

E.P. Taylor Library & Archives

**Description & Finding Aid:
Pamela Harris Spence Bay collection
LA.SC126**

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Updated by Amy Furness, April 2017

Pamela Harris Spence Bay collection

Dates of creation:

1971-2012, predominantly 1972-1976

Extent:

39.5 cm of textual and graphic material

394 photographs

1 35mm film strip

1 audio disc

2 audio cassettes

4 audio reels

Biographical sketch:

Born in Erie, Pennsylvania in 1940, Pamela Harris completed her Bachelor of Arts in English Literature at Pomona College in 1962, and moved to Toronto in 1967. A self-taught photographer, her work has consistently engaged with issues of social activism and feminist themes. In 1984, she embarked on perhaps her best known project *Faces of Feminism*, spending the next several years photographing women across Canada. The resulting work was exhibited extensively around Canada, and a selection of 75 photographs was published by Second Story Press as the book *Faces of Feminism* in 1992.

Pamela Harris first visited Spence Bay in September 1972. In 1973, she spent another four months in Spence Bay, Northwest Territories (now Taloyoak, Nunavut) photographing the people and landscape of the community, conducting interviews, and establishing a community darkroom where she taught local residents (mostly Inuit craftswomen) how to process film and print their own photographs.

In addition to the monograph *Another Way of Being*, published in 1976, Harris' *Spence Bay. N.W.T.* photographs were exhibited in 1974-76 at The Photographers' Gallery in Saskatoon, the David Mirvish Gallery in Toronto, and the Monterey Peninsula Museum of Art in California. Photographs taken and printed by the Spence Bay residents as part of the darkroom project and natural dyes workshop were exhibited in 1974 at the Arctic Women's Workshop, a craft conference and exhibition held at the TD Centre in Toronto. An interview Harris conducted with Theresa Quaqjuaq, one of the Inuit women who participated in the darkroom project with Pamela Harris, was recorded and included in the 1973 *Women's Kit*, a teaching aid Harris produced for the Ontario Institute for Studies in Education (OISE) to be used in high schools and colleges for teaching women's history in Canada. Excerpts of this interview, as well as an interview with Pamela Harris, were also aired on CBC Radio.

A small settlement near Boothia Peninsula (formerly Boothia Felix) in the Kitikmeot Region, Spence Bay was established by the Hudson Bay Company as a trading post in the 1950s, and settled by Netsilik and Dorset people. According to Harris, the population was about 400 in 1972-1973, most of whom had settled there within the past fifteen years, and many of whom spoke only Inuktitut. Her portraits of the people she met during her stay there and photographs of the landscape she encountered document the traditional ways of life and the rapid changes it underwent due to the cultural influences of the south.

Scope and content:

The collection comprises archival material related to Harris's photographic work from her time in Spence Bay, as well as that of the darkroom project she conducted while living there. The archival collection consists of Pamela Harris' original contact sheets; her active and passive correspondence; documentation, publicity and text panels related to her exhibitions of Spence Bay photographs; audio recordings of interviews with people she met and worked with in Spence Bay; and related materials from the 1973 *Women's Kit*. It includes the 28 b&w photographs taken by the Inuit women participants of the concurrent natural dyes workshop and the related text panels exhibited at the Arctic Women's Craft Conference and TD Centre in 1974, as well as documentation of their work in the Darkroom Project and

the resulting exhibition. It also includes a questionnaire designed and distributed by Pamela Harris and colleague Paul Carter to other documentary photographers during this same time period.

Contains series:

1. Correspondence
2. Darkroom Project Files
3. Slide Documentation
4. Publicity Materials & Publications
5. Exhibition Prints from Darkroom Project
6. Photographs
7. Audio Recordings
8. OISE Women's Kit Materials
9. Text Panels for *Spence Bay, N.W.T* Exhibitions
10. Contact Sheets
11. Documentary Photography & Community Action Questionnaires

Custodial history:

The materials now constituting the Pamela Harris Spence Bay collection were transferred by the artist to the AGO in 2012.

Notes:

Physical description:

Photographs include 44 b&w prints, 28 mounted on board; 179 b&w contact sheets; 167 colour slide transparencies.

Immediate source of acquisition:

Gift of Randall McLeod, 2012

Languages:

In English, Inuktitut with English translations as noted and French.

Location of originals:

All materials are originals except where indicated.

Restrictions on access:

Access to Series 1: Correspondence, file 2-9 [Theresa (sic) leaving Q.] is restricted as noted below. Access to Special Collections is by appointment only. Please contact the reference desk for more information.

Terms governing use and reproduction / publication:

Copyright is held by the creator. Copyright belonging to other parties, such as that of photographs, may still rest with the creator of these items. It is the researcher's responsibility to obtain permission to publish any part of the collection.

Finding aids:

A detailed finding aid is available.

Accruals:

Further accruals are not expected.

General Notes:

Titles of series, files and items are supplied by the artist, unless otherwise noted. - Variations on spelling of Inuit names as noted. A guide to registered birth name and name of choosing is available for reference (see Series 2: Darkroom Project Files, box 2-13). Wherever possible these names were used, however

common spellings of names do not necessarily relate to this guide, in which case the most commonly found spelling of a name was used.

Provenance access point:

Harris, Pamela. 1940-
Spence Bay, N.W.T.

SERIES 1: CORRESPONDENCE

Dates of creation:

[1971-2012], predominantly 1971-1976

Extent:

18.5 cm of textual records
4 photographs

Scope and content:

Series comprises active and passive correspondence between Pamela Harris and her colleague Judy McGrath, who taught the natural dyes workshop photographed by the women who participated in the darkroom project with Pamela. It also comprises active and passive correspondence between Pamela and her husband and children while she was in Spence Bay, as well as correspondence from the various women who participated in the darkroom project, John McGrath and other Northern colleagues.

Notes:

Access to file [Theresa (sic) leaving Q.] is restricted as noted below. - File dates and titles provided by the artist unless otherwise noted. Dates of the handwritten notations by Pamela Harris on several of the correspondence she received are unknown. - Variations on spelling of Inuit names as noted.

Location: box 1, box 2-1 to 2-8

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
Judy McGrath letters to Pam Harris	1971-2012-	4 cm of textual records. Files contain handwritten notes by Pamela Harris on dates and contents of correspondence. Arrangement by folder: (1)1971 to August 1972;(2)1972;(3) January 1973 to June 1973(4)1973, includes letter from Therese Quaajuaq to Judy McGrath about Pamela Harris' next visit to Spence Bay;(5)November 1973 to December 1973;(6)1975 to 2012 (bulk of correspondence between 1974 and 1975, with one note from Judy in 2012 which was enclosed with a package of Pamela's letters to Judy.	1-1 to 1-6
Pam Harris letters to Judy McGrath	1971-1976	4.5 cm of textual records Arranged chronologically one year per folder.	1-7 to 1-12

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
Pam Harris letters from S.B. to Randy McLeod	1972-October 1973	4 cm of textual records, 3 photographs : b&w print ; 15.5 cm x 16 cm or smaller Files contain handwritten notes by Pamela Harris on dates and contents of correspondence; artwork by Inuit children Arrangement as follows:(13)1972;(14) July 1973;(15) August 1973, includes 3 photographs and artwork by Inuit children;(16) September 1973;(17) October 1973.	1-13 to ,1-17
Randy McLeod letters to P.H.	1973		2-1
Theresa (sic) Quaquaq to Pam	1972-1973	1 photograph : b&w print ;8.2 cm x 8.2 cm <i>Note:</i> Variations in the spelling of last name include Quaquaq and Qauquaq. Name appears most often as Therese Quaquag throughout.	2-2
Selena Tucktoo to Pam	1973-1974		2-3
Tookie Takolik to Pam	1973-1974	<i>Note:</i> name spelled as appears on correspondence. First name also appears as Ootookee elsewhere in collection. Last name may also be spelled Taqulik.	2-4
Annie & Eva Kingmeaktook	[1973]-1974	<i>Note:</i> Spelling of last name also appears as Kimiatook in correspondence.	2-5
John McGrath & Jim Green to Pam Harris	1972	File contains correspondence from John McGrath and Jim Green after Pamela Harris' 1972 trip to Spence Bay	2-6
McGrath kids to Pam Harris	1972-1973		2-7
[Drawings by children of Spence Bay]	1973-[19--]	File contains handwritten note by Pamela Harris regarding contents.	2-8
[Theresa (sic) leaving Q.]	1974	File contains letters from Therese Quaquaq to Pamela Harris, from Inuit sculpture Gideon Quaquaq to Pamela Harris, and from Pamela Harris to Judy McGrath regarding the separation of Theresa from Gideon in 1974. <i>Note:</i> Access requires the written permission of the donor or his respective estate until 31 December 2032.	Box 9,(formerly 2-9)

SERIES 2: DARKROOM PROJECT FILES

Dates of creation:

[1972-1974]

Extent:

6.5 cm of textual material

Scope and content:

This series comprises the original proposal, notes, instructional materials and schedules, as well as contact lists of participants and other Inuit community members with whom Pamela Harris worked in relation to the darkroom project and her own photographic work. It includes translations of Inuit stories told to Pamela. It also includes photocopied documentation of the works by the Inuit women participants, with notes by Pamela Harris and Judy McGrath re: the photographer and subjects of each photograph, as well as a report by one of the women participants and draft material of the text panels for their 1974 exhibition at the Arctic Women's Craft Conference, and material related to a scrapbook on the project that was presented to the Commissioner of NWT at the time, Stewart Milton Hodgson.

Notes:*Location of originals:*

Originals of darkroom "How-to" booklet and instruction materials remained in Spence Bay, NWT and have likely been destroyed. The original of transcription of Selena Tucktoo's description of Darkroom Project has also likely been destroyed.

General notes: Variations on spelling of Inuit names as noted.

Location: box 2-10 to 2-20

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[Darkroom how-to book and wall-notes]	[1973]	File contains copies of instructional materials created by Pamela Harris in Spence Bay for the Darkroom Project. <i>Note:</i> In English and Inuktitut. - Originals were left in Spence Bay.	2-10
Photos by women in darkroom project	1973	File contains photocopies of 56 photographs made by women who participated in the darkroom project. It includes handwritten notes by Pamela Harris (in red) and Judy McGrath (in black) identifying photographer and the people in each photograph where possible. <i>Note:</i> Variations in spelling of Inuit names. - Thermal copies have been photocopied for preservation purposes.	2-11
Project proposal, report, Selena's report, slide talk notes & set-up for explaining photog.	[1973]	File contains original project proposal, description and notes for slide talk. Transcript of Selena Tucktoo's description of her experience participating in the Darkroom Project is a copy and includes one page of description by Mary Omeamuk and Tookie Takolik as well. Location of original is unknown. <i>Note:</i> dates based on dates of majority of documents.	2-12

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
Names etc.	[1972]- [1973]	File contains lists of contact names related to Pamela Harris' work in Spence Bay, including the names of Spence Bay artists she photographed and intended to photograph; and people she wanted to write after she left. It includes list of birth registration names and preferred chosen names of the residents of Spence Bay. The label 'Identification Names' is that of the artist identifying the people she photographed and wanted to write. <i>Note:</i> Variations of spelling of names. - Thermal copies have been photocopied for preservation purposes.	2-13
Syllabics & Inuktitut (sic) - attempts to learn	[1972]- [1973]	<i>Note:</i> In English and Inuktitut	2-14
Communication with Tookie	[1973]- [1974]	File contains Pamela Harris' notes for communicating with Tookie Takolik, a participant in the Darkroom Project who was hearing impaired.	2-15
Darkroom women's intro for 1974 show - Arctic Women's Craft Conference	1974	File contains original handwritten description of dye workshop by Arnauyuq Alookey and Selena Tucktoo originally used in preparation of a scrapbook on the dye workshop and darkroom project for the Commissioner for the N.W.T. (Stewart Milton Hodgson) and for possible reproduction in the Commissioner's annual report. These were later reproduced for the introductory panels used in the exhibition of photographs at the T.D. Centre in conjunction with the Arctic Women's Workshop in Toronto, 1974. <i>Note:</i> In English and Inuktitut.	2-16
Stories recorded & translated	[1972]	File contains two stories (one original and one copy) of Inuit folklore. Handwritten note is by Pamela at some later date. <i>Note:</i> Variation of spelling of Therese Quaqjuaq's last name as Kaojouak.	2-17
Order for Commissioner presentation and book	[19--]	File contains a list of photographs in order for use in a scrapbook presented to Commissioner Hodgson of the N.W.T. during his visit to Spence Bay and for possible use in a Commissioner's Report.	2-18

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
Darkroom (& my) schedule and who covered what	[1973]	File contains handwritten calendar and list of women participants.	2-19
Odds & ends of Pam's jottings	[1972]-1973	File contains diaristic notes on her experiences in Spence Bay while undertaking the darkroom project and photographing Inuit artists. It also includes an incomplete mockup for a handmade book documenting the arrival of the icebreaker with supplies.	2-20

SERIES 3: SLIDE DOCUMENTATION

Dates of creation:

[1973]-1976

Extent:

167 colour slide transparencies

Scope and content:

Series comprises color slides of the images taken by women participants in the Darkroom Project and images of the women participants taken by Pamela Harris. It also consists of Pamela Harris' Spence Bay exhibition at the Photographer's Workshop in Saskatoon and at David Mirvish Gallery in Toronto, and Three Old Women exhibition at Café La Barge.

Notes:

File titles taken from slide boxes, and file descriptions and provided by artist and publicity materials unless otherwise noted. - Except where noted in Folder 1, the slides are arranged within each file in the order in which they arrived.

Location: box 3-1 to 3-6

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
Spence Bay, NWT: On the land pics. Photos by S.B. Women, box 1	[1973]	38 photographs : colour transparencies ; 35mm. File contains documentation by Pamela Harris of b&w photographic prints made by Inuit women participating in the darkroom project. They photographed other Inuit craftswomen participating in the dye workshop process taught by Judy McGrath. <i>Note</i> : Slides are marked with multiple sets of numbers. Attempt was made to arrange these according to numbering on slides.	3-1
Spence Bay, NWT: Pics of Kids. Photos by S.B. Women, box 2	[1973]	28 photographs : colour transparencies ; 35mm File contains documentation by Pamela Harris of the B&W photographic prints made by Inuit women participants in the darkroom project of children, the settlement, etc.	3-2
Spence Bay, Darkroom Proj. Darkroom & Intro panels to Dye Workshop show, Pam Harris, box 3	[1973]- [1974]	14 photographs : colour transparencies ; 35mm File contains documentation by Pamela Harris of the photographs she took of the women working in the Spence Bay darkroom, plus one image of Pamela Harris taken by Therese Quaqjuaq. It also includes documentation of the introductory panels used in the exhibition of the dye workshop photographs in Toronto in 1974.	3-3
Pamela Harris Spence Bay Exhibit in Saskatoon	[1975]	34 photographs : colour transparencies ; 35mm File contains installation photographs of Harris' <i>Photographs from Spence Bay, N.W.T.</i> exhibition at the Photographer's Gallery in Saskatoon in November-December 1975.	3-4
David Mirvish - Installation shots, summer 1976	1976	15 photographs : colour transparencies ; 35mm File contains installation photographs of Harris' Spence Bay exhibition and book launch, <i>Another Way of Being</i> , at David Mirvish Gallery, Toronto, 1976.	3-5
Cafe La Barge (sic) Gallery Show: 3 <i>Old Women</i> (Miss Brown, Old Mary, Eliz. Welch) - individual prints	[1974]	38 photographs : colour transparencies ; 35mm File contains installation photographs and images of 3 <i>Old Women</i> Exhibition, Cafe-La Barge Gallery, Toronto, 1974	3-6

SERIES 4: PUBLICITY MATERIALS & PUBLICATIONS

Dates of creation:

[1972-1996]

Extent:

8.5 cm of textual and graphic materials

Scope and content:

Series comprises exhibition invitations, and publications that include reproductions of photographs by Pamela Harris and/or Inuit women who participated in the darkroom project such as Theresa Quaajuaq, Selena Tucktoo and Ootookee (Tookie) Taqulik. It also includes articles on the dye workshop and darkroom project, as well as the newsletter on the Arctic Women's Workshop held in Toronto in 1974 which featured the exhibition of the crafts from the dye workshop and the photographs produced by the women from the darkroom project.

Notes:

File names and titles derived from contents. Material within files is arranged chronologically by archivist. - Variations on spelling of names as noted.

Location: box 3-7 to 3-12

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[Exhibition Invitations]	[1973]- [1996]	File contains invitation brochures for exhibitions of Pamela Harris' Spence Bay photographs at David Mirvish Gallery, The Photographers' Gallery, the National Archives of Canada, Café La Barge, and in her exhibition <i>Three Canadian Women</i> exhibition at the Mount Saint Vincent University Art Gallery. It includes a copy of <i>Folio</i> (vol. 3, no. 11), a monthly arts newsletter published by the Saskatoon Gallery of Conservatory which includes an image and preview announcement of her exhibition at The Photographer's Workshop.	3-7
[Arctic Women's Workshop]	[1974]	File contains copy of a newsletter published by the Department of Indian Affairs and Northern Development and Canadian Arctic Producers Limited documenting the Arctic Women's Workshop held in Toronto, June 1974. It includes photo documentation of the conference and text describing the darkroom project (p. 78) by Pamela Harris.	3-8
[Harris' Spence Bay, N.W.T and photographs in print]	[1975]- [1996]	File contains copies of publications in which Harris' photographs taken while she spent time in Spence Bay were reproduced. [Note: Relevant pages have been bookmarked in each publication.	3-9

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[Published photo essays and portfolios]	[1974]- [1978]	File consists of copies of publications containing photo essays and/or portfolios of Harris' Spence Bay, N.W.T. photographs. North/Nord also contains a photo spread of images by Theresa Quaajuaq, Selena Tucktoo and Ootooke (Tookie) Taqulik. <i>North/Nord</i> publication includes handwritten description of dye workshop by Arnauyuq Alookey and Selena Tucktoo. [Note: Variations on spelling of Inuit names (e.g. Ootooke Taqulik more commonly appears as Tookie Takolik elsewhere in collection). - Relevant pages have been bookmarked in each publication.	3-10
[articles about the dye workshop and darkroom project]	[1972]- [1975]	File includes a photocopy of the Commissioner's Annual report (1973). Publications include photographs by Pamela Harris, and darkroom project participants Selena Tucktoo, Theresa Quaajuaq and Sariktak as identified. [Note: Variations of spelling of Inuit names (e.g. Selena spelled Celina in one publication, Therese Quaajuaq also spelled Therese Totalik in another publication). - Complete original of Commissioner's annual report remains with the artist.	3-11
[Review by Pamela Harris]	[1979]	Photocopy of a review by Pamela Harris of a book by Minnie Aodla Freeman, <i>Life among the Quallunaat</i> .	3-12

SERIES 5: EXHIBITION PRINTS FROM DARKROOM PROJECT

Dates of creation:

[1973] - [1974]

Extent:

28 photographs
1.5 cm of textual and graphic material

Scope and content:

Series comprises the 28 mounted black and white photographs taken by Spence Bay women residents as part of the darkroom project, which included in the 1974 exhibition of this work at the Arctic Women's Workshop in the TD Centre in Toronto. It also includes the mounted exhibition title and wall texts.

Notes:

See also Series 3: Documentation and Series 2: Darkroom Project Files for documentation of a wider selection of photographs produced by the women who participated in the darkroom project.

Location: boxes 4 & 5

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[Exhibition prints from Women's Darkroom Project] [1]	[1973]- [1974]	9 photographs : b&w prints ; 25.5 cm x 30.3 cm (including mount) or smaller Box also contains three introductory text panels. <i>Note:</i> see Series 2: Darkroom Project Files for handwritten description of dye workshop used in text panels in English and Inuktitut.	Box 4
[Exhibition prints from Women's Darkroom Project] [2]	[1973]- [1974]	19 photographs : b&w ; 56 cm x 35.5 cm (including mount) or smaller Box also contains title panel and introductory text panel. <i>Note:</i> see Series 2: Darkroom Project Files for handwritten description of dye workshop used in text panels in English and Inuktitut.	Box 5

SERIES 6: PHOTOGRAPHS

Dates of creation:

[1973] - [1974]

Extent:

16 photographs

Scope and content:

Series comprises photographs taken by Pamela Harris of participants in the women's darkroom project in Spence Bay, 1973, and of Ootookee (Tookie) Takolik in Toronto at the exhibition of photography as part of the Arctic Women's Workshop. It also includes photographs of Pamela Harris taken by Theresa Quaqjuaq, a participant in the darkroom project and Inuit craftsperson.

Notes:

Photographs arranged according to who created the images. - Dates taken from Pamela Harris' notes on verso of photographs.

Seven photographs from this series were matted in connection with the 2017 exhibition *The darkroom project: Taloyoak, 1972-1973* at the Ryerson Image Centre (Toronto, Ont.). Matted photographs are stored separately as indicated below

Location: Box 3, box 10

FILE TITLE	START DATE	CONTENTS	BOX-FOLDER #
[Photographs by Pamela Harris]	1973-1974	10 photographs : b&w prints ; 20.3 cm x 25.4 cm or smaller File contains photographs of the women working in the darkroom as part of the darkroom project. There are also two images of Ootookee (Tookie) Takolik at the Arctic Women's Workshop.	3-13 (4 photographs), Box 10 (6 photographs)

FILE TITLE	START DATE	CONTENTS	BOX-FOLDER #
[Photographs by Theresa Quaajuaq]	1973	6 photographs : b&w prints ; 17.5 cm x 17.5 cm or smaller File contains photographs of Pamela Harris with baby Roland and Brenda Quaajuaq, Therese's children.	3-14 (5 photographs), Box 10 (1 photograph)

SERIES 7: AUDIO RECORDINGS

Dates of creation:

[1973?]-1976

Extent:

2 audio cassettes
4 audio reels

Scope and content:

Series comprises audio recordings of interviews Pamela Harris conducted with various Spence Bay residents during her stay in 1973, including a recording with Inuit carver Eli Inukpaluk (Oojoojouak), and with Therese Quaajuaq, and Inuit craftsperson who participated in the darkroom project.

Notes:

Received in no apparent order, the interviews were arranged in alphabetical order by surname of interviewee. - File names derived from box labels and contents. - In English and Inuktitut with English translation. - Variations of spelling of Inuit names as noted.

Related material: Series 8 contains a phonographic recording of selections from Pamela Harris' interview with Therese Quaajuaq

Location: box 6

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[James Eetoolook / interviewed by Pamela Harris]	[1973?]	1 audio cassette (60 min.) Sound recording of James Eetoolook talking about changes in the Spence Bay community and exploration issues. <i>Note:</i> Spelling of last name taken from 'Name of Choosing' list found in Series 2. Eetoolook also appears as Eetalook and Etalook on audio cassette.	Box 6
[Pamela Harris]	22 April 1976	1 audio reel (2 hr.) : 9.5 cm/sec Sound recording is an interview with Pamela Harris about her experiences in Spence Bay, N.W.T. on the CBC Radio's <i>Morningside</i> . Sound recording includes the singing of Mary Edetoak <i>Note:</i> Recorded from radio with noise in background. - Original held with CBC Radio. - Interviewer unidentified.	Box 6

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[Eli Inukpaluk / interviewed by Pamela Harris]	[1973?]	1 audio cassette (60 min.) Sound recording of interview with Inuit sculptor Eli Inukpaluk talking about his life in the North. <i>Note:</i> Recorded in English and Inuktitut with English translation of Inuktitut possibly provided by Therese Quaajuaq.- Spelling taken from 'Name of Choosing' list in Series 2, appears as Oojoojouak on cassette tape and case.	Box 6
[Therese Quaajuaq / interviewed by Pamela Harris]	[1973?]	2 audio reels (2 hr.) : 9.5 cm/sec Excerpts available on audio disc; see Series 8: OISE Women's Kit Materials. <i>Note:</i> Name appears as Qauqjuaq on box.	Box 6
[Max Ullulaq / interviewed by Pamela Harris]	21 September 1973	1 audio reel (ca. 2 hr.) Interview with Max Ullulaq, Inuit carver Ooloolah's stepson when he was 21 years of age recorded in Spence Bay, N.W.T.	Box 6

SERIES 8: OISE WOMEN'S KIT MATERIAL

Dates of creation:

1972-[1974?]

Extent:

0.5 cm of textual records
1 35mm film strip
1 audio disc

Scope and content:

Series comprises the materials related to the women in Spence Bay that were included in the Women's Kit, a multi-media collection of materials about the history of women in Canada designed as an informational and educational tool for women about women, their cultures and communities, that Pamela Harris started in mid-1972 through OISE. It includes print material of a photocopied list of the Kit's contents, a translated and illustrated Inuit story, and a brochure "6 Canadian Women" by Pamela Harris; a 35mm film strip of images of Canadian women by Pamela Harris, including women Pamela photographed from Spence Bay; and an audio disc containing excerpts from Pamela Harris' interview with Therese Quaajuaq.

Notes:

Original print of Kit Contents remains with the artist, along with the remainder of the kit contents.

Location: box 3-15, box 6, box 8

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[Print material]	1972-[1974]		3-15
[Film strip]	1972-[1974]		Box 6

FILE TITLE	DATE(S)	CONTENTS	BOX-FOLDER #
[Audio disc]	1972-[1974]		Box 8

SERIES 9: TEXT PANELS FOR *SPENCE BAY, N.W.T* EXHIBITIONS

Dates of creation:

[1975]-[1976]

Extent:

2 cm of textual and graphic material

Scope and content:

Files contain two sets of wall panels used in her exhibitions of the *Spence Bay, N.W.T.* photography for exhibition at The Photographer's Gallery in Saskatoon, David Mirvish Gallery in Toronto and Monterey Peninsula Museum of Art in California. The first set of wall panels, which include the poem "Morning Mood", information about Pamela Harris and a panel about the darkroom project, was prepared for the Saskatoon exhibit. The second set of panels was presumably used at David Mirvish Gallery and in California.

Location: box 8

SERIES 10: CONTACT SHEETS

Dates of creation:

1972-1975

Extent:

179 photographs

Scope and content:

Series comprises black and white 35mm and 120 contact sheets taken by Pamela Harris in Spence Bay from 1972-1973 and exhibition installation shots taken in Saskatoon, 1975. It also includes exhibition installation shots taken of the darkroom project photographs at the TD Centre in Toronto during the Arctic Women's Workshop and photographs of Ootookee (Tookie) Takolik's visit in 1974.

Notes:

Contact sheets are arranged chronologically and filed in order according to the artist's numbering on the verso of each sheet; with 35mm followed by 120mm sheets. - Some frames on contact sheets were cut out and removed by the artist. Others were highlighted with yellow marker. Notations are that of the artist.

File list:

FILE TITLE	START DATE	END DATE	CONTENTS	BOX-FOLDER #
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FILE TITLE	START DATE	END DATE		CONTENTS	BOX-FOLDER #
[contact sheets, nos. 1-68]	1972	1972	1972-1972	68 photographs : b&w prints ; 20.3 cm x 25.4 cm Files contain 60 35mm contact sheets and 8 120mm contact sheets. Note: numbering includes 72-SB-IV-A and 72-SB-IV-B; as per artist's notes on the verso of 72-SB-IX and 72-SB-XI, there is no 72-SB-X.	7-1 to 7-3,
[contact sheets, nos. 1-106]	1973	1973	1973-1973	106 photographs : b&w prints ; 20.3 cm x 25.4 cm Files contain 101 35mm and 5 120cm contact sheets.	7-4 to 7-7
[contact sheets, nos. 1-5]	1974	1975	1974-1975	5 photographs : b&w prints ; 20.3 cm x 25.4 cm	7-8

SERIES 11: DOCUMENTARY PHOTOGRAPHY & COMMUNITY ACTION QUESTIONNAIRES

Dates of creation:

[1974] - [1975]

Extent:

2 cm of textual records

Scope and content:

Series comprises correspondence, mailing lists, samples and completed questionnaires prepared by Pamela Harris and her colleague Paul Carter to survey Canadian, British and America, specifically New York City, documentary photographers. It includes a completed survey by Pamela Harris that references her work in Spence Bay, N.W.T. along with surveys completed by Gabor Szilasi, Michel Campeau and Roger Charbonneau, as well as Joanne Spence.

Notes: In English and French.

Location: box 3-16