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The University of Calgary Library: The First 40 Years and Onwards: Focusing on the History of MacKimmie Library and Collection Development in the Special Collections Division

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The University of Calgary Library:
The First 40 Years and Onwards

Focusing on the History of MacKimmie Library and Collection
Development in the Special Collections Division

Marcus Vaska

LIS 599: Independent Study Project

The University of Alberta

November 2006

Acknowledgements

For as long as I can remember, I have always been interested in the history of libraries. After learning about all the festivities being planned for the 40th anniversary celebrations at the University of Calgary, I felt the time was right to convert my thoughts to the written word as well. With that being said, this report should not be viewed as a detailed analysis of the complete history of the MacKimmie Library. Instead, it is intended to reflect major events in the Special Collections Division, and some of the more prominent additions that have found a home on the 12th floor, coupled with the personnel who have made these acquisitions possible.

I would like to thank the following individuals for all of their help, support, and encouragement during the past five months. Without them, this report would certainly not have materialized. First, a great deal of gratitude goes out to Dr. Heidi Julien and Dr. Merrill Distad, my supervisors at the University of Alberta. I will never forget how these two people patiently sat with me back in February when my ideas for creating this report were just being formulated. Dr. Julien in particular has offered pertinent advice, and never voiced any objections to the drafts she read in order to make my project that much better. I also wish to thank Ms. Apollonia Steele, Special Collections Librarian and my co-supervisor at the University of Calgary. Ms. Steele not only left me with several memorable moments as she shared her experiences in Special Collections, she also provided me with a wealth of material, advice and suggestions to help me shape the path of my research. Acknowledgement must also be given to Ms. Ada-Marie Atkins Nechka, current Collections and Technical Services Librarian at MacKimmie Library. When Ms. Atkins Nechka first learned about my project, she was instrumental in suggesting that I

focus on one particular area of the library collection, Special Collections, and made me aware of an edition of the MacKimmie Library's newspaper, *InfoServe*, which focussed on key developments in the library's collection development policies over the years.

To my four interviewees (Ernie Ingles, Alan MacDonald, Apollonia Steele, and Jean Tener): thank you so much for graciously agreeing to share your thoughts, opinions, and most memorable moments of your years of employment at the University of Calgary with me. Your support is greatly appreciated, and I will always remember your stories.

Finally, the Special Collections Division at MacKimmie Library deserves my sincere appreciation for allowing me to tour and browse the stacks. As you mentioned, Ms. Steele, it is indeed better to see the original!

This report is dedicated to R.V.-you know who you are.

Marcus Vaska

Calgary, November 2006

Foreword

“The U of C is the shining example of a successful 40-year old who still has many years of opportunity ahead!” (Strudwick and Turner, 2006, p.4). These words, spoken by Danielle Commandeur, a current University of Calgary student and Chancellor’s Club Scholar, in the Spring 2006 edition of *U Magazine*, evoked memories of the numerous changes the author has personally witnessed at the University of Calgary’s MacKimmie Library both as a former student and a current employee. From the elimination of the DOS-based CLAVIS catalogue to the introduction of electronic journals to the implementation of the Information Commons, these are but a few of the major developments that have occurred in the past decade alone. As many readers are no doubt aware, 2006 marks the 40th anniversary of the University of Calgary as an autonomous body from the University of Alberta (Venter, 2006). Several celebrations and events, including the unveiling of the state-of-the art Campus Calgary Digital Library (CCDL) (Strudwick and Turner, 2006), have already taken place, and more are being planned.

The goal of this study is to chronicle the history of the University of Calgary library system, from its beginnings as a sub-branch of the University of Alberta, its distinction as an independent academic body in 1966, and its continued expansion, growth, and “enlightened centre of higher learning we know today” (Li, 2001). In particular, focus will be on the history and collection development of MacKimmie Library’s Special Collections Department, drawing upon the expertise and first-hand testimony of librarians and specialists in the field. It is believed that this study will successfully promote the awareness of this academic institution’s library and provide the opportunity

to “celebrate what we have achieved (in the first 40 years) and look forward to where we are going in the future” (Weingarten, 2005).

Face-to-face interviews with four library personnel have enabled the author to recount the history of a vibrant and thriving library, combining research with the expertise, knowledge, and personal anecdotes of the individuals who have played a significant role in the growth and development of Special Collections. The oral, audio-taped interview process, administered by the author himself, has strictly adhered to the Standards reflected in the GFC Policy Manual Section 66 entitled *Human Research-University of Alberta Standards for the Protection of Human Research Participants*.

This study, used in conjunction with the University of Calgary’s 40th anniversary celebrations, has been reviewed and approved by the Research Ethics Board of the Faculties of Education and Extension at the University of Alberta. Further, due to the author’s employment at the University of Calgary, consent has also been granted by the Conjoint Faculties Research Ethics Board.

As the reader peruses this material, he/she is asked to consider the following: relatively speaking, 40 years is indeed a short span of time for which to celebrate one’s inauguration. Yet, when one considers what this academic institution has been able to achieve during this period, one must stop and take notice. As University of Calgary professor Aritha van Herk explains, “a university can be as powerful or wise as the path that it traces, as the legacy that it gifts its students” (Venter, 2006, p.14): this path begins with a solid library collection. In the words of President Weingarten, “join (me), as we...celebrate the University’s 40th anniversary, by looking back at our triumphs,

remembering those moments of great joy and pride, and looking forward to a future bright with promise” (Weingarten, 2005).

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MacKimmie Library History

“The most important research component of the University is the library...all research begins in the published record of humankind” (Bott, 1990, p.75). From its origins as a small reading room at the Southern Alberta Institute of Technology (SAIT), the University of Calgary Library has grown into a world-renowned research facility.

In the material read in order to write this section, the author often encountered a myth claiming that the 40th anniversary celebrations of the University of Calgary are applicable to its library collection as well. However, as any MacKimmie librarian will attest to today, this is far from the truth: in fact the university library and its collection have existed for nearly a century (Brydges, 2006).

The following historical timeline will focus on major developments and growth of the University of Calgary library, beginning with occurrences prior to the University’s designation as an independent autonomous body in 1966, and continuing to the present day. All events are organized chronologically by decade. As Blackburn (1989) proclaims, “the library is the heart of the university: what (one) studies, researches, and writes is the product of (one’s) reading in the library” (p.1).

The 1900s: The Turn of the Century and How it all Began

- **1905:** The Alberta Normal School, “for training primary and secondary teachers (in Calgary)” (Bott, 1990, p.10) was created.
- **1908:** Due to space limitations, the Alberta Normal School was transferred into a brand new building, where it was able to devote an entire floor to its expanding library collection. Native Calgarians and local historians will undoubtedly recognize this famous building today as the McDougall Centre (Brydges, 2006).

- **1909:** Helen F. Mason assumed her post as the first librarian of the Normal School. Many consider her to have been the original University of Calgary librarian (Brydges, 2006).

The 1910s: The Birth of Calgary's First Post-Secondary Institution

- **1910:** Calgary College was established. According to Bott (1990), this institution was “sometimes referred to locally as the University of Calgary” (p.18).
- **1912:** Calgary College became the first post-secondary institution in the city. Central Park Library (today known as the Memorial Park branch of the Calgary Public Library) served as the College’s temporary library (Bott, 1990).
- **1912:** As The University of Alberta was founded in Edmonton’s Strathcona district in 1908, many Calgarians felt that Calgary also deserved a University; however, Alberta Premier Alexander Rutherford silenced their protests (Bott, 1990).
- **1915:** Calgary College was shut down (Bott, 1990).

The 1920s: Rapid Growth in Collection Development

- **1922:** With the completion of the Southern Institute of Technology (SAIT), the Calgary Normal School moved yet again, this time occupying the third floor of SAIT’s Heritage Hall. Over the next two decades, the library would “serve both educational institutions” (Brydges, 2006, p.1).
- **1927:** According to librarian Helen Mason’s meticulous records, the Normal School library contained approximately 4,750 volumes, covering a broad range of subjects, in addition to standard teaching materials (Brydges, 2006).

The 1930s: The Effects of War on the Library

- **1939:** As World War II began, the Air Force decided to use SAIT as its operation headquarters, thereby forcing the Normal School to relocate yet again, this time to the King Edward School. Unfortunately, this new school could not hold the entire library collection and it was split into three parts: the first third was stored in the King Edward School, the second portion was held at the Coste House, in the Arts Division, and the final section was “buried in the Institute building” (Brydges, 2006, p.1). From the material that the author has been able to gather, there is no mention of where in SAIT this third collection of library material was held, or if it was ever recovered after World War II.

The 1940s: With the Normal School Dissolved, More Courses Were Offered and the Library Collection Doubled

- **1940:** Due to World War II, the Calgary Normal School was forced to vacate from SAIT; the building became a wireless training school (Bott, 1990).
- **1945:** With the conclusion of World War II, the Normal School ceased to exist, with the Alberta government deciding that teachers required a University education instead. What remained of the Normal School library was transferred back to SAIT, and was further renamed as a “branch of the University of Alberta Library supporting the Calgary Branch of the U of A’s Faculty of Education” (Brydges, 2006, p.1). By joining forces with the University of Alberta, the Calgary Branch library doubled to nearly 9,000 volumes. Over the next few years, Arts and Science courses began to be offered at the Calgary Branch, which enabled the library collection to grow even further.

The 1950s: New Librarian was Hired: Size of the Library Collection Doubled Again

- **1957:** Dorothy Ryder became the first librarian of the Calgary Branch. The collection now reached 20,000 volumes, necessitating the planning of a new library building. Despite this dramatic growth, many students “chafed at the shortcomings of the UAC, especially the inadequate library” (Bott, 1990, p.19) that they had to share with SAIT.

The 1960s: The Library was Born!

- **1961:** The Calgary Branch was renamed the University of Alberta, Calgary. Over the summer, with the library collection now swelling to 25,000 volumes, a decision was made to temporarily move the library from SAIT to the basement of the University of Alberta, Calgary’s new Arts and Education building. With 12,000 square feet to work with, including “seating for 230 students and space for 50,000 volumes” (Brydges, 2006, p.1), Dorothy Ryder disassociated herself from the University of Alberta, hiring staff to build the library collection according to her own terms (Brydges, 2006). However, Ryder’s main objective was yet to be fulfilled: an independent library building.
- **1963:** The University Library Block was completed! The new building (Phase I) was vast, containing three floors with a total of 60,000 square feet to house the ever-growing collection (Milne, 1969). Thoughts of establishing the University as a private, autonomous, independent body from the University of Alberta began to run rampant: 78.5% of students polled supported this idea (Bott, 1990).
- **1966:** As the Universities Act was passed, the University of Alberta at Calgary officially became the University of Calgary, achieving independent, autonomous

status from the University of Alberta in Edmonton. Fifty-two staff members along with 12 librarians were employed in the library that year, looking after a collection of over 100,000 monographs and 9,000 serials (Brydges, 2006).

University of Calgary Library: From Autonomy to the Present Day

With autonomy being established in 1966, signifying, officially, the “birth” of the University of Calgary, the following are key events that have occurred at the Library over the past 40 years:

- **1968:** Working together, the Academic Planning Committee and the Campus Planning Committee of the University of Calgary reached an agreement with the University Board of Governors to plan and design an extension of the library (Milne, 1969).
- **1968:** Approval of the Campus Development Plan Proposal was granted by University of Calgary Chief Librarian Dr. T. MacCallum Walker, the Capital Development Committee of the Board of Governors, and the Universities Commission (Milne, 1969).
- **1972:** The Library Tower, including a second floor link to the Library Block was completed (Bott, 1990).
- **1973:** The basement of the Library Tower was completed (Leung, 2001).
- **1974:** The 1968 Library Extension Plan finally achieved fruition; the final six floors (7LT-12LT) were built (Leung, 2001).
- **1975:** Ross Anderson MacKimmie was appointed Chair of Board of Governors, and the Arctic Institute of North America (AINA) was relocated from McGill University in Montreal to the 11th floor of the Library Tower (Bott, 1990).

- **1981:** The University Archives Policy went into effect; The University of Calgary Press was established, serving as a primary publishing venue for researchers (Bott, 1990).
- **1984:** The Library Tower and the Library Block became known as MacKimmie Library Tower and MacKimmie Library Block in honour of Ross Anderson MacKimmie (Bott, 1990).
- **1999:** The layout of the MacKimmie Library Tower was re-designed: current periodicals and newspapers were moved to the basement, while three-day and one-hour loan items became incorporated into the Reserve Reading Room, located down the hall from the MacKimmie Library Circulation Desk (Chan, 1999).
- **1999:** The Information Commons was unveiled. Located primarily on the second floor of the MacKimmie Library Tower, Link, and Block, this state-of-the-art facility, originally comprised of 165 computer workstations and now swelling to 250, includes 14 collaborative workrooms, two teaching classrooms, and a 24-hour supervised study area. The primary goal of this project has been to enable students to “access the information they need, use technology to manipulate that information...and in the end have a final product (to work with)” (Chan, 1999).
Over the past seven years, the author himself has witnessed a number of advancements and improvements to Information Commons, including the addition of a scanning station, colour printer, an increase in computer workstations, and just recently, a brand new line of Dell computers.

Summary of the 1968 Library Extension Plan

See Appendices A through C for a breakdown of library space analysis and project cost considerations

“Our sinking library: the MacKimmie Library is allegedly sinking into the earth. Apparently, the original architects did not take into account the weight of books. As a result, the floor between the sixth and seventh floors must remain empty to counterbalance this oversight. No one at the library will talk about this scandal. However, massive provincial government underfunding will likely solve this problem as books are discarded or stolen and not replaced, thereby lightening the library’s load” (Osenton, 2000).

Although it may be true that no *librarian* will shed light on this rumour, many of the student assistants that have worked at MacKimmie Library over the years often wonder why the library elevators never stop on floor 6A. Determined to get the facts straight for this “elusive” myth, the author decided to conduct his own investigation, and soon learned that this story actually revolves around the 1968 Library Extension Plan.

On September 24, 1968, the Academic Planning Committee at the University of Calgary proposed a 54,000 square-foot extension of the library. In fact, it was originally envisaged that “the completed Library Tower of twenty one stories would produce a central focal point for the campus and would decidedly contribute to the overall massing” (Milne, 1969, p.5). In reality, however, plans were laid out for a seven-floor Library Tower, which would join the existing Library Block via a link on the second floor.

A brief analysis of the architectural design and planning of each of the first seven floors of the library as proposed in 1968, compared with the function of each floor in the

present day, 2006, now follows: (the 1968 library extension proposal is based on W.G. Milne's (1969) *Detailed Design Proposal for the Library Extension 1968*; the function of the library floors today is the result of the author's own observations and recollections).

a) Entrance

1968: This open area would serve as a meeting place, with service facilities (book binding and sorting, elevators, stairwells, and a student lounge with vending machines).

2006: Today, this area is a popular and crowded student meeting place, complete with a few tables, lounge chairs, and vending machines (the construction of a proposed café a few years ago never materialized). The area opens up towards MacKimmie Library Circulation Services, as well as the Reserve Reading Room. An escalator leads patrons up to the second floor library link, while elevators on 1LT near the Circulation Services area take one further up the tower to subsequent floors. Book sorting is still done each morning by the library stacking assistants (there are two book returns on the main floor of the library link, and a 24-hour book return on both the south and north sides of the building). Today, book repair for monographs is done on the fourth floor of the Library Block, while periodical binding is outsourced from the Newspapers and Periodicals Office in the basement of the Library Tower.

b) Second Floor

1968: Serving as a link between the Library Tower and Library Block, 2LT was destined to become a central library services area including circulation, reference, maps, and microforms.

2006: Of the service areas mentioned above, it is interesting to note that only the maps office is actually located on 2LT (although this is a rather recent development). The reference collection and service desk now occupies 2LB, with the maps area being replaced by the Information Commons in 1999. Circulation Services has been on the first floor of the MacKimmie Library for a number of years, while the Microfilm/Microfiche Department comfortably resides on 3LT.

c) Third-Sixth Floors

1968: When the library extension project was proposed, each of these four floors was set aside as “a typical library floor” (Milne, 1969, p.7) of 10,309 square feet, which, in those days, was probably more than enough space to accommodate both bookshelves and study carrels.

2006: 3LT now houses the library’s microfilm and microfiche collection in one half, while the other half contains circulating material with Library of Congress call numbers AC-AZ and B-BF. The offices of Library Administration, as well as library books with call numbers BH-BZ, C-CT, and D are located on 4LT. The only “true” library floors are 5LT, holding material with Library of Congress call numbers DA-DX, E-FC, and G-GF, while 6LT includes the GN-GZ and H-HV collection.

d) “Seventh” Floor

1968: The idea of a monstrous 21-floor library was quashed, and instead a total of 13 floors were proposed. When plans were drawn in 1968, it was decided that the seventh floor would serve as a mechanical services floor (no books would be held on this level).

2006: Anyone entering an elevator on the ground floor of MacKimmie Library Tower today will notice that the panels list the floors 2-12, G (Ground), and B (Basement). In actuality however, there are 13 floors (excluding the basement). The proposed mechanical floor on 7LT was renamed 6A, with the six floors above labelled as 7LT-12LT.

e) Basement

1968: This area was proposed to contain mechanical and electrical equipment, and was basically put aside for future considerations.

2006: After serving as the Reserve Reading Room for many years, this floor now holds current newspapers and periodicals, and due to a recent expansion, also includes government publications, materials from the Arctic Institute of North America (AINA), and the library's circulating collection, U, V, and Z. Thankfully though, the reading tables and study carrels have been preserved.

f) Library Expansion Beyond the Sixth Floor

1968: Even though this particular extension plan was only for the completion of six (seven if one includes the mechanical room) floors, ideas for an additional six floor (7LT-12LT) extension were already being considered. These floors would be pure library floors.

2006: Today, a portion of 7LT houses the headquarters of the Centre for Research and Military Design, working closely with the Museum of Regiments, located off-campus. The remaining space on the floor contains call numbers HX, J, K, L-LT, and N-N5299. 8LT, which is being renovated to expand the current office space, holds circulating items with call numbers N5300-NX, and P-PH.

9LT is the home of the Music and Fine Arts Collection, including a separate reference desk, listening centre (complete with LPs, cassettes, and CDs), the Canadian Music Centre, and multitudes of music scores. 10LT houses a vast array of literature with call numbers PJ-PZ. The Arctic Institute of North America (AINA), as well as a portion of the University Archives is kept on the 11th floor, while 12LT holds the remainder of University Archives, and of course, Special Collections.

Library Collection Development & Special Collections

1966-2006

“We are reminded when students connect with living authors and artists how crucial *people meeting people* is to the success of our long-standing Special Collections focus” (Reilly and Atkins-Nechka, 2006, p.1). These words appeared in the March 2006 issue of the University of Calgary’s *InfoServe* newsletter. The author wholeheartedly agrees with this comment, and this is the reason why he has chosen to include personal anecdotes from the Special Collections Librarian and personnel directly involved with this unit, intertwined with the department’s collection history. Were it not for the writer sessions that have been held on the 12th floor of the MacKimmie Library Tower and the countless and generous donations of material received over the years, Special Collections would not have had nearly as great an impact on scholars’ lives. As the past 40 years of the Special Collections Department at the University of Calgary library are recounted, the author will remain forever grateful to Apollonia Steele, Special Collections Librarian, who has been a tremendous resource in helping to shape the path of this research.

Summary of Collection Development at MacKimmie Library Over the Past 40 Years

“In order to create greater effectiveness in dealing with...acquisition of material...it is essential to obtain accurate information on book use in a library” (Xia, 2004, p.209). No one can ignore the incredible advances that the University library has made in such a short period of time. With the completion of the Library Tower in 1974, book funds were allocated towards several new subjects, including social work, law, and medicine. Further, provincial grants, namely the Alberta Heritage Savings Trust Fund, helped, over a period of seven years, to “assist our young university to purchase in-print and out-of-

print books and acquire micro-format collections” (Ghent and Hoffman, 2006, p.2). According to former Library Director Alan MacDonald, the Alberta Heritage Fund donated \$2.2 million in order to “fill in significant deficiencies in the research collection.” This led to a number of diverse subjects that MacKimmie Library now has the privilege of specializing in, which are an asset to both students and researchers: history, economics, political science, sociology, language and literature, philosophy, religious studies, science, and more. In fact, 220,000 items alone were added to the library collection in 1979, primarily in microform format. Five years later, a \$2.9 million gift-in-kind donation by the University Microfilms Books-on-Demand program resulted in the acquisition of an additional 63,000 titles (MacDonald, 2006).

The Heritage Grants were instrumental in funding the following collections: Canadian Newspaper Collection, the Canadian Institute for Historical Micro-Reproductions (CIHM) Collections, Early English Books, and 19th century Slavic periodicals, to name a few. These collections not only benefited students, faculty, and staff, they were also vital to the entire University community. Drawing upon the author’s own employment once more, the Interlibrary Loans (ILL) Department receives orders from both for-profit and non-profit institutions on a daily basis, requesting loans of material from the MacKimmie Library collection.

Unfortunately, support from the Heritage Grants eventually began to dwindle, while rising publication costs led to budget cuts in every subject, including the cancellation of numerous journals. Fortunately, a large fundraising campaign organized by the University of Calgary Students Union helped offset some of the rising costs. In addition, support from the Canadian National Site Licensing Project (CNSLP) and the

Canadian Research Knowledge Network (CRKN) ensured that items that had “disappeared” over the years due to tight budget restrictions were now being restored.

Today, online databases have made a number of full-text journals and even books available via the Web, and digitization projects are rapidly trying to convert old and rare archival material into electronic form. With so much material accessible over the Internet these days, one begins to wonder how much longer the traditional method of going to a library and signing out a book to do one’s research will continue. Perhaps, as Ghent and Hoffman question (2006), “with the digital age, who knows what we can expect in the future” (p.3).

According to the latest statistics available (2004), MacKimmie Library presently has a collection of 2,432,946 volumes, 20,237 serials, 30,574 monographs, and 52,222 catalogued items. To date, annual collection expenditure has exceeded nine million dollars (\$9, 435,804) (Atkins Nechka, 2005). In addition, 1993 saw a staggering 25% library staff cut, and a new Library Plan, along with Collections and Technical Services, was formed. One year later a recommendation was set in place to create a new approval plan and “outsource the cataloguing of trade publications” (Atkins Nechka, 2005, p.3). Unfortunately, due to a frozen Collections Budget, this approval plan never materialized.

Recently, increased use of vendors has “enhanced and expanded services to assist all areas of technical services” (Atkins Nechka 2005, p.7). This includes improvements in the following core areas:

- Collections Services [automated development and selection; checking for duplicate copies of the same titles; comparing the collection with other libraries,

- especially in a Consortium; ability to generate more comprehensive information (statistics)]
- Acquisitions [ability to do more online searching while importing, exporting, and overlaying records; direct ordering from publishers and vendors; generating invoices electronically]
 - Cataloguing and Shelf-Ready Processing [affixing stamps, labels, and bar codes to library material]

How to Solve the Digitization/Space Management Issue

In his article on library collection management, Jingfeng Xia (2004) examines a number of alternatives to a library's problem of limited space with a virtually unlimited collection. Although transferring large amounts of data into electronic files or to microfilm/microfiche is one solution, Xia discovered that few individuals sign out or view e-books (printed versions are preferred). The opposite is true of electronic access to full-text articles. In fact, according to interlibrary loan policy at MacKimmie Library, a patron submitting an interlibrary loan (ILL) order for an article that is available electronically will have his/her request promptly cancelled. If however, a request is placed for a monograph, it will be honoured, regardless of whether or not an e-book version exists.

In determining a library's collection development over time, Xia claims that the ideal method for solving a space limitation problem is to "adjust collection content (by) following the strategies of 'zero-growth' and 'weeding'" (p.210). Determining the circulation frequency of a particular item may well be the key to ensuring proper collection development in a library, but it should not result in items being permanently

removed from the collection. Over a period of five years, while employed at Circulation Services, the author witnessed several new acquisitions that were first placed in the Shortened Loan or Reference Use Only sections; then, as an item's popularity declined, it was eventually transferred to the circulating stacks. According to Xia, books that are hardly used should be discarded so that more "popular" items take their place on the shelves. With the tremendous growth of the MacKimmie Library over the past 40 years, it seems inevitable that "the library will have to manage the development of its collection through rearranging existing collections and reconfiguring current spaces" (p.213). Nevertheless, throwing away unused or underused volumes is a practice that the author hopes will never occur in a research library.

Special Collections: Yesterday

"It is the Special Collections that constitute the strength and glory of a great library" (Ingles, 1977, p.5). As the University of Calgary library collection continued to expand, it was determined early on that a section of the library would be set aside to house rare and unique items. This decision was, as Apollonia Steele, current Special Collections Librarian, admits, a rather easy one, as rare items were being received or purchased from the beginning of the founding of the library. In similar fashion to what is practised today, books with "printing dates prior to 1800, fine bindings, limited editions, significant provenance, or unusual formats" (Steele, 2006a) were all transferred to the Rare Books area on the fourth floor of the Library Block, as per Chief Librarian Dr. T. MacCallum Walker. Eight years later, when the first half of the Library Tower was completed, all rare books were moved yet again to the third floor, and the Rare Books

and Special Collections Unit was formed, headed by George Stacey, the first Rare Books Librarian (Steele, 2006a).

The decision to build the material housed in the newly formed Rare Books and Special Collections Department around Canadian authors and create a section devoted to Canadian Studies was first proposed by Dr. Kenneth Glazier in 1971, while serving as Chief Librarian of the University of Calgary (Ingles, 1975). Pondering about the focus that this department should take, Glazier, upon researching the collections of other large Canadian Universities, was surprised that “no university library had felt a special mission to collect the papers of contemporary Canadian authors” (Ingles, 1978, p.1). As he narrates in a personal memoir, Glazier was able to acquire, by chance, the Hugh MacLennan Papers while placing a bid at a Toronto auction in 1973. This collection officially marked the beginning of tremendous expansion in both the Rare Books and Special Collections, and the University Archives departments (Steele, 2006b).

When the Mordecai Richler collection was added to the library in 1974, the Rare Books and Special Collections Department became “a centre of Canadian literary studies” (Ingles, 1978, p.1). With the assistance of Rare Books and Special Collections Librarian Ernie Ingles and funding (both from the private sector and also from matching grants from the Alberta government), Glazier founded a collection that would “encompass many areas such as history, publishing, the petroleum industry, and architecture, with the main emphasis (being) contemporary Canadian literature” (Moore et al., 1994, p. viii).

Over the next few years, the Rare Books and Special Collections Department continued to grow, amassing a number of titles, archival material, and manuscripts,

resulting in the hiring of Jean Tener, a specialist in archival collections, and Annalise Walker, who was responsible for the Canadian Architectural Archives (Steele, 2006b). As space limitations became increasingly apparent, the Rare Books and Special Collections unit, upon completion of the final six floors of The University Library, was re-located to the 12th floor of the Library Tower in 1974. Five years later in 1979, Alan MacDonald was hired as the new Director of Libraries, and the department was renamed the Special Collections Division, with Apollonia Steele serving as the Special Collections Librarian. For the past 27 years, this department has held firm to its mandate of emphasizing “archives of Canadian creativity” (Steele, 2006a, p.2) in literature, music, and architecture, separating Canadian Architectural Archives from the University Archives, and gaining a wealth of material in the process.

Special Collections: Today

In maintaining the tradition of the MacKimmie Library’s access for all, students, faculty, staff, alumni, and members of the public are welcome to peruse material within Special Collections. Except under extenuating circumstances, all items are designated as non-circulating, library-use-only, and must be consulted in the Reading Room, which is open from 10:00 a.m.-4:30 p.m., Monday-Friday. At the discretion of the Special Collections Librarian, some material may be photocopied, at an additional charge.

“History is present as well as past...although we (Special Collections Division at the University of Calgary) may be small, our literary archives are a valuable repository of cultural documents” (Steele, 1989, p.15). Upon reading an analysis and summary of the primary material housed in this area, the author has come to the realization that the strength of this collection lies in the collected works of Canadian authors. Apollonia

Steele points out that scholars from all over the world have visited the Special Collections Division at MacKimmie Library, which solidifies the notion that it is the “international quality of the authors that draws the author, not the place itself” (Steele, 1989, p.15).

In a recent article entitled *Providing Access to Atypical Items in an Academic Library*, Anne Maureen Hyland (2004) emphasizes a level of criteria that plays a large role in determining an item’s placement in the Special Collections department: “items that need special handling, preservation treatment, or have unconventional formats” (p.58). Hyland further explains that some academic libraries have developed a philosophy whereby any items deemed valuable, irreplaceable, and fragile belong in a controlled area. As Queen’s library states, “if in doubt, send to Special Collections” (p.60).

Over the past three and a half years, as an employee of the Interlibrary Loans Department, the author has had a number of opportunities to visit the Special Collections Division. While shelving library-use-only items from worldwide lending institutions, he has often browsed the Reading Room, viewing the rare-book displays and learning about Canadian history and literature in the process.

The Special Collections Unit is divided among the following segments: (names of specific collections and/or titles will be explained in the *Special Collections Highlights* section)

- Western Print Culture (focus: contemporary Canadian works)
- Recreational Mathematics
- Sheet Music
- Speculative Fiction

- Bookplates
- Reference Collection
- Canadian Music Archives

Over the years, funding for the continued existence of the Special Collections Division has been made possible by matching grants from the Alberta Provincial Government, the Fleeting Opportunities program of the Social Sciences and Humanities Research Council, generous contributions from the University of Calgary Alumni Association (which was instrumental in acquiring the Hugh MacLennan and W.O. Mitchell collections), and through the support of private donors (A.L. Steele, personal communication, July 12, 2006).

A decade ago, major funding shortages and budget cuts resulted in the reduction of personnel in the Special Collections division from five to two, a scenario that remains to this day. One can only imagine the toll this must have taken on the Special Collections Librarian, however Steele continues to praise various units within the Library, including Information Resources, Collections and Technical Services, and Bibliographical Services for taking time from their already hectic schedules to assist in web design, cataloguing, and ordering materials to ensure that this division remains an integral part of the University of Calgary community. Even though lack of funding is a constant issue these days, Steele tries to make light of this fact, and claims that at least this allows her to fully document and analyze what the collection already holds, instead of constantly being on the lookout for new material. Steele is equally concerned with maintaining the collections of living writers, who, despite already donating a part of their work to the

MacKimmie Library, are still producing, and therefore these new compositions must be accounted for. This is no doubt a collection development challenge.

In 2002, Special Collections was fortunate to receive a number of significant donations by individuals, which led to many important acquisitions, including a number of rare and limited edition books from the 19th and 20th centuries. According to Steele (2003), the three most significant additions to the collection were:

- a) More than 800 Canadian art books and pamphlets (donor: Mrs. Ruth Stanley);
- b) Private library of 1,002 books, and 1,246 journals, all related to the field of recreational mathematics and a major addition to the Eugene Strens Recreational Mathematics Collection (donor: Mrs. Francine Ban0koff); and
- c) More than 2,400 items (books, pamphlets, manuscripts and letters) of post-1960 Canadian poetry, including works of renowned poets such as Margaret Atwood, Leonard Cohen, and Irving Layton. Many of the materials are personally signed by the poets who created them (donor: Mr. Marvin Orbach).

The year 2003 marked another significant change: the Special Collections Division merged with the University Archives, and was renamed the Archives and Special Collections Department. Today, together with the Canadian Architectural Archives and relying on the support of various units within MacKimmie Library, there is strong promise in Special Collections for many years to come.

See Appendix F for Special Collections Statistics

Special Collections: Tomorrow

As explained by the Special Collections Librarian, this division's motto and primary goal is to "acquire, preserve, and make accessible collections which include

books, periodicals, archival materials and selected relevant artefacts which support the learning, teaching and research mission of the University of Calgary” (Steele, 2006b). With the advent of sophisticated digital technology, it has become easier “to grow and preserve...collections so that future generations of scholars will have these precious resources available to them” (Steele, 2006b). As part of an agreement with the National Library of Canada, the Interlibrary Loans Office at the University of Calgary has been able to obtain the loan of rare archival material to convert it to digitized form and thereby make it more accessible to researchers. Nevertheless, not everyone necessarily agrees with this practice. While preserving these rare artefacts from outside elements (including one’s fingerprints) is undoubtedly a serious concern, it is also believed that a book should be read and felt in one’s own hands, even if it means wearing gloves instead of viewing the contents through a computer screen.

When considering alternate means of preserving archival material in lieu of digitizing the item, Jingfeng Xia’s (2006) article, *GIS in the Management of Library Pick-up Books*, deserves mention. With the ability to “track the use frequencies of the books” (p.215), a better picture can be painted about which items in Special Collections are in high demand. Perhaps frequently used material does merit a transfer to the electronic world, but it is questionable whether every item deserves the same attention. What concerns the author most however, is the astonishing rate of e-books that have emerged on the scene recently, many of which are digitized archival materials. On one hand, the result of this trend is not only to make the material more accessible, but also to solve the pressing issues of “indefinite growth due to...publications against a library’s physical space” (p.210). However, if this incredible pace of digitization continues, fear

that there may be no need for Reading Rooms in the future will rise: all the material will be available on a website, and the few precious copies that remain will be locked away in glass cabinets only to be stared at, but certainly never opened or read.

Special Collections & Access Issues: A Closed or Open Stack Policy?

“Offer access while protecting Special Collections” (Hyland, 2004, p.60). If MacKimmie Library wishes to remain a leader in research services it must allow its researchers as much wide-open access to its collections as possible. Nevertheless, liberal access to the Special Collections area is probably not the best method to handle collection development effectively. In allowing future generations of scholars to enjoy the wealth of material that this division has to offer, the author is an advocate for a closed stack policy, whereby a staff member retrieves items for a patron and ensures that those items are used only in the Reading Room. As has been personally witnessed by the author on a number of occasions, the level of commitment and dedication that each staff member on the 12th floor has shown towards ensuring that items remain safe under his/her care is remarkable.

Steele is adamant that the focus of her department is to “make the collections more accessible to researchers” (A.L. Steele, personal communication, July 12, 2006). This is why archival inventories are carefully prepared, many with item-level (often called calendars) or at least file-level descriptions (Steele, 1989). Steele further comments on the benefits of associating her division with University Archives, as it allows both departments to work and function in a team-like atmosphere, and share, even at a variety of library conferences, “what collections we have, how we organize our collections, and how researchers can use the collections” (Steele, 1989, p.17).

See Appendix D: Code of Ethics for the Personnel in Special Collections and Appendix E: Official Mandate of Special Collections

Guide to Determine Placement of Materials in Special Collections

The following guide, proposed by Anne Maureen Hyland (2004) is an excellent template and valuable collection development tool, which has been adapted for use by the Special Collections Division. After interviewing the Special Collections Librarian at MacKimmie library, the author is pleased to report that these policies are still closely adhered to:

- On-site staff will assist researchers, including the retrieval of library-use-only items, and will remain in the Reading Room while the author peruses the material. This will ensure security of the collection.
- Records for items stored in the Special Collections Division will be made available via subject finding aids, in addition to the standard MARC format records in the library catalogue.
- Every reasonable effort will be made to allow as much open access to the collection as possible. Therefore, all items deemed to belong to the Special Collections Department have “met the criteria for atypical items...are covered by existing written controlled access policies (and) will be located in controlled facilities” (Hyland, 2004, p.63).
- The integrity of controlled access collections, namely in Special Collections, must be maintained not only today, but for future generations of scholars to peruse.

- The Reading Room on the 12th floor of MacKimmie Library will remain a secure, publicly accessible shared research centre, to be continuously monitored by staff during regular working hours.
- In exceptional circumstances and upon approval by the Special Collections librarian, certain library-use-only items may be permitted to circulate on a temporary basis, and/or passages from these materials may be photocopied.

In addition to the above guidelines, Hyland goes one step further by suggesting her recommendations for handling “atypical” items in the library collections. Again, liberty has been taken by the author in modifying these suggestions towards the Special Collections Unit, adding his personal thoughts to Hyland’s list of advantages and disadvantages for each course of action taken.

- **High Demand, Controversial, and Desirable Items:** As can be seen when browsing through the Special Collections area, some items are truly one-of-a-kind, thereby being highly desirable. By labelling these items as non-circulating, library-use-only, and storing them in closed stacks to be accessible only by a certified staff member, there is a far lesser chance the material will become defaced or stolen. In addition, as the material is never loaned, it is always available when a researcher needs to use it. On the other hand, a concern that has been related to the author on a number of occasions by students and faculty is that access to the Reading Room in Special Collections is only possible during regular working hours (the area is closed in the evenings and on weekends). The fact that these items cannot be loaned, and photocopying is solely at the discretion of the Special Collections librarian, further compounds the problem.

- **Items Needing Special Handling, Preservation Treatment, or Having Unconventional Formats:** Fragile material containing thin paper that can easily disintegrate at any time certainly merits storage in a controlled access area. In addition, Hyland reminds readers that these items “must be housed in a secure, environmentally controlled facility...handling should be kept to a minimum” (Hyland, 2004, p.65). Again, labelling this material as non-circulating helps preserve the condition of the item, while decreasing the chance of further damage, theft, or loss. However, researchers are also in a position of having to rely on a staff member to retrieve the item for them during regular business hours, resulting in decreased access and browsing opportunities. Further, if permission is granted to photocopy certain sections from this material, additional costs to the researcher are involved.
- **Expensive Items:** According to the Acquisitions Department, any single monograph with a value of more than \$1,000 is considered a costly item. However, transferring every costly title to the Special Collections Department would probably necessitate expansion into a separate building! Therefore, Hyland posits a more plausible point: “the most important factor to consider in determining access...is the provision of a high level of security” (Hyland, 2004, p.67). As previously mentioned, some items are so valuable to the MacKimmie Library’s collection that they must be stored in a secure place. This research project would not have come to fruition had the author not had the opportunity to browse through some of this rare material.

- **Collections of Special Significance:** Noted for its focus on Canadiana, Special Collections has spent years amassing works of Canadian literary icons. While novels of these writers (i.e. W.O. Mitchell, Margaret Atwood et al.) are freely available at any bookstore or library, other forms of correspondence such as letters, and personal diaries, that have been acquired via private donors, are priceless (Steele, 2006c).

The decisions of how and when to split a particular collection between circulating stacks and the Reading Room are often difficult. However, Hyland once again offers her suggestions for factors to consider which may make this assessment a little easier:

- **Value** (Not only how much a particular item is worth, but more importantly, how useful will it be to researchers?)
- **Intrinsic Characteristics and Qualities** (Is the item unique? Does it compliment/complete a collection?)
- **Aesthetic Qualities** (Leather bound, gold-embossed lettering, etc.)
- **University's Research Priorities** (Any material currently being written regarding the 40th anniversary celebrations will quite probably be an archive in and of itself.)
- **Institutional Policies** (What constitutes acceptance of the item as belonging to Special Collections?)
- **Condition** (Unbound, thin, disintegrating paper, damage, etc.).

These restrictions ensure a high degree of availability of valuable material while securing against damage, loss, or theft, but also result in reduced hours of access, and the inability to freely browse the collection.

*Guidelines for Materials to be Included in Special Collections, As Seen from the Eyes of
A Special Collections Librarian*

Apollonia Steele adheres to the following “rules” when determining whether or not an item should be placed in Special Collections:

- Items purchased from the Special Collections fund.
- Author or subject collections (even those from private libraries), which have been donated to the library under the strict condition that they remain together in the Special Collections Division.
- Material written before 1801 (Canadian material is given a one-century reprieve, i.e. written before 1901), limited editions (a print run of less than 500 copies), first editions, material personally inscribed by an author or editor, oversized material, and any item with historical or aesthetic significance are all criteria that describe a rare book, worthy of inclusion in Special Collections.
- Material that is either too thin (pictures, programs) or awkward (cards, posters) also belongs in Special Collections.

In addition to the above characteristics mentioned by Steele, any recommendations made by subject specialists or liaison librarians for the inclusion of an item in the Special Collections Division must be taken into account and seriously considered by the Special Collections Librarian (Steele, 2000).

Undoubtedly, Special Collections holds rich and diverse material from a number of contemporary Canadian writers, composers, musicians, publishers, and artists (University Program Review Committee, 1980). In fact, a document entitled *The Shrinking Maze*,

written nearly 26 years ago, still holds true in terms of a policy of archival acquisitions maintained at MacKimmie Library:

“That the Library continue its collecting activities in the area of archives, but that these activities emphasize archives of Canadian creativity (authors, publishers, composers, dramatists, architects, designers and the like), and the archives of the University” (Moore et al., 1994, p.vii).

Policy of Obtaining New Acquisitions in Special Collections

New material obtained by Special Collections is first filed by accession number, and, when time permits, is catalogued and added to SIRSI using the Library of Congress Classification method (Steele, 2006b). Finally, when issues of new acquisitions to the Special Collections Division arise, the following policy is strictly adhered to (this list has been somewhat modified by the author, nevertheless it is based on Steele’s comments during the interview):

- i) With lack of funding, enriching the existing collection is given priority over ordering new items.
- ii) Adding to collections already held in the department is given preferential treatment over the creation of brand new collections.
- iii) Any potential collection that merits inclusion in Special Collections must be substantial and as complete as possible.
- iv) Material published by small, independent Canadian publishers will be more readily accepted into Special Collections rather than material published by large publishing houses.

- v) Special Collections must always collaborate with library units (i.e. music or University Archives), and consider any and all suggestions by these units to enrich the Special Collections area.

Special Collections: Highlights

Presently, the Special Collections Division houses books, journals, and brochures, all pertaining to Canadian literature and history, including *The Golden Fleece*, (one of the oldest items in the collection), written in 1626 by Sir William Vaughan, a Cree version of the *Anglican Book of Common Prayer*, and numerous works from private Canadian printing presses (Steele 2006b).

In addition to Government grants and other funding measures, a library “to be great, depends also on the generosity of individuals who have built up over the years a private collection, with emphasis upon a particular subject or area, to further enrich its resources and give uniqueness to its holdings” (Ingles, 1977, p.3). Since its official designation as a storage/preservation area for rare materials, the Special Collections Division has amassed a number of treasured memories. The following is a brief synopsis of the most pertinent material gathered over the years. As can be seen, the emphasis on Canadian content does justice to the Special Collection’s mandate to focus on “archives of Canadian creativity” (Steele, 2006a). Entries are listed alphabetically by author/contributor/donor, and include date of acquisition, as well as a brief description of each collection. Along with the author’s own observations and recollections, *Mapping the Territory* (Moore et al., 1994) was used as a guide in compiling this section.

Biographies of each individual can be found in Appendix G: Brief Biographies of Canadian Writers/Artists/Composers Represented in the Special Collections Division, MacKimmie Library, University of Calgary

- Bates, Maxwell: architect, artist, author, and poet (acquired: 1992). Collection includes scrapbooks, notebooks, journals, sketchbooks, and a travel diary, as well as manuscripts of poetry, short stories, articles, and plays. Photographs of paintings, architectural drawings, and newspaper articles about Maxwell Bates complete the collection.
- Birney, Earle: author and poet (acquired: 1967 and 1969). Includes a variety of manuscripts (poems, short stories, plays, essays, novels), photographs, drawings, reviews, audio recordings, and a number of correspondences.
- de Mille, Evelyn: bookseller (acquired: 1979-). This collection, also entitled *Books on Books*, is comprised of personal and business papers, and focuses on the Canadian book industry during the 1960s and 1970s as well as a history of the privately-owned retail bookstore. De Mille's bibliophile pursuits shine through in this collection, showcasing the world of retail in addition to aspects of book production, publication, and preservation. A few of the major works comprising the de Mille papers are: *Journal of the Ex Libris Society*, *The Typophiles Chapbook*, *The Poetical Works of Sir Walter Scott* and leaves from Caxton's *Polychronicon*, which is considered "a valuable resource for students of the history of book production technology" (Roseneder, 1991, p.18). While touring the University Archives and Special Collections, the author came across Ms. de Mille's most valued items that she has donated to MacKimmie Library over the

years, including a leaf of the Gutenberg Bible, and most recently, an illuminated manuscript from the 16th century.

- Faulkner, Cliff: author and journalist (acquired: 1975, 1978, and 1981).
Collection includes manuscripts, correspondence, and research notes relating to his novels (*The Smoke Horse*, *The White Peril*). Due to his degree in agriculture, several articles written under Faulkner's pseudonym of Pete Williams, which appeared in the *Country Guide*, a weekly agricultural magazine, are also included.
- Gibson, William: artist (acquired: 2002). The Gibson Science Fiction Collection numbers in excess of 30,000 books (hardcover and paperback), magazines, and miscellaneous material from the 18th-20th centuries, complete with an elaborate index. As Steele comments, "the Gibson index is more complete than later published indexes for a particular author" (A.L. Steele, personal communication, July 12, 2006).
- Glass, Joanna M.: novelist and playwright (acquired: 1978 and 1987). Includes audio recordings, photographs, correspondence, notes, newspaper articles, and several manuscripts of plays and novels.
- Glick, Srul Irving: composer, conductor, educator, and radio producer (acquired: 1989-2004). Collection consists of contracts, newspaper articles, correspondence, musical scores, music programs, and a variety of other items pertaining to Glick's employment with the Canadian Broadcasting Corporation (CBC).
- Gray, James H.: author, historian, and journalist (acquired: 1973-1991). This collection includes manuscripts, as well as communications between publishers, Gray's own historical research interests, and his friends.

- Hess, Margaret P.: actress, educator, and explorer (acquired: 1977). One of the largest collections in Canadian Studies ever presented to the University of Calgary Library; this collection includes approximately 7,000 printed books, as well as 4,000 pamphlets and manuscript material. Items are organized geographically and portray a history of Canada , especially the Arctic, as well as a section on the American West. Travel literature, including a number of travel journals of notable explorers such as Johann Reinhold Forster, John Barrow, and John Franklin, church publications, historiography and works dealing with First Nations and Inuit people also form part of this collection. Mention is even made of “accounts in the interior of the continent” (Ingles, 1977, p.11), especially those by Joseph Robson, former surveyor and supervisor of the Hudson’s Bay Company. Hess is a true nature lover, and a number of volumes in the collection depict wild flowers and birds. Above all, the Margaret P. Hess Collection is rich in Canadian history, including works about Louis Riel, the Canadian Pacific Railway, and as previously mentioned, the Canadian North. Having a great interest in the lives of the Inuit and First Nations people, Margaret Hess has also donated several pieces of Native and Inuit Art, including the Shaman Whalebone, which still greets visitors to the Special Collections Division to this day.
- Hughes, Monica: author (acquired: 1985 and 1991). Papers include research material, draft manuscripts of novels, short stories, and speeches, as well as photographs, reviews, and personal and business correspondence.
- Hutchinson, Bruce: author, editor, and journalist (acquired: 1977). The collection of this newspaper correspondent includes radio and television broadcasts, a

- variety of manuscripts, communication regarding book and article publications, and a number of personal and business correspondence with friends, editors, and well-known Canadians (including Lester B. Pearson and Pierre E. Trudeau).
- Jakober, Marie: author (acquired: 1987-). Draft manuscripts of Jakober's novels, along with essays, poetry, and short stories round out this collection.
 - Johnston, Richard: composer, critic, editor, and educator (acquired: 1984, 1989-). Focussing on our Canadian musical heritage, this collection includes composers (R. Murray Schafer, Norma Beecroft, Srul Irving Glick, Quenten Doolittle) and music teachers (Lois Choksy, Edith Fowke) in a variety of genres, and is, according to Steele "the second major focus area for Special Collections" (Steele, 2006b). Steele points out that Johnston's other passion besides music was collecting playing cards; approximately 630 sets are housed in the Richard Johnston Playing Cards Collection.
 - Kroetsch, Robert: author and poet (acquired: 1975-1977, 1980, and 1984-). Writer-in-residence at the University of Calgary in 2002, this collection includes manuscripts of an unpublished novel, a copy of Kroetsch's PhD thesis, drafts of many collected works, and a number of correspondence, both personal and professional, between friends, editors, and publishers.
 - Langevin, Andre: author and playwright (acquired: 1977). Collection includes manuscripts of Langevin's novels (including translations), plays, short stories, copies of the many articles he wrote for *Le Devoir*, and business and personal communication between publishers, editors, and friends. Articles, essays, and even theses about Langevin's works also balance out the collection.

- MacEwan, Grant: author, educator, historian and politician (acquired: 1974-1991,-). This collection, which is continuously expanding, contains personal and business correspondence, personal financial records, diaries, a file of research material, scrapbooks, reports of government submissions, photograph albums, and even MacEwan's personal copies of his local history publications.
- MacLennan, Hugh: author (acquired between 1973-1992, the first collection by a Canadian author). Collection includes manuscripts, reviews, drafts/editions of published works, personal (letters) and business (publishers, editors, agents, societies and institutions) correspondence from 1941-1973, and a number of scrapbooks containing newspaper clippings, reviews, articles, and photographs about MacLennan's works, collected by his wife from 1941-1966 (Ingles, 1975).
- Mitchell, W.O.: author and playwright (acquired: 1976, 1981, and 1985). Including notes from an author visit in 1980, the collection is comprised of complete manuscripts of *Jake and the Kid*, a radio and television program in the 1960s and early 1970s, as well as personal and business correspondence, a draft manuscript of *Who has Seen the Wind*, several rough notes and manuscripts for a variety of stages plays and novels, newspaper and periodical clippings, short stories, photographs, and even a scrapbook of Mitchell's father, collected by his mother (Ingles, 1975).
- Munro, Alice: author (acquired: 1980, 1982, 1985, and 2004). This collection includes Munro's notebooks, drafts of short stories, novels, articles, and essays.
- Nowlan, Alden: author, journalist, playwright, and poet (acquired: 1981, 1983, 1985, and 1992). Including a memorable poet reading in the Special Collections

Division in 1982, the collection also consists of drafts of Nowlan's primary works, as well as notebooks, reviews, and transcripts of radio broadcasts.

- Pollock, Sharon: author and playwright (acquired: 1985). Fonds consist of draft manuscripts, correspondence, and audio recordings.
- Richler, Mordecai: author (acquired: 1974-2000). Collection includes manuscript drafts; uncollected reviews, essays, and articles written for a number of publications, including *Maclean's* and the *London Observer*; drafts of television plays (*The Apprenticeship of Duddy Kravitz* among several others); manuscripts of screen plays (*Life at the Top*, etc.); business (publisher contracts, book and film reviews) and personal correspondence, from 1954-1972.
- Ross, Malcolm: editor, educator, and literary critic (acquired: 1976). A number of correspondence comprise this collection, including those detailing Ross' academic achievements, communication between various Canadian authors and poets, and Ross' editorial compositions when creating the New Canadian Library Series.
- Ryga, George: novelist and playwright (acquired: 1976, 1985, and 1988). This collection comprises Ryga's works over a nearly 20 year span, 1956-1975, and includes poetry, short stories, novels, film screenplays, radio and television scripts, stage plays, essays, and even public speeches (Ingles, 1978). The official script of *The Ecstasy of Rita Joe*, which was sold to the Canadian Broadcasting Corporation (CBC) is also included, as are rehearsal scripts, tapes, music, lyrics, reviews, and files of Miss Renee Paris, Ryga's literary agent.

- Schafer, R. Murray: composer, educator, and writer (acquired: 1979). In addition to full scores of Schafer's orchestral, choral and operatic works, a composer visit to the University of Calgary, showcasing both his musical and artistic talents, is mentioned.
- Stanley, George F.G.: historian (acquired: 1998). Collection includes material pertaining to the history of the book, Canadian art books donated from Stanley's wife Ruth, and the typewriter upon which George Stanley composed his works, along with two chairs and footstools. There are presently 2,488 titles from George Stanley's collection available in MacKimmie Library's online catalogue.
- Strens, Eugene: engineer and mathematician (acquired: 1983). The Strens Recreational Mathematics Collection includes books, periodicals, puzzles, and manuscripts, from as early as the 17th century, in a variety of languages. Many recreational mathematicians (Charles W. Trigg, Leon Bankoff et al.) have contributed to this collection.
- Surdin, Morris: arranger, composer, and conductor (acquired: 1977 and 1990). Collection includes manuscripts and musical scores for the more than 2,500 works that Surdin produced during his lifetime. As he worked closely with writers such as W.O. Mitchell and George Ryga, the Surdin Collection is seen as a perfect compliment to the Canadiana section (Ingles, 1978).
- Whitehead, William: actor, filmmaker, and writer (acquired: 2002-2004). When Canadian author Timothy Findley was named as the Distinguished Writer in the University of Calgary's Markin-Flanagan Distinguished Writers Programme in 2001 (Steele, 2006b), one of Findley's greatest fans, fellow author William

Whitehead, donated his entire Timothy Findley Collection of 200 items, many of which are translations of Findley's works into several languages, to MacKimmie Library. Findley's most prolific compositions include *If Stones Could Speak* and *Elizabeth Rex*, for which he won the Governor General's Award for Drama in 2000. In 2004, Mr. Whitehead generously donated the entire contents of the Cotignac, Findley's studio in France, which the Canadian Cultural Property Export Review Board is currently evaluating. Hopefully a display area of the studio will be available for viewing in Special Collections shortly.

- Wiebe, Rudy: author and editor (acquired: 1976, 1983-1985, 1992-). The papers include complete drafts of Wiebe's published works (novels, short stories, poems, articles), including research notes pertaining to his historical fiction pieces. In addition, a variety of correspondence (with publishers, interviewers, and reviewers) is included in this collection.

In addition to the above individuals, archives of various societies showcasing Canada's rich and diverse history must also be mentioned:

- The Anglican Church of Canada, Diocese of Calgary Archives (1880-1990) (acquired: 1974-1991). Archives date back to 1880, and are a repository of Bishop files, parish files, and correspondence regarding a number of activities the Anglican Church took part in (Indian missions, pension funds, the Calgary School Board Advisory Commission, and so on). In addition, the archives include parish registers of baptisms, marriages and burials, as well as service registers containing parish account books and pension fund records. Missionary magazines, journals and newspapers are also part of the collection. As Ingles claims, "the

collection...provides a superb research source for the students of church history or of the early history of Alberta” (Ingles, 1975, p.5).

- The Society of Friends Archives (acquired: 1975, 1977, and 1978). These archives include minutes of the Canadian Yearly Meeting, periodicals published by and of interest to the Society of Friends, and reports on church government and organizational procedures, including correspondence on such subjects as Indian affairs, discipline, and so on (Ingles, 1975).

Although the Faculty of Environmental Design is the primary resource for architecture and design on the University of Calgary campus, the Special Collections Division has its own Architectural Archive, with the goal that “more recent buildings, and the work of recent and still living architects should be adequately documented” (Ingles, 1975, p.6). Of particular importance to this archive are the works of John B. Parkin, a Canadian architect who won 14 medals from the Massey Foundation for excellence in design between 1930-1965 (Ingles, 1975). Parkin was instrumental in designing structures not only in Canada, such as the Toronto International Airport and the Expo '67 Pavilion in Montreal, he also helped build a number of airports in Italy, Denmark, Brazil and even Japan. The Parkin Collection consists of original drawings, watercolours, shop files, firm files, financial records, and numerous correspondences concerning the Parkin projects.

The Special Collections Sections: Highlights

- Western Print Culture: One of the areas that has garnered the most attention in Special Collections, this section includes modern and contemporary fiction, poetry, and drama from the 1950s to the present day. Although authors from all

across Canada are represented, focus tends to be on Alberta writers, some of whom have already been awarded the Governor General's Award, while others are still emerging on the scene and may not have yet become as widely recognized. It is important to note that besides writers, several Canadian artists have also been well represented in this collection, such as Maxwell Bates. Writers-in-Residence, those that have selected Calgary as a "home" where they can compose their works, have had their material deposited in the Markin-Flanagan Distinguished Writers Programme Collection of Books, Manuscripts, Sound Recordings, and Videotapes.

- Recreational Mathematics: (see the Strens Recreational Mathematics Collection).
- Sheet Music: This collection of sheet music by Canadians and published in Canada was added to Special Collections in 2002. Compiled by Alan Suddon, former Head of Fine Arts at the Metro Toronto Library, this collection is comprised of more than 550 items (with a date range as far back as 1901) and showcases an integral part of Canadian music and culture, including the World Wars and the Royal Family.
- Speculative Fiction: (see the Gibson Collection).
- Bookplates: Although Steele mentioned that not all librarians may agree with her view, she feels that "bookplates are an important aspect of the history of the book in documenting provenance and the work of artists" (A.L. Steele, personal communication, July 12, 2006). The author felt privileged to be shown some of these bookplates, and certainly agrees that they have provenance in a book's creation. During the author's visits to the University Archives and Special

Collections area, it was discovered that the most valued bookplate collection is that of Dr. Bruce Peel, with a total of 2,307 bookplates from Europe and North America. The Bruce Peel Collection (after whom the Special Collections Department at the University of Alberta was named) has been certified by the Canadian Cultural Property Export Review Board.

- Reference Collection: Located on a long narrow wooden shelf that stretches across the width of the Reading Room, this section consists of 503 items that appear in the University of Calgary's online library catalogue. In addition, finding aids and a number of works pertaining to the handling of archival materials are included.
- Canadian Music Archives: Includes compositions, personal and business papers of composers, musicians, music societies (especially those located in Canada), research and background into Canadian folk music, and any mention of teaching music in Canada. The collection, although specialized towards the music of Canada, is vast, and includes manuscripts, drafts, articles, scripts, films, lectures, speeches, diaries, recordings, photographs, videotapes, and writings of a number of Canadian musicians and those associated with the industry.

Lesser-Known Aspects of the Canadiana Collection

In addition to the collections of Canadian authors/poets/composers mentioned above, the Canadiana Collection also includes a large section of French-Canadian books, which focus on topics such as history, politics, economics, and literature (Ingles, 1975). In addition, McGill University beseeched by bequest a great gift to the MacKimmie Library when it transferred the Arctic Institute of North America (AINA) to the

University of Calgary in 1975. For more than 30 years, the Arctic Institute has provided “a rich resource for students of the polar and sub-polar regions” (Ingles, 1975, p.6), and includes material on the Canadian North, “with emphasis on the scientific, technical, and social aspects of this area and its people” (Library Information Services, 1992, p.1).

Special Collections is also rich in the field of literary periodicals, including *Tish: a Magazine of Vancouver Poetry*, a Canadian poetry movement which emerged on the scene in 1961, and was considered to be the “earliest and most significant of all the mimeographed, independent and fiercely individual little magazines” (Ingles, 1978, p.34). One other Canadian literary periodical that deserves recognition is *ARIEL (A Review of International English Literature)*, founded at the University of Calgary, and as the title states, covering English literature worldwide.

General Non-Canadian Holdings in Special Collections

Besides the Special Collection Division’s focus on all that is Canadian, there are a few non-Canadian items in its holdings worth mentioning. Steele writes that these items have been acquired in one of three ways: “as parts of book collections...found in individual books...or by donations of single items” (Steele, 2006b). A collection of costume design, which Steele made mention of during the interview, comprises designs for operas, stage plays, films, ballets, and even some unidentified productions (Moore et al, 1994).

- The Garrick Club Collection (acquired: 1972 from the Library of the Garrick Club in London). This collection consists of more than 2,000 French and English plays from the 18th to the early 20th century. In fact, Ingles believes that the collection

of French plays “appears to be later and more extensive...than the one in the British Museum” (Ingles, 1975, p.8).

- The Eric W. White Collection of Modern British Poets (acquired: 1973). This collection showcases the works of British poets, including T.S. Eliot, Ted Hughes, and Hilda Doolittle.
- The Bruce Rogers Collection (acquired: 1975). “One of the 20th century’s great book designers and topographers” (Ingles, 1975, p.9), the Special Collections Department, at least at the time when the collection was acquired, boasted that no other holdings of Bruce Rogers’ material across the country was as complete as the one held at The University of Calgary Library. In addition to a number of books designed by Rogers, several bookplates and specimens are also included.
- The “Rarest of the Rare”: Architecture and Books. This section contains several “classic treatises on architecture” (Ingles, 1975, p.9), from London, Paris, and Venice. When considering monographs, some of the items that the Special Collections Department holds are rarities that will always remain encased in closed stacks, never falling into a researcher’s own hands. These include everything from Rocherii’s *Incipit Manipulas*, written in 1477 to a number of autographed limited editions, by authors such as Charles Dickens, Alfred Lord Tennyson, T.S. Elliott, and many others. All in all, this collection spans over seven centuries, from the 15th - 21st (1477-2005). Steele even led the author to a large section containing everything imaginable on polo.

As evident from this brief description of items held at the University of Calgary's Special Collections, this small unit of the MacKimmie Library truly represents the vast treasures that have been accumulated over the past 40 years.

The Special Collections Personnel at MacKimmie Library

Behind every library collection are the librarians who spend endless hours of effort ensuring the library is a vast resource for students and researchers. Many individuals have played vital roles in ensuring the existence and continued growth of this library's collection, particularly within the Special Collections Department. The following face-to-face interviews tell their stories:

Apollonia Steele

As Special Collections Librarian and Manager of the Special Collections Unit, Apollonia Steele's role in the day-to-day operations of the department include the following tasks: planning the acquisition of materials, documenting and preserving the current collection, and making certain that the resources of Special Collections are accessible for both researchers at a distance, and those who wish to peruse the materials on site. With this regard, Ms. Steele is active in fund-raising activities, recording all gifts that are received in Special Collections, and applying for grants whenever the opportunity arises. In addition, Ms. Steele must make sure that she herself, as well as employees under her supervision, utilize their skills and training to the highest degree when taking care of Special Collections material, as well as respecting the Code of Ethics for Personnel in Special Collections and library regulations.

In her role as liaison librarian, Ms. Steele has developed Special Collections according to strict collection development policies and guidelines, ensuring a high-level of access and service to the collection. As well, she provides instruction and tours when required, and is responsible for arranging the complete evaluation (including determining

an item's value) of all materials brought into the collection. Ms. Steele also attends and participates in a number of library committees, task forces, and conferences.

During her tenure at MacKimmie Library, Ms. Steele has often sought advice from the Collections and Technical Services Librarian, as well as the Library Director, particularly in issues regarding acquisitions for the Special Collections Department. In fact, as Ms. Steele mentioned during the interview, all forms and means of acquisition (whether primarily by donation or occasionally via purchase or loan) are deemed to be the sole responsibility of the Special Collections Librarian. Therefore, in her role of managing Special Collections activities while reporting to the Assistant Director for Archives and Special Collections, Ms. Steele must often formulate acquisition strategies and guidelines to make sure that all purchases and donations received adhere to the Collections Management Policy (Special Collections personnel, 2003).

*Interview with Apollonia Steele, Special Collections Librarian, University of
Calgary*

As Ms. Steele settled into the interview on Wednesday, July 12, 2006, it became evident early on that the passion with which she performs her tasks clearly indicates her devotion to this area. For the next half hour, the author was an interactive audience, appreciating the benefits and challenges this position had to offer.

Prior to commencing the interview, Ms. Steele provided the author with a copy of her mission statement, which she closely adheres to as she performs her daily duties:

“To carry out my responsibilities as Special Collections Librarian to ensure that Special Collections: provides excellent public service, delivers appropriate instruction as part of the Library's information literacy programme within the

University's core principle of a learning centred university, makes Special Collections resources fully accessible to researchers, and develops outstanding research collections" (A.L. Steele, personal communication, July 12, 2006).

Although Ms. Steele's background in the library world is cataloguing, obtained while working as a cataloguer at the University of Western Ontario, she has been able to successfully combine this skill with her interest in Special Collections to a tee. Starting out in the University of Calgary as the Gifts and Exchange Librarian, Ms. Steele was soon given the task of cataloguing material within the (prior to 1979) Rare Books and Special Collections Area. Ms. Steele went on to admit, "cataloguing is interesting in any case, working with books from all different countries and all different areas." The sparkle in her eyes was evident when she happily retold the story of how, due to the sudden departure of her predecessor, she became Special Collections Librarian, a position she has held since 1979.

While reading about the history of the Special Collections Division, the author learned that during the tenure of Ms. Steele's predecessor, Ernie Ingles, the department was referred to as the Rare Books and Special Collections area, and was renamed the Special Collections Unit, or Division in 1979, when Ms. Steele took over Mr. Ingles' duties. Curious about why the sudden name change had taken place, Ms. Steele was asked to clarify how she would define the phrase "Special Collections." Ms. Steele was quick to point out that the change from Rare Books and Special Collections to Special Collections was implemented by Alan MacDonald, who became Director of Libraries in 1979. The reason behind this rather significant name change was that "as a young university (Calgary), we certainly have some interesting collections that could be

described as rare books, but when we compare ourselves to some of the larger universities...we certainly don't have a *rare* book collection" (A.L. Steele, personal communication, July 12, 2006). Ms. Steele then explained that her unit focuses on a number of collections of individual libraries or areas of specialization that have been accumulated over the years, and this more accurately reflects the Special Collections holdings.

Now that a background of what Special Collections involved had been established, the author wondered what Ms. Steele's duties consisted of. In 2003, Special Collections and the University Archives merged into Archives and Special Collections, a new administrative unit within Information Resources. Undoubtedly, there is a level of surprise when one realizes that this merger is so recent: Special Collections and Archives have often been thought of as going hand-in-hand. Nevertheless, Ms. Steele still has firm control over her area, and is responsible for administrative duties (hiring and training staff), collection development, budget preparation, and ensuring the academic and physical maintenance and control over the collection. In addition, mention was made of the importance of providing high quality service to all patrons who make use of materials in the Reading Room. Ms. Steele is also involved in orientation and instruction for students in faculties such as Humanities and the Fine Arts, maintaining close ties with subject specialists and liaison librarians who are instrumental in suggesting material to add to the collection.

Ms. Steele was quick to credit Dr. Kenneth Glazier, former Chief Librarian at the University of Calgary, with providing a "stepping stone" to the significant changes and developments that have occurred in the Special Collections Division and its collection

development policies over nearly 40 years. In fact, as Ms. Steele explained, Dr. Glazier personally approached the English and Music Department for ideas and input on materials to be included in a Canadian Studies collection. Within a short period of time, MacKimmie Library “exploded on the national scene in terms of archival collections...not only collecting Canadian literature and music, but all sorts of areas that other archival collections had started” (A.L. Steele, personal communication, July 12, 2006). This intense, frenzied period of activity, as Steele puts it, between 1973-1979, was due in large part to the Three Alberta Universities Fund. However, as is often the case, this funding could not last indefinitely. When Ms. Steele assumed her position in 1979 (after the retirement of Dr. Glazier and departure of Ernie Ingles), funding declined, and it was decided that Special Collections would refocus on Canadiana (mainly literature and music), transferring material not within those collecting areas to other institutions.

In addition to simply acquiring a large amount of materials, there had to be a way of documenting them all and making them accessible to fellow researchers. Ms. Steele credits the Social Sciences and Humanities Research Council with developing research tools, which allowed herself and her staff to conduct archival inventories. In reminiscing about the collections that Ms. Steele has acquired during her tenure, a few of the highlights were pointed out to the author: the Eugene Strens Recreational Mathematics Collection, the George Stanley Collection and one of the largest collections acquired by the Special Collections Division to date: the William Gibson Science Fiction Collection (more information about these collections can be found in the *Special Collections: Highlights* section). When asked about how she felt Special Collections has impacted

MacKimmie Library as a whole, Ms. Steele smiled, related how important it is for students to have access to primary documents, and concluded by saying that she feels her unit “provides such a great depth of resources for students and faculty, not only here but internationally.”

After Dr. Glazier’s purchasing frenzy declined due to decreased funding, most of the material was acquired by donation, a practice that continues to this day. Ms. Steele even admitted the sad truth that “when we look at the commitments to all areas at the University, it is very hard sometimes to justify expending funding on rare book materials, and so funding has always been limited.” Ms. Steele credits the Canadian Cultural Property Export Review Board with creating a tax advantage for Special Collections, thereby allowing a number of donations that would otherwise not have been possible. In fact, almost all of the major collections stored in Special Collections today have been donated. Ms. Steele is appreciative of this fact, as she has been able to have many interesting and wonderful discussions with donors over the years, many of whom she has met in person.

Although Ms. Steele claims that “99.999% (even higher if there is such a thing)” of Special Collections reflects Canadian, particularly Western culture, she did point out one of the most substantial gifts ever acquired by the department during her tenure. In 1991, at the 25th anniversary celebrations of the University of Calgary, Dr. Evelyn de Mille presented Special Collections with a leaf of the Gutenberg Bible. Ms. Steele was ecstatic when she exclaimed how much pleasure this leaf has brought to any one that has had the opportunity to see it, including high school students from Germany, students from the Alberta College of Art and Design, and yes, even the author himself! To this day, Dr. de

Mille still visits Special Collections from time to time, and has recently donated a chained Bible and an illuminated manuscript from the 16th century.

One has to share Ms. Steele's humour when she explains that it is difficult for her to pinpoint which Special Collection's acquisition is her favourite or which one she feels has benefited the collection the most. Ms. Steele felt that being asked such a question "is a little bit like being asked which of the many children is your favourite...they all are, especially in their own way."

While preparing for this interview, the author came across comments by Anne Maureen Hyland (2004), a former MacKimmie Librarian who discussed a set of guidelines that library staff in general must follow when handling rare or delicate items. There can be no doubt that Special Collections also practices these principles, in addition to regulating climate control of the collections room, but the author was nonetheless curious as to exactly how this material is preserved. Ms. Steele began by giving an opinionated view of the design of the MacKimmie library as a whole: "a building which I know...was designed as a library, but it's not really a good building for the library." More elaboration about this viewpoint was hoped for, but none was provided. Ms. Steele did mention that climate of the Special Collections stacks area is strictly maintained at 15°C, at a relative humidity of 30-40%. In addition, a fire-suppressant system (which Ms. Steele sheepishly admitted needs to be replaced) is not water-based, which, even in the case of a false alarm, would not damage the materials housed in this room as much as jet streams of water.

Over the past three and a half years while employed in the Interlibrary Loans office at MacKimmie Library, the author has processed a number of items from lending

institutions that have been labelled as “Library Use Only,” which immediately necessitates placing such an item in the Special Collections office. Archival materials and the rarity of an item leave no doubt that it cannot be circulated; however, at other times, there is a certain degree of puzzlement as to why some items, which are newer, perfectly hard-bound copies receive non-circulating status. Therefore, the following question was posed to Ms. Steele: is there a set of rules or guidelines to determine whether or not to place an item in a circulating collection or store it in closed stacks in Special Collections? Ms. Steele replied that despite the existence of general guidelines, there are still a number of variables that play a role in the final decision, and shared the core criteria with the author. First and foremost, any material that is purchased with Special Collections funds automatically becomes the property of Special Collections. Over the past two years, this fund has been instrumental in acquiring the first printing of *Anne of Green Gables* as well as a 15th century manuscript. That these items must be held in closed stacks is indisputable. Other guidelines that Ms. Steele adheres to are: any books with a print date earlier than 1801, limited editions, and books that have unusual formats or bindings (there is actually one book in Special Collections that is bound entirely in glass) are valid indicators when determining a book’s circulating status. In concluding her thoughts on this topic, Ms. Steele mentioned the dilemma of broad subjects (such as World War I), whereby the majority of the material is located in the stacks on the fifth floor of the MacKimmie Library Tower. One collection in particular that came to her mind was *The Official History of the First World War*. At first glance, Ms. Steele admitted that she thought the books fit none of the pre-determined parameters for placing an item in Special Collections, however, as she opened the pages, she noticed

that most of the volumes in this series were personally inscribed and dedicated to Sir Winston Churchill. Signed copies of books, as Ms. Steele exclaimed “don’t stand up well in the stacks.”

The final section of the afternoon question period revolved around the topic of digitization, a rising trend that many librarians have become aware of. Now more than ever, researchers and students are demanding archival material, a great deal of which is being digitized and being made available to a wide-ranging audience. Did Ms. Steele agree with this practice, and did she believe that this trend would continue in the future? She felt that digitization “is very important, but it’s like a double-edged sword.” Upon further elaboration, Ms. Steele claimed that although digitization will definitely continue (mention was made of the Archives Network of Alberta and the digitization of photographs and diaries to allow the author of today to “live” life as it was at the turn of the century), one should use good judgement and consider whether staring at text on a computer screen can replace seeing an item in its original form. Ms. Steele elaborated on this point one step further, stating that when it comes to watermarks and the quality of paper, “the things you see in the original text you don’t see in the digitized text.”

Nevertheless, Ms. Steele did praise the ease of access that has come with digitization and the world of technology, narrating a personal experience she had via a phone conversation with a scholar in the United States. This particular individual visited Special Collections at MacKimmie Library some time ago, and while compiling his research material, noted that one page from a particular article was missing. Within a few moments of this conversation, a staff member in University Archives scanned the missing page and sent it off to the scholar.

However, Ms. Steele cautioned that not all of the digitization projects carried out today hold a positive note. In fact, her greatest concern is that of copyright. Ms. Steele was adamant that “when working with contemporary writers, composers, and artists...even when there is an estate situation, we have never negotiated copyright.” In her opinion, there are some items, which, even for nostalgic reasons, would not be appropriate to digitize (the Alden Nowlan collection of 12,000 letters was a strong case in point). Even though digitization is a great invention, Ms. Steele feels strongly that “it’s important to be selective and wise...to caution people and say ‘you must see the material in context.’”

Approximately one week before conducting this interview, a sign was placed on the lawn outside the north entrance of MacKimmie Library (more commonly referred to as Swann Mall) explaining that construction of the Campus Calgary Digital Library would begin in the fall of 2006. The author decided to bring this current “hot topic” into the discussion: is there a need for future librarians to worry that, once digitized, original works will disintegrate, disappear, or forever be held in storage? Ms. Steele feels that this issue is a major worry, and it hasn’t just happened in the past few years. In fact, mention was made of the birth of microfilm, where the quality of the microfilm is rather inferior to the product from which it was copied. As Ms. Steele went on to say, “when everybody went to producing microfilm, they destroyed the originals, and no one ever really checked the quality of the microfilm.” As there was now no back-up of the original material, institutions were stuck with a poor quality substitute. Therefore, the best course of action according to Ms. Steele is to digitize some material, but still save and protectively store the originals, particularly if these items are handwritten. Of course,

the media on to which the originals are stored is also changing, inability to access material is always of concern, “and so we may have very fancy decorations in the future (with) no text left!”, as Ms. Steele exclaimed. Besides, looking at an original puts one in touch with people from previous generations who too have enjoyed the material: “you can see in the corners where people have obviously done the typical licking their finger and turning the page.” (A.L. Steele, personal communication, July 12, 2006). No matter how advanced, this is a feat that digitization can never achieve.

As the interview wound to a close, Ms. Steele pointed out that although a lot of work is involved with her position, which can be rather challenging, it is nevertheless a lot of fun. Besides the thrill of discovering items that one could have never even dreamed of owning, Ms. Steele smiled, and mentioned that “seeing the sparkle in the eye of the person who is coming to see something”, makes her role all the more worthwhile: having researchers excited in Special Collections and archival material really says it all.

Alan MacDonald

Alan MacDonald entered the University of Calgary Library in 1979, after spending a number of years as Health Sciences Librarian at Dalhousie University in Halifax. In addition to his primary role as the Director of Libraries, his kind-hearted nature, eidetic memory, and excellent public speaking skills helped him develop a strong following and mutual respect among both students and colleagues. In 1989, Mr. MacDonald was designated as the official University of Calgary orator, and for the next 14 years he became a recognizable voice at convocation ceremonies and other prestigious events, including the presentation of an honorary degree to former Soviet president Mikhail Gorbachev (Strudwick and Turner, 2006). The author fondly remembers Mr.

MacDonald's speech to his graduating class of 2001: the students were encouraged to "lift up [their] eyes", as the University motto declares, and accept all the challenges and rewards that the future holds.

Mr. MacDonald spent 13 years as Director of MacKimmie Library (1979-1992), and 11 years as Director of Information Resources (1988-1999). In addition, he has also served as Director of the University of Calgary Press, Director of Communications Media, Special Assistant to the Provost and Vice-President (Academic), Senior Advisor to the Director of Information Resources, Senior Advisor to the Director of Information Technologies, and Adjunct Associate Professor in the Faculty of Communication and Culture (MacPherson and Naiden, 2003). Being an integral part of the University community for 24 years, Alan MacDonald has seen many changes occur in the collection development policies of the MacKimmie Library, particularly in the growth of the acquisition of rare material for the Special Collections area. As mentioned by Alex Frazer-Harrison in *U Magazine* (2006), Mr. MacDonald continues to firmly believe in "Information Services as a central role of an academic institution" (p.25).

Interview with Alan MacDonald, Librarian Emeritus, University of Calgary

As the interviewer and interviewee sat down across from each other on July 26, 2006, Mr. MacDonald sipped his bottled water, and stated that it was a pleasure for him to be able to share his thoughts and opinions that afternoon. And so, without further adieu, the questions started to flow.

During his nearly quarter-century tenure at the University of Calgary, Mr. MacDonald held a number of positions. Nevertheless, as the primary purpose of this study is to discover the association between Special Collections personnel and the library

collection, the author was most interested in Mr. MacDonald's main duties and responsibilities while serving as Director of Libraries. Before immediately answering this question, Mr. MacDonald heaved a long sigh, and then explained that his position involved three main areas of activity: first and foremost was the internal operation and development of the library collection and its services; next was to ensure that MacKimmie Library was recognized on the regional, provincial, and national level, associated with such groups as the Canadian Association of Research Libraries (CARL); the final task was, as Mr. MacDonald eloquently put it, "essentially a political one...to involve the library and get to the point where people were making decisions." Hoping that Mr. MacDonald would elaborate on this particular role of library directorship somewhat further, there was a brief pause, and then he continued. In fact, downright praise was given to former University of Calgary President Norm Wagner and his dedication and commitment in ensuring that every faculty on campus had a representative on the University Council. This action allowed Mr. MacDonald, along with his assistant directors and subject specialists to emphasize the library's main objective, "service to the user" (A.H. MacDonald, personal communication, July 26, 2006).

Mr. MacDonald, as well as Ms. Steele, shared a common bond in crediting Dr. Kenneth Glazier and his vision of Special Collections always holding "a special connection to directorship" (A.H. MacDonald, personal communication, July 26, 2006). Having set the stage for a discussion about the proceedings and events that have occurred on the 12th floor of MacKimmie Library Tower, Mr. MacDonald was questioned as to how he would define "Special Collections?" Quick to dismiss any previous expertise with this Unit before assuming directorship duties, Mr. MacDonald actually sheepishly

admitted that the rare books course that he took while enrolled in library school at the University of Toronto was never his forte. In fact, this area of MacKimmie Library was at first viewed as “a very traditional rare books...collection trying to be representative.” After going on a tangent for a few moments, discussing the involvement of the University Archives and Special Collections Department (which, as learned from Ms. Steele finally joined forces and became one cohesive unit in 2003), Mr. MacDonald adamantly pointed out that in order to properly define “Special Collections”, one must first realize that this area evolved “partially on vision, partially on circumstance, and partially on money.”

Now that a better understanding was gained of Mr. MacDonald’s view of Special Collections and the integral role it plays in the MacKimmie Library, the author was curious whether any significant changes, developments, or incidents in collection development policies had occurred during Mr. MacDonald’s tenure, and more importantly, how he felt these events impacted the broader collection of MacKimmie Library as a whole. The only comment that can be related is the shock felt by the author when Mr. MacDonald explained that upon first assuming his duties as Library Director in 1979, he walked right into “a highly dysfunctional library committee and a highly dysfunctional allocations process” (A.H. MacDonald, personal communication, July 26, 2006). With the power vested in him to assume responsibility for the library’s actions, Mr. MacDonald almost immediately took complete control over the library budget, and within a short period of time ensured that book funds would be allocated according to discipline, not department. In addition, a library agenda was created with two critical goals for the library to achieve success: how can the University of Calgary shake its status of being a young institution and still maintain a leading role in a research

environment?, and how can it, as Mr. MacDonald put it, overcome the “jaws of despair”, namely the problems of inflation?

Mr. MacDonald certainly did not forget to praise the many donations that poured in to MacKimmie Library during his reign as Library Director, all helping to solidify the collection. When Ms. Steele was interviewed and asked how Special Collections acquired the majority of its material, she did not hesitate for a second, and proudly announced that with 21% of the budget being cut a decade ago, Special Collections would have been in a state of uneasiness had it not been for the contributions by bibliophiles. Mr. MacDonald now looked the author straight in the eye and stated that he never refused a donation without thoroughly viewing the material firsthand. After all, one never knows whether the books one receives will be mass-produced trade books or unique one-of-a-kind copies. “The collection that we’re building will only be a good one if it is useful after we’re all dead,” Mr. MacDonald cautioned.

It was challenging for Mr. MacDonald to single out one particular collection that he felt most benefited the University community or that was personally most memorable to him. A number of collections took shape between 1979 and 1992, including those of Alice Munro, Alden Nowlan, Margaret Hess, Eugene Strens, Richard Johnston, and of course Evelyn de Mille to name a few. Echoing the words of Apollonia Steele, Mr. MacDonald singled out a few donors, in particular Evelyn de Mille, and praised them for their contributions to the Special Collections over the years. Of course, as is typical of human nature, some “authors believed their archives were gold and wanted gold for it” (A.H. MacDonald, personal communication, July 26, 2006); while others were downright modest and glad they could lend a helping hand.

Mr. MacDonald considers his experience with the Alberta Government Matching Funds Program in 1982 to be one of his fondest memories. That year, Mr. MacDonald met with Jim Gilligan, Canadian VP of the University Microfilms Institute (UMI), and successfully secured “the complete Books on Demand and Dissertations collection to the U of C.” Fortunately, the Government of Alberta agreed to match the funds. This prolific acquisition, that took place during March and April 1985, when Mr. MacDonald served as Executive Fellow at UMI, was worth approximately \$13,000,000.

The Matching Funds Program enabled the University of Calgary library to raise \$2.2 million towards its collection budget over three years; 95% of the funds received were used to enrich the microform collection. Going back to Ms. Steele’s comments on the digitization of material to microfilm, a different viewpoint emerges. In fact, Mr. MacDonald claimed that the Matching Funds program was one of the keys of ensuring success in Special Collections, while Ms. Steele felt that “when everybody went to producing microfilm, they destroyed the originals, and no one ever really checked the quality of the microfilm” (A.L. Steele, personal communication, July 12, 2006).

Regardless of how some librarians may feel about the University Microfilms Program, no one can deny Mr. MacDonald’s fund-raising abilities, particularly with the support of the Cultural Property Export Program, to ensure that Special Collections will always remain a centre of the “archives of creativity.” Mr. MacDonald coined this phrase himself, because he strongly believes that “you can’t understand creativity in this country without understanding the economic struggle of the creator.”

Maintaining a steady climate and humidity is pertinent to preserving rare, archival material. When asked about his views on how advances in technology have contributed

to preservation, Mr. MacDonald led the author back in time to 1974 when the 12th floor of the Library Tower was constructed. Unbeknownst previously (and certainly something that was never mentioned in the University Library Extension Project of 1968), no vapour barriers were put in place, and as a result, a false wall now occupies space behind the stacks. This serious flaw in building design, and the “perils” of air conditioning, as Mr. MacDonald pointed out, put strain on how best to maintain the collection and ensure it would not fall apart. Thankfully, all papers are now stored in acid-free boxes, which should create less of a burden of disintegrating files due to changes in the quality of air and acidity in the paper itself.

Curious to learn about Mr. MacDonald’s thoughts on digitization, the author launched into the final topic of discussion that afternoon. Ease of access, the ability for a researcher to “live” life as it was in the past, as is the case with the Archives Network of Alberta digitization project, certainly has its advantages. Nevertheless, whether due to copyright violations or simply for nostalgic reasons, not all items should be digitized. Is it really more beneficial to see the contents of an original work under supervised conditions in a Reading Room instead of viewing the entire document at one’s leisure on a computer screen? While deciding to investigate whether Mr. MacDonald also thought of digitization as a “double-edged sword,” the author was reminded that the goal of digitization is to make an item available without causing it any harm. Mr. MacDonald therefore concisely stated his thoughts on digitization with the following statement: “when you’re a serious scholar...you have to actually see the original...handling of the information should be for everybody, and from that point of view I certainly encourage some of the various digitization exercises.”

While employed in the library profession, Mr. MacDonald explained that the principle of selectivity, carefully choosing which items would be added to a collection and which would have to be cancelled, was a skill that developed out of necessity (there was never enough money in the budget to purchase everything; important decisions had to be made). There is a fine line between preserving an item and creating access to it.

Whenever conducting an interview, the author always likes to give his interviewees one final opportunity to add any additional comments to the issues discussed during the interview. As Mr. MacDonald seemed eager to speak for a few more minutes, he was asked to share a memorable moment that occurred during his tenure as Director of Libraries. Almost immediately, Mr. MacDonald furrowed his brow, and related an incident that occurred 25 years ago. Although censorship challenges towards material held in a library's collection has been a continuous saga for decades, the tale Mr. MacDonald was about to share seemed almost like a work of fiction: never in his wildest dreams had the author imagined such an incident occurring at the University of Calgary.

In 1981, a complaint was registered about a particular item that was held in MacKimmie Library (neither the identity of the individual who lodged the complaint nor the contents of the material that had apparently caused such offence were revealed to the author, and he did not feel it appropriate to ask for details). Nevertheless, it did not take long for the RCMP to arrive with a court order and seize the "obtrusive" item in question. Furious at what had transpired, Mr. MacDonald immediately contacted University president Norman Wagner who instantly offered his support and agreed that it was in the library's right to fight this censorship issue at all costs. After a lengthy and expensive trial, the University of Calgary was victorious due to a technicality. Nevertheless, this

incident led Mr. MacDonald to form the opinion that, “you never get to fight an important battle in intellectual freedom on clean ground, because even jerks have rights.”

As the tape recorder was shut off, signifying the end of the interview session, Mr. MacDonald took one final sip of water, shook the author’s hand, and left him to ponder the following statement about the impact of digitization on the future of libraries:

“Twenty-five or 35 years from now...Special Collections will be more important, because a significant part of what we now call the Collection will be the Special Collection, the likelihood of a high degree of digitization will be there. Faced with a million and a half paper items, which ones do you preserve? Remember that the bulk of those paper items are on varying degrees of low quality paper.”

Jean Tener

Trained as an executive secretary in England, Jean Tener began her career in the Special Collections Division at the University of Calgary in 1974, assuming the duties of a clerk-typist, and organizing the records of the Diocese for the Anglican Church. As the holdings of the Special Collections Division grew rapidly with the acquisitions obtained during the 1970s, a proposal was put in place in 1981 to establish the University Archives. Two years later, Jean Tener was hired as the first professional archivist, responsible for the university records proper and professorial papers, a position she held until her retirement in 1992.

Interview with Jean Tener, Former Archivist, University Archives and Special Collections Division-MacKimmie Library, University of Calgary

Although this was the first time the author had met Jean Tener in person, he had heard a lot about this archivist’s accomplishments during the interview with Apollonia

Steele a few weeks earlier. In fact, Ms. Tener's practical view on her years of employment at MacKimmie Library certainly made for a rewarding and memorable session on August 9, 2006.

Upon once again exchanging pleasantries in the interview room, Ms. Tener settled in, while the author briefly explained his decision to embark on this project. After a few minutes, Ms. Tener appeared ready, and so, without further delay, the question period began. The author was curious to learn about Ms. Tener's background and how she had developed an interest in archives. Beginning her university studies as an English student, Ms. Tener decided to follow her passion for historical studies, and enrolled herself in the history department at the University of Calgary. After her B.A., she continued with graduate studies, where coincidentally she was a colleague of Ernie Ingles. Upon graduating with an M.A. in History, Ms. Tener involved herself with a number of organizations, including the Association of Canadian Archivists, the Alberta Society of Archivists, and the Canadian Council of Archives, serving as an executive on the local, provincial, and national levels. Ms. Tener mentioned that in those days, there really were not a lot of courses pertaining to archival materials, but having worked in the Special Collections Division for nine years before being appointed as University Archivist, she certainly had the background and experience to succeed in this newly created position. As Ms. Tener went on to admit, she was not really that keen at first about working in the University Archives and looking after university records, saying, as she leaned forward in her chair, "to be perfectly frank, the literary archives are much more interesting."

Curious about exactly what the title of University Archivist involved, Ms. Tener was prompted to discuss her main duties and responsibilities while working as an

archivist at the University of Calgary. One of Ms. Tener's primary tasks during her employment was to obtain records of university proceedings from a number of localities (the Board of Governors, the Presidential and Vice Presidential offices, the Deans' office, etc.) across campus. As was soon learned from Ms. Tener's narrative, this was a challenge much easier said than done. Not yet being in a position to implement a records management program and coerce people to cooperate in this endeavour, Ms. Tener often had to rely on moral persuasion and charm to get records. And even then, some departments at the University felt that the University Archives should only be privy to some records, but certainly not all of them.

While transcribing this interview, the author was surprised to learn that in the past, "it was rare for anyone in Admin to research the university's records to see how past decisions has been arrived at, for influence on decisions about to be made" (J. Tener, personal communication, August 9, 2006). Based on the author's own observations, and a notion that Ms. Tener wholeheartedly agrees with, it appears that many students, faculty, and staff at the University of Calgary today, and even those in the surrounding community, are proud of this institution's achievements in such a short time-span, while often being labelled a young university.

The author's daily tasks in his workplace remain heavily oriented around the world of statistics. From the number of items received to the number of queries responded to, statistics are kept on practically everything. While Ms. Tener mentioned that statistics were kept everywhere, including in Special Collections, meticulous accounts were recorded separately in University Archives when it was mutually agreed in 1979 that the regular use of theses would be reported.

When asked about the significant changes, developments or incidents she had noticed in the University Archives and Special Collections Department during her tenure there, one could feel Ms. Tener's excitement. Apollonia Steele claimed that Dr. Ken Glazier was the "stepping stone" for creating the Canadiana study unit in Special Collections, while Alan MacDonald praised Dr. Glazier and former Rare Books and Special Collections Librarian Ernie Ingles for being the "driving force" and ensuring that the division maintains its high status. Ms. Tener herself felt that although both Glazier and Ingles exerted a lot of effort in establishing the Canadian literature collection, some of these collecting pursuits were met with resistance. There were a few seconds of silence, an awkward pause perhaps, as Ms. Tener gathered her thoughts before continuing. Apparently the collecting pursuits of the Rare Books and Special Collections Division during the 1970s unnerved provincial archivist Alan Ridge, who claimed that Glazier and Ingles' actions were "impinging on the provincial archives mandate" (J. Tener, personal communication, August 9, 2006). According to Ms. Tener, there was no need for the University of Calgary to concern itself with Union Records, which were being handled by the Glenbow Museum, or the architectural archives. Portions of this material were moved away from Special Collections anyway, once funding ran out and lack of space became a concern. Ms. Steele also echoed this feeling, mentioning the need to find new "homes" for material that had been acquired during a collecting spree in the 1970s but which could now no longer be properly maintained and taken care of.

While researching the history of collection development in the Special Collections Division, the author came across an article written by William French for the *Globe and Mail* in 1974, summarizing the acquisition of the Hugh MacLennan papers. Previously

unaware of the great deal of controversy surrounding Dr. Glazier when he obtained this collection, the author felt as if French was making a mockery of the entire acquisition process. Despite Glazier's narrative of how he purchased the MacLennan Collection while at a Toronto auction house, French started a rumour that Glazier apparently convinced other universities not to place a bid on this collection so that it could be added to enrich Calgary's young university (Steele, 1985). Whether there is any truth to this accusation one may never know, but the fact remains that Special Collections was never able to acquire the complete collection for itself. Ms. Tener seemed flustered when she explained that "there was a fair bit of flack in the paperwork when Glazier got the MacLennan papers, because it split...I think it's an enormous pity when collections get split." Alan MacDonald could certainly back up this claim; he also spoke of the fiasco behind the Hugh MacLennan papers, mentioning that bits and pieces of the collection are now held at three different institutions.

The emergence of the Canadian Cultural Properties Review Board played a major role in accounting for the numerous donations that Special Collections has received over the years, enabling it to grow into such an important information stronghold. The author soon learned that William French did not stop with his criticisms about the University of Calgary's process of acquiring the Hugh MacLennan papers: he decided to berate the Mordecai Richler collection as well. As Ms. Tener went on to explain, French cornered her when he came to Calgary, asking questions about the Richler papers. Ms. Tener, who was not directly involved in the acquisitions process made no mention of any money exchanging hands when this collection was negotiated. However, an article in the *Globe and Mail* the following day "claimed that they (Special Collections) had paid \$100,000

for Mordecai Richler” (J. Tener, personal communication, August 9, 2006). Today, Ms. Tener is able to laugh off this incident that occurred more than 30 years ago, agreeing that there was certainly a lot of animosity and criticism for this young, upstart university.

As already mentioned at the beginning of this analysis Ms. Tener’s humour shone through one again. The former University Archivist proceeded to relate an incident that she experienced while attending an Association of Canadian Archivists conference in Victoria. One of the guest speakers, a local poet, claimed that he had solved the problem of universities bickering over which collections they felt they had a right to own. As interpreted by Ms. Tener, this poet came to the conclusion that one only need learn which organization is collecting one’s papers and then send those letters to them, essentially creating a diasporas of one’s own archive. Such ludicrous thinking led Ms. Tener to recommend that this poet enrol himself in an archival course to learn the proper procedures for handling archival materials.

Ms. Tener evidently supports Apollonia Steele and Alan MacDonald’s feelings that having the ability to meet donors in person was a very rewarding and memorable experience. Ms. Tener was particularly fond of Alice Munro and her short stories (she spent a year putting the Alice Munro papers together). Despite discovering that one of Munro’s original manuscripts was arranged in a different order than the subsequent published stories, Ms. Tener resisted the temptation to pull the collection apart, and reminded the author that an important “rule” an archivist must adhere to is that they “don’t go around rearranging everything.”

Despite holding different positions in MacKimmie Library, all of the interviewees thus far are in a general consensus of agreement when it comes to digitization, the last

topic of discussion for the interview session with Ms. Tener. After presenting a scenario where one wonders how a collection can be digitized if the donor keeps editing his manuscripts after they have been submitted, the author feels that anyone who has ever compared reading an original text with its digitized format will see merit in Ms. Tener's remark that "there's a feel about using the actual paper, the actual documents that just isn't there when you go into some kind of mechanical reproduction." Yes, disintegration is a serious concern, and although no archivist or Special Collections Librarian wishes to let material fade away on a shelf, there are some items that you simply cannot digitize.

As an afterthought, the author was curious whether Ms. Tener adhered to any specific policies or procedures when determining an item's placement in the University Archives. Ms. Tener mentioned that prior to Michael Fox and Steve Hensen's establishment of descriptive standards, there was no accepted set of rules or MARC format used to catalogue archival materials. After receiving a Social Sciences and Humanities Research Council grant as well as support from the Canadian Council of Archives, MacKimmie Library went ahead with an intense automation process of archival description standards, which eventually resulted in the archival *fonds* databases that are used to retrieve material in the University Archives and Special Collections Division to this day.

As the interview wound to a close, Ms. Tener shared a few humorous anecdotes that occurred during the 18 years she spent on the 12th floor of the University of Calgary Library, including an incident where a change in pressure blew a number of boxes in the Special Collections stacking area off of the shelves. As originally mentioned by Apollonia Steele, Ms. Tener also agreed that the University of Calgary was never

properly designed for environmental control, even stating that the florescent lights were inappropriate and could actually contribute to an item's discolouring.

As the tape recorder was turned off, and Ms. Tener gathered up her papers, she felt obliged to end with the final word: although still not convinced that the merging of University Archives and Special Collections as one unit in 2003 was the most beneficial move made on the 12th floor of MacKimmie Library, she agrees that the University of Calgary has come a long way in 40 years. Ms. Tener feels privileged to have played a part in 18 of those 40 years in a career that she thoroughly enjoyed, as it was "fun and interesting to meet people and see what they were doing."

Ernie Ingles

Current Vice-Provost and Chief Librarian at the University of Alberta, Ernie Ingles' librarianship career began in 1971, when he was appointed as supervisor of a new automated circulation system at the University of Calgary. His obvious appreciation of the library field did not go unnoticed by then Chief Librarian Dr. Kenneth Glazier, who persuaded Mr. Ingles to attend library school, with a promise that, once his studies were complete, he would receive the title of Head of the Rare Books and Special Collections Division at the University of Calgary Library (E. Ingles, personal communication, August 16, 2006).

During the two years he spent at library school, Mr. Ingles enrolled in history of the book and rare book courses, developing the skills and expertise that have proven useful throughout his career. Upon graduating from the University of British Columbia in 1974, Mr. Ingles immediately assumed his new role at the University of Calgary. During the next four years, Mr. Ingles and Dr. Glazier, together with colleague Apollonia Steele,

who served as a cataloguer in those days, brought tremendous growth and recognition to the Rare Books and Special Collections Division, a time that Mr. Ingles fondly looks back upon more than 30 years later. In fact, Mr. Ingles reminds all future librarians who are just embarking on their careers that “your first position is a defining one in many ways.”

After leaving the University of Calgary in 1978, Ernie Ingles moved to Ottawa where he spent the next six years as Director of the Canadian Institute for Historical Micro-Reproductions, before returning to the prairies in 1984 as chief librarian at the University of Regina. In 1990, Mr. Ingles returned to the province where he was born and raised and became Director of Libraries at the University of Alberta, a title which was extended to Vice Provost and Chief Librarian a few years later.

*Interview with Ernie Ingles, Former Rare Books and Special Collections Librarian,
University of Calgary*

“I chose libraries and have never regretted for a second the decision” (E. Ingles, personal communication, August 16, 2006). Hearing these words from a librarian who has spent over 35 years in the profession was truly inspiring, as it made one realize how rewarding this career can be. As the two interview participants settled into the fifth floor conference room in Cameron Library at the University of Alberta, on August 16, 2006, the author sat back in his chair and absorbed the words of wisdom from the second Rare Books and Special Collections Librarian at the University of Calgary.

Although library circulation procedures have certainly advanced over the past three decades, one can still find a multitude of items on the shelves of MacKimmie Library that are equipped with yellow punch cards. As Mr. Ingles discussed his exposure to the

library world, the author soon discovered that these punch cards could be traced back to 1971, when Mr. Ingles served as supervisor for the University of Calgary's first automation project (E. Ingles, personal communication, August 16, 2006). Three years later, fresh out of library school and ready to assume his duties as a full-time librarian, Mr. Ingles credits his degree in history as an excellent starting point for his career in librarianship, as it necessitated that he spend a great deal of time in the library, researching material for his papers. With his focus on Western Canadian history, Mr. Ingles admits that he was already well-versed in Canadiana materials when he came to Rare Books and Special Collections: "it was not alien to me...so the kind of bug with regard to libraries was already being nurtured in my soul." Although a rare book area existed in a storage room in the basement of the Library Tower before Mr. Ingles came, Dr. Glazier was adamant about creating a Rare Books and Special Collections Department at the University of Calgary, and therefore hired Mr. Ingles to complete this feat.

Although Mr. Ingles was no longer employed at the University of Calgary when the Rare Books and Special Collections Division was renamed to Special Collections Division in 1979, many of his thoughts as to how one would define the phrase "Special Collections" echoed the sentiments of current Special Collections Librarian Apollonia Steele. Namely, as Mr. Ingles pointed out, "there was certainly no policy or resources at the time that suggested that they (University of Calgary) wanted to move big time into a rare books area." In fact, as Apollonia Steele mentioned during her interview, the incredible growth and accumulations of this division during the 70s resulted in the need to focus and strictly adhere to the Canadiana concept that Dr. Glazier proposed, while

donating some of the excess material not pertaining to this topic to other libraries. Mr. Ingles actually provided a clear and succinct view of his definition of the term Special Collections: “every collection usually starts off as a Special Collection, and its longevity and depth...turns it from being a Special Collection into something more rare.”

In discussing the significant changes that have occurred in Special Collections over the past three decades, all the interviewees praised the donors that have helped develop the Canadiana collection “from being at best pedestrian to being quite significant in the blink of an eye” (E. Ingles, personal communication, August 16, 2006). Despite the reputation that the University of Calgary was gaining due to its key acquisitions, not everyone saw the Special Collections unit in a positive light. As was first related by former University of Calgary Archivist Jean Tener, *Globe and Mail* journalist William French, who was very active in the library world in the 1970s, often modified details concerning the acquisition of a particular collection, claiming how “absolutely asinine it was that this two-bit university...in the middle of nowhere would be presumptuous enough to start acquiring the papers of some of the authors” (E. Ingles, personal communication, August 16, 2006).

Undoubtedly, donors played a significant role in building up Special Collections, and yet Mr. Ingles was also quick to credit the support and cooperation he received from Dr. Glazier and other staff members in the department. After all, “you know you can’t do these things unless you have everybody aligned all the way up the scale” (E. Ingles, personal communication, August 16, 2006).

Lack of government funding is a major contributor to the shortfalls in collection development in practically any Canadian university today; thus, the need to establish an

ongoing system of acquisitions through recognized donors is of extreme importance. Nonetheless, financial support is always appreciated. Hence, Apollonia Steele, Alan MacDonald, Jean Tener, and Ernie Ingles all mentioned the Matching Funds Program, without which a number of collections would not have been developed to fruition. As Mr. Ingles explained, “we could have part of a collection gifted and use the matching grant to purchase the rest of the collection.” Even papers obtained by Special Collections solely via donation (i.e. the Mordecai Richler Collection, valued at nearly \$100,000) would be privy to a \$100,000 payout from the government in return.

Mr. Ingles emphasized these significant changes and developments in the Rare Books and Special Collections Division impacted the entire library as well. Just as Ms. Steele mentioned previously, the “double-edged sword” came into play once more. On one hand, Mr. Ingles considered the growth of Special Collections as a positive endeavour that helped build the University of Calgary’s reputation as a leading research facility. However, he also admitted that a drawback of the Matching Funds Program (monetary issues aside) was that it was only ever intended to cover large donations made to the division on the 12th floor (sadly, single purchases and/or donations relating to the library’s academic disciplines could not take advantage of this program).

Although the focus of this project is primarily the history of collection development in the Special Collections Division, the author was fascinated by an episode in the Canadian Architectural Archives, as narrated by Mr. Ingles. During a frantic period of growth and economic development in Calgary in the 1970s, large quantities of land in today’s downtown core were cleared to make room for the construction of office buildings. Mr. Ingles animatedly described his experience of sitting in his office, and

receiving a call that some very unusual items had been discovered on the land owned by Calgary's former business manager. Rushing down to the site with his friend Mike McMordie of the Faculty of Environmental Design, Mr. Ingles was shocked and amazed that what had been unearthed were original watercolour drawings of design plans for the city of Calgary by renowned British architect Thomas Mawson, which dated back to 1912! Mr. Ingles furrowed his brow when he explained that these drawings, which many believed had disappeared along with Mawson, "were used to line a garage." After considerable efforts in Ottawa to restore these drawings to their original glory, they are now stored in MacKimmie Library's Special Collections Division. Ms. Steele made passing comments as well about Thomas Mawson while being interviewed, and although the Canadian Architectural Archives were initiated before the discovery of Mawson's drawings, hearing this first hand account from Mr. Ingles certainly helped to enlighten the author about the acquisition of architectural plans by the university.

When asked whether there was a particular collection that stood out in his mind from the others in Special Collections, Mr. Ingles replied in almost identical fashion as Ms. Steele did when she responded to this question: "they were all fun...everyone of them had attributes that stand out and dealing with these personalities was great." A number of these donors have remained good friends with Mr. Ingles to this day.

While embarking on the topic of preservation methods, Mr. Ingles admitted that during his tenure, he was much more concerned about continuously adding items to the collection than preserving those he already had. In fact, he openly praised Ms. Steele for reminding him about the importance of maintaining proper archival procedures when storing such rare materials. However, despite his attempts to adhere to standard archival

practices, Mr. Ingles admitted, “we paid slightly better but not much better than lip service to processing appropriate archival standards for archival materials.”

As the interview was drawing to a close, the author wondered about Mr. Ingles’ views towards digitization. With regards to this issue, Mr. Ingles again presented his views via a two-ended scale: on one side, digitization does reduce the physical stress placed on an item when it is continuously handled; this increases access to the material which is definitely a positive aspect. On the other hand, however, Mr. Ingles cautioned that one should not rely so heavily on digital files: they too can disappear from a computer’s memory and without the original text as a back-up, valuable information is lost and may never be recovered. Therefore, in Mr. Ingles’ opinion, “you still need to have people with a conscience that realize that digitization is not going to replace the original.”

Before the interview concluded, Mr. Ingles was allowed to take the floor and add additional comments or opinions about any of the topics that had been discussed that morning. Mr. Ingles mentioned the importance that fundraising plays in building a library collection, and once again acknowledged Dr. Glazier and the numerous staff who worked at the University of Calgary Library for their dedication and support to the Rare Books and Special Collections Division. As the interviewer and the interviewee parted ways, the author was left with the following questions to ponder: “what is a research library? What are the things that differentiate a university library from an academic library from a research library?” (E. Ingles, personal communication, August 16, 2006). This is by no means an easy question to answer; however, based on the University of

Calgary's worldwide ranking in terms of research pursuits and endeavours, the author firmly believes that it is on the right path.

MacKimmie Library and Future Aspirations

Digital Library: The Wave of the Future

When considering the effect of the computer age in the MacKimmie Library collection today and what the future holds in store, one appreciates the comments made by current Humanities Librarian Sandra Lipton: “not everything is on the web” (Lipton, 2006, p.3). Although this may be true today, will it still have merit 40 years from now?

Nevertheless, due in large part to digitization projects, many of the most famous pieces of world literature can be enjoyed by the click of a mouse, instead of spending hours in one room under strict supervision. According to Lori van Rooijen, one of the founders of the Campus Calgary Digital Library (CCDL) project, CCDL “embodies the library of the future where technology and information in all forms converge to better serve the information and learning needs of students, researchers, and members of the community” (2006, p.8). However, this new building will not only be an expansion of the current Information Resources area. In fact, the MacKimmie Library stacks and art collections will surround all the computers and digital equipment.

Construction of the Campus Calgary Digital Library will begin in the fall of 2006, at a cost of \$113 million, which has been funded entirely by the Alberta government. When completed in 2008, this facility, according to Dr. Ann Davis “will position the university as a leader in digitized library resources” (Turner, 2006, p.3). The sod-turning ceremony of this future University of Calgary addition was held on March 31, 2006, where a model of the proposed 20,000 square foot building was revealed. This building will, in addition to computer workstations, seminar rooms and study space, also become the new location of the Nickle Arts Museum, Learning Commons, Information

Technology division, as well as Student and Academic Services offices (Turner, 2006). Once partnerships with the Campus Alberta Lois Hole Digital Library and various other Alberta post-secondary institutions are established, one can envisage University of Calgary President Harvey Weingarten's words that "we're in the perfect position to become leaders in using technology to enhance education" (Turner, 2006, p.3).

In addition to all of the technological advancements being planned, the Campus Calgary Digital Library will also focus on person-to-person interactions throughout the university community. While being employed at the MacKimmie Library, the author registered a number of Reciprocal Borrower cards to patrons. This program enabled students from Mount Royal College, SAIT, or the Alberta College of Art and Design to borrow up to five items from MacKimmie library on a two-week basis, free of charge. With the implementation of The Alberta Library (TAL) program a few years ago, reciprocal borrowers became obsolete. Therefore, one should fully support van Rooijen's notion that "reciprocal borrowing agreements, ubiquitous access to digitized information and a digitization project for sharing vital research collections will form the basis of this (CCDL) strong regional initiative."

Despite the Campus Calgary Digital Library being a recent phenomenon, the future of Information Resources and collection development is already here. The following thoughts and analyses by the MacKimmie Library Information Resources staff enlighten the reader towards the path of the "Information Revolution" (Thomas et al., 2006).

- **2007:** "The University recognizes the importance of information literacy and fully integrates it into courses" (Thomas et al., 2006, p.7). It is believed that such high advances in technology will allow students to be more productive: practically all

of the information they require will be readily available at their fingertips. The “prototype” I-Pod Spring 2006 course whereby each student received an I-Pod preloaded with lecture notes, assignments, and reference sources, will become a teaching and learning standard. Search engines will be far more advanced than they are today. Finally, the electronic GIS tagging of anything available in print, which was only a dream two years ago when the author attended a lecture on this phenomenon at the University of Alberta, is now a reality. Yes, perhaps all of these “planned” events concurring simultaneously within a year are a bit of wishful thinking, but the technology is out there to make it happen.

- **2016:** The Digitization Project goes into “overdrive”; print publishing ceases to exist; everything is available electronically. As one looks into the future a decade from now (a real-life scenario for a future librarian), the author agrees with Thomas et al. (2006) that as the number of full-text items available online increases, the ancient copyright act must change accordingly. Due to apparent copyright violations, staff members in interlibrary loans are not permitted to print off an electronic version of an article and send it to a lending institution. Faced with time constraints and the simple fact that print copies are not always available, the requests are often cancelled. How can the claim of enriching each other’s collections be justified when copyright acts such as these prevent any further collection enhancement? In addition, if everything becomes digitized, as the Information Resources team claims it will, what about the material housed in Special Collections? As has been discovered on one of the author’s many tours to the area, some of these items are more than 100 years old. Surely, not everything

- would survive the exposure to a scanner's light. Would this material be preserved in storage vaults for generations to come? One can only hope.
- **2026:** Thomas et al's. (2006) prediction of Information resources and collection development 20 years down the road is somewhat perplexing: if everything becomes digitized, what will happen to all of the hundreds of millions of books? Will they be stored or discarded? Canadians are excessive energy consumers (the amount of gas consumed is a key point), and frankly the author would not be all that surprised if the "collapse of the oil and gas market sends the information industry into a tailspin" (Thomas et al., 2006, p.7). If this causes persistent power outages, how are students expected to accomplish their research? Will there still be a back-up plan (i.e. retrieve books from storage)?
 - **2036:** The Special Collections Librarian first expressed the fear, almost distrust of digitising archival material, during a recent interview. How can a library justify the term "collection development" if its most precious artefacts are all converted into electronic files, and the archival departments themselves are destroyed and replaced by a computer? Such an event may seem inconsequential today, but as no one can predict the future, this could really come to pass 30 years down the road.
 - **2046:** By the time this year rolls around, the author will long since be in retirement; however the stance of the MacKimmie Library 40 years from now must be considered today. Will there really be a dramatic staff cutback as some predict? Will machines and robots become information retrieval specialists? When micro-implants were introduced in science fiction programs a few years

ago, the idea seemed ridiculous and nonsensical. Now, however, as the Information Resources team at MacKimmie library proclaims, “embedded micro-implants allow information retrieval to occur within a heartbeat...(they) can sense mood and determine need, instantaneously creating new knowledge in the user” (Thomas et al., 2006, p.7)

To fully understand the ramifications of the future of collection development and the Special Collections Division at MacKimmie library, one will just have to wait and see. The true implications of the effects of digitization on the University of Calgary and its collection development remain to be discovered. However, no one can deny that “digitization of primary source materials and research results is an important focus for universities, offering the opportunity to provide access to readers outside the confines of the reading room and the boundaries of traditional paper publishing” (Westell, 2004, p.2).

Concluding Remarks

“The heart of a University library is its collections” (Reilly and Atkins-Nechka, 2006, p.1). Indeed, the Special Collections Division at MacKimmie Library continues to fulfil its role of acquiring and preserving rare material, and contributes greatly to the research collections at the University of Calgary. Throughout its 40-year history, the University of Calgary has really been growing in leaps and bounds. Sometimes, it is hard to believe that a small library housed in the corner of a Teacher’s School at the turn of the century has steadily risen to North American, if not international standards today. With the unveiling of plans for the Campus Calgary Digital Library this past year, many of the librarians and Information Resources personnel that have provided their input over the past five months believe that “future growth is guaranteed as the University of Calgary pushes forward with expanded services to students...staying at the forefront of the Information Revolution” (Reilly and Atkins-Nechka, 2006, p.1).

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Appendices

- A. Area and Spatial Analysis of the Proposed Library Extension Project (adapted from *Detailed Design Proposal for the Library Extension 1968, The University of Calgary* by W.G. Milne, Architect, 1969)

Note: due to conciseness and clarity, only areas that directly concern the Library and its collection development will be mentioned.

LIBRARY DEPARTMENT

PROPOSED AREA (SQ. FT.)

Reference	2,310
Maps	2,540
Microforms	2,080
Circulation	1,800
Rare Books*	2,170
Archives	2,030

*Since 1979, this department has been known as Special Collections

B. Library Area, Upon Completion of the Library Extension Project, November 1972
(from *Detailed Design Proposal for the Library Extension 1968, the University of Calgary* by W.G. Milne, Architect, 1969)

<u>FLOOR</u>	LIBRARY AREA (SQ. FT)
Library in 1968	96,000
BLT	0
1LT	5,090
2LT	8,730
3LT	10,309
4LT	10,309
5LT	10,309
6LT	10,309
Mechanical Floor*	0*

*Although this floor (6ALT) has an area of 5,335 sq. ft, it does not house any library material

Library Expansion (beyond 1971) 61,854
(Includes 7LT-12LT)

Note: As the proposed Phase 4 library extension plan (whereby seven library floors and a mechanical floor would be built on top of 12LT) never materialized, it will not be mentioned in this study.

- C. Project Costs and Schedule of 1968 Library Extension (source: *Detailed Design Proposal for the Library Extension 1968, the University of Calgary*, by W.G. Milne, Architect, 1969).

Once the designs, drawings, and contracts were approved, actual construction of the MacKimmie Library extension project took less than 18 months. When all was completed, the total bill was an astonishing \$2,800,000.

D. Code of Ethics for the Personnel in Special Collections

Based on discussions with Apollonia Steele, Special Collections Librarian at MacKimmie Library, and after reviewing the duties and responsibilities of the Special Collections Librarian and all staff members employed in this department, the following is a modified Code of Ethics, which it is believed all employees of the Special Collections Division should adhere to:

In order to be recognized as a certified member of the Special Collections Division at MacKimmie Library, University of Calgary, all personnel must:

- i) conduct themselves in a professional manner according to the standards of practice for their profession.
- ii) never display any notions of self-dealing or hold themselves in a conflict of interest with regards to Special Collections material.
- iii) ensure that they receive adequate training and keep up-to-date with new methods and techniques relevant to their position.
- iv) never use the services or materials of the Special Collections Division for their own interests or personal gain if this would interfere with the requirements of the author. Using materials solely for one's own personal gain also counteracts the employee code of service.

E. Official Mandate of Special Collections (Steele, 2006b)

“To acquire, preserve, and make accessible collections which include books, periodicals, archival materials and selected relevant artefacts which support the mission of the University of Calgary.”

F. Special Collections Statistics (as of August 2005)

Total Number of Books in Collection: 43,672, 31,402 of which have been catalogued and made available in MacKimmie Library's online catalogue.

Note: The Gibson Science Fiction collection has not yet been counted, and is therefore not included in the above statistics.

According to rough estimates, it costs approximately \$10.00 to catalogue one book and add it to the Library collection. Therefore, as of August 2005, \$314,020 has been spent on cataloguing material in Special Collections alone!

Total Number of Items in Archival Collections: approximately 380 separate collections, which, if stretched out side-by-side would total more than 1,000 metres. Holdings include the following:

- 33,000 photographs,
- 12,000 slides,
- 1,600 negatives,
- 3,800 sound recordings,
- 300 films,
- 2,400 costume designs, caricatures and paintings, and miscellaneous items such as clothing and clothing accessories (i.e. travel bags), furniture, and suitcases. Bookplates and playing cards are also integral components of the collection.

G. Brief Biographies of Canadian Writers/Artists/Composers Represented in the Special Collections Division, MacKimmie Library, University of Calgary

Bates, Maxwell (1906-1980)

Born in Victoria, Bates and his family moved to Calgary in 1924, where he worked as an apprentice at his father's architectural firm. Always intrigued by art, particularly with French postimpressionist painters, Bates enrolled at the Calgary Art Club and the Provincial Institute of Technology and Art in 1926-1927.

During the 1930s, Bates moved to London, where he regularly showcased his works until he was captured and detained in a German prisoner-of-war camp in 1940. After spending five years in the war camp (the experience of which he wrote in *A Wilderness of Days*), Bates was released, and returned to his architectural roots in Calgary in 1946, where he helped design St. Mary's Cathedral. In the final years of his life, after suffering a debilitating stroke, Bates returned to his birthplace and continued painting (Zemans, 2006).

Birney, Earle (1904-1995)

Born and raised in Calgary, Birney was a highly educated man, studying Old and Middle English at the University of British Columbia, the University of Toronto, Berkeley, and the University of London.

Although Birney was a professor of creative writing and literature at the University of British Columbia for nearly 20 years, he was probably most widely recognized as a poet, twice being awarded the Governor General's Award for Poetry for his works *David* and *Now is Time*. In fact, Canadian Encyclopedia author Neil Besner claims that Birney "demonstrated his deep commitment to making language have meaning in every possible and eloquent way."

de Mille, Evelyn (1919-)

A native Albertan born on a farmstead, Evelyn de Mille has been a major contributor to the Special Collection's rich and diverse holdings. After leaving her position as head of the Eaton's Book Department in 1956, de Mille founded Evelyn de Mille Books Ltd. in Calgary on October 1, 1956. Over the next 18 years, Evelyn de Mille Books Ltd. occupied three floors of its Calgary headquarters, and opened an additional four outlets in Canada. In fact, de Mille was recognized as "becoming the first woman in Canada to found a bookstore chain" (Roseneder et al, 1991, p.3). In addition to her duties as founder of her bookstore, de Mille also served on the Board of Directors of the Canadian Booksellers' Association, becoming President in 1972.

Although in 1974 she sold the bookstore that she created, de Mille could not tear herself away from the bookselling business. Six years later, she founded Evelyn de Mille Technical Books, which focussed on technical and reference material (Roseneder et al, 1991). De Mille Technical Books still exists today, occupying the ground floor of the McNalley Robinson bookstore in downtown Calgary.

De Mille's most prestigious donations to Special Collections over the years include a leaf of the Gutenberg Bible (bestowed upon the MacKimmie Library as a 25th anniversary gift in 1991), her personal and business records of the Canadian book industry, and her own experiences of working in a privately owned bookstore, as well as the Books on Books collection, donated in 1985, which focus on "book production, publication, preservation, and sale" (Roseneder et al, 1991, p.3).

Faulknor, Cliff (1913-)

Although an agriculturalist from Vancouver by trade, Faulknor is better known as a children's writer, winning the international Little Brown Children's Book Award in 1964 for juvenile fiction. Although Faulknor was already recognized and well respected for his articles in the agricultural periodical, *Country Guide*, he continued to write under his pseudonym Pete Williams. Actually, it wasn't until he firmly established himself in children's literature that he began using his real name. In 1965, he was awarded the Little, Brown Canada Children's Book Award for his novel *The White Calf* (1965). From time to time, Faulknor still referred to his agricultural routes, authoring *Pen and Plow* (1976), discussing development of the West from 1882-1939, for which we won the Province of Alberta's Department of Culture Non-Fiction Award (Writer's Union, 2004).

Gibson, William (1908-2001)

Born on a farmstead in Springbank, Alberta, Gibson was an avid reader, developing a fascination with the science fiction/fantasy novels of Jules Verne. After returning to Calgary upon the conclusion of World War II, Gibson focussed on his artistic passions, starting up a ceramics enterprise in his home, and teaching classes at the Allied Arts Council.

Many people have often wondered why such a talented artist was so dedicated to collecting science fiction material. According to Gibson's son, this interest "may have stemmed from an incident when Bob witnessed his father pitch his grandfather's collection of books and magazines down a well...that material remained visible and agonizingly unreachable for years after" (Hemmings, 2006). What ever the reason may have been, the Special Collections Librarian at MacKimmie Library considers the Gibson Collection to be an invaluable "treasured memory."

Glass, Joanna M (1936-)

A talented playwright and novelist, Glass developed a passion for theatre during high school, performing with the Saskatoon Community Players, and later on attending the Betty Mitchell Amateur Theatre in Calgary. Due to her natural acting ability, Glass received a scholarship from the Pasadena Playhouse in California in 1957, but instead chose to go to New York, where she began writing plays for the Manhattan Theatre Club. In fact, one of Glass's first plays, *Canadian Gothic*, an autobiographical account of her childhood growing up in Saskatoon, is still one of her most popular works (Nothof, 2006).

“Glass has contributed significantly to the formation of a distinctive Canadian theatre” (Nothof, 2006), and she still continues to write. Her latest play, *Trying*, about the Nuremberg Trials and Franklin Roosevelt’s final days as U.S. President, was written in 2004, and has had stage runs in New York, Chicago, Ottawa, and Toronto.

Glick, Srul Irving (1934-2002)

Born into a musical family in Toronto in 1934, Glick completed his Bachelor and Master Degrees in Music Composition and Theory at the University of Toronto before moving to Paris to further enrich his musical talents.

Upon returning back to Canada, Glick spent 24 years working for the Canadian Broadcasting Corporation (CBC) as a music producer, while also teaching music theory and composition at the Royal Conservatory of Music. In addition, he was program director of Jewish Music Toronto for four years, receiving the Solomon Schechter Award for best musical program for a synagogue in North America in 1995.

Many musicians consider Glick as Canada’s most prolific composer; shortly before his death, he received the Yuvel Award for his commitment to the composition of music (Srul Irving Glick-Biography).

Gray, James (1906-)

Born in a small Manitoba town, Gray’s writing career began by chance while he was unemployed during the Great Depression and battling a severe bout of tuberculosis. In 1935, Gray became a reporter for the Winnipeg Free Press, establishing a position in Ottawa shortly thereafter. Due to his interest in the oil business, Gray moved to Calgary in 1947, and became a true “oil tycoon”, public relations manager for Home Oil Corporation.

Gray did not pursue full-time writing until his retirement. His works are powerful, and to a certain degree perhaps even autobiographical, as he is able to “incorporate perceptive accounts...impressions and experiences of the years of drought and depression in Western Canada” (Ingles, 1978, p.17). His “prairie histories” include *The Winter Years*, (1966), *The Boy from Winnipeg* (1970), *The Roar of the Twenties* (1975), and *R.B. Bennett: The Calgary Years* (1992) (O’Grady, 2006).

Hess, Margaret P. (1916-)

Born and raised in Calgary, Margaret Hess was an avid scholar, studying at the University of Alberta (where she received the University of Alberta President’s Award for best actress in inter-year drama), University of Toronto (where she founded and lead women of the University Parliament and also served as member of the debate team), and the State University of Iowa (where she studied fine arts).

After completing her studies, Hess developed a great deal of interest in the Native peoples and their cultures, particularly those residing in the Canadian North. After studying material at the Artic Institute of North America, the Scott Polar Institute in England, and at a number of other institutions, she often travelled up north, where she “acquired a sympathetic understanding of the land and its people” (Ingles, 1977, p.5).

In addition to her extensive travels, Margaret Hess was also an active member of the Calgary community, teaching at the Alberta College of Art and Design, as well as at the Continuing Education Department at the University of Calgary. She has even served on the University Senate, and has been active in the Chamber of Commerce, the Calgary Zoo, and the Regional Arts Foundation. Hess, who received her appointment as an Officer of the Order of Canada in 1993, received an Honorary Doctor of Law from the University of Alberta in 2003, the same institution where she began her post-secondary studies 70 years earlier (Betkowski, 2003).

Hutchinson, Bruce (1901-1992)

Born in a small rural community in Ontario, Hutchinson and his parents moved to Victoria when he was 10 years old. Upon graduating from high school, Hutchinson worked as a sports writer for the *Victoria Daily Times* before moving on to Ottawa and establishing himself as a correspondent and editor of a number of Canadian newspapers. Ingles (1978) considers Hutchinson to be “one of Canada’s foremost authorities on political and economic affairs...one of Canada’s most astute spectators and most able commentators” (Ingles, 1978, p.32).

Hutchinson’s writings have focussed on Canada and Canadians, including the way that other nations view our country. He holds honorary degrees from the University of British Columbia, the University of Calgary, and even from Yale. *The Unknown Country*, his first novel that he wrote in 1942 received the Governor General’s Award as outstanding non-fiction book of the year. In addition, Hutchinson has received other rewards for his journalism and analysis including the Lore Pierce Medal by the Royal Society of Canada in 1961, and the Canadian Authors’ Association Gibson medal in 1977 for his autobiography *The Far Side of the Street*. One of Canada’s most respected journalists, Hutchinson had the privilege of personally “meeting and speaking with every Canadian Prime Minister since 1918” (Veteran Journalist Dies at 91, 1992).

Jakober, Marie (1941-)

One of Alberta’s most distinguished writers and a former MacKimmie Library employee, Jakober moved from her homestead farm in Fairview, Alberta to pursue her studies at Carleton University. Beginning her writing career at an early age, Jakober was awarded a gold medal at the International Children’s Competition when she was only 13 years old, and has since written seven novels, poetry and short stories that have been published in Canada and around the world.

Jakober holds the privilege of being awarded the George Bugnet Award for Fiction on two separate occasions: in 1985 for her novel *Sandinista*, and just this past year, for her new Civil War work, *Sons of Liberty* (Canadian Literary and Art Archives, 2004).

Johnston, Richard (1917-1997)

A gifted musician from Chicago, Johnston taught theory at the University of Toronto for over two decades, while also composing, arranging, and conducting music

for the Canadian Broadcasting Corporation (CBC). In fact, Johnston even held the privilege of hosting a weekly music show on CBC in 1951 and 1958.

Richard Johnston was active in the music community throughout his lifetime, serving as Dean of Fine Arts and Music Professor at the University of Calgary, President of the Alberta Composers' Association, and editor of the Kodaly Society of Canada, among numerous other positions. In fact, Johnston was instrumental in establishing the Canadian Music Centre at the University of Calgary in 1980, for which he was formally recognized and honoured in 1987. As former musician Keith Bissell states, Johnston's style "is marked by elements of romanticism tempered by a certain astringency resulting from a disciplined use of 20th century compositional devices" (Bissell, 1992). Whatever his musical style may have been, Richard Johnston was truly a mastermind in his craft.

Kroetsch, Robert (1927-)

A native Albertan born to a German Catholic family, Kroetsch received his first degree at the University Alberta, before moving to Montreal to study creative writing with Hugh MacLennan at McGill University in 1956. For the next 20 years, Kroetsch lived in the United States, where he received his PhD from the University of Iowa, and later taught English at the State University of New York, Binghamton. When he returned to Canada, Kroetsch served as Writer-in-Residence at the University of Calgary between 1975-1976.

Kroetsch has written numerous short stories, poems, and essays that have been published in such leading Canadian journals such as *MacLean's*, *Essays on Canadian Writing*, and *Journal of Canadian Fiction*. As for his novels, Kroetsch received the Governor-General's Award for *The Studhorse Man* in 1969. Some critics claim that he became "part of the great national literary revival of the 60's and 70's in Canada" (Ingles, 1978, p.15), because he was displeased about receiving his B.A. at the University of Alberta without having to study at least one Canadian author.

Langevin, Andre (1927-)

A Montreal native who became an orphan when he was only seven years old, Langevin's first novel, *Evade de la Nuit* (1951), which was awarded the Prix du Cercle du Livre de France, recounts his experiences of growing up in an orphanage. After graduating from college, Langevin became editor of the literary section of *Le Devoir*, a Montreal newspaper. It is here where his writing career took off. Many of Langevin's works are emotional and serious, "where there is no escape from suffering and no answers except in pity and a sense of human solidarity" (Ingles, 1978, p.18).

MacEwan, John Walter Grant (1902-2000)

A native Manitoban, renowned as an agriculturalist, politician, historian, and educator (Ingles, 1975), MacEwan appeared on the Alberta scene as a politician, holding his post as an alderman in Calgary for eight years, then continuing on as an Alberta MLA, Mayor of Calgary, and Lieutenant-Governor. When MacEwan retired from

politics, he became a history professor at the University of Calgary, where he received an Honorary Doctorate in 1967.

MacEwan's writings on Canadian history, particularly the prairies show the rich diversity of the Canadian West, and include such works as *Hoofprints and Hitchingposts*, *Walking Buffalo of the Stonies*, and *Portraits from the Plains*. MacEwan Hall and the MacEwan Student Centre at the University of Calgary, as well as Grant MacEwan Community College in Edmonton have been named after this distinguished individual.

MacLennan, Hugh (1907-1990)

Born in a small Nova Scotia village, MacLennan's extensive education has included Dalhousie University, where he was recognized as a Rhodes Scholar, Oriel College in Oxford, and Princeton University, where he completed his PhD in philosophy. A prolific writer from an early age, MacLennan received the Governor General's Gold Medal on five separate occasions, the Governor General's Award for Fiction, and the Lorne Pierce Medal for Canadian Literature. Some of his most widely recognized works include *Barometer Rising*, *The Watch that Ends the Night*, *Return of the Sphinx* and *Rivers of Canada*.

MacLennan was recognized as a true nationalist writer, and was even known as saying, "Canada should stop listening to the courtly muses of other countries and develop her own literature...no creative writer can do his best work outside his own milieu" (Ingles, 1978, p.5-6). MacLennan's evident patriotism was certainly evident in his compositions. In 1987, three years before his death, MacLennan was awarded the James Madison Medal of distinction, becoming the first ever Canadian to achieve this feat.

Mitchell, W.O. (1914-1998)

Born in a small Saskatchewan town, Mitchell has "created for himself a place in Canada's literary heritage" (Ingles, 1975, p.3), focussing his writing on the Canadian prairies. His most famous works include *Who has Seen the Wind* and *Jake and the Kid*, for which Mitchell also wrote radio and television versions.

Mitchell often commented that "the landscape has everything to do with the way we grow as human beings" (Ingles, 1978, p.10). And yet, he did not always know he was going to become a writer. In fact, Mitchell received degrees in psychology and philosophy while enrolled in a pre-medical program at the University of Manitoba in 1931. In fact, it wasn't until 1942 when he graduated from the University of Alberta that his English professor suggested he should start writing. Mitchell's first novel, *Who has Seen the Wind* was an instant success. As he continued writing and publishing, many critics claimed that the strength of Mitchell's writings was "that's us...he's writing about us" (Ingles, 1978, p.11).

Upon moving back to Alberta, Mitchell served as Director of the Banff Centre, Writing Division from 1975-1985, and continued to write prolifically until his death in Calgary in 1998. In his honour, the W.O. Mitchell Literary Prize recognizes individuals who have “produced a substantial body of work and who (have) acted as a mentor to new writers” (McClay, 2006).

Munro, Alice (1931-)

A writer whose novels are often considered more autobiographical than works of fiction (Blodgett, 2006), Munro grew up in a small Ontario farming community where she completed her university studies before moving to British Columbia. In 1963, Munro and her husband founded Munro’s Books, a business venture that would last nine years.

Upon leaving the bookselling business in 1972, Munro returned to Ontario, and became writer-in-residence at the University of Western Ontario, a position that she still holds to these days. Although the majority of Munro’s writings centre on “the dilemmas of the adolescent girl coming to terms with family and small town” (Blodgett, 2006), she is definitely a travel enthusiast, having visited several countries throughout the world. Widely recognized in both the United States and the United Kingdom, as well as in Canada, Munro has received a number of prestigious awards during her lifetime of writing, including the Governor General’s Award, the Giller Prize, the National Book Critics’ Circle Fiction Award, and recently, the Commonwealth Writers Prize for her novel *Runaway*. Munro has shared her life story with both her daughter, Sheila Munro, and Robert Thacker, a dedicated Munro scholar which has result in two biographies: *Lives of Mothers and Daughters: Growing up with Alice Munro*, and *Alice Munro: Writing her Lives*.

Nowlan, Alden (1933-1983)

Alden Nowlan accomplished a great deal during his short lifespan, and was widely recognized among literary circuits in Atlantic Canada. A journalist by trade, one of Nowlan’s first poems, *Bread, Wine, and Salt*, received the Governor General’s Award in 1967, and set the stage for his writing career. In 1969, Nowlan assumed the position of writer-in-residence at the University of New Brunswick, where he continued to create his poems, plays, and novels (Fetherling, 2006).

Pollock, Sharon (1936-)

A noted playwright born in the Maritimes, Pollock spent her childhood years in Quebec before moving back to Atlantic Canada to attend the University of New Brunswick. Upon moving to Alberta, Pollock began her writing career. As Donna Coates, English professor at the University of Calgary, states, Pollock’s “first effort to write, *A Compulsory Option*, won the 1971 Alberta Playwriting Competition.” A few years later, Pollock taught playwriting classes at the University of Alberta and the Banff Centre, before becoming artistic director at Theatre Calgary, the first woman to achieve such a feat.

In the past three decades, Pollock has written numerous children's plays, television and radio scripts, and dramas, for which she has received countless accolades: the Golden Sheaf Award (*The Person's Case*) and the Governor General's Award (*Blood Relations*) for excellence in television film, as well as the Canada-Australia Literary Prize for her poetic compositions (Coates, 2006).

Richler, Mordecai (1931-2001)

An infamous novelist and screenwriter from Montreal, Richler received numerous awards during his lifetime, including the Guggenheim Fellowship for Creative Writing in 1961-1962, and the Canada Council Senior Arts Fellowship in 1966-1967. Richler's most notorious and famous works are undoubtedly *The Apprenticeship of Duddy Kravitz*, and *Jacob Two-Two Meets the Hooded Fang*. In fact, Richler also wrote a film version of *The Apprenticeship of Duddy Kravitz*, which won top award at the Berlin Festival in 1974 (Ingles, 1975).

As Richler wrote most of his works while living abroad (he spent nearly two decades in England), he faced accusations of being an expatriate by many of his compatriots. Richler defended this accusation by voicing his opinion that, "Canadian authors... (had) little or no audience, sales were punishingly small, and Canadian literature courses were regarded as standing jokes" (Ingles, 1978, p.6).

Settling back in Montreal for the remaining 30 years of his life, Richler continued to write, creating, among many other works, *Jacob Two-Two and the Dinosaur*, a sequel to *Jacob Two-Two Meets the Hooded Fang*. Richler's final work about the game of snooker was completed only a few months before his death (Ramraj, 2006).

Ross, Malcolm (1911-)

From the east coast province of New Brunswick, Ross indeed fit the description of a true scholar, obtaining degrees (B.A., M.A., and PhD) in English and philosophy. For more than 30 years, Ross was active as both a University professor at a number of institutions in both Canada and the United States, and also in University administration, serving as Dean of Arts and Acting Provost at the University of Toronto.

Although Ross possessed an English degree, he did not pursue a career as a novelist, but instead became recognized in Canada and abroad as a literary critic. As Ingles (1978) discusses, "many cultural and academic organizations have sought Dr. Ross' experience and expertise" (Ingles, 1978, p.30). Ross was affiliated with a number of organizations during his lifetime, which included the following: Chairman of the Academic Panel of the Canada Council, Chairman of the Nuffield Selection Committee for the Humanities and Social Sciences, as well as the Committee on Research and Teaching of the Association of Universities and Colleges of Canada, President of both the Humanities Association and Royal Society of Canada, and Chairman of the Governor-General's Awards Jury.

With regard to Ross' editorial success, he, together with the publishers McClelland and Stewart, created the *New Canadian Library Series*, with its goal to "secure a representative cross-section of the best Canadian writing in its different forms from the colonial period to the present" (Ingles, 1978, p.31).

Ryga, George (1932-1987)

A Ukrainian-Canadian from a small farm town in Alberta, Ryga held a strong opinion that all Canadians “should consider themselves capable of creating a national culture” (Ingles, 1978, p.21). A prolific writer from an early age, Ryga attended both the Banff School of Fine Arts and the University of Texas on scholarships. Despite this educational opportunity, Ryga did not pursue a career in writing until he was 30 years old, working in the meantime at a variety of jobs, including a farmhand, a construction worker, and even a mailman.

By far Ryga’s best known and most successful work is the play, *The Ecstasy of Rita Joe*, which he composed in 1967, was subsequently commissioned by the Vancouver Playhouse for the Centennial Celebrations of Canada, and was performed two years later at the National Arts Centre in Toronto in front of Prime Minister Pierre Trudeau and the provincial premiers (Ingles, 1978).

Schafer, R. Murray (1933-)

Recognized around the world as a brilliant composer and educator of music, Schafer, an Ontario native, began his musical education at the Royal Conservatory of Music and the University of Toronto in 1952. Four years later, he travelled abroad to Europe, where he spent two years at the Vienna Academy, and later moved to England where he composed his first work, a musical rendition of the opera *Le Testament*. Back on Canadian soil in 1961, Schafer spent the next 14 years as a music professor at Memorial University and Simon Fraser University. In fact, while at Simon Fraser University, Schafer, along with the support of UNESCO and the Donner Canadian Foundation created the World Soundscape Project, with its goal to “study the relationships between people and their acoustic environments” (Gray, 2005).

Having lived the past 20 years on an Ontario farm, Schafer continues to write music for string quartets and chamber orchestras. After receiving the prestigious \$50,000 Glenn Gould Award for musical composition in 1987, fellow musician Yehudi Menuhin exclaimed that Schafer was an individual of “dynamic power whose manifold personal aspirations are in total accord with the urgent needs and dreams of humanity today” (Gray, 2005).

Stanley, George F.G. (1907-2002)

Born and raised in Calgary, Stanley obtained his first degree at the University of Alberta, before moving to Oxford where he received a Masters of Literature and Doctorate in Philosophy. Upon the conclusion of World War II where he served as lieutenant, he taught history at a number of post-secondary institutions across Canada including the University of New Brunswick, University of British Columbia, and the Royal Military College, even serving as president of the Kingston Historical Society.

An infamous Canadian scholar and historian of the 20th century, Stanley received a number of accolades during his lifetime for his historical and military publications, including 12 honorary degrees from college and universities across the country.

Nevertheless, Stanley is undoubtedly best known as the individual responsible for designing and creating the Canadian flag in 1965 (Col. The Hon. George F.G. Stanley).

Strens, Eugene (1899-1980)

An engineer and amateur mathematician from a small village in the Netherlands, Strens was known early on as a collector of bookplates and mathematical volumes, for which he often travelled to progressively add material to his mathematical library (Guy, 1986).

Constantly pursued by the Germans during World War II, Strens was forced to go into hiding. It was during these war years that Strens developed a fascination for both chess and math puzzles. By the time of his death in 1980, more than 10,000 volumes formed part of the collection, which was donated to the University of Calgary Special Collections Division by Marina Schijf-Strens, Strens' daughter, in 1986.

Surdin, Morris (1914-1979)

A musical virtuoso from Toronto, Surdin mastered a number of musical instruments during his childhood, including the violin, cello, trombone, and French horn. He even taught himself how to play the piano (Ingles, 1978). After studying theory and harmony, Surdin began composing music when he was only 13 years old, first for ballet, and later on for a dance band that he had established. After studying abroad in Philadelphia, Surdin was hired by the Canadian Broadcasting Corporation (CBC) in 1939, working as a music arranger. Shortly thereafter, his career as a composer, arranger, and conductor took off.

Although the CBC officially employed Surdin, he chose to remain in the United States, where he worked with several famous playwrights and producers such as Ray Darby and Esse Ljungh. Surdin created the music for programs such as *Jake and the Kid*, *The Fever and the Glory*, *Once Upon a Time*, and *Wild Rose*, all of which were produced by CBC. In fact, working together with W.O. Mitchell, *Wild Rose* was commissioned for Canada's Centennial Celebrations in 1967 (Ingles, 1978).

Surdin was admired by Esse Ljungh for "working on 'music to order'...composing new music right there on the studio floor" (Ingles, 1978, p.27). This is how Surdin was able to compose entire works for orchestra, string and brass ensembles, and even music for soloists. Throughout his lifetime, he received recognition from numerous agencies including the National Ballet Company, the Hart House Orchestra, and the Shevchenko Ensemble (Ingles, 1978).

Whitehead, William (1931-)

A prolific documentary writer, who has written several episodes of the CBC Television series *The Nature of Things* (Library and Archives Canada, 2006), Whitehead co-wrote a number of historical documentaries with fellow writer Timothy Findley, namely *Dieppe 1942*.

Wiebe, Rudy (1934-

Born in a small town in Saskatchewan, Wiebe has been noted as a true bibliophile, and has showcased his appreciation of the Canadian prairies, his Mennonite descent, and the Native peoples in his writings. In fact, Wiebe spent six years researching the way of life and customs of the Cree Indians, which culminated in his novel, *The Temptations of Big Bear*, one of his most famous works.

Focussing on both the Mennonite and Native Indian cultures, Wiebe also experimented with writing stories for children, but it is his realistic portrayals of life in the Canadian North that have won him rave reviews, including the Governor General's Award for fiction, and the Royal Society of Canada's Lorne Pierce Medal (Keith, 2006).