHEZ ARTEXTE	9
EXHIBITION REVIEW	10
WEB 2.YOU— SARAH SEVERSON	12
ARLIS/NA TORONTO: COLOURING OUTSIDE THE LINES	13
ARLIS/NA CONFERENCE: MICHELLE GAUTHIER TRAVEL AWARD	14
CALENDAR OF EVENTS CALENDRIER D'ÉVÈNEMENTS	16

(continued from/ suite de la page 1)

Cette parution est l'occasion de saluer le travail admirable de tous les membres des comités. ARLIS/NA MOQ est un lieu d'échange et d'enrichissement grâce à chacun d'entre vous. Je souhaite tout particulièrement souligner l'apport de John Latour à titre de président sortant et remercier Jennifer Garland et Guillaume Cloutier, qui ont respectivement accepté les rôles de vice-présidente et de trésorier.

Au nom des membres du comité de rédaction, je tiens à remercier toutes les personnes qui ont contribué à ce numéro. J'adresse des félicitations particulières à Megan Gray, récemment diplômée du MLIS de l'Université McGill, qui a agi à titre de rédactrice en chef invitée de ce numéro « spécial étudiant ».

Élise Lassonde
Présidente d'ARLIS/NA MOQ

a vehicle for dialogue and enrichment for each and every one of us. In particular, I would like to highlight the contribution of John Latour as out-going president and thank Jennifer Garland and Guillaume Cloutier, who have agreed to serve as vice-president and treasurer, respectively.

On behalf of the members of the editorial committee, I would like to thank everyone who has contributed to this issue. I extend specific congratulations to Megan Gray, who just completed her MLIS at McGill University, who served as guest editor for this special "student" issue.

Élise Lassonde
President, ARLIS/NA MOQ

Guest Editor's Note

It's been a pleasure to serve as the editor for the first student edition of the MOQDOC Bulletin. I feel fortunate to have had the opportunity to study and work with students that have a diverse range of interests and curiosities. My colleagues at the McGill School of Information Studies, as well as those from École de bibliothéconomie et des sciences de l'information at Université de Montréal, were the highlight of my library school experience. I look forward to many years of collaboration with some of the most fascinating individuals I have ever met.

Professional associations, such as ARLIS/NA, are invaluable to the student experience because they give us the opportunity to engage with professionals within the field and build lasting relationships. I'm grateful that ARLIS/NA MOQ has provided its student members with opportunities to be active participants in the organization as it enriches our graduate school experience. To the editorial committee of the MOQDOC, thank you for dedicating a special edition of the chapter's newsletter to our work. It created an opportunity for us to share our passions with you.

The intent of this issue was to provide the readership with material unique to the student experience--the events we attend, the work we do inside the classroom, the ambitions we hold for our future careers, and our attempts to bridge the gap between the preparation of academia and the realities of the profession. I hope that you enjoy it.

I'm grateful to all of the contributors of this issue for taking time to lend their voices to this unique issue of MOQDOC. I hope that the student membership of the MOQ chapter will continue to grow in the years to come. A special thank you to Adèle Flannery for helping with this project.

Megan Gray, MLIS
McGill University

Member Profile — Alanna Lynch

The student edition of the MOQDOC provides an excellent opportunity to profile ARLIS/NA member, Alanna Lynch. Alanna is fibre artist pursuing her MLIS, with a focus in librarianship, at McGill University's School of Information Studies. She is also a technician in the Fibres department at Concordia University where she oversees the structures laboratory and gives workshops to current students.

Alanna taught herself to knit and crochet while she was studying psychology at Queen's University. A few years after moving to Montreal, she started to take a more studious approach to her interest in fibres and textiles, later enrolling in a CEGEP arts program. After finishing a year of the CEGEP, she applied to Concordia University's Fibres program where she received a BFA, with distinction, in 2009.

Alanna is currently a member of the Au Deuxième collective artist studio. Her work is primarily textile based, though she has recently started incorporating drawings into her work. Alanna uses traditional textile materials, such as yarns and other commercial fibres, as well as a more innovative medium: her own hair. She has used single strands of hair as thread to weave portraits on cloth. More impressively, in an on-going project, Alanna spins her hair into yarn and is knitting what will one day be a garment that covers her entire body. The recent event En avril featured a photograph of the project's current state on their postcard advertising the event.

Last summer she completed a three-month residence at TAKT in Berlin with 10 other artists from all over the world. In the past year, she hasn't created a large body of new work, but instead has been focusing on course work and her job at Concordia.

Alanna's MLIS was somewhat practical as it would enable her to work in a challenging and dynamic profession while providing stability to continue making work. Ideally, Alanna would like to work in a library specializing in art as that is where her expertise lies. She would like to continue interacting with students and provide them with opportunities to push their research and art making practices.



Untitled (A. Lynch)

Over the summer, she is participating in a 3-credit, 120 hour, practicum designed to give students hands-on experience in the field. Alanna will be conducting her practicum at Artexite where she will be cataloging material and providing reference services for Artexite's patrons.

Following that, in fall semester Alanna will be working with Professor Charles Anton Julian on an independent research project that explores how emerging artists use social media, specifically "tagging", to search for images online visual reference and information.

To view more of Alanna's work, or to contact her, visit her website:

www.alannalynch.wordpress.com
www.audeuxieme.wordpress.com



Hair drawing (A. Lynch)

Megan Gray, MLIS
 McGill University

Rencontre ARLIS/NA MOQ, automne 2011, Québec

C'est dans la Capitale nationale que se sont donné rendez-vous les membres la section Montréal, Ottawa et Québec de l'Association des bibliothèques d'art en Amérique du Nord (ARLIS/NA MOQ) pour la rencontre automnale qui s'est déroulée le 18 novembre 2011. Seize membres, dont quatre membres étudiants, étaient réunis dans un local mis à leur disposition dans la bibliothèque générale de l'Université Laval, au quatrième étage du pavillon Jean-Charles Bonenfant.

La journée a débuté par les travaux habituels de l'association, menés de main de maître par John Latour, président actuel. Les membres du comité exécutif et des différents comités y ont présenté leurs rapports. Soulignons l'augmentation marquée du nombre de membres, passé de 37 à pareille date l'année dernière à 49 cette année.

Les membres ont reçu des exemplaires imprimés du numéro d'automne 2011 du bulletin *MOQDOC* (vol. 21, n° 1). La constance de sa qualité doit beaucoup non seulement au travail du comité de rédaction mais aussi aux nombreuses contributions des membres. Ce bulletin est également disponible en version numérique sur le site d'ARLIS/NA MOQ. À ce sujet, cette rencontre a été l'occasion d'annoncer le lancement officiel du nouveau site de l'association, que l'on trouve maintenant au arlismoq.ca. Un appel a été lancé afin de le pourvoir de matériel visuel inédit. On invite à transmettre au comité du site Internet des images évoquant le livre, les bibliothèques et les arts autant que des photographies de réunions précédentes.

Au sein du comité exécutif, le poste de vice-président est toujours vacant alors que celui de président le sera au printemps. Quelques membres se

sont montrés intéressés, mais aucune candidature formelle n'a été proposée. Pour ce qui est du comité exécutif d'ARLIS/NA, Daniel Payne, de l'Ontario College of Art and Design, remplacera James Rout, bibliothécaire à la Emily Carr University, à titre de représentant canadien.

Cette séance de travail s'est terminée avec une intervention de Jo-Anne Bélair, chef de la section du Répertoire des vedettes-matière (RVM) de la Bibliothèque de l'Université Laval. M^{me} Bélair a présenté certains services offerts par l'équipe du RVM, notamment le module de traduction automatisé des vedettes-matière. Une période de questions a permis aux membres d'exprimer leurs interrogations à propos du répertoire et de son interface.

À la suite de cette rencontre de travail, le groupe a profité de sa présence dans l'édifice de la Bibliothèque de l'Université Laval, le pavillon Jean-Charles-Bonenfant, pour en visiter le quatrième étage, qui a récemment fait l'objet d'un réaménagement. Notre guide était Pierre Carrier, bibliothécaire responsable du reclassement des collections de l'Université Laval et chargé de projet pour ces travaux.

Les objectifs de ce réaménagement consistaient, d'une part, à faire de cet environnement de travail et d'étude un espace ouvert qui inspire un sentiment de dégagement et, d'autre part, à rendre la collection disponible en accès libre autant que possible. Sur ce dernier point cependant, en raison de leur nature, certains documents demeurent à rayonnage fermé : affiches, cartes géographiques et documents multi-supports, pour ne nommer que ceux-là. Afin de libérer de l'espace, les documents les moins utilisés sont entreposés dans une réserve éloi-

gnée, mais ils demeurent accessibles sur demande grâce à une navette qui en assure le transport trois fois par jour.

Le concept d'aménagement est organisé par zones disciplinaires dont le rayonnage ainsi que les espaces de mise en valeur et de consultation des périodiques sont désignés par un code chromatique. Ce système permet non seulement de distinguer les secteurs où l'on peut trouver des sources documentaires en cinéma (rouge), en arts visuels (jaune), en littérature étrangère et jeunesse (vert), en musique (orange) ou en géographie (bleu) mais également de regrouper des ensembles documentaires fréquemment consultés en concomitance. On y trouve également les collections spéciales de l'université.

Enfin, de nombreux services sont mis à la disposition des étudiants afin de leur permettre de faire un usage optimal des collections : espaces cloisonnés de travail individuel et insonorisés pour le travail d'équipe, laboratoires informatiques, casques et bulles d'écoute, salle de projection, etc. La présentation de ce réaménagement laisse transparaître le souci de l'institution ainsi que du personnel de la bibliothèque d'adapter les services aux besoins des usagers étudiants et de rendre le lieu agréable et fonctionnel.

En après-midi, le groupe s'est dirigé vers un secteur industriel de la ville où se trouve le Centre de conservation du Québec. Relevant du ministère de la Culture, des Communications et de la Condition féminine, cette agence gouvernementale est le plus grand centre de ce type au Québec et emploie la plus importante équipe de conservation et de restauration sur le territoire québécois. Les restaurateurs, qui nous ont présenté les ateliers du papier, des sculptures ainsi que de l'archéologie et de l'eth-

nographie, nous ont parlé avec enthousiasme des documents sur lesquels ils travaillent et des chantiers de sauvetage qu'ils mettent en œuvre pour rescaper ce patrimoine. Cette visite était des plus pertinentes : les bibliothèques spécialisées en arts doivent souvent traiter du matériel patrimonial dont les formes et les supports sont très variés. Puisque les institutions n'ont pas toutes la chance d'avoir en leurs murs un service de restauration, le Centre de conservation du Québec constitue une ressource à considérer pour des travaux de restauration, de conseils en conservation préventive ou des séances de formation sur ce sujet.

Au nom des participants, je souhaite adresser de sincères remerciements à Anne-Frédérique Champoux, qui a planifié cette enrichissante journée de concert avec John Latour. Selon la tradition, la prochaine réunion devrait se tenir au printemps prochain dans la région d'Ottawa.

Élise Lassonde

Bibliothèque et Archives nationales du Québec

Art Actuel 2-22's Inaugural Festivities

On Friday, March 16, Art actuel 2-22 opened its doors to the public to celebrate the opening of its new space on the Corner of St. Laurent and St. Catherine. Comprised of Artexpte, Regroupement des centres d'artistes autogérés du Québec (RCAAQ), and VOX Centre de l'image contemporaine the new space is a mecca for audiences interested in contemporary art.

The inaugural event included tours of the new space, dancing and musical festivities on the 5th floor of the building, and it also marked the launch of the partnership's new mobile application *Art actuel centre-ville*. Designed to provide users with a personalized contemporary art experience in Montréal, the app provides real time access to exhibitions and shows and a map to create itineraries based on the user's interests and schedule.



A VOX visitor takes a moment to view a Ron Terada piece from the "Art Histories" exhibition during the inaugural festivities of Art actuel 2-22 (M. Gray)

Event attendees had the opportunity to mingle among the new reference and study area at Artexpte. The new space offers visitors one of kind views of downtown Montréal while they conduct research using Artexpte's collection of monographs, catalogues, periodicals and artists' files. The new premises provide Artexpte with the capacity to expand their holdings for several decades to come in new compact shelving. Finally, exhibitions inspired by its collection can be viewed in the new gallery space.

Occupying the entire 4th floor, VOX has designated half of its space for exhibitions relating to contemporary image practices. The inaugural show offered viewers the opportunity to experience wide range of mediums including video, multimedia, written word, and photography.

For those interested in expanding their individual libraries, RCAAQ's new bookstore, *Formats*, is now open to the public. *Formats* specializes in contemporary visual art and if the density of the crowd during the inauguration is any indicator, it will successfully fill a merchant niche in the downtown area.

The inaugural event drew a large crowd and I expect that future programs and events sponsored by this partnership will continue to be popular among Montréal's art scene.

<http://www.artactuel2-22.com>

Megan Gray, MLIS
McGill University

Profile d'archives : L'Institut allemand du film de la danse de Brême

Connue pour ses musiciens, les lecteurs de contes des frères Grimm le savent mieux que quiconque, la ville de Brême en Allemagne du Nord est aussi renommée pour son centre d'archives audiovisuelles consacré à la danse. L'Institut allemand du film de la danse de Brême collecte, conserve et diffuse depuis un quart de siècle une part importante du patrimoine allemand.

L'institut est installé dans des locaux au centre-ville dont la superficie totalise plus de 300 mètres carrés en incluant le studio de production. La collection comprend plus de 20 000 documents audiovisuels à propos de la danse et quelques documents connexes comme des costumes de scène. De Kurt Jooss à Sasha Waltz en passant par Susanne Linke sans oublier Pina Bausch, c'est l'histoire de la danse en Allemagne qui est ainsi mise à la disposition d'un large public. Chercheurs, étudiants, journalistes, critiques, danseurs, chorégraphes ou enseignants fréquentent les archives de l'institut.

Les liens entre le milieu allemand de la danse et l'institut sont étroits. Les origines de l'institut remontent d'ailleurs au désir de documenter la Tanzkompanie am Bremer Theater, la compagnie de danse du théâtre municipal, au début des années 1970. Ce n'est toutefois qu'en 1988 que l'institut est officiellement fondé à l'Université de Brême. En 2004 a lieu le déménagement dans les locaux actuels grâce, entre autres, au support de la ville.



(È. Paquette-Bigras)

Les services offerts par l'institut ne se limitent ainsi pas à la collecte, à la conservation et à la diffusion de documents déjà existants, puisque l'équipe de l'institut s'occupe de réalisation et de production de films sur la danse. L'équipe de l'institut sillonne l'Allemagne, surtout, mais quelquefois aussi le reste du monde pour doc-

umenter autant les classes de la relève que les performances des étoiles. Ainsi la collection de l'institut s'enrichit annuellement d'une quarantaine de captations de performance et de quelques autres documents audiovisuels (entrevues, classes, festivals, congrès, etc.)



(È. Paquette-Bigras)

L'équipe de l'institut collabore de plus avec le réseau du Goethe-Institut pour faire rayonner la danse allemande à l'extérieur des frontières nationales; des conférences, des visionnements ou des ateliers de formation sont organisés aux quatre coins du monde. Des liens existent aussi avec divers centres d'archives de la danse allemands – à Berlin, Cologne ou Leipzig – et européens. On peut alors songer à l'implication passée de l'institut dans le Tanzplan Deutschland ou dans le projet Terpsichore de conservation du patrimoine européen de la danse sous l'égide de l'UNESCO.

Plusieurs projets de mise en valeur des collections sont en cours à l'institut, je vous invite à visiter le site web ou à communiquer par courriel avec l'équipe de l'institut pour obtenir plus de détails. Ou, pourquoi pas, à vous rendre en personne au Deutsches Tanzfilminstitut Bremen saluer Heide-Marie Härtel, la directrice, et son équipe.

info@deutsches-tanzfilminstitut.de
http://www.deutsches-tanzfilminstitut.de/

Ève Paquette-Bigras

Candidate à la maîtrise en sciences de l'information
École de bibliothéconomie et des sciences de
l'information Université de Montréal

QPIRG—l'atelier papier*plomb

In late April of this year, Quebec Public Interest Research Group (QPIRG) McGill's Resource Center arranged for l'atelier papier*plomb to offer a book making workshop to students and non-students alike. Supported financially by QPIRG McGill through McGill's Green Fund, it provided individuals with the chance to experience the process of constructing a book.

Cécile Côté and Guylaine Couture share the art studio, l'atelier papier*plomb. Opened in 2010, the two also offer courses in book making, book binding, and typography. Côté is a bookbinder, and creates exquisitely



*L'atelier papier*plomb participants construct their books out of recycle materials (G. Couture)*

crafted books which have been shown in several exhibitions, including her wonderful telescoping "Le messenger des étoiles" which was one of the books selected for le prix coup de coeur at the 2009 Salon de métiers d'art du Québec. One of her recent projects is a book of poetry by Gilles Vigneault. Nastassya Imiolek, a student from the École Estienne in Paris, completed a three month internship at the end of 2011 with Côté, creating the images and layout for the book. Unbound copies of the book will be distributed to bookbinders. Once bound, they will be exhibited both in Paris and in Montréal.

Ironically, and perhaps even appropriately, Guylaine Couture deconstructs books in the process of creating them (while Couture explained her process, Côté shuddered more than once at Couture's unmaking of books). Her resulting pieces are extremely playful and often surprising, and include artist books, works on paper, and zines. She works primarily with recycled materials, manipulating what exists by adding text, drawings, and stencils. As the bio on her blog says, "*le papier neuf m'a toujours intimidé*". Her work has been widely exhibited in North America, Europe, and Australia.

They offer intimate workshops; participation was limited to ten for this workshop, and some courses are limited to even fewer. Curiously, this workshop was kept obscure. None of the participants were told what to expect other than that they would be constructing a book. Côté and Couture, as they explained at the start of the workshop, wanted the experience to be free of expectations.

A large part of the workshop was devoted to the creative process. Couture discussed the limitations adults place on themselves and the predominance of left-brain activities in daily life that all contribute to the over-development of the more logic-oriented left brain. She then explained the four essential steps to the creative process: preparation, incubation, illumination, and verification.

Once she had explained the creative process, each participant was handed a manila envelope (recycled, of course) and instructed to take the next two hours to play. Inside each envelope was a packet of material: the ingredients for the book that was about to be constructed. With only two hours to complete the book, the class sat down to construct from the deconstructed.

Because each person had slightly different expectations of the workshop, and since Couture and Côté gave no rules or limits on what could be done, the resulting objects were quite varied. One participant built a book on the theme of Scottish independence; another created pages of entirely made-up words.

Working through both the creative and technical process gave everyone a new perspective on the books we pick up every day, be they conventional books, zines, or blank journals. The opportunity to spend an afternoon simply playing is a pleasure too few of us make time for in our adult lives.

<http://www.atelierpapierplomb.blogspot.ca/>
<http://gycouture.com/>
<http://qpirgmcgill.org/library/>

Alissa Hamilton, MLIS
 McGill University

Designer Archives: Investigating Archival Practices in Montreal's Creative Businesses

Recent graduate reflects on independent research project

I like to think that I've been designing since I was 9 years old. That me, lying on the floor in the living room, attempting calligraphy was the beginning of my career. I like to think that that's what brought me to Montreal, a UNESCO Design City since 2006. Design lives in the streets in this city: from the revamped Quartier des Spectacles which hosts interactive, public installations by innovative companies such as Moment Factory, the rebranding of the Société des transports de Montréal by Sid Lee, to the monthly film festivals showcasing everything from art films to African culture and the hugely popular student art festival *Art Matters*. Montreal has design so seamlessly integrated into its landscape that we forget how lucky we are to be surrounded by it, until we leave the city, only to come back, wanting more.

If I wasn't doing an MLIS, I would be in design school, but now that I'm almost done my degree, I'm realizing that the two are not so far apart. Paul Rand said it best when he said that, "design is relationships". This idea prompted a series of questions and observations in me. What does this mean? For me, it meant that design was about the relationships between groupings of information. This information could be in a page layout, or in the furniture of a room, or the assemblage of an outfit. Rand's quote, coupled with a professor's emphasis on context and relationships within archives, is what established the connection between design and LIS for me. As a result, I proposed a topic for an independent study focusing on the intersection of design and information management. Through this project, my goal was to establish a bridge that seems to be absent between archivists and creative businesses. Knowledge sharing and inter-disciplinary work is

becoming critical to ensure the relevance of archivists today. I wanted this project to be the first among many steps towards understanding alternative archival practices in creative businesses.

"Designers are problem solvers", as Rand once said. I was interested in how they negotiate new problems brought on by digital technology and the proliferation of documents in their professional lives, complementing their personal information organizational practices and strategies in this age of information overflow. Edward Tufte, data visualization pioneer, made a valid point when he said "there is no such thing as information overload, only bad design." What I wanted to explore through my study is the truth of this statement: Can designers' perspectives unlock new ways of thinking of personal information management and archival strategies?

The objective of study was to illuminate the archival practices of a particular community of Montreal's creative class – designers – via a case study approach. I investigated the presence, or absence, of formal archival practices among a cohort of designers at one specific design organization, as well as the factors influencing their relationships with archivists and their practices. Through questionnaire and interview data collection techniques, this study was designed to inform the following research questions:

- 1) Which archival practices, if any, were developed by the subjects independently of consultation with archivists or other information management professionals?
- 2) What relationship do these subjects have with their firm's own history, including the design practices and outputs of peers, both past and present, and what value and potential future uses do they perceive as a result of archiving of their work?

This exploratory study proposed to examine current data management practices and perceptions within a creative business in order to inform recommendations for developing and applying archival approaches to this particular industry type. If designers are "planners with an aesthetic sense", as an archivist, they are the people I wanted to talk to!

I set out to do an in-depth literature review and what I found was that the organization of documents was often discussed in the context of art or architecture archives, two disciplines closely related to design, but that design was almost completely left out of the conversation. This seemed confusing to me since, if more literature on design and organization was available, the information could trickle down. Pulling together strands from all three fields, a number of themes emerged. The designers who did discuss archiving mostly poked fun of themselves for their bad habit, or for the absence or any practices at all, despite possible ideas for re-using of material. The question of who should be responsible for the documentation of designer, or in most cases architectural, archives remains ambiguous, while the impressions on the value of archiving were contradictory. Finally, a preoccupation with the definition of design and designer, with many scholars pointing to the youth of the field, opens up bigger questions about historiography. A number of pilot projects for designer archives were discussed, but with some research, I realised that none of

them stood the test of time.

I set out to start this discussion. Choosing a medium sized multimedia studio in Montreal and contacting a sample of their designers to participate in my research study. The study was in two parts: a questionnaire followed by an in-person interview. I reached a 50% participation rate for my questionnaire, with one person agreeing to partake in the interview. Interestingly, 40% of the questionnaire participants were interested in receiving the results of my study. There is clearly interest in the topic, but simply no time to devote to it. This reminded me of a recent visit to the Kellen Archives at the Parsons New School in New York City where a discussion with the archivist raised the question of time. She hypothesized that designers were not preoccupied with documenting their past since they are preoccupied with their future. As many designers are freelancers, they may not have the time to tie all the loose ends of past projects because they're busy thinking about their next ones.

The preliminary results lead me to believe that the Kellen archivist might be right. My first interview participant was unique, an organizational geek at heart, he was the

only one who got excited about personal file management. What was most interesting in our discussion was his perception of what an archivist does daily, and what he thought archiving meant. His answers were insightful, but were also evidence that the definition of archiving and archivist is as contradictory as the definition of design and designer. It might not answer my research questions directly, but perhaps this mutual identity crisis is the crux of the problem.

This project opened up a whole world of questions about design and archiving for me, ones that extend way beyond the borders of 6 credits. Ultimately, the flexibility of LIS in integrating disciplines is what is most fascinating to me. I've chosen design, it's up to others to make the connection with other areas about which they are passionate. The more combinations are made, the more voices are heard, the richer our field can be. Now that's intelligent design.

C. Adèle Flannery, MLIS
McGill University

Le traitement du Fonds Normand Thériault chez Artex

À l'automne 2011, j'ai eu la chance de réaliser un stage chez Artex dans le cadre de ma maîtrise en muséologie. Ayant complété un baccalauréat multidisciplinaire comprenant des études en arts visuels, en histoire de l'art et en gestion des documents et archives, je m'intéresse principalement au traitement, à la conservation et à la diffusion de l'information à valeur culturelle. À cet égard, mon choix d'organisme pour effectuer mon stage s'était arrêté sur Artex, dont sa principale mission « vise l'étude et la mise en valeur du matériel documentaire produit dans le champ de l'art ». Le caractère unique et multidisciplinarité du centre m'a donné à penser qu'il s'agissait du milieu idéal pour réaliser ce stage. En effet, suivant les tendances en matière de collaboration et de coopération entre musées, centres d'archives, centres documentaires et bibliothèques, il m'a semblé fort profitable d'axer ma formation professionnelle vers l'acquisition de compétences multidisciplinaires.

Lors du stage, j'ai eu la chance de travailler avec deux professionnels de la gestion documentaire, soit John Latour, spécialiste de l'information chez Artex, et Denis Lessard, archiviste indépendant. Il s'agissait de tuteurs idéals pour les orientations de ce stage. En effet, tout comme moi, John Latour et Denis Lessard possèdent une formation et une expérience professionnelles multidiscipli-

plinaires. Il fut très enrichissant de discuter de leur parcours et de leurs pratiques en lien avec leurs parcours professionnels.

Les principales activités réalisées lors du stage sont celles du traitement du Fonds Normand Thériault et du traitement de la collection spéciale *Galerie Largeness World of Art* de l'artiste Luis Jacob.

Le Fonds Normand Thériault est une acquisition importante pour Artex. Il renferme bon nombre de documents originaux inédits qui témoignent des grandes mutations de la contemporanéité artistique au Québec. Le fonds porte sur les activités de Normand Thériault et contient, entre autres, des documents personnels, de la correspondance, des notes de cours et des travaux universitaires, des notes sur les organismes culturels, des textes et des coupures de presse, des transcriptions d'entrevues, ainsi que des documents relatifs à l'exposition *Québec 75*; au Groupe de recherche en administration de l'art (GRAA), à Médiart et à l'Institut d'art contemporain de Montréal. Le fonds contient également 598 diapositives, 25 photographies, 21 affiches, 2 dessins, 2 collages, 11 plans, 2 vidéos, 65 documents sonores et 3 objets.

(suite à la page 15)

Exhibition Review: Osler Library Digital Prints Collection

An animated skeleton wanders charismatically across a single-treed landscape in a seventeenth century engraving, a sanitary map from 1865 depicts a New York City fringed in marshes and meadows, in a French cartoon from the turn of the twentieth century, a nun peddles a cure-all to an old woman claiming it will alleviate rheumatism and hair loss as well as aid with getting into heaven; these are some of the unique historical images contained in a new digital collection created by McGill University's Osler Library of the History of Medicine, the *Osler Library Prints Collection*. This online resource presents 2,500 portraits, posters, cartoons and clippings from the library's holdings that document three centuries in the history of medicine. The result of nearly two years of planning, execution, and collaboration, this project represents a major effort to bring a substantial hidden resource to light. The result serves as an example of how digitization can be used to create a multi-faceted finding resource for varied visual collections.

The Osler Library holds a diverse body of materials pertaining to the History of Medicine. The Library was established in 1929, from an initial bequest by renowned Canadian physician Sir William Osler. Osler is credited with changing the character of North American medical education by insisting upon the importance of clinical experience and introducing bedside teaching into the curriculum. The textbook he wrote, *The Principles and Practice in Medicine* (1892), remained the standard in the field for half a century. Aside from practicing medicine, Osler was an avid bibliophile. He bequeathed the bulk of his personal library, nearly 8000 volumes, to McGill, his alma-matter. In addition to its focus on treatises of medical history, Osler's collection includes a number of manuscripts and rare books in the fields of history, natural science, and literature. In subsequent years the library has continued to develop the collection with both rare materials and contemporary scholarship on the history of the health sciences. The current collection of more than 100,000 titles is considered one of the finest of its kind. It serves as a major resource to scholars of the health sciences, book history, and the visual arts. The book collection is supplemented by archival holdings, artifacts, and a varied body of visual materials including posters, prints and ephemera.

The *Osler Library Prints Collection* online platform was designed to showcase the library's print holdings. These varied materials were acquired through three principal donations, that of Dr. Frederick Kalz, a pioneering dermatologist, Dr. John Howell Evans a surgeon and friend of Sir William Osler, and Mr. William H. Helfand, a respected historian in the fields of pharmacy and medical

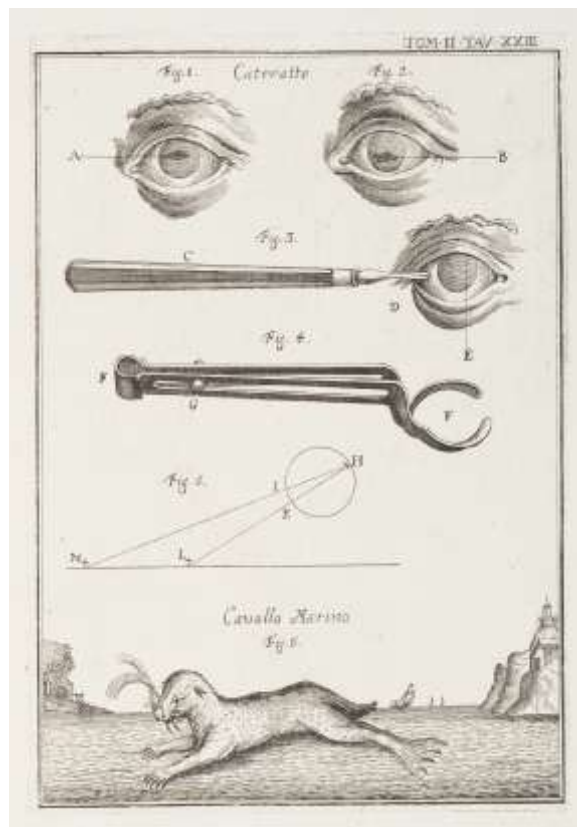


Image no. OPF000052
Osler Library Prints Collection, Osler Library
History of Medicine McGill University

imagery. The print holdings are picture-based, rather than exclusively text documents and the majority of the images are portraits of European origin depicting medical professionals. They date from the seventeenth to the twentieth century and represent a number of printing techniques including engravings, etchings, lithography and mezzotint, as well as drawings, paintings and photographs. Previously these donations had intermittent and acquisition specific indexing resulting in a relatively opaque system of access. This was compounded by the reality that most of these prints are shelved in broadsheet drawer style storage in closed stacks common to a library holding special collections. With the aim of improving access to this significant part of the collection, planning for the project began in the spring of 2010.

Over the following year and a half, each collection item was scanned and indexed. To generate high quality and subject-specific item descriptions an art historian worked in collaboration with a metadata librarian and a librarian in the history of the health sciences. Images were tagged

with a University specific metadata suite, a modification of the Dublin Core schema. This project made use of additional fields to include both physical and content descriptions, as well as a historical note and a note regarding provenance, where possible. All images were tagged by artistic technique as well as, often multiple, controlled subject headings, generating multiple access points for each item. This comprehensive indexing enables the images to be accessed from a variety of perspectives, ultimately aiding investigation of a rich collection of materials.

Increased access may broaden interest in this incredible collection to scholars beyond the field of medical history, such as those studying the history of advertising, commercial print making, or cultural anthropology. Among the donation of Mr. Helfand, is a French advertisement for Aspirin. The colourful advertisement features tiny scenes from a French town, including a pharmacy, which are intended as cut-outs



*Ossa del Corpo umano
veduto di dietro.*
Image no. OPF000070 Osler
Library Prints Collection, Osler
Library History of Medicine,
McGill University



for children to assemble. A text advertisement appears on the verso. Dated to 1925, this item documents an interesting moment in both medical and art history. Between 1918 and 1920 an influenza epidemic devastated Europe, spreading to remote areas and killing upwards of 100 million people. The ability of aspirin to ease pain and symptoms associated with the disease led to widespread use, and by the 1920s aspirin became a household name. Meanwhile, the patent on aspirin held by Bayer, a German company, had been confiscated by the allies during World War I and was formally revoked in the Treaty of Versailles. The potential profitability of aspirin led to fierce competition and the proliferation of aspirin brands and products. This flush of competition coincided with the development of new approaches to graphic design applied to new strategies in advertising. The striking and colorful images in this advertisement appear to be based on block prints, a style popular during the 1920s in avant-garde art circles. Documents such as this reveal the interdisciplinary nature of medical history and the Osler Collection. A consummate scholar, Dr. Osler would have approved.

*The Osler Digital Prints Collection
available online at:*

<http://digital.library.mcgill.ca/oslerprints/index.php>

Parvaneh Abbaspour

MLIS Candidate, McGill University

*Usine du Rhône, l'Auvergne
[Aspirin advertisement], France,
ca. 1925, Berger-Lavrault, printer.
Text on verso.*

*Image no. OPF000973
Osler Library Prints Collection,
Osler Library History of Medicine
McGill University*

Sarah Severson, bibliothécaire et archiviste chez Moment Factory

Le 10 février dernier se tenait la conférence Web 2.You. Cet événement est organisé depuis cinq ans par les étudiants de l'École des sciences de l'information de l'Université McGill. Web 2.You s'adresse aux professionnels de l'information et traite des technologies du Web 2.0.

Après une présentation fort informative donnée par Robin Canuel et Maria Savova sur les technologies mobiles en bibliothèques, Sarah Severson a pris la parole. Bibliothécaire et archiviste chez Moment Factory, elle a donné une présentation intitulée « Seeing things differently: Visual Information literacy at a multimedia production studio ». Moment Factory est une compagnie montréalaise de production multimédia. J'ai été agréablement surprise de découvrir qu'une telle compagnie, œuvrant au sein d'un milieu artistique et créatif, reconnaisse la valeur du travail des professionnels de l'information.

Les tâches de Severson sont variées. Elle effectue de la gestion de dossiers, de la recherche de matériel visuel pour les employés de la compagnie, s'occupe d'archiver tout le contenu produit par la compagnie durant la réalisation des projets et développe une taxinomie pour ces documents. De plus, elle forme les employés pour améliorer leurs compétences informationnelles et les tient informés des nouvelles acquisitions de la bibliothèque à travers un blogue.

Durant sa présentation, Severson a mis en situation les besoins en information visuelle de ses usagers. Ceux-ci sont de grands consommateurs et créateurs de contenu visuel. Ils ont des besoins en information plus diffus : ils cherchent des images correspondant plutôt à une thématique qu'à un artiste ou un objet particulier. Dans le cadre de leur travail, ils créent des « mood boards » qui sont des tableaux d'images véhiculant une ambiance



MOQDOC contributors, Alissa Hamilton and Adèle Flannery at the 2012 Web2.You (M.Gray)

particulière qui les aideront dans la conceptualisation d'un projet.

La bibliothécaire a donc présenté quelques-uns des outils de recherche qu'elle utilise. Par exemple, l'application *Deep*, de la compagnie *Ironic Software*, permet d'identifier des images par groupes de couleurs en spécifiant le type d'image recherché, sa taille et sa forme.

Compfight.com est une interface de recherche qui s'ins-



Sarah Severson (Moment Factory)

talle par-dessus *Flickr* et qui permet de faire des recherches par thème et par licence. L'enjeu des droits d'auteurs est important pour Moment Factory, car plusieurs éléments visuels qu'ils identifient seront utilisés dans leurs projets qui sont diffusés publiquement.

Mme Severson a aussi traité de l'intérêt des outils qui présentent un contenu ayant déjà fait l'objet d'une certaine sélection. C'est le cas du site *Web Pinterest* où les utilisateurs créent leur propre banque d'images. Elle utilise aussi *Pinterest* parce qu'on peut facilement retracer la source originale de l'image. Finalement, elle a insisté sur le fait qu'il faut comprendre « l'industrie ». Les designers et les créateurs ont une vision particulière qu'on peut découvrir à travers des sites Web comme *The Creators Project*.

Cette présentation était une excellente occasion de découvrir de nombreuses ressources qui existent sur le Web pour la recherche d'images, un aspect qui est peu exploré durant la maîtrise en sciences de l'information. C'était aussi un moyen d'avoir un aperçu de ce qui se fait en bibliothéconomie et en archivistique au sein d'une compagnie créative comme Moment Factory.

Jessica Kelly-Rhéaume

Candidate à la maîtrise en sciences de l'information
École de bibliothéconomie et des sciences de
l'information Université de Montréal

ARLIS/NA Toronto “Colouring Outside the Lines”

My participation at the ARLIS/NA Conference in Toronto, at which I made a presentation, was generously underwritten by the chapter. This conference was my second, as I also attended and presented a poster session at the 2008 conference in Denver. I work with a number of interrelated projects, and there was a connection between my 2008 poster session and my 2012 presentation. My poster session was entitled “The creative evolution of the 1964 illustrated book *Maximiliana*.” My presentation this year was “Exploring a book and its archival materials: blurring the boundaries between a digital facsimile and a comprehensive digital archive.” The book is the same, for which I have hundreds of images of preliminary materials. Next fall, for a MLIS special project, I will produce a web-based construction combining images of the book and archival materials. My presentation was an excellent opportunity for me to think through some possibilities for organizing and linking these images.

The theme this year – the 40th annual conference – was “Colouring Outside the Lines.” Details for this year’s programme as well as those of previous years are available on the website. (www.arlisna.org) Chapter members in attendance included Elise Lassonde, Jennifer Garland, Melinda Reinhart, Jonathan Franklin, Alexandra Gregory, Marilyn Berger, and Daphne Dufresne.



There were a broad assortment of workshops and tours offered before the conference began. Workshops included digital preservation, mentoring, zines, film studies, protective boxes and 3D printing. Tours included a number of art, architecture and food-related activities in Toronto, as well as a day-trip to Buffalo.

The plenary speakers were Diana Thorneycroft, an artist who depicts the foreboding moment before horrible incidents in Canadian history, and Ian Chodikoff, the editor of *Canadian Architect*. There were also excellent receptions Friday and Sunday night at the hotel, and most notably Saturday night at the Art Gallery of Ontario, as well as a membership lunch meeting.

The sessions, which ran in two or three simultaneous tracks, included subjects such as Canadian art and exhibitions, the future of art bibliography, alternative print

collections, digital humanities and the book, teaching with visual special collections, the metadata landscape, museum libraries and librarianship, contemporary photo archives, digital information design, creative audiovisual collections, curating cultural context, and art in the city.

There were as well twenty poster sessions presented on Saturday morning. Some of the themes were visual literacy, art library communities, teaching with digital images, art and design research, art competitions, film librarianship, and the unintentional art librarian.

There were also a number of Special Interest Group meetings. I attended the Book Arts SIG. For anyone interested, there is a recent organization, the College Book Arts Association (www.collegebookart.com) with which several ARLIS members are involved.

In a former life I was involved for several years with an exclusive boutique conference. One of our regulars, a well-known photographer, once made a presentation in which he told us what he found of the greatest personal value at our meetings. More even than the diverse presentations, he said he valued the many serendipitous conversations he had with the presenters and other attendees. I believe this is the case with all conferences.

Besides seeing friends and acquaintances at the conference, I spoke with several people about issues related to and tangential from the subject of my presentation. In one case, two of us conducted quick sequential research to clarify a Menil Collection holdings question. In another case, two of us discussed Getty holdings and initiatives.

Again, I am very grateful for the chapter funding for my participation at ARLIS/NA. I am hopeful that in this time of budget and staffing reductions, that these annual meetings, and the collective efforts of the membership, will serve to preserve and extend the contributions of art librarianship. Next year’s conference has been announced for 25-29 April 2013 in Pasadena. I hope that there will again be chapter representation. More than just attending, I recommend the submission of panels, presentations, posters and workshops. Like me, you might be surprised to be accepted, and then find yourself speaking with interested people. And perhaps as well, funded by the chapter, if not by your institution.

David Sume
MLIS Candidate, McGill University

ARLIS/NA Conference: Michelle Gauthier Travel Award

Through the generous support of the Michelle Gauthier Travel Award and of my home institution, the National Gallery of Canada, I had the opportunity to attend the 40th annual ARLIS/NA conference, held from 30 March to 1 April in Toronto, Canada.

As the conference approached, I eagerly browsed through all the various informative sessions and workshops being offered. In fact, there were so many, that I had difficulty narrowing down my choices.

This years' conference theme "Colouring Outside the Lines" was meant to reflect the ideals of creative thinking while addressing the numerous areas that are of interest to a varied group of information professionals. These included past favourites such as the future of art bibliography, collection development, and emerging technologies. As a cataloguer, creative thinking is a highlight for me, as it enables an open mind to embrace change. Anyone in cataloguing today knows that what lies ahead with the introduction of Resource Description and Access (RDA) is an unknown factor, so maintaining an open mind to change will only be beneficial.

As a first-time attendee, I wanted to make the most of my opportunity, so had decided early on to enlist into the mentee/mentor program offered by the ARLIS/NA conference planners. This required providing information about my own experiences so that I could be best matched with someone sharing a similar background.

Through this program, I was paired with a fellow-cataloguer from the Library of Congress. We agreed to meet at the Cataloguing Section meeting which was held on Friday afternoon. Not only did she share

her time and introduce me to various colleagues, she also shared her knowledge of RDA and its implications for both the cataloguing world and for me personally. I now have a great resource to contact for any cataloguing issue that may come up. My first official session was the Collection Development Special Interest Group held on Friday afternoon. This was followed by the Cataloguing Section meeting, where RDA was indeed the topic of choice.

The next time-slot provided me with my first difficult choice: Whether to attend the First-Time Attendees Section or the Canadian ARLIS/NA Meeting. While I was indeed a "first-time attendee", I eventually opted to join my Canadian colleagues. I felt that I would have a better chance of networking among them, and I was not disappointed.

My first evening ended with the Opening Plenary Speaker, Diana Thorneycroft, and the 40th Anniversary Celebration and Welcome Party.

Saturday morning began with "The Future of Art Bibliography Initiative". It included five speakers and updated the Future of Art Bibliography (FAB) Initiative, including describing ongoing digitization projects, web-archiving and issues with born-digital materials. In addition, Michael Roche of Harvard University provided an update on Artlibraries.net. Since my home institution is a participant in this initiative, I was very much interested in this thorough update. This session was followed by "Digital Humanities, the Changing Book, and the New Librarianship." Four speakers discussed the role that digital materials have in the work of Information Professionals, both in terms of the

building of collections and in making those collections available to users.

"Metadata: the Changing Information Landscape" was my final session for the afternoon. The presenters discussed numerous issues facing cataloguers and metadata librarians: the increasing need to provide enhanced image cataloguing, linked open data and its growing role in cataloguing, and RDA and the implications its acceptance (or not) will have on libraries and archives. For me, this particular session was an helpful addition. While I had been feeling overwhelmed by the upheaval in cataloguing, I was able to make numerous contacts that will help me in the future. In addition, and perhaps most importantly, I realized that most people in the room were sharing similar feelings to my own. We are definitely on this road together!

Sunday morning began bright and early with the session "Information Design in a Digital World." Mikael D. Kriz from the St. Louis University Library began by providing an overview of general Information Design principles for library websites. Jutta Treviranus from OCAD University discussed issues surrounding the design of accessible websites for varied users, including those with visual, mental and/or physical disabilities. The session ended with Adam Lauder from York University describing his online catalogue raisonné of Canadian conceptual artist Iain Baxter&. By creating a website that is both researcher and artist-generated, Adam Lauder is attempting to expand the traditional print catalogue raisonné format into something that is more collaborative and fluid.

The next session "Provoking Change: Creativity, Leadership, and

Planning for the Future” discussed ways of adding more creative thought and practice into our daily work, thus becoming more innovative and providing possible avenues for embracing change, even when that change is not entirely welcome.

My conference concluded with “Curating in Context: Representing Cultural Significance in Library Exhibitions.” This session focused on curatorial practice and the roles that culture, politics, and religion can play when creating library exhibitions. Examples from exhibitions held at the Royal Ontario Museum and the Thomas Fisher Rare Book Library were provided. They revealed just some of the many issues curators of exhibitions face when deciding which items to display and why. In addition,

this session reminded us that our users are a varied group of people that come from varied backgrounds. While this factor should not determine our curatorial practices, it is always beneficial to acknowledge and respect the fact that not everyone will agree.

I am extremely grateful to ARLIS/NA MOQ and the Michelle Gauthier Travel Award for providing me the opportunity to attend such an enriching conference. Through my time at the conference, I made new contacts and met some old friends. My experience was certainly a positive one and I look forward to future conferences.

Kathleen O'Reilly
National Gallery of Canada

Le traitement du Fonds Normand Thériault— continued from page 9

Le traitement du fond est une activité qui s’est échelonné sur les trois mois du stage. Il s’agissait d’une belle opportunité professionnelle. D’une part, comme il s’agit du premier fonds d’archives acquis par Artex, cela nous donnait, si l’on peut dire, carte blanche pour le traitement du fonds. En effet, aucune politique quant au traitement des documents d’archives n’est encore établie à ce jour par Artex. Nous avons donc, Denis Lessard et moi-même, une grande liberté quant aux critères de tri et de classification du fonds. Mentionnons toutefois que les choix pour le traitement du fonds ont été faits en fonction des besoins et du mandat du centre.

D’autre part, le caractère expérimental du traitement a participé à rendre le traitement du fonds plus profitable au niveau des apprentissages. En effet, puisque nous avons des contraintes de temps pour le traitement du fonds, nous avons décidé de le traiter avec une méthode qui diffère de la méthodologie traditionnelle en archivistique contemporaine. Cette méthode prévoyait le traitement physique des documents en parallèle avec le tri et le classement. Cette méthodologie s’est avérée très concluante et nous a permis de traiter le fonds dans les délais accordés. Plusieurs outils de recherche ont été créés pour les besoins des chercheurs qui auront bientôt accès au contenu du fonds.

Galerie Largeness World of Art est un projet initié en septembre 1996 par l’artiste Luis Jacob. Il s’agit d’un projet d’art conceptuel apparaissant sous la forme d’une galerie itinérante et d’un périodique pour laquelle divers artistes invités ont spécialement conçu des œuvres. Les œuvres, produites en multiples éditions, sont hébergées dans des boîtes portatives servant à circuler auprès du

public. La collection comprend 30 numéros, des enregistrements sonores sur cassette et 6 cartes à collectionner additionnelles dans une enveloppe.

Le traitement de cette collection est une activité qui s’est déroulée durant une semaine. Il s’agissait de cataloguer et d’indexer la collection pour la base de données Artex. Bien que cette collection soit un projet artistique, son traitement avait la particularité d’être fait comme s’il s’agissait d’un document à publication multiple. En effet, chaque édition a été publiée en plusieurs exemplaires pouvant circuler auprès du public. Artex ainsi que d’autres centres de documentation telle que la Bibliothèque du Musée des beaux-arts du Canada ont également acquis cette collection.

Enfin, il s’agissait d’une belle expérience de stage. Les activités poursuivies lors de ce stage permettaient l’introduction aux pratiques multidisciplinaires, dont la familiarisation avec les médiologies spécifiques à Artex. Ajoutons qu’il m’a permis de travailler au traitement d’important documents pour lesquels, bientôt, les chercheurs auront le plaisir de les découvrir dans les nouveaux locaux d’Artex.

Catherine Fournier
Étudiante à la maîtrise en muséologie, UQAM

References

1. ARTEXTE. 2011. « Mandat ». In *Artex*. En ligne : <http://www.artex.ca/?page_id=3>. Consulté le 17 février 2011.
2. Le documents sont un don de Normand Thériault.

**Editorial Committee /
Comité de rédaction:**

Philip Dombowsky

Jennifer Garland

Alexandra Gregory

John Latour

Copyediting/Révision:
Adèle Flannery

Layout: Megan Gray with assistance
from Jennifer Garland

**Published twice a year /
Publiée deux fois par année**

www.arlismoq.ca

**Executive Committee /
Comité exécutif 2012**

President/Présidente
Élise Lassonde

Vice President/Présidente
Jennifer Garland

Secretary/Secrétaire
Marie-Chantal L'Ecuyer-Coelho

Treasurer/Trésorier:
Guillaume Cloutier

**Membership Secretary/
Responsable des membres:**
Alexandra Gregory

**Professional
Development Award/
Bourse de perfectionnement
professionnel:**
Patricia Black, Danielle Léger
& Melinda Reinhart

**Canadian Representative/
Représentant ARLIS/Canada:**
John Latour

Calendar of Events June-August, 2012 / Calendrier d'événements juin-août 2012

30 May-2 June 2012

Canadian Library Association
National Conference and Tradeshow
Ottawa, Ontario
www.cla.ca/conference/2012

5-7 June 2012

Association of Canadian Archivists
37th Annual Conference
Whitehorse, Yukon
<http://archivists.ca/content/annual-conference>

13-15 June 2012

Archives Association of Ontario
2012 Conference
Toronto, Ontario
<http://aao-archivists.ca/2012-programme>

21-26 June 2012

American Library Association
Anaheim, California
<http://www.alaannual.org/>

15-18 July 2012

Special Libraries Association
Annual Conference & INFO-EXPO
Chicago, Illinois
<http://sla2012.sla.org>

6-11 August 2012

Society of American Archivists
76th Annual Meeting
San Diego, California
<http://www2.archivists.org/conference>

9-11 August 2012

**IFLA Satellite & ARLIS/Norden
Conference and Annual Meeting**
Helsinki, Finland
<http://www.arlisenorden.org/>
11-17 August 2012

**IFLA World Library
and Information Congress**
78th IFLA General Conference and Assembly
Helsinki, Finland
<http://conference.ifla.org/>



Call for Submissions: ARLIS/NA 2013

Call for Proposals – Papers and Sessions, online submission form:
www.surveymonkey.com/s/PAS2013PapersSessions

Call for Proposals – Workshops, online submission form:
www.surveymonkey.com/s/PAS2013Workshops