

Alfred Boder

Queen's University

[Bursarius and Scholarships]

2003

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	28
FILE	23

07703

Mrs. Isabel Bader
2961 North Shepard
Milwaukee, WI 53211
U.S.A.



STUDENT AWARDS
OFFICE OF THE
UNIVERSITY REGISTRAR

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2216
Fax 613 533-6409
Email awards@post.queensu.ca

7 August 2003

Dear Mrs. Bader:

**Re: Herbert and Stella Overton Prize in Drama
Account: 840-078**

I am pleased to inform you that the **Herbert and Stella Overton Prize in Drama** has been granted to Laura C. Hughes.

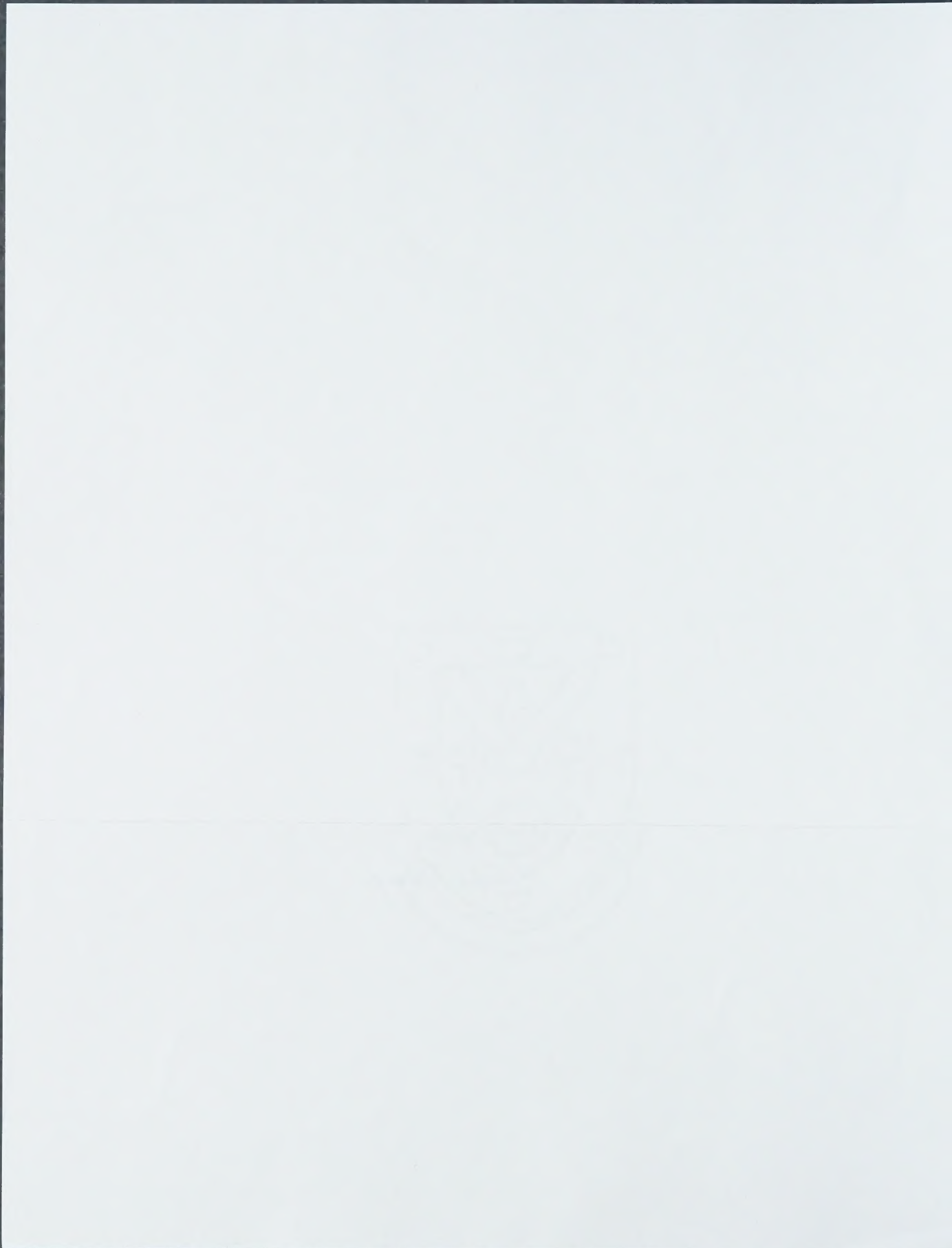
Scholarships and prizes, which have been established by donors, make it possible for Queen's to assist deserving students each year. Students appreciate this recognition and, in a practical sense, the monetary value of an award reduces the financial stress some students experience due to the costs associated with financing a university education.

On behalf of Queen's University, I extend to you our sincerest gratitude for providing this recognition to one of our students.

Yours sincerely,

Linda Kemp
Senior Awards Officer
(Student Awards)

/ldk





07703

STUDENT AWARDS
OFFICE OF THE
UNIVERSITY REGISTRAR

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2216
Fax 613 533-6409
Email awards@post.queensu.ca

Mrs. Isabel Bader
2961 North Shepard
Milwaukee, WI
53211 USA

February 3, 2003

Dear Mrs. Bader:

Bursaries and awards that have been established through the generosity of donors represent a significant portion of the assistance available for students at Queen's University. The cost of attending University represents a sizeable financial outlay for students and their families and, in some cases, also includes taking on temporary debt and making personal sacrifices. Queen's is committed to assisting students who have strong academic qualifications but are lacking in financial means. Bursary assistance plays an integral part in helping us to achieve this objective.

I am pleased to inform you that the **Herbert and Stella Overton Award in Music** has been granted to:

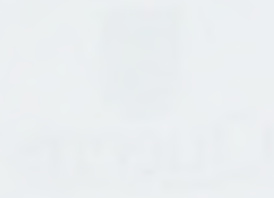
MR. DAVID HASEK, BACHELOR OF MUSIC
MISS. NATALIE TEAL, BACHELOR OF MUSIC

On behalf of Queen's University, please accept our sincere gratitude for providing this assistance to our students.

Sincerely,

Linda Kemp
Senior Awards Officer
Student Awards Office

LK/cp



Main body of the document containing several paragraphs of text, which are extremely faint and illegible.



February 13, 2003



FACULTY OF ARTS AND SCIENCE
OFFICE OF THE DEAN

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2448
Fax 613 533-2067

Dr Alfred & Dr Isabel Bader
2961 N Shepard Ave
Milwaukee, WI 53211 USA

Dear Drs Bader:

As you know, helping students with promise is part of a rich Queen's tradition of caring. An expression of faith in our young people, awards make the dream of a Queen's University education a reality for thousands of students each year.

To recognize the commitment of donors like you, I am enclosing your personal invitation to the **Faculty of Arts and Science Donor/Scholar Recognition Luncheon** being held on March 28, 2003. The purpose of this event is to thank those alumni and friends who have so generously supported scholarship and student aid at Queen's University, and to bring together benefactors with their scholars.

This invitation comes to you with warm appreciation for your very generous support of the following awards, established in the Faculty of Arts and Science:

The Alfred Bader Scholarship in Chemistry
The Alfred Bader Scholarship in Art History
The Alfred Bader Prize in Jewish Studies
The Isabel Bader Award for Costume in Drama
The Isabel Bader Bursary in Textile Conservation
The Overton Awards in Music
The Herbert and Stella Overton Prize in Drama
The David C. Smith Memorial Fellowship in Economics

I hope you will be able to attend and meet your award recipients in attendance.

If you have any questions, or special dietary requirements, please contact Myrna Horton, Faculty Projects Assistant at 613-533-6000 ext. 77901 or by email at hortonm@post.queensu.ca.

Sincerely,

Alistair MacLean
Associate Dean
Faculty of Arts & Science

Encl.

Office

[Faint, illegible text in the upper section of the page]

[Faint, illegible text in the middle section of the page]

[Faint signature or name in the lower right area]

[Faint, illegible text in the lower section of the page]

X-Mailer: QUALCOMM Windows Eudora Version 5.2.1
Date: Wed, 30 Apr 2003 09:56:41 -0400
To: Judith Brown <brownjb@post.queensu.ca>
From: Teresa Alm <almt@post.queensu.ca>
Subject: Bader: Music & Drama
Cc: kempl

Judith:

Following up on our conversation last week regarding the:

1. The Herbert and Stella Overton Awards in Music
- 2.. Isabel Bader Award for Costume in Drama

1. The Herbert and Stella Overton Awards in Music

During our conversation Friday evening I was left with the impression that:

- a) There was resistance to revising the terms of award as per Linda's suggestion since Dr. Zuk has indicated that the award would none-the-less be difficult to disburse because he is of the impression that there would not be a music student who would demonstrate financial need;
- b) That consideration is being given to suggesting to the Bader's that the University remove the OSOTF funds in order to ensure that "need" is not a consideration and thereby reducing one of the selection criterion and thereby making the award more flexible to grant.

As I indicated to you on Friday I do believe that the recommendations contained in (a) will create the flexibility required. Further, I do not think that it is appropriate to take the OSOTF funds out of the account. Yes, there have been situations where we (the University) have removed OSOTF funds but only in situations where it was clearly not the original intent of the donor (e.g. Mainland) that the fund/award become either need-based or restricted by residency (and, as you know, we created greater flexibility w.r.t. residency so as to reduce the number of accounts where we would have to remove the OSOTF match).

Allow me to provide you the reason why I think the revisions of the terms will accomplish the intended objective (that of getting need-based assistance into the hands of music students who demonstrate financial need):

- a) The adding the word "preference" will mean that if there is no student who satisfies all the criteria (financial need, exceptional achievement in Applied Music, Bachelor of Music) then, we will be able to give the Overton Award to a Music student (Bachelor of Music) who demonstrates financial need.

In 2002/2003 there were 30 BMUS students who qualified for a need-based bursary.

-total need demonstrated by these 30 students was \$66,500+

-23 of these students were granted a "named" bursary (\$35,495)

-of these students --13 also received general bursaries (\$17,712)

-therefore, 13 students received \$18,989 in only general bursary assistance

-this illustrates that in 2002/2003 there were potentially 20 students with an assessed financial need (less named bursaries disbursed) of \$31,097.

To conclude, I would like to strongly suggest that the addition of the "preference" clause would certainly create enough flexibility so as to ensure, that at a minimum, a student in financial need in a Bachelor of Music program would receive the Overton award in any given year.

The following text is a scan of a document page, likely a journal article. The text is extremely faint and largely illegible due to low contrast and blurring. It appears to be a multi-paragraph piece of text, possibly a research paper or a book chapter. The structure includes several paragraphs of text, with some lines appearing to be section headers or sub-headers. The text is oriented vertically on the page, suggesting it might be a page from a book or a document that has been rotated. The overall quality is poor, making it difficult to discern specific words or phrases.

And, the "preference" clause implies that we would do everything that we can to direct the award to a student in financial need who demonstrates *exceptional achievement in Applied Music*. But in the absence of the later -- there would be a music recipient.

2. Isabel Bader Award for Costume in Drama

Also, as I mentioned to you on Friday we are experiencing difficulty granting the above award this year. There were only two students who applied. One student demonstrates "marginal" financial need, however, the department indicates this student does not meet the criteria of "who demonstrate an interest in costume and/or costume studies from various theatrical perspectives; past and current interest in costume and/or costume studies; plans, ideas, expectations, wishes for future study and exploration". The second student, who may have been recruited by the department absolutely does not demonstrate any financial need.

I would like to suggest that we do the following:

- a) That a "preference" clause be added to give us some flexibility if there is not a drama student in financial need who also happens to satisfy the very specific criteria of: *who demonstrate an interest in costume and/or costume studies from various theatrical perspectives; past and current interest in costume and/or costume studies; plans, ideas, expectations, wishes for future study and exploration*
- b) That the application process be brought in-line with the general bursary process. Upper-year students who demonstrate financial need know the October 31 date rather than having a separate process at the end of the academic year (March 15).

It may be that there may be resistance from the Department because of a change in the current process. However, I think if we explain the problem and present a solution that we can come to a mutual understanding. The decision regarding whether or not a student *demonstrate an interest in costume and/or costume studies from various theatrical perspectives; past and current interest in costume and/or costume studies; plans, ideas, expectations, wishes for future study and exploration* can none-the-less be coordinated with the department (much like we currently consult with Music regarding the evaluation of *exceptional achievement in Applied Music*). However, if there isn't a candidate who demonstrates all of the criteria (including financial need), then, we can have the confidence that the funds will be disbursed to a drama student who does demonstrate financial need.

Linda will be forwarding to you the proposed revised terms for you to discuss with the Baders.

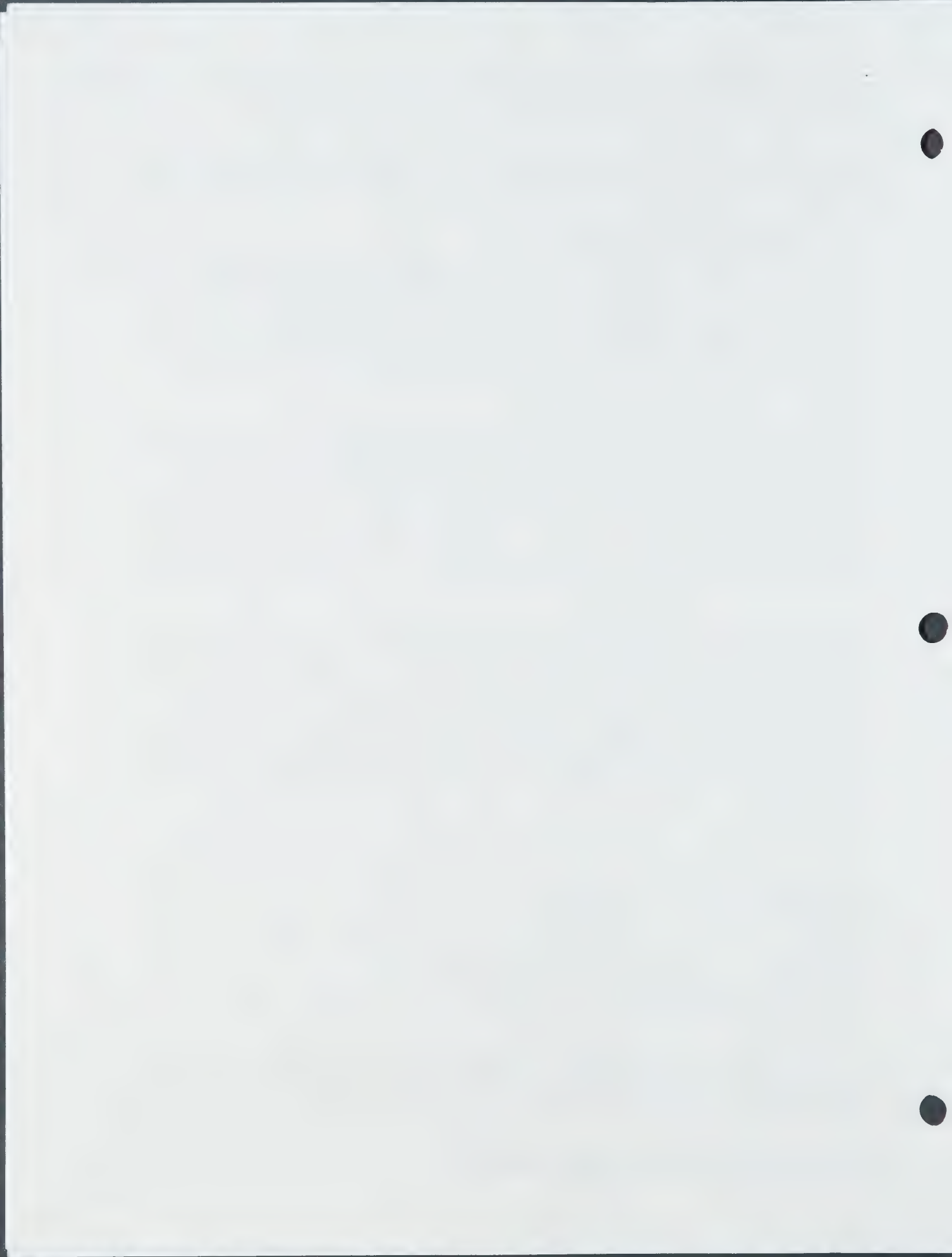
In 2002/2003 there were 36 drama (as defined currently in the terms) students who qualified for need-based assistance for a total of \$62,152.

-7 students received named bursaries (\$4,742); of these, 6 also received general bursaries of \$6,427

-29 students received only general bursary assistance of \$53,983

-this illustrates that in 2002/2003 there were potentially 35 students with an assessed financial need (less named bursaries disbursed) of \$60,410.

Therefore, I think it is fair to conclude that if a "preference" clause is added that we can have assurance that the funds can be disbursed on annual basis to a drama student in financial need. Again, we would, none-the-less, make every effort to grant the *Isabel Bader Award for Costume in Drama* to a drama students, in financial need who also *demonstrate an interest in costume and/or*

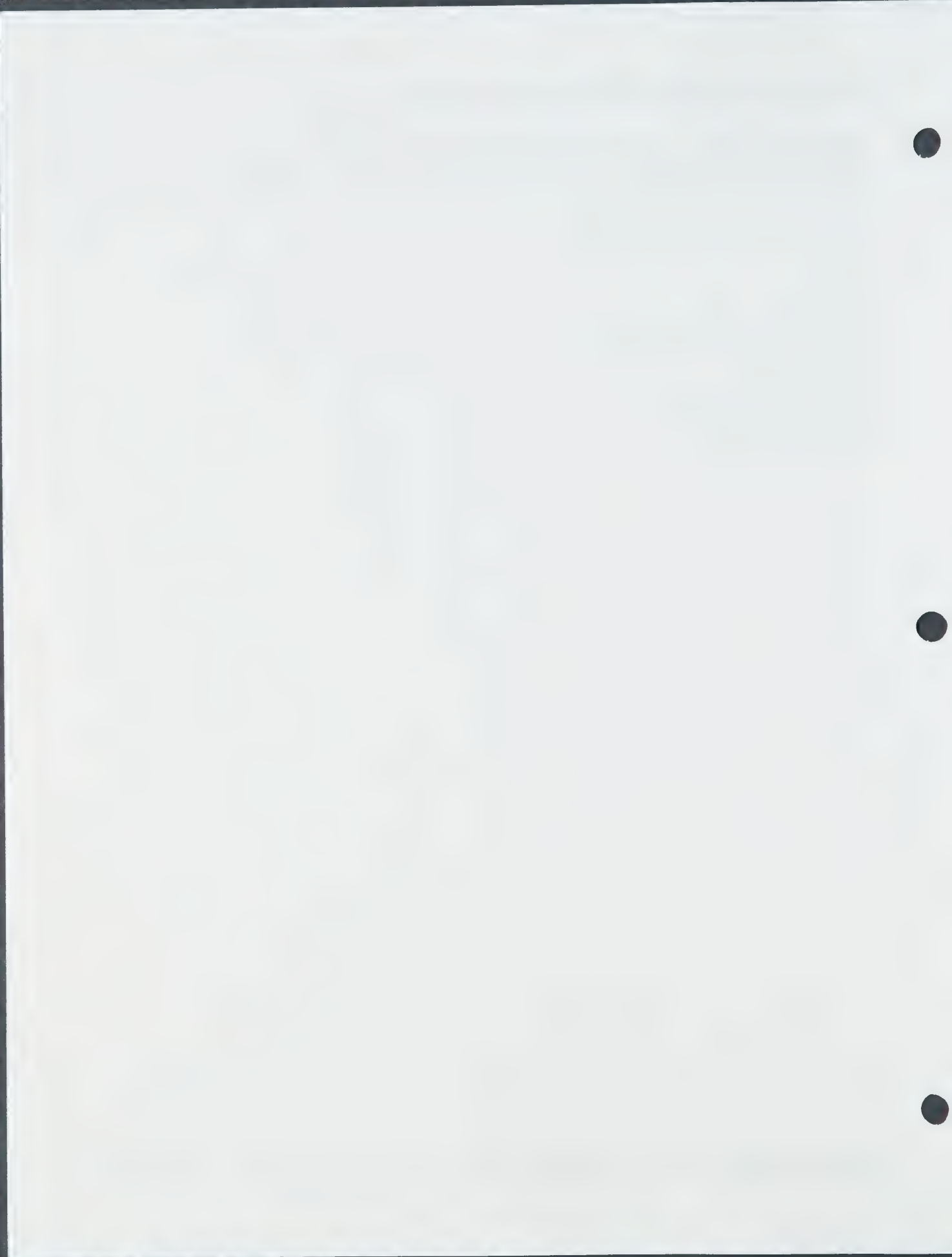


costume studies from various theatrical perspectives; past and current interest in costume and/or costume studies; plans, ideas, expectations, wishes for future study and exploration. But, in the absence of the later -- there would be a drama recipient.

Let me know if you have any questions or if I might help to clarify any item.

Teresa

Teresa Alm
Associate University Registrar (Student Awards)
Queen's University
Kingston, Ontario
K7L 3N6
Phone: 613-533-6000 (ext. 77110)
Fax: 613-533-6409
<http://www.queensu.ca/registrar/awards/>



QUEENS

Miscellaneous (specialized tools, etc.)	40.
Subtotal Estimate for Supply Budget	\$ 23,108.
Taxes (8% provincial tax and 2.49% federal tax)	2,424.
TOTAL ESTIMATED SUPPLY BUDGET	\$ 25,532.

39154

PERSONNEL BUDGET

Stipend for Intern (including benefits):

(35 hour week contract for 12 months at salary grade 5)

\$34,200.

Note: It may transpire that an intern is not hired at a Human Resources salary grade. There may be another way of calculating such things for an internship. Nevertheless, the position would include benefits and would still land in the range of \$32,500 – 34,200. (\$32,500 represents remuneration of about \$16 per hour plus benefits).

39871
US \$40000

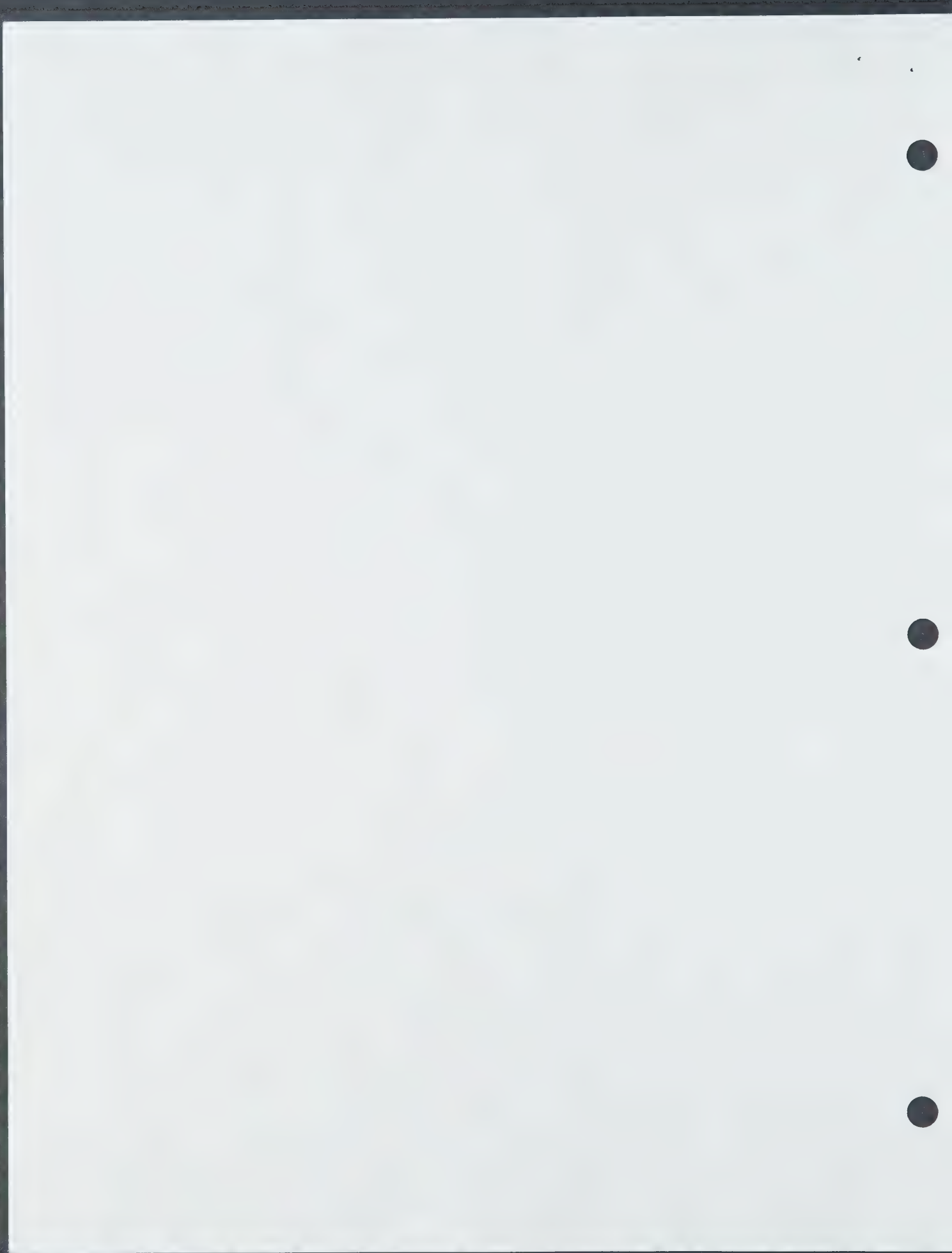
Honorarium for Conservation Advisor:

6,000.

(To be paid directly to an adjunct, or into the Art Conservation budget if a full academic appointment). For this proposal, Chris Adams is the appropriate advisor.

Note: The Art Centre will supply a curatorial advisor inhouse.

Handwritten notes:
Mentorship
Supervisor - 12 months - \$6,000
Costs



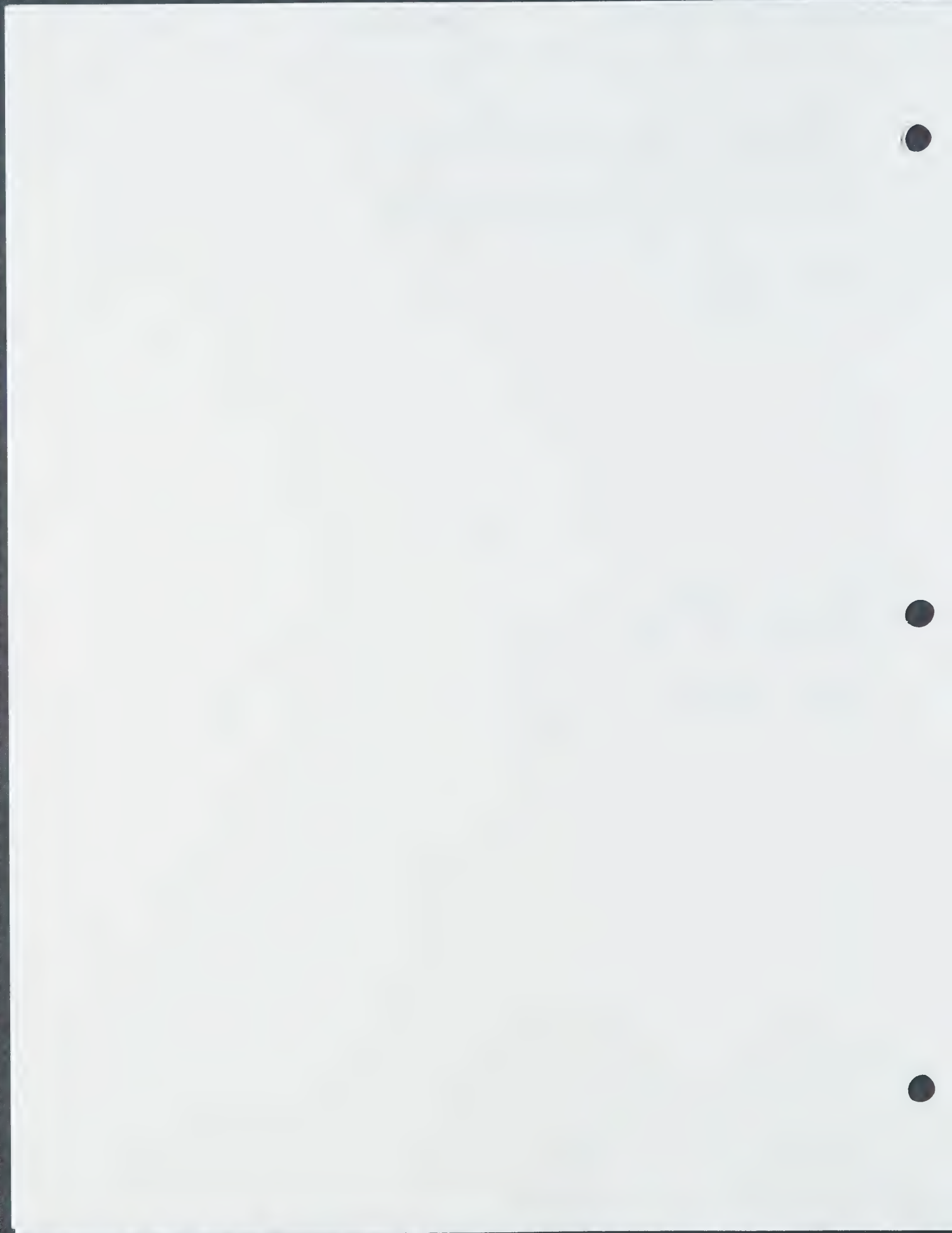
Proposed Supply Budget (Canadian Dollars)

Unbuffered acid-free tissue	10 packages	\$ 4,000.
Archival boxes	700	15,000.
Tyvek	2 rolls (75' each)	300.
Ethafoam	1 roll (300 ft)	363.
Identification tags	2,000	300.
Cotton label tape	1 roll	25.
Plastic sleeves	package of 1,000	40.
Printing of digital reference images, photocopying, etc.		100.
Resin-free polyester batting	90 yards	450.
Cotton muslin	44" x 100 yd	650.
Stabiltex	10 yd	450.
Hair silk	1 skein	70.
Cotton thread		30.
Velcro	tape and 'coins'	40.
Hangers	250	600.
Ageless (oxygen scavenger)		300.
Barrier Film		300.
Heatsealer		50.



● Gill Foundation
3035 N. Stowell Ave.
961-2010

● Judy Kay
847-963-6672



Action Plan

The goal of the project is to improve the condition and accessibility of the collection for long term survival, research, and exhibition. The project will provide an internship opportunity with twelve months of museum employment and training for a recent graduate entering the field. It is intended that a prospective graduate of the Art Conservation Program, Sheilah MacKinnon, would carry out the work over the period of a year.

The conservation activities planned are:

1. To improve housing by:

- reducing crowding in storage boxes
- replacing degraded or non archival storage materials
- providing adequate supports both within boxes and on hangers
- providing protection from dust and accidental damage by creating covers for shelves and/or individual garments

2. To Address issues of long-term stability by:

-assessing briefly the condition of each item in the collection using existing documentation in conjunction with a checklist of condition which will be created and attached to existing documentation. Conservation documentation will be created using a searchable database, with paper records created as necessary.

-isolating materials which may endanger other collection materials. Recently, several fans with degrading cellulose nitrate handles were found. These degrading handles are in danger of damaging neighbouring materials. There may be other such items in the collection awaiting detection. By isolating these items in an atmosphere which renders them inert, it is possible for them to remain in the collection without fear of harm.

-making recommendations for best use based on current condition. These recommendations may be made part of the conservation checklist created for each item in the collection.

-conducting stabilization treatments for the most fragile objects, insofar as these treatments can be done expediently. Objects which are fragile but which cannot be treated at the time will be "flagged" in the record. This will allow curatorial staff to prioritize material for future treatments.

3. Improving accessibility to the collection by:

-physically organizing the collection to the specifications of curatorial staff. Organizational parameters might include Time Period; Gender; Social Status; Functionality etc. This would be determined by the AEAC.

-completing accessioning of materials received in the recent past.

The first part of the document is a letter from the author to the editor of the journal. The letter discusses the author's interest in the topic and the reasons for writing the paper. It also mentions the author's previous work in the field and expresses hope that the paper will be of interest to the readers of the journal.

The second part of the document is the abstract of the paper. It provides a brief summary of the main findings and conclusions of the study. The abstract is followed by the introduction, which sets the context for the research and states the objectives of the study. The introduction also discusses the significance of the research and the methods used to collect and analyze the data.

The main body of the paper consists of several sections. The first section is the literature review, which discusses the existing research on the topic and identifies the gaps in the literature. The second section is the methodology, which describes the research design, the data collection methods, and the statistical analysis used. The third section is the results, which presents the findings of the study and discusses their implications. The fourth section is the discussion, which interprets the results and compares them with the findings of other studies.

The final section of the paper is the conclusion, which summarizes the main findings and conclusions of the study. It also discusses the limitations of the study and suggests directions for future research. The paper ends with a list of references, which includes all the sources cited in the text. The references are listed in alphabetical order and provide information about the authors, titles, and publication details of the works cited.

Proposal for Conservation Intern for the Queen's University Collection of Canadian Dress, Agnes Etherington Art Centre.

The Queen's University Collection of Canadian Dress, with holdings of 2,800 items, forms part of the collections of the Agnes Etherington Art Centre. In the summer of 2000, the collection was moved from substandard storage facilities in the attic of Queen's Archives to a new artifact vault in the renovated AEAC. New metal shelving units provide the space and framework to house the collection to museum standards in a climate-controlled vault. Donations to the collection continue to be received. Students from Queen's Art Conservation program use the collection as a resource for textile study.

However, there is a major concern regarding the continuing degradation of the collection as it sits in storage. It is currently housed in acidic commercial dress boxes of great age, which are crumbling and staining their contents. The boxes are over-full, causing damage to contents, some contents are deteriorating and require immediate conservation measures to prevent damage to surrounding artifacts. Opportunities for exhibition of the Dress Collection have been limited by condition concerns regarding many of the items.

The Art Centre has no conservator on staff and staff constraints limit the curatorial time that can be allotted to the Dress Collection.

To remedy this, a proposal is being made here to create a Conservation Internship at the Agnes Etherington Art Centre for a twelve month period. Such internships occur for graduates of the Art Conservation program with placements all over the world. Such an internship at the AEAC seems a logical step in maximizing the potentials of resources available at Queen's. It is mutually beneficial to the AEAC and the Art Conservation program. The present proposal can be looked at as a one time opportunity, or potentially, it could be seen as a prototype for a conservation internship at the AEAC available annually on a rotating basis to the various sectors of the Art Conservation program.

For the year 2003-4 (exact dates to be determined), Sheilah MacKinnon is eager to undertake an internship. She "discovered" the collection during a research project and is very enthusiastic about its possibilities. She will graduate this spring from Art Conservation..

An action plan and budget are described below. They have been prepared by Dorothy Farr, AEAC curator in charge of the Dress Collection and Christine Adams, Adjunct Instructor in artifact conservation in the Art Conservation Program. A physical analysis of the storage facility has been made. Estimated costs come from current suppliers' catalogues, but bulk purchases may result in discounts.

Proposed for Consideration
for the Queen's University Council of Education
Agree Edinburgh Ltd

The Council of Education of the University of Edinburgh is pleased to receive your proposal for the proposed for consideration for the Queen's University Council of Education. The Council will consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984.

The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984.

The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984.

The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984.

The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984.

The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984. The Council will also consider your proposal at its next meeting on 15th October 1984.