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***STRATEGIC OPTIONS
TO ENSURE THE
PROTECTION OF AND
ACCESS TO OUR
AUDIO-VISUAL
MEMORY***

***TASK FORCE ON THE PRESERVATION AND ENHANCED
USE OF CANADA'S AUDIO-VISUAL HERITAGE***

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Also, we would like to thank the following group of experts and those who helped with the study, the consultation or the report:

Theresa Rowat, Kathleen Owens, Yvonne Charbonneau, Wanda Noel, Maria de Rosa, Carole Lafrenière, Bruce Walton, Paul Fortier, Leslie Mobbs, Marcel Larocque, Karen Wolczanski, Yvette Hackett, Delta Media, Silmac Consulting, Sylvie Robitaille, Marielle Cartier, Carole Parkes, Michael MacKinnon, Christopher Seifried, Donna Sheaves, Pierre Arcand, Brian Driscoll, the employees of the Moving Image Data and Audio Conservation Division and the Visual and Sound Archives Division of the National Archives of Canada, in particular, William O'Farrell, Jana Vosikovska, Greg Eamon, Rosemary Bergeron, Joan Fairweather and Richard Lockead; employees of the National Archives Library, in particular, Yves Marcoux and Alison Hale.

A special thanks to the employees of the Department of Canadian Heritage, in particular Ronal Bourgeois, Daniel Giasson, Cathryn Hurley, Tara Douglas, Sandra Greene, Jennifer Soper, Megan Williams, Susan Algie, Ginette Chiasson and André Dubois; and the Canadian Oral History Association who provided a copy of the database of the *Guide to Oral History Collections in Canada*.

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June 1995

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PREFACE

Canadians possess an exceptionally valuable cultural heritage, and without it, there cannot be a complete understanding of who we are, where we have come from, and the unique and common experiences which create our individual and shared identities. Film, video and sound recordings are vital components of our collective memory. They are the animate testimonials of our achievements over the past 100 years, documenting for all generations to come the hopes, the successes and the differences that have informed the views we hold of ourselves, of the world and of our visions for the future.

This vast source of information, inspiration and creativity — the most known contemporary archive of our society — is threatened. Through technological obsolescence, negligence and physical degradation of audio-visual materials, we are losing large parts of our recorded past. As we celebrate the centenary of cinema with only one of the first 20 feature films produced in Canada still remaining, we are forced to acknowledge the fragile nature of these media and the need to take concerted steps to make certain that we do not sacrifice more of this

irreplaceable legacy through inaction and neglect — that we do not fragment and lose this knowledge of ourselves.

At a time when resources are strained in all sectors, and efforts are geared towards the continued development of new technologies and their creative application in our daily lives, we must recognize that archives — and particularly audio-visual archives, as fundamental components of the world's memory and of Canada's — are one of the most appropriate means of contributing to the development of our society. This development will only be possible if we can focus energies and resources on preserving this memory — to retain those elements of our audio-visual heritage which mirror our values, our culture and our evolution as a society.

The **Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage** has brought together individuals with a great wealth of experience and expertise to address these issues. Together they have crafted an inspired action plan that can endow present and future generations with the opportunity of

enjoying the films, video and sound recordings held in repositories in all provinces and territories — both the productions of the past decades as well as those which will come in the future. For this we owe the many contributors to the Task Force a great debt of thanks.

It has been my privilege to participate in this important endeavour and to assist in the development of a framework for ensuring that our audio-visual heritage will be identified, preserved and made accessible to Canadians. It is now time to demonstrate in very tangible measures our commitment to the realization of the Task Force recommendations and to move rapidly from intention to action.

Jean-Pierre Wallot
National Archivist of Canada

EXECUTIVE SUMMARY

Vital elements of Canada's audio-visual heritage are disappearing, deteriorating and becoming inaccessible — and the rate of these alarming losses is accelerating. Audio-visual materials are inherently fragile, subject to rapid physical degradation and technological obsolescence. Urgent intervention is required as film, sound and video formats that served to record significant periods in Canada's history and cultural production are quickly reaching the end of their life expectancy.

In 1994, the Minister of Canadian Heritage expressed his support for the creation of the *Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage*, with a one-year mandate to study these pressing issues and develop a comprehensive strategy to address their implications. Under the leadership of the National Archives of Canada, a community of stakeholders undertook this process — industry organizations including producers, broadcasters and distributors; cultural institutions including archives, libraries and museums; various national and regional communities including First Nations, ethno-cultural groups and artists' collectives; as well as the participation of user

groups and funding agencies.

In this report, the Task Force presents the results of its deliberations: a set of forward-looking recommendations designed to ensure the systematic identification and survival of Canada's audio-visual heritage, as well as its enhanced use. The strategy is founded on a **collective, community approach that fosters shared responsibility, cooperation and decentralized authority**, and strives to bring about workable solutions within Canada's geographic and economic reality. It promotes an integrated, holistic view of the management of heritage holdings that considers the full cycle from creation, to identification as part of the country's heritage, to physical preservation and user access.

A key strategic component involves the development of **selection criteria** that will facilitate the identification of material of enduring value from among the increasing volumes of current and future production. Effective selection criteria developed by the community will serve to build the heritage that reflects the richness and diversity of this

country's cultures and society, and will prevent irretrievable gaps in our collective memory. A selection process that sets firm priorities will also serve responsible resource allocation. The high cost of maintaining and preserving audio-visual materials requires that scarce resources be directed to the most cherished and most threatened holdings. Many collecting organizations have been struggling to process large volumes of existing holdings which must also undergo selection.

Close examination of practices and procedures have led to recommendations concerning operational activities that reflect the audio-visual community's commitment to increasing efficiencies, eliminating duplication and setting firm collective priorities. These efforts must be supplemented by **transitional funding** if this strategy is to make a meaningful impact on saving rapidly deteriorating media, and if it is to bring about integrated mechanisms to ensure that future production is not subjected to similar risk. These requirements consist of \$2 million (cost-shared for non-federal stakeholders) combined with \$2 million (for federal agencies) per year over 10 years to safeguard the highest priority materials at risk in the existing holdings; a Preservation Fund generating a minimum of \$2 million annually for current and future holdings; \$1 million over three years to

set up a specialized service centre; and \$1/2 million over 5 years to support training and exchange. To achieve these goals, a variety of funding mechanisms are proposed including cost-shared programs, tax incentives and contributions.

Recognizing that prevention is the most cost-effective means of preservation, the Task Force recommends an **improved infrastructure** for the storage and preservation of audio-visual materials. All organizations must ensure that the heritage collections entrusted to their care are stored under adequate environmental conditions that include temperature and relative humidity controls. To respond to the specialized preservation requirements of audio-visual records, the Task Force recommends the creation of several **regional storage facilities** (specified through a feasibility study) to be available under common service arrangements. To complement this preventive measure, the Task Force recommends the creation of a centre of expertise providing technical support for obsolete and deteriorated formats to be established at the National Archives of Canada and to operate on a cost-recovery basis.

Other recommendations propose practical mechanisms for integrating preservation concerns into relevant regulatory and program

areas within federal jurisdiction (including copyright), for improving access through standardized collection descriptions that can be readily shared through **networks**, and for balancing the need to facilitate user access and preservation copying with the need to ensure the protection of intellectual property rights. New **digital technologies** offer promising possibilities for preservation and access to audio-visual material, and the audio-visual community is committed to participating in the development of these applications.

Finally, to bring about this comprehensive and collective vision for the survival of Canada's audio-visual heritage, the Task Force proposes founding a new organizational structure — a **Consortium of stakeholders** charged principally with implementing this strategy. To respond to the urgent need for community action, the Department of Canadian Heritage and the National Archives of Canada should undertake the joint responsibility of establishing the Consortium within the next six months.

Decisive action, built upon a strong commitment to the preservation of Canada's endangered audio-visual heritage by the community of stakeholders, will be a fitting gesture for Canadians to mark the centenary of cinema in

1995 — safeguarding a heritage that spans over 100 years of audio-visual production.

INTRODUCTION

1. Background

Audio-visual materials are among the most threatened components of Canada's cultural heritage. Our society has become increasingly reliant on sound, film and video as recording technologies for public affairs, education, entertainment, commercial advertising, artistic expression and mementos of our daily lives. But, despite the prevalence and relatively recent appearance of these media, our preservation and access systems are facing a crisis. Irrecoverable losses of milestones in our audio-visual heritage have already been suffered, and much of today's recording stands little chance of surviving for future generations to make their own judgement on its place in history. Canada's audio-visual legacy is fading away — taking essential traces of our culture and society with it.

An international movement to recognize the importance of the audio-visual heritage and the imminent threats to its preservation is mobilizing efforts throughout the world. Since 1980, UNESCO has been urging member countries to undertake systematic long-term preservation of moving images. In 1995, the

Council of Europe is set to launch an agreement on the moving image heritage, and the United States has completed a major study led by the Library of Congress and the National Film Preservation Board resulting in a national preservation plan for film. As countries are preparing to celebrate the centenary of the invention of cinema, they are also implementing the urgent actions required to safeguard this endangered heritage.

In Canada, mounting concerns for preservation have been coupled with equally strong interests in encouraging access and use. In 1994, the Minister of Canadian Heritage expressed his support for the creation of the Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage to develop a comprehensive strategy addressing both aspects of this issue. Chaired by the National Archivist of Canada, the Task Force has brought together the many private and public sector stakeholders — from those involved in creation, production and distribution, to those involved in collecting, preservation and use, and funding agencies. The participants, representing a diversity of interests and concerns, all share a firm commitment to

Of the 20 feature films produced in Canada between 1913 and 1929, only one has survived.

Only a few of Canada's earliest recordings of radio broadcasts still remain. These were recorded on glass discs during the 1920s and 1930s.

Thousands of hours of video recordings have been erased because the tape could be reused up to 200 times.

immediate pro-active measures that will ensure the protection of Canada's film, sound and video heritage and will facilitate continued access and enjoyment.

Audio-visual media have become essential carriers of collective memories from the past and emerging voices of the future. In the present, audio-visual production thrives as the essential currency of vital cultural industries that reach out beyond our borders bringing Canadian perspectives into a global context. Viewed as an integral element of our cultural and economic development, Canadian audio-visual content must survive if we are to continue to express ourselves and to know each other — through traditional heritage venues and through the information highways of the future.

2. Approach to Developing a Strategy for Canada

Beginning with an assessment of the current situation, the Task Force set out to analyze the issues that exert an impact on audio-visual preservation in Canada. Seeking cooperative solutions tailored to practical implementation within the Canadian milieu, all stakeholders recognized that the strategy should build on existing institutional and commercial infrastructures, legislative and regulatory

frameworks, and effective use of present resource levels. Current methods of managing audio-visual holdings were reviewed with a particular concern for duplication. Approaches to sharing and rationalizing mandates were promoted, and new efficiencies offered by technological developments were sought. The implementation approach relies heavily on focusing priorities and sharing responsibilities and expertise.

However, there will be a gap between what stakeholders can achieve with current funding levels, and what must be done to implement mechanisms that will stabilize and reverse the losses to existing and future elements of our heritage. To bridge that gap, the Task Force recognizes that there is an unavoidable need for some new sunset funding to ensure that timely action is taken on the most urgent preservation issues, and to effect a transition to a fully operating strategy.

The composition of the Task Force which includes front-end creators through to archivists responsible for long-term preservation, as well as related users and funding agencies, has opened a far-reaching dialogue among all the parties. It reflects the premise 1) that cultural institutions such as libraries, museums, archives and galleries cannot bear the sole responsibility

for preservation and access, and 2) that the holdings of broadcasters and producers are a rich and active component of this country's audio-visual heritage. Common problems were identified with a view to cost sharing and cooperative solutions. A comprehensive vision of working together emerged from this dialogue, and this is what the new initiatives will build upon.

Coming to terms with a changing environment

The growing concern for the audio-visual heritage began with an acknowledgement that institutions charged with the protection of these materials are rapidly losing ground in fulfilling their responsibilities and are increasingly finding themselves unable to respond to the new challenges posed by audio-visual media.

Traditional approaches to collections management and resourcing have provided only limited solutions to the unique requirements of these records — from issues of sheer volume and selection, to description for effective retrieval and control, to access and intellectual property rights, to the pressing preservation concerns for physical deterioration, and the constant technological changes that complicate the preservation task with inevitable and often

very rapid obsolescence of recording materials and formats.

As collecting institutions have struggled to address their responsibilities from the preservation point in the cycle, creators and producers have come to recognize the immense value of the audio-visual heritage as an essential building block for new production and ongoing programming. Yet, their role within the production-preservation-access cycle has been limited by a need to concentrate on immediate economic concerns, with preservation as a secondary or supporting function. Meanwhile, users of the audio-visual heritage are increasing steadily as researchers turn to its documentary value, as artists draw upon it for creative sources, as the media and the industry strive to explore new applications and commercial possibilities.

This environment has brought audio-visual preservation and access to the forefront of heritage and culture concerns, and marks the landscape in which the Task Force undertook its deliberations. Oriented to realistic and effective implementation in this context, the approach taken throughout the study has been characterized by two key features:

- a consideration of the whole **CYCLE** of production-preservation-access as an integrated process, to arrive at a comprehensive forward-looking strategy — calling on partnerships and shared responsibilities throughout the cycle — and looking to solutions in new technologies; and
- a respect for the essential **LINKAGES** that work hand-in-hand in the audio-visual environment — preservation and access; cultural values and economic contributions; and, concerns not only for the preservation of existing holdings but also for current and future production.

3. Structure and Methodology

The Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage included three activity levels:

- The Steering Committee, chaired by the National Archivist of Canada, included heads of cultural agencies or organization representatives who set out the study framework, directed the strategy development and established the recommendations presented in this report.
- The Study Committee, composed of experts currently involved in the administration of audio-visual operations and funding structures, was responsible for carrying out the study, developing the strategy according to parameters set by the Steering Committee and recommending an implementation plan.
- A group of specialists in technical, operational, legal and policy aspects acted as resource persons providing specialized advice to the Study Committee. They prepared discussion documents and conducted relevant research, development and analysis as

issues were raised.

To assist in framing the Task Force discussions, two major initiatives were undertaken:

- A survey of audio-visual repositories was conducted to obtain an overview of the current state of holdings and services in this country. It covered the extent and types of media, storage conditions, preservation and copying facilities, as well as providing a profile of the organizations which are responsible for collecting, preserving and servicing these holdings.
- Cross-Canada consultations were conducted to provide an opportunity for broader community input on the identification of the problems being experienced, perceived needs and possible solutions.

4. Contents of the Task Force Report

This report is the formal presentation of the strategy and recommendations resulting from the Task Force deliberations of the past year. The major issues and implementation approaches are discussed in three core content chapters dealing with building, preserving and accessing Canada's audio-visual heritage. A review of information gathering activities conducted by the Task Force precedes these, and a three-year schedule for implementation concludes the body of this report. The appendices offer some of the technical documents prepared during the Task Force deliberations, and are intended to respond to the overwhelming need expressed during the consultation meetings — that the knowledge gained by the Task Force be made available to the community.

This document strives to set out the broad environment within which audio-visual materials are created and used, to respect the range of interests that impact on each issue and to reflect the complex process of negotiating practical and responsible solutions. In this way, the report may also serve as a more general situation analysis on the state of the audio-visual heritage in Canada in the 1990s.

1. ASSESSING THE SITUATION

The survey and the consultations served as complementary methods for acquiring a broad base of factual information as well as a range of opinions and concerns from groups and individuals. The survey revealed the nature of the groups involved in preserving the audio-visual heritage, the extent and types of holdings and the issues being faced by the diverse CULTURAL INSTITUTIONS and INDUSTRY ORGANIZATIONS involved. From an initial list of 3,600 potential collecting organizations drawn from directories, a survey sample of 1,402 was selected: 426 (over 30%) responded. To augment and clarify the survey information, telephone interviews were conducted with some respondents.

Designed to provide an overview only, the survey was a first pass at developing an information base — a bench mark to assess more detailed findings in the future. The results did, however, offer a revealing profile of the current state of organizations and their audio-visual holdings for the purpose of the Task Force deliberations.

For example:

- 38% of survey respondents identified themselves as audio-visual archives having a mandate for long-term preservation
- almost 50% of all reported collections contain all three media. Sound recordings are the most common type of holdings (41%), video is second (39%) and film a distant third (20%).

A series of targeted consultations were held in nine cities across Canada in an effort to hear many voices on the issues in preserving and making available the audio-visual heritage. Members of the Task Force met with over 225 participants in nine cities — Vancouver, Edmonton, Winnipeg, Toronto, St. John's, Halifax, Fredericton, Montreal and Ottawa. The meetings were a forum for the exchange of information and views among creators, actors, producers, archivists, librarians, broadcasters, distributors, conservators, other professionals and specialists from museums, galleries and

CULTURAL INSTITUTIONS
include archives, libraries, museums, galleries and are primarily concerned with building and preserving collections for public use.

INDUSTRY ORGANIZATIONS
consist of creators and cultural industries including producers, distributors, broadcasters, stockshot libraries and laboratories.

see [Appendix A](#) for a more comprehensive description of the survey and the results

see [Appendix C](#) for information on the consultations

funding agencies, as well as users. They included the valued participation of First Nations, community groups and ethno-cultural groups who use audio-visual materials among vehicles of their cultural expression.

Summary profile of community concerns:

The survey results and the consultation process provided the Task Force with an overview of the key questions facing organizations, as well as an indication of possible creative solutions. Illustrating the convergence and divergence of interests in the community, this information set up a context for examining issues in greater detail.

The community has expressed the pressing need to develop and communicate SELECTION CRITERIA on what materials should be designated for long-term retention to constitute the audio-visual heritage. Resources are limited and choices must be made about which audio-visual materials are to be retained and preserved. Issues include lack of criteria that can be readily applied, the vast production output that must be evaluated, the time-intensive nature of the selection task, and whether identification must be retrospective, or whether it be conducted systematically through regulatory

mechanisms or on a records scheduling model.

PHYSICAL PRESERVATION of holdings is an urgent and multi-faceted issue. Large components of the audio-visual heritage are rapidly deteriorating or becoming inaccessible due to obsolescence. Organizations need facilities, expertise and reliable information, particularly about preservation standards. Lack of proper environmental storage, the lack of access to obsolete playback and copying equipment, and the relatively short life span of most records emerge as primary issues. Based on survey data, it is estimated that over 60% of holdings are held in inadequate storage conditions. Solutions to alleviate storage problems must consider geographic proximity of organizations.

Standards for DESCRIPTION of holdings and NETWORK LINKAGES for sharing information are needed. The lack of information on what materials are held by organizations hinders both increased use and sharing of information by organizations seeking to avoid duplication in acquisitions and costly preservation.

There is optimism about new TECHNOLOGIES, particularly digital processing. However, there is great hesitation about its possible risks.

There are an estimated eight million hours of materials currently held in audio-visual repositories. About half of this volume consists of production materials and original recordings.

78% of survey respondents have no film copying facilities

50% have no video copying facilities

36% have no sound copying facilities

over 41% of survey respondents use only manual description

8% have no descriptions of holdings

Research and reliable information on emerging digital technologies and standards are needed.

Creators are particularly concerned to about ensuring the protection of intellectual rights, but organizations need better methods for identifying and locating COPYRIGHT owners. While there is growing recognition that intellectual property and commercial interests must be protected, users expressed frustration with the difficulties encountered in clearing rights for heritage materials, especially in non-commercial situations. In addition, under present copyright legislation, organizations with heritage material must obtain permission of the rights of holders before undertaking preservation copying.

The whole community is concerned about the lack of sufficient RESOURCES to address the scope of problems faced, transitional issues and particularly the urgent preservation issues relating to the materials at greatest risk. In many cases, the extent of materials to be preserved and managed is rapidly expanding, while funding for institutional activities is stagnant, or even diminishing.

Two-thirds of survey respondents are organizations with holdings open or accessible to the public.

69% of survey respondents were cultural institutions

31% of survey respondents were industry organizations

2. BUILDING AN AUDIO-VISUAL HERITAGE

One of our most complex challenges is identifying the steps in building a representative and lasting heritage from the vast output of audio-visual productions. We are already faced with irretrievable gaps in our audio-visual heritage, and yet our repositories struggle to cope with immense holdings. This critical issue is charged with two polar concerns: one which strives to be as inclusive and comprehensive as possible, and the other which must be selective and restrictive in the face of limited preservation facilities and resources.

Building and protecting a heritage means identifying the elements of past and present productions which frame our unique identities, and which have enduring informational and cultural values. We must also look ahead to establish the mechanisms that will provide a systematic and collective approach to coping with an expanding production base and an increasingly complex technological and societal environment. There is a pressing need to ensure that the most effective approaches to the preservation and enhanced use of unique AUDIO-VISUAL ARCHIVES are adopted, and

that this heritage reflects the diversity of Canada's cultural production and the far-reaching presence of AUDIO-VISUAL RECORDS in our society.

Approaches taken by other countries offer comparative models for examining legislative, institutional and operational structures for audio-visual preservation and access, and for considering certain aspects that may be relevant to the particular situation in Canada. In France, legal deposit enacted in 1992 covers all recording media (published or broadcast) and includes a cultural heritage function as well as protection of intellectual property. Responsibility is assigned by media to national institutions, and a board oversees the law's application including formal selection directives. Significant resources were allocated to implement the programs related to this legislation. Norway has legal deposit and a national strategy that incorporates production, distribution, conservation and public access. In the United States, a national strategy and plan for film preservation has been developed under federal government direction and support. Australia's system is comparable to Canada's;

AUDIO-VISUAL RECORDS: *A record is information in any form regardless of format or media: audio-visual records consist of moving images (films and videos) and sound recordings, including radio and television productions in all media (excluding fixed images such as photographs).*

AUDIO-VISUAL ARCHIVES: *Audio-visual records in all media produced and / or received by an individual, a public or private organization. This includes textual or graphic documentation or unedited footage which can explain the production context of an audio-visual work.*

AUDIO-VISUAL ARCHIVES OF ENDURING VALUE: *Audio-visual records in any media, produced or received by an individual, public or private organization and which are selected for permanent preservation because of their evidential and general information value, or their cultural value. This includes selected textual and graphic documentation and unedited footage. This is what constitutes the audio-visual heritage.*

however, a higher level of state funding supports aggressive collection programs. The state film finance corporation and film commission contracts both require preservation deposits.

see Appendix D for a discussion of heritage initiatives in other countries

2.1 Towards Collective Responsibility

The survey groundwork revealed that, in Canada, there are presently some 3,600 organizations with audio-visual holdings, ranging from industry organizations to cultural institutions. This diversity is reflected in an equal range of purpose and method behind their collections — with some directly linked to particular business interests, some to the legislative requirements placed on government institutions and some linked to specialized collective or eclectic mandates. In addition, there are countless individual creators and informal structures maintaining elements of their production activities.

It is from the holdings of this multi-faceted community that the audio-visual archives of enduring value are ultimately drawn. In some cases, the heritage components have survived by chance. Others have deteriorated and disappeared even before an informed assessment of long-term value could be made, or before protective measures could be afforded. While strong initiatives to preserve the audio-visual heritage have been undertaken, these efforts have been lacking coordination. Therefore, the Task Force proposes a set of systematic mechanisms that will direct and manage the survival of the audio-visual heritage by design.

An integrated preservation management strategy will not only link all aspects of selection, preservation and access within individual organizations, but will also strive to establish linkages among the community of stakeholders for a broadly-based system with clear collective priorities.

Sharing management and responsibility

There is a marked concentration of holdings and incumbent responsibilities in a very small number of large cultural institutions. Based on the survey responses, it is estimated that:

- 61% of film is held by five organizations
- 59% of sound is held by ten organizations
- 58% of video is held by eight organizations
- with the remainder dispersed among hundreds of smaller organizations throughout the country

The community has acknowledged the fundamental value of a distributed approach to the identification and management of Canada's audio-visual heritage. The highly specialized and costly requirements of audio-visual archives have effectively restricted participation by small organizations, leaving a few large organizations

to acquire the heritage through their mandates and collecting practices.

A strong formal basis for shared responsibility must be implemented within Canada's audio-visual community. It must include cooperative mechanisms that enable equitable involvement throughout the country and promote coordinated management. The result will be a more representative heritage, with the practical advantages of resources coordinated on a broad community basis to avoid duplications and focus on priorities. The stakeholders, organized along national, regional, community (such as First Nations, ethnocultural groups, artists and others), or industrial (broadcasters, producers, distributors), or institutional (archives, libraries, museums) lines, have undertaken to form a broad partnership for the preservation of Canada's audio-visual heritage. As its first and primary recommendation, the Task Force maintains:

Recommendation 1

That the responsibility for the preservation of Canada's audio-visual heritage must be borne by a network of stakeholders operating in accordance with clearly defined mandates and jurisdictions to ensure broader protection and compatible access to Canada's audio-visual

heritage and to allow a decentralized approach to the preservation of these cultural resources.

In fact, the participation of all partners in the preservation and access of the audio-visual heritage will build on the essential community links that have been forged. Allowing the community itself to make the decisions on the most effective management of this collective heritage will ensure that those responsible for the preservation and use of materials can properly be accountable for the results.

To provide comprehensive direction and management, a Consortium made up of organizations from all sectors including from user groups and right holders is proposed.

The Task Force recommends:

Recommendation 2

That a Consortium of stakeholders, as a charitable and non-profit corporation, be established to coordinate the implementation of the national strategy, and to undertake other projects and programs with respect to the preservation and enhanced use of the audio-visual heritage.

While there are some large commercial holdings, the heaviest volume of heritage materials is currently in the care of government agencies or cultural institutions - film, sound and video holdings with the National Archives of Canada, sound holdings with the National Library of Canada, and film holdings with La Cinémathèque québécoise.

While economies of scale have encouraged specialized storage and processing facilities, smaller organizations have been experiencing severe problems with accepting and processing audio-visual materials.

Smaller organizations need mechanisms through which they can contract for designated elements of physical control while retaining intellectual control and ownership.

With advances in technology, such mechanisms may lead to virtual archives where materials may be accessed via transmission of digital information from a centralized repository.

The responsibilities of the Consortium should include:

- fostering the development of detailed action plans and setting priorities in collaboration with the stakeholders in order to implement the national strategy for the preservation and enhanced use of the audio-visual heritage;
- managing projects and programs related to the preservation and enhanced use of Canada's audio-visual heritage: such as arrangement, description and cataloguing; copying; storage and maintenance; access; training and exchange of information; inventory of existing equipment, services and expertise;
- administering funds dedicated to the management of the audio-visual heritage;
- initiating, facilitating and supporting the identification/selection of the audio-visual heritage, the development of standards for effective storage and archival formats, and the clarification of rights;
- establishing and operating a modest secretariat to carry out these activities.

The terms of reference for the Consortium should be developed within the first six months of the implementation of the strategy, under the joint responsibility of the Department of Canadian Heritage and the National Archives of Canada, and in collaboration with Task Force representatives.

2.2 Constituting the Audio-Visual Heritage

Systematic criteria, integrated mechanisms and community support are required to sustain a framework that will successfully identify and preserve the elements of past, present and future production that constitute Canada's audio-visual heritage.

Systematic identification and selection for audio-visual archives

While cultural institutions strive for systematic management of their acquisition and preservation activities, they experience constant pressures to accept large volumes of endangered productions. This not only strains resources and capabilities, it also adds to huge existing accumulations of materials awaiting attention.

Developing, interpreting and applying selection criteria to focus collecting activities is an essential step in ensuring that heritage materials are identified and preserved. This process serves as a framework for determining how Canadian culture and societal values, in all their diverse manifestations, can be reflected in heritage collections. The community has expressed support for a shared approach that divides all audio-visual material into two broad groups:

first, material for which selection guidelines, specific criteria and interpretation at local or specialized levels should be developed and systematically applied; and second, designated categories in which extensive losses have already been incurred. The Task Force recommends:

Recommendation 3

The stakeholders are responsible for identifying the elements that make up Canada's audio-visual heritage on the basis of general selection principles and criteria that reflect the values of Canadian society — assessing relevance primarily in terms of Canadian content, Canadian production and material of significance to Canadians.

However, considering their rarity, their archival value and the substantial losses that have already occurred, it is recommended that the following categories of material be given urgent consideration:

- audio-visual recordings (including unedited material) produced before 1940
- Canadian films and sound recordings produced before 1950

selection factors for audio-visual archives include:

- * *pertinence*
- * *significance of document*
- * *informational / evidential value*
- * *aesthetic value*
- * *research value*
- * *form / medium*
- * *uniqueness / rarity / age*
- * *commercial value*
- * *significance of creator / author / collector*

see Appendix B for further discussion

- television and radio programs produced in Canada before 1960
- Canadian sound recordings produced and published before 1970
- Canadian video recordings in non-standard formats produced independently before 1980 and music videos from the same period

Mechanisms for selection and retention of audio-visual archives

Most organizations apply their particular legislated mandates, business interests or the interests of their sponsoring bodies to building their collections or to supporting others. While this ensures that a large volume of materials may be retained, it does not provide a global assurance that all the production of heritage value is being captured and properly maintained, nor does it provide a suitable context for ensuring a minimum of duplicated efforts. In fact, participants in the consultations indicated that the very nature of a highly decentralized production industry and the lack of singular purpose among cultural organizations has resulted in the loss of heritage materials and poses challenges that should be formally addressed by the community.

Recommendation 4

All stakeholders are responsible for establishing procedures for identifying and selecting the audio-visual elements of enduring value, both from their existing holdings and from current and future productions.

Among these things, the stakeholders should:

- ensure proper retention of audio-visual material, and develop selection criteria and retention schedules with assistance and expertise coordinated by the Consortium; these should be reviewed periodically by the stakeholders.
- allow time for some level of historical perspective and determine a minimum period of retention for all audio-visual material, where appropriate, before the application of selection criteria.
- allow input from representatives of user groups on selection criteria and intellectual and physical access, and develop consultation mechanisms.

Various mechanisms and conditions attached to legal, regulatory or contractual arrangements in the federal context can be valuable tools for identifying and preserving a collective heritage

There has been an explosion in the quantity of audio-visual productions in the last decade.

For example, Statistics Canada reported that, in 1991/1992 there were 742 film and video production companies in Canada creating almost 20,000 works - an increase of 25% in five years. This represented a total investment of \$611.9 million including public support of \$340.5 million.

Releases of sound recordings with Canadian content increased by 46% between 1988/1989 and 1992/1993.

and using public support more efficiently. One example used in many countries is mandatory deposit of published works. In Canada, deposit copies only cover a small component of audio-visual materials, being a useful means of capturing “published” works and productions made within commercial or institutional structures. Certain classes of production do not easily fit deposit definitions: for example, artistic works, those that do not inherently include a fixed recording process such as electronic transmission and small independent productions, unedited footage never presented to the general public, oral history and small independent productions. These form a significant part of our audio-visual heritage, yet they will remain among the most endangered unless avenues for their entry into preservation collections can be established.

The Task Force recommends:

Recommendation 5

That the following agencies and departments be urged to establish mechanisms to assist in the proper identification, selection and long-term retention of our audio-visual heritage:

- Canadian Audio-Visual Certification Office of the Department of Canadian Heritage, Telefilm Canada and the Canada Council as well as provincial and municipal funding organizations should ensure that a preservation component (original and/or a master) of audio-visual productions they funded is maintained in recommended storage conditions. Where this master is to be manufactured, the cost of the master should be considered as a legitimate production cost in the application for tax credit or protection funding.
- The Department of Canadian Heritage, in collaboration with the Canadian Association of Broadcasters, should promote the institution of a “Day in the life of Canadian radio and television”. All public and private broadcasters would be encouraged to record (on professional tape and at their expense), to document and to ensure the retention of one full day of programming annually. For the first year, it is suggested that this take place on the Monday of the third week in February — Heritage Day.
- With the cooperation of the Consortium, the Bankruptcy Superintendent Office should prepare and diffuse a circular to the trustees under the *Bankruptcy and Insolvency Act* to the effect that audio-visual productions of the bankrupt company or of companies are

In Canada, the audio-visual holdings of a few designated institutions include material acquired in the context of legal deposit clauses: commercial published music and video recordings at the National Library of Canada, and music recorded in Quebec at the Bibliothèque nationale du Québec. The National Archives of Canada is legally empowered to request all forms of audio-visual productions from all parts of Canada, while the Cinémathèque québécoise can request Quebec film productions.

A MASTER is a copy made to protect the original, and as such is used for archival preservation and subsequent preservation copying.

submitted to a stakeholder of the Consortium for an assessment of the archival value of the material.

- The Department of Canadian Heritage should promote the use of the following standard clause for any cultural federal-provincial agreement referring to Canadian audio-visual material:

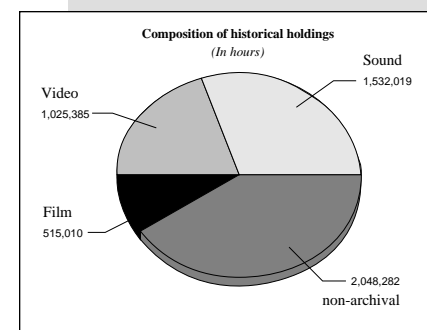
Each party to this agreement must, subject to the *Copyright Act*, and the rights of copyright owners and the rights derived therefrom, enforce the preservation of moving image and sound recordings and other master material associated with multi-media productions, and facilitate access to them through institutions and organizations created for this purpose, such as archives, libraries, film libraries/ cinemathèques, museums, electronic means of dissemination, networks, etc., as the case may be.

Establishing priorities and a funding base

All representatives of the main sectors working with audio-visual expressed a firm commitment to the most effective allocation of resources for preservation management. As the custodians of Canada's audio-visual heritage, they view their activities as responsible investments to protect valuable cultural assets. Without a concerted investment strategy, irretrievable losses will occur.

The community's approach to the critical preservation requirements confronts two issues. Foremost are the actions required to manage the immense volumes of existing holdings. Urgent measures must be taken to protect irreplaceable heritage treasures before advanced degradation and obsolescence make salvage and restoration impossible. At the same time, organizations are struggling to process and provide proper care for the incoming volume that has increased far beyond available resources and capabilities. Organizations must emerge from these mounting pressures to undertake selection and pro-active and systematic preservation.

All participants agree that management decisions must be made to focus expenditures in the areas of historical value experiencing risk, that is, those archival records in original and obsolete formats. There are currently an estimated 5 million hours of historical film, video and sound recordings — more than 585 years of continuous viewing and listening. Within this important material, it is estimated that just over 200,000 hours are in the category of extremely high value. These **treasures** are often in the poorest physical condition, recorded on obsolete formats and in need of immediate



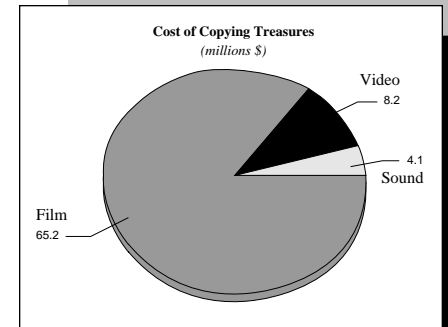
attention. Most audio-visual treasures must be restored and copied so that present and future generations can enjoy these critical heritage components. Without taking steps to ensure the preservation of this critical body of recorded information, we will face losing this important component of our documentary and creative heritage. When the hardest choices have to be made, the treasures must be saved.

Action on preservation of the treasures of our audio-visual heritage requires a sizeable investment. Copying the materials in the most urgent need of care alone is estimated at \$77.5 million, materials which have undergone judicious selection and been distilled to a small and precious quantity. The human and financial resources available are insufficient to meet the enormity of the task at hand. What limited resources exist must be spread over a large number of holdings, and preservation actions staged over a period of years. This compounds the problem as the longer the materials wait for attention, the poorer the condition, and therefore the higher the cost of preservation when measures are taken.

Recognizing that securing the safety of existing heritage holdings is of paramount importance, there is also a need to ensure that current and future production is not subjected to the same potential losses, and does not lead us into a continuing crisis with ever-mounting accumulations of material waiting for proper care. The Task Force insists that a comprehensive and forward-looking strategy is the second essential building block. We must integrate long-term preservation concerns into the very creation and maintenance of audio-visual production as the only cost-effective and realistic approach to an ongoing sustainable heritage.

To avoid the even higher cost of restoration and copying over time, the Task Force examined approaches to funding efforts to assist in preservation activities. Particular attention was paid to mechanisms which will augment the present investments being made by organizations, and which will attract other partners.

In 1995, estimated costs for copying film are \$1,900/hour; for video \$120/hour; and sound recordings \$40/hour.



The Task Force recommends that:

Recommendation 6

To support intellectual and physical processing for the long-term preservation of Canada's audio-visual heritage, that the federal government should:

For the highest priority materials at risk in the existing holdings

- **establish a cost-shared program at a level of \$2 million per year for ten years for non-federal stakeholders, and allocate an equivalent amount of \$2 million per year for ten years to those federal agencies which are already preserving an important part of Canada's audio-visual heritage.**

For current and future holdings

- **facilitate the creation of a Preservation Fund, generating a minimum of \$2 million per year to support preservation and/or restoration and intellectual and physical processing projects. The fund could include contributions (included in production costs and tax deductible, if applicable) from producers, individuals and private organizations (who could also benefit from tax deduction provisions) and contributions from any public organization.**

3. ***PRESERVING THE AUDIO-VISUAL HERITAGE***

With each passing day, our audio-visual heritage deteriorates and disappears. And the rate of these alarming losses accelerates relentlessly. For much modern media, few years remain during which we can still retrieve and reformat from degrading supports and obsolete technologies. Unlike more stable information recording formats, audio-visual materials begin to deteriorate very quickly. Production and playback technologies are rendered obsolete within a few short years. Without concerted strategies and immediate action, we know that much of Canada's audio-visual heritage will soon be lost.

The rate of degradation and obsolescence of film, video and sound holdings far surpasses the current capability of government and private organizations to conserve them. Traditional conservation methods have been unable to cope with the growing volumes of records at risk. New approaches must be implemented to protect the vast quantities of audio-visual materials currently held by repositories, and

preventive steps must be taken so that new productions have a better chance of survival into the future.

Preservation serves a multi-faceted function in audio-visual collections. It strives to protect the artifactual element of the original production format through preventive measures and restoration, and to retain information content through copying. But preservation is not an end in itself. Audio-visual materials are preserved so that they can be diffused and enjoyed, and so that the information within them can be retrieved. Preservation copying is the essential mechanism for serving this vital function — ultimately making the audio-visual heritage accessible to users.

The strategy recommendations in this section recognize the need to:

- establish a preservation infrastructure addressing the urgent need for technical

see Appendix E for a more comprehensive technical discussion of preservation issues

***PRESERVATION** includes all actions taken to ensure the long-term survival of the physical format and / or informational content of archival records.*

***PRESERVATION MANAGEMENT** is a comprehensive, holistic approach that integrates preservation concerns into all the operational activities related to holdings. It considers the life-cycle of records and focuses on the needs of volumes of holdings (rather than the restoration of individual items).*

***PREVENTIVE CONSERVATION** is an essential element in preservation management. It strives to prevent deterioration by providing optimum conditions for storage and handling, or to protect information content by copying to another format.*

***CONSERVATION TREATMENT** refers to actions taken to stabilize or reverse damage that has taken place.*

support for organizations coping with the physical and technological instability of audio-visual materials;

- apply systematic preservation management to the care of holdings, responding to the particular requirements of audio-visual media and the whole life-cycle of audio-visual records; and
- establish pro-active mechanisms to facilitate the preservation of audio-visual materials — past, present and future productions.

3.1 Preservation Infrastructure to Serve the Whole Community

Many audio-visual holdings are threatened by the degradation of the very materials with which they are created. For example, the images on nitrate and acetate film stocks are subject to rapid deterioration once the inevitable decomposition of the base stock begins. This has been the cause of the loss of some of the earliest moving images in Canada. With the introduction of magnetic sound and video recording, the rapid shifts in technology have meant a constant investment to copy materials from one format to another to retain the information. Faced with these extreme situations, stakeholders responsible for the audio-visual heritage have been forced to make extremely hard choices, allocating their limited resources to saving certain elements and having no recourse but to let others deteriorate and disappear.

In this section, the Task Force recommendations establish the most cost-effective measures that each organization can take to protect its holdings, beginning with prevention. When conservation treatment and preservation copying is required, firm priorities must be set to focus scarce resources on the heritage materials at greatest risk. This approach must be supported

by a collective infrastructure that can offer very specialized services and information with centralized economies of scale while still maintaining the essential characteristic of community-based responsibility for management.

Storage first and foremost

Proper storage conditions with stable temperature and relative humidity at appropriate levels offer one of the most cost-effective solutions for preservation of audio-visual materials. Research has convincingly shown that the rate of deterioration accelerates with a poor storage environment. Left in uncontrolled conditions, colour films may begin to show signs of degradation in a matter of only two or three years. But lowering and stabilizing temperatures and relative humidity will significantly slow, or even halt, organic pigment degradation. Without proper storage and maintenance, video will deteriorate in as little as five years.

The survey revealed that most audio-visual materials are currently stored under conditions suitable for human occupancy but not for audio-visual material — sometimes air-conditioned,

rarely humidity controlled. Very few organizations offer vaults designed to meet standards for audio-visual storage which specify temperature, relative humidity, as well as dust and contaminant controls. Fewer still have cold storage for colour film at or below 0° Celsius. In addition, appropriate containers, reels and individual housings which can prolong the life of audio-visual materials are not always used.

Respondents to the Task Force consultations and expert advisors have been very clear that the most cost-effective investment for preservation is in storage facilities. Providing storage that meets long-term preservation standards will reduce downstream costs of restoration and copying, loss of materials, and importantly, will buy time for threatened holdings. All organizations acknowledge that their primary preservation efforts and resources should be directed to improving their storage conditions, in particular by controlling the level of temperature and relative humidity of their existing storage facilities to meet current standards. However, shortages of space and the lack of capital resources necessary to achieve the specialized range of conditions which will ensure the preservation of various audio-visual materials make the task very difficult, particularly for smaller organizations.

There is marked life span improvement for colour film in cool and dry conditions (4.4 degrees C, and 25% +/- 5 RH), and best results are achieved in specialized sub-zero vaults.

See Appendix E for a table showing the life expectancy and recommended storage conditions for the many types and formats of audio-visual media.

The Task Force has concluded that, for certain formats requiring more specialized services, five or six appropriate storage facilities should be made available across Canada, and operated on common service arrangements. These costly facilities must be concentrated to take advantage of economies of scale. The overwhelming priority expressed by the community during the consultations was for improved storage, and the survey confirmed that much of Canada's audio-visual heritage was currently housed in sub-standard conditions. Therefore, the Task Force recommends:

Recommendation 7

That, given the critical importance of adequate storage, common regional storage facilities (the limited number and location to be determined by a feasibility study) be established where necessary.

The upgrade of existing facilities to current standards, when appropriate, or the construction of new facilities can be supported by a program such as the Infrastructure Program.

Access to specialized services

Not only are audio-visual materials physically threatened by the very nature of the products used in their manufacture and by sub-standard storage conditions, but the information may also become irretrievable because of the loss of technological capability. The pace of technological change renders more and more heritage material inaccessible as the market moves to newer formats. For some formats, such as 2" Quadruplex, commonly used in television recordings up to the 1980s, there are very few systems in Canada for the playback, and therefore copying of these recordings. Commercial laboratories capable of handling older film formats are few. Organizations interested in the long-term preservation of the materials in their care are faced with the need to gain access to specialized facilities, equipment and expertise to preserve, duplicate and transfer these materials to other formats. This will be an ongoing concern for organizations as recording technologies continue to evolve.

Organizations reported that almost 60% of audio-visual holdings are stored in inadequate to poor conditions. In addition, over 20% are stored under a range of conditions in outside service arrangements because facilities are not available within the organization (see survey results in Appendix A).

Participants in the cross-Canada consultations expressed strong support for the concept of regional storage facilities where material can remain accessible to organizations and benefit from proper storage (see Appendix C).

Survey results showed that only 64% of organizations with sound recordings have copying facilities. For film, the figure is only 21%. Only 6% of organizations can provide copies of materials other than 16mm and 35mm (see Appendix A).

Few cultural institutions have a full range of capabilities to copy materials in all media and all formats. Where this capability exists, it is often not accessible to other institutions, even on a fee-for-service basis. And yet, making copies of certain materials in obsolete formats or on very unstable material bases is the only method of ensuring the long-term preservation of the information. Therefore, there is a real need expressed by many organizations to broaden access to technical and laboratory facilities, as well as to facilitate exchange of specialized information on the availability of equipment and expertise. The Task Force recommends:

Recommendation 8

That a single centre, operating on a cost-recovery basis, be established on the premises of the National Archives of Canada to address the problem of obsolete formats and to provide specialized services for the stabilization and the restoration of severely deteriorated and/or damaged film, video and sound archival records.

- To implement the creation of this single service centre for obsolete formats and deteriorated and damaged media, special funding at a level of one million dollars over three years would be needed to train staff and to equip laboratories.
- This centre may associate, when necessary, with certified public and private centres of expertise (such as the National Film Board of Canada on colour film remastering).

3.2 Elements of Audio-Visual Preservation Management

Present attempts to preserve the audio-visual heritage start with preventive measures and focus on storing, maintaining and copying the large volumes of materials already held by organizations. Efforts are aimed at conserving artifactual and informational contents, such as video and sound recordings which must be moved from obsolete to current formats. Resources are expended in transferring information on fragile base materials to more stable, archival quality supports. For example, films are copied from degrading acetate film stocks to the longer-lasting polyester materials. These are the essential day-to-day activities conducted by repositories in the systematic management of audio-visual holdings.

The following recommendation emphasizes the integration of preservation concerns into the overall management of collections and presents the accepted professional practices relating to specific media and formats.

The Task Force recommends:

Recommendation 9

Stakeholders should integrate preservation management and conservation measures (including preventive conservation) at every point in the record cycle:

- All film originals should be preserved as long as possible. *It is recommended that polyester-based film stocks be used for masters. All film should be stored at recommended low temperature and relative humidity levels and monitored by acid detection technology and periodic colour evaluation for fading and loss of contrast.*
- All magnetic recordings (audio and video) should be stored at recommended low temperature and relative humidity levels for extended term storage. *However, because these formats tend to become obsolete very rapidly, these records should be re-recorded onto a digital format to preserve the program content.*
- To provide access and to protect master material (obsolete or recent formats), reference copies should be available for researchers, with secure access to respect the rights of the owners of copyright and those who derive their rights from copyright, and in a manner that avoids competition with commercial sources. *Reference copies may be made on less costly media.*

3.3 Looking to the Future

A forward-looking approach is vital to reduce costly downstream conservation, to find the most efficient and reliable means of preservation and to ensure that the community can keep up with the heritage concerns related to current and future productions. To address these aspects of the strategy, the Task Force has considered new technologies, research and standards development, continuing training and legal empowerment that can have a positive impact on preservation.

Research and standards

The increasing applications of digital recording formats for video and sound promise much more than an incremental technological improvement that perpetuates the obsolescence cycle. As developments in integrated system design open possibilities of making certain archival records “format independent,” DIGITAL PROCESSING will bring dramatic changes to a range of archival activities — from selection, to storage and preservation, to access and use. Digital technology introduces the ability to compress information. This allows for efficient storage of information, with nearly a ten-fold increase in the storage capacity of a digital archive at a comparable cost to the status quo. It

also holds great potential for more effective transmission of information in networked configurations, allowing distant access to archival holdings.

Faced with critical preservation issues, audio-visual archivists are quickly recognizing the benefits of digital processing. However, there are a number of outstanding concerns which must be addressed before heritage organizations can take advantage of these new possibilities. Research is required to assess distortions caused by compression technologies, and there is continuing uncertainty about stability of information and media over time. Heritage interests are determined to take an active role in these investigations due to the great potential for cost savings when digital technology and digital compression are employed for data storage. But before it can be done, the Task Force recognizes the necessity and recommends that:

Recommendation 10

Research should be conducted to determine the specifications for a recording medium for extended term storage.

- The requirements for ongoing scientific research into the preservation of audio-visual media, both recent and obsolete, should be quickly defined by the

DIGITAL PROCESSING is redefining the production industry. It is paving the way for instant access and graphic processing speed, unlimited image and sound manipulation and transparent copying. Archivists are looking to digital recording for solutions to preservation and access issues related to recorder format obsolescence and magnetic media storage life (see Appendix E).

Digitization allows transparent copying: every copy is an original. The information content becomes the integral archival record released from its attachment to a unique support or recording base.

The integrated application of digital processing to preservation management presents theoretical challenges to traditional archival practice founded on evidential value, authenticity and authorship. As more production occurs in the digital environment, this may alter the theoretical implications of the simulacra in the archive.

stakeholders, and the Canadian Conservation Institute and the Communications Research Centre are urged to cooperate with public and private, foreign and domestic, research laboratories and manufacturers of digital equipment to develop appropriate research programs.

In addition to the digital environment, standards issues continue to be of vital importance in all aspects of audio-visual preservation. The interests of longevity of materials and the information recorded on these materials does not always emerge as an issue in the development of new products or technologies. This results in downstream problems and more costly solutions for those responsible for the safekeeping of the audio-visual heritage. To solve this problem up front, the Task Force recommends:

Recommendation 11

That Canada, through its representatives in Canadian and international standardization organizations (the Canadian General Standards Board, the International Organization for Standardization, the Society of Motion Picture and Television Engineers and others) continue to work actively on the development of standards governing the

manufacture of durable media and to promote recognition of standards among the stakeholders.

Developing and maintaining specialized skills

Organizations and individuals involved in the preservation of audio-visual materials expressed a need for access to training and information. More organizations are becoming involved in the preservation of audio-visual records and require basic information on how to proceed. Those already involved require skills development and information about changes in preservation standards and practices. Much of the information sought is highly specialized and requires reliable interpretation on its applicability to archival preservation.

Preservation training is offered in a very limited number of educational institutions across the country. It is not specifically adapted to the needs of organizations with audio-visual holdings, and expertise must be developed on the job. The skills required to operate and maintain obsolete media disappear with the technology. Sustaining this expertise, as well as the artisanal ability to fabricate repairs when parts are no longer available, will continue to be a major factor in the community's ability to preserve

During the consultations, participants were explicit about the need for training and expert knowledge as prerequisites for a shared responsibility for Canada's audio-visual heritage.

obsolescent elements of our audio-visual heritage. Looking to the future, the new skills required to apply digital technology to integrated archival operations must also be developed. To increase the circulation of expertise and information, the Task Force recommends:

Recommendation 12

A training and exchange program on the preservation of audio-visual support media, including the organization of and participation in seminars, conferences, hands-on training, publication of advisory information, and other such activities in Canada and abroad, should be set up by the new Consortium.

- This program should serve the needs of conservators, technicians, archivists and creators in the various kinds of organizations with archival holdings, both public and private. Post-secondary institutions should also be encouraged to participate in establishing a program in audio-visual engineering and media preservation.
- The financial requirement for this program, estimated at a level of half a million dollars over five years and should be managed by the new Consortium. The funding could be allocated from existing federal programs.

Legal empowerment for preservation activities

Cultural institutions encounter legal impediments during their preservation activities. Within its intent to prevent unauthorized use, copyright also restricts preservation copying for archival purposes. Cultural institutions must be empowered to conduct preservation activities to protect this country's audio-visual heritage without risk of contravention of rights, specifically where these activities occur on site and do not expose the works to unauthorized copying, diffusion and use. Complementing Recommendation 18, where the implications of this issue on access are addressed, the Task Force recommends:

Recommendation 13

Without re-examining the general measures being contemplated as part of the Phase II copyright revision, that the Departments of Canadian Heritage and Industry Canada include provisions in the Canadian Copyright Act to permit the copying of Canada's audio-visual heritage for preservation purposes.

At present, the COPYRIGHT ACT does not permit the production of preservation copies by organizations without the prior authorization of the copyright holder: It is often difficult or impossible for many parts of Canada's audio-visual heritage to establish who holds copyright.

4. ACCESSING THE AUDIO-VISUAL HERITAGE

Framing the discussion of audio-visual archives in terms of a cultural heritage means collective sharing, enjoyment and appreciation. It also means fostering a productive environment for continued creation that will nourish a living and growing culture and industry. Balancing accessibility and the demands of today's users with the responsibility for long-term preservation for future generations is one of the central challenges faced by all those responsible for Canada's audio-visual heritage. To address the pressing need for developing approaches and systems which will enable users to benefit from the richness and diversity of their heritage, the strategy recommendations recognize:

- that improved mechanisms for sharing of information are essential for access and preservation management;
- that existing and emerging technologies must be exploited to provide integrated and broad-based access to information about holdings, as well as to the holdings themselves; and
- that improved mechanisms are required to balance the need to facilitate access with the need to ensure the protection of intellectual property rights.

4.1 Sharing Information

Comprehensive, consolidated information sources are the key to improving access for researchers and commercial users. New technologies are offering effective means for capturing and diffusing information about the audio-visual heritage and for making it available to users throughout Canada and abroad.

From basic description to community linkages

The use of audio-visual materials is critically linked to description — knowing what the holdings are, where these are located and the conditions under which use is permitted. Over the years, many organizations have accumulated extensive holdings without having the resources to describe these records. Incomplete and incompatible description has impeded access, preventing users from obtaining a comprehensive understanding of what is held by individual repositories and from determining what holdings are unique to a particular institution, what exists elsewhere and who rightfully regulates use. While completing descriptions for unprocessed holdings will be a

major undertaking for organizations, the Task Force recognizes that, without this effort, large parts of our audio-visual heritage will remain inaccessible and recommends:

Recommendation 14

That all stakeholders prepare and maintain electronic inventories of their holdings; that they be encouraged to make these and existing databases containing information on holdings (current and past) accessible through electronic telecommunications or broadcasting systems available on the Information Highway.

As individual organizations move to create automated descriptions, their data can be linked through electronic networks, increasing the speed and breadth of access. The Internet and the developing Information Highway infrastructure will provide significant opportunities for sharing among organizations and users, and will allow repositories and producers to participate in valuable exchanges of data leading to more judicious use of resources dedicated to acquisition, preservation and copying for access purposes.

Survey results indicated that 41% of holdings are controlled using manual finding aids only. 8% of respondents indicated they were unable to provide any form of intellectual control over their holdings.

Currently, a number of disparate mechanisms including database services, published and unpublished inventories, indexes and directories enable users to locate information about holdings in Canada. While compiling entries from different sources to create listings and directories has been the traditional approach to the creation of access tools, a lack of connectivity and consistency in description and database design for information held in electronic formats hinders efforts to integrate information and impedes one-stop access to data on audio-visual holdings. Building on the automated applications currently in use, the Task Force proposes a progressive approach that will allow an assessment of the challenges of operating in these environments before expanding the concept to data from a wider variety of sources. It recommends:

Recommendation 15

That a system of linkages among the various databases be progressively implemented leading to single-window access to descriptions of Canada's audio-visual heritage.

- For this purpose, a pilot project linking a number of stakeholders across Canada should be

initiated, with the additional goal of determining the headers and descriptors, source and copyright data and 'birth certificate' data (title, creator, year, etc.) required and the findings communicated to media manufacturers to allow the tracking of such data in the near future.

Moving to a common descriptive practice

The type of information gathered by organizations, the format for description and the presentation varies widely. For example, in industry, descriptive practices may be geared to provide clients with a catalogue of products or retrieval of stock subjects; whereas, in archives description, priorities favour provenance and context for the collection as a whole rather than its individual elements. Among cultural institutions, descriptive practices depend on the needs of particular users and resources available to develop research tools.

There is a viable basis on which to build a common descriptive practice with shared standards for audio-visual holdings. Cooperation and sustained coordination among all participants in the development and implementation of descriptive standards, from

For example, FILM/VIDEO CANADIANA and the Union Catalogue provide data about major components of Canada's audio-visual heritage. Increasingly, information is becoming available through on-line services or CD-ROM products.

the archival community through to the specialized interests of industry and technology, is the key to making description serve all users of the audio-visual heritage. The Task Force recommends:

Recommendation 16

That descriptive standards for audio-visual archives be adopted; that standards be communicated quickly upon acceptance; and that compatibility be stressed among the various systems for standards (such as Anglo-American Cataloguing Rules or Rules for Archival Description) currently used by Canadian institutions.

4.2 Looking to the Future

Technological changes sharpen our focus on the need for solutions to current issues and the need to foresee future problems. Throughout this strategy, the Task Force recommendations strive for a forward-looking approach that builds on existing systems and takes advantage of new developments. In an ever-changing technological environment, today's answers cannot presume to address future needs, but open and adaptable mechanisms can be implemented that will facilitate the preservation and use of Canada's audio-visual heritage.

Building on existing mechanisms for the capture of new information

In Canada, there is no comprehensive system designed to serve the needs of users and creators in registering titles and tracking rights holders on a continuing basis. For new Canadian productions, the Register of Copyright maintains a basic registry of published audio-visual productions and rights owners. However, its application for heritage and access purposes is limited. For example, it does not cover broadcasters' rights. Instituting a voluntary registry for all types of audio-visual works in Canada would assist efforts to ensure that those

Current work on development and implementation of Rules for Archival Description (RAD) combined with the existing experience by some institutions with Anglo-American Cataloguing Rules (AACR2) provide a strong foundation for a shared approach to description.

Other countries have implemented voluntary or mandatory systems which have proven advantages for promoting research use and commercial exploitation. The Japanese central rights registry provides an effective example of a system that can link copyright holders and users (see [Appendix F](#)).

components of production deemed to be of heritage value are identified and preserved appropriately. The Task Force recommends:

Recommendation 17

That a voluntary central production registry system for film, video, radio television, and multimedia works be designed linking the existing components such as the Register of Copyright, Union Catalogue, Film/Video Canadiana and Canadian Heritage Information Network, to provide producers, artists, broadcasters, distributors, custodians and users with information needed to facilitate access to the Canadian audio-visual heritage.

To maximize the efficiency of such a registry, all artists, producers, broadcasters and distributors will be urged to participate.

Protecting moral and intellectual property rights

An important factor that imposes conditions on accessibility is the protection of moral, intellectual and economic rights through legislated copyright, ensuring that creators can control the use of their works and recover payment from this use. Industry organizations

preserve their audio-visual holdings for the explicit purpose of deriving future benefits. Without this protection, a significant incentive to invest in new production would disappear. On the other hand, users' interests lie in making the audio-visual heritage more accessible, so it can be more readily diffused and reused. The Task Force believes an effective balance between these interests can be achieved.

Whether it rests with public or private organizations, ownership or physical custody does not necessarily confer intellectual rights over these materials. The physical transfer or acquisition of audio-visual materials only confers copyright when there has been a specific agreement to do so. An added complexity is that individual productions may be subject to more than one copyright with separate rights for the audio and visual components. Use may require permission from the different parties. Even where the issue of copyright ownership is clear, it may be difficult to locate the person or body able to provide permission. The lack of an easy method of locating copyright owners and a practical system of applying scaled fees and licensing are major obstacles experienced in Canada to increased use of audio-visual

Defining whether a work is published or unpublished is a critical factor in determining rights status. For unpublished works, copyright is perpetual. For published works, copyright expires 50 years after the end of the year in which the creator dies. See [Appendix F](#) for more details on copyright and audio-visual works.

materials. Cultural institutions whose primary mandate is to facilitate access often find themselves unequipped to provide basic rights information about their holdings.

The impact of restricted rights is a major issue for cultural institutions whose mandate is to promote access and enhanced use of the audio-visual heritage. They must balance the appropriateness of allocating scarce resources to material which will remain unavailable to users with the potential loss of this heritage if it is left without proper care. In providing user access, organizations take every care to protect the rights of creators and copyright holders. Therefore, it is usual that reference copies be examined by users on the premises of an organization. However, there is a growing recognition that in time and with technological developments it will be possible to give users access to materials through electronic information networks. Recognizing that such access will require new approaches to ensuring the integrity of the information being provided and the protection of intellectual property rights, the Task Force recommends:

Recommendation 18

That the Departments of Canadian Heritage and Industry Canada, in pursuing current initiatives to simplify and improve the management of rights, take measures for the creation of mechanisms that would both ensure equitable and efficient management of rights (including compensation of rights holders) and facilitate the use of Canada's audio-visual heritage held by public and private institutions.

In the meantime, all stakeholders are encouraged to continue to negotiate with copyright owners on access to their collections and to formalize these relationships in contracts.

Digital technology for an integrated management system

With digital processing, the convergence of the television and computer industries is redefining the way the production industry works by providing needed solutions for instant access and graphic processing speed, unlimited image and sound manipulation, and transparent copying, while at the same time reducing capital equipment and maintenance expenditures. Implementing an integrated system does not require the immediate conversion to digital of

Survey results indicated that 63% of all audio-visual holdings are open for use by the public; 26% of respondents offer film loan services; 42% offer video loan services, and 20% offer sound recording loans (see [Appendix A](#)).

An integrated management system is a multi-cassette storage device coupled to a bank of digital television recorders by a high-speed robotic arm and controlled by computers linked to the archive catalogue and index system software. The on-line cassette library can be as small as 40 cassettes or as large as several thousand; size is determined by the user application and the availability of capital dollars.

the complete contents of an archive because they provide a buffer between what has and has not been digitized. It is possible to use the multi-cassette portion of the system with any format of analogue or digital machine to input source documents to the 'near on-line system' that feeds the 'on-line' servers.

New technology system designs and hardware, when introduced, will allow archives to enhance the efficiency of existing operations and access to holdings. There is the possibility of offering the same services to distant locations and archive branches that are now only available to a central archive location. Thus, for the first time, an archival institution can become a 'virtual archive' through the networked sharing of resources and records. To pursue the promising future of digital technology in heritage applications, the Task Force recommends:

Recommendation 19

That a study be undertaken to define the requirements for the conversion to digital technology in the management of audio-visual archives. The study should document user/client requirements for an integrated system, including storage and access, as well as the concept of virtual archives. It should be followed by a study of the level and usage of digital compression to be used for extended term storage of audio-visual material.

The television production and post-production processes are rapidly moving towards the on-line usage of computer-based disc storage systems. These video servers allow simultaneous access to program records by a multitude of users at selectable quality levels.

MEDIALOG was a prototype of a cooperative multimedia service designed for Canadian cultural institutions to provide user access, reproduction capabilities and rights compensation. It was one of the early projects to take advantage of innovative technologies to provide integrated distant access services.

The Jean Talon Project proposed electronic publishing methods to package information from government sources about Canada in the twentieth century for educational markets.

The National Film Board robotic service points demonstrate how users can gain access to materials held in digitized formats along with descriptive information about these materials.

4.3 Establishing Equitable Support for Access and Use

Audio-visual materials will be a critical source of content for the developing Information Highway and a key component of increased economic activity and job creation in cultural sectors. All stakeholders must prepare to service rising public expectations for rapid access to information and holdings and develop cost-effective solutions to delivering services and products. For business organizations, the marketplace and economic viability largely determine response to user requirements. But for cultural institutions, the ability to understand and respond to increasing and changing demands is more complex due to the wide variety of interests to be addressed.

In the audio-visual field, heritage material is increasingly becoming a valuable resource for research, study, analysis and for re-use in film and television productions. The emergence of specialized users, such as the film and television sector, as well as other new users in multi-media production, are currently challenging cultural institutions to enhance tools for access and provide specialized services. While the needs of current users are generally known, organizations

must respond to changing needs of future users, particularly with the impact of electronic access. A responsive, service-oriented approach is essential if cultural institutions are to maintain a vital role in cultural production. In keeping with accepted strategies of client involvement, there will be benefits in seeking and considering the advice of users on how institutional practices should be conducted, and this is one of the primary reasons for including user representation in the proposed Consortium.

In promoting enhanced use of the audio-visual heritage, this strategy strives to minimize barriers and to encourage the public benefits that can be derived by individuals and groups who access the wealth of holdings in cultural institutions and business organizations. In addition to the established commercial context in which business organizations operate, the audio-visual community recognizes that it is reasonable for cultural institutions to charge fees for services in order to sustain availability and to respond to specialized needs.

Notwithstanding the principle of free access to public cultural holdings, there is growing acceptance that scaled user services and fees are a practical and equitable means of making the

audio-visual heritage available to diverse user groups. Therefore, the Task Force recommends:

Recommendation 20

That stakeholders respect the principle that all Canadians have a right of basic access (consultation) to audio-visual heritage material, while respecting the rights of owners of copyright. It is recognized, however, that institutions may have to establish fees for services and products, on a cost-recovery basis.

CONCLUSION

All those concerned for the well-being of Canada's audio-visual heritage recognize the need for immediate action tailored to the particular environments of audio-visual production, preservation and access in Canada. For the first time, all sectors have come together to examine the situation and to develop a concerted strategy founded on cooperation. The Task Force has presented concrete recommendations that address every operational activity in identifying, preserving and making this great legacy available. Having studied initiatives in other countries, the Task Force has drawn on relevant approaches as well as recognized the unique responses required in this country. The solutions are modest and conceived with acute awareness of the fiscal climate. These recommendations reflect the commitment to shared responsibility for the management of the audio-visual heritage and to responsible resourcing practices — focusing priorities and mandates, consolidating specialized service facilities and integrating preventive measures.

A three-year action plan is proposed for the implementation of these inter-related strategy

components — to be launched appropriately in the centennial year of the invention of cinema. The foremost priority is to ESTABLISH THE COMMUNITY INFRASTRUCTURE within the first year. To establish the Consortium of stakeholders, the National Archives of Canada, in cooperation with the Department of Canadian Heritage, should undertake the development of terms of reference within the next six months. In turn, as the Consortium begins its activities, it should focus on the identification of collective priorities and the development of a detailed action plan to implement and promote this strategy. Other activities during the first year of operation should include the preparatory work required to develop funding mechanisms, the identification of requirements for a training and information program, and the initiation of a process to integrate identification and preservation concerns into various federal activities and programs.

In the second year, it is critical that funds be made available, and that the Consortium be ready to initiate programs based on funding mechanisms. Other activities to be undertaken

by the Consortium, in cooperation with the Department of Canadian Heritage and appropriate organizations and bodies include a feasibility study on establishing regional storage facilities, research initiatives, development of standards, initiation of a project leading to single-window access, development of a voluntary central production registry, progress toward the adoption of descriptive standards and a study on the application of digital technology.

The third year of this implementation plan should ensure an ongoing mechanism for audio-visual preservation and administration of the Preservation Fund. In addition, concrete action towards the realization of regional storage facilities and a centre of expertise on obsolete and deteriorating formats should ensue. Implementation of a central production registry, a study on a rights clearance mechanism, implementation of a training and information program and a follow-up study on digital technology and compression are all activities which should take place in 1998/1999.

Linking the past, present and future, the creation and use of audio-visual materials are active components of Canada's cultural and economic production. The contributions of thriving

cultural industries are not only seen in terms of financial benefits, but also in terms of expressing and promoting cultural identities. The audio-visual heritage forms a vital source for new creations, as well as being an increasingly vital source for re-use and rebroadcast. As demands for content for the information highway emerge, Canada's audio-visual heritage can be an essential part of that environment if the systems to identify and preserve it are in place. For both cultural and economic reasons, the availability of Canadian content must keep pace with the inevitable advances in communications technology. The information highway promises to be a vital tool for Canadians to access their heritage...but only if that heritage survives to see the day. The Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage has presented the recommendations that will ensure that survival. It is now up to all stakeholders to ensure that this vision is realized.

RECOMMENDATIONS

Rec. 1

The responsibility for the preservation of Canada's audio-visual heritage must be borne by a network of STAKEHOLDERS, operating in accordance with clearly defined mandates and jurisdictions to ensure broader protection and compatible access to Canada's audio-visual heritage, and to allow a decentralized approach to the preservation of these cultural resources.

Rec. 2

A Consortium of stakeholders, as a charitable and non-profit corporation, should be established to coordinate the implementation of the national strategy, and to undertake projects and programs with respect to the preservation and enhanced use of the audio-visual heritage.

The responsibility of the Consortium should include:

- Fostering the development of detailed action plans and setting priorities in collaboration with the stakeholders, to implement the national

strategy for the preservation and enhanced use of the audio-visual heritage;

- Managing projects and programs related to the preservation and enhanced use of Canada's audio-visual heritage: Such as arrangement, description and cataloguing; copying; storing and maintaining; providing access; training and exchanging information; preparing an inventory of existing equipment, services and expertise;
- Administering funds dedicated to the management of the audio-visual heritage;
- Initiating, facilitating and supporting the identification/selection of the audio-visual heritage; developing standards for effective storage and archival formats, and clarifying rights.
- Establishing and sustaining a modest secretariat to carry out these activities.

Shared responsibility for the preservation of Canada's A-V heritage.

Stakeholders are industry organizations including producers, broadcasters and distributors; cultural institutions such as archives, libraries, documentation centres and museums; various national and regional communities including First Nations, ethno-cultural groups and artists' collectives, as well as related professional associations and funding agencies. "Stakeholders" is intended as an inclusive term for all those who create and collect audio-visual archival holdings, including representation from those who own the rights, use them and support them.

The terms of reference for the Consortium should be developed within the first six months of the implementation of the strategy, under the joint responsibility of the Department of Canadian Heritage and the National Archives of Canada, and in collaboration with Task Force representatives.

Rec. 3

The stakeholders are responsible for identifying the elements that make up Canada's audio-visual heritage on the basis of general selection principles and criteria that reflect the values of Canadian society assessing relevance primarily in terms of Canadian content, Canadian production and material of significance to Canadians.

However, considering their rarity, their archival value and the substantial losses that have already occurred, it is recommended that the following categories of material be given urgent consideration:

- audio-visual recordings (including unedited material) produced before 1940;
- Canadian films and sound recordings produced before 1950;
- television and radio programs produced in Canada before 1960;

- Canadian sound recordings produced and published before 1970;
- Canadian video recordings in non-standard formats produced independently before 1980 and music videos from the same period.

Rec. 4

All stakeholders are responsible for establishing procedures for identifying and selecting the audio-visual elements of enduring value, both from their existing holdings, and from current and future productions.

Among these things, the stakeholders should:

- ensure proper retention of audio-visual material and develop selection criteria and retention schedules with assistance and expertise coordinated by the Consortium; these should be reviewed periodically by the stakeholders.
- allow time for some level of historical perspective, and determine a minimum period of retention for all audio-visual material, where appropriate, before the application of selection criteria.

*Identification / selection
of the A-V heritage by
stakeholders*

- allow input from representatives of user groups on selection criteria and intellectual and physical access, and develop consultation mechanisms.

Rec. 5

The following agencies and departments should be urged to establish mechanisms to assist in the proper identification, selection and long-term retention of our audio-visual heritage:

- Canadian Audio-Visual Certification Office of the Department of Canadian Heritage, Telefilm Canada and the Canada Council as well as provincial and municipal funding organizations to ensure that a preservation component (original and/or a master) of audio-visual productions they fund is maintained in recommended storage conditions. Where this master is to be manufactured, the cost of the master should be considered as a legitimate production cost in the application for tax credit or protection funding.
- The Department of Canadian Heritage, in cooperation with the Canadian Association of Broadcasters, to promote the institution of a 'Day in the life of Canadian radio and television.' *All public and private broadcasters to be encouraged to record (on professional tape*

and at their expense), to document and to ensure the retention of one full day of programming annually. For the first year, it is suggested that this take place on the Monday of the third week of February _ Heritage Day.

- With the cooperation of the Consortium, the Bankruptcy Superintendent Office to prepare and diffuse a circular to the trustees under the *Bankruptcy and Insolvency Act* to the effect that audio-visual productions of the bankrupt company or of companies are submitted to a stakeholder of the Consortium for an assessment of the archival value of the material.
- The Department of Canadian Heritage to promote the use of the following standard clause for any cultural federal-provincial agreement referring to Canadian audio-visual material:

Each party to this agreement must, subject to the *Copyright Act*, and the rights of copyright owners and the rights derived therefrom, enforce the preservation of moving image and sound recordings and other master material associated with multi-media productions, and facilitate access to them through institutions and organizations created for this purpose, such as archives, libraries, film libraries/ cinemathèques, museums, electronic means of dissemination, networks, etc., as the case may be.

Rec. 6

To support intellectual and physical processing for the long-term preservation of Canada's audio-visual heritage, the federal government should:

For the highest priority materials at risk in the existing holdings

- establish a cost-shared program at a level of two million dollars per year for ten years for non-federal stakeholders, and allocate an equivalent amount of two million dollars per year for ten years to those federal agencies which are already preserving an important part of Canada's audio-visual heritage.

For current and future holdings

- facilitate the creation of a Preservation Fund, generating a minimum of two million dollars per year, to support preservation and/or restoration, and intellectual and physical processing projects. The fund could include contributions (included in production costs and tax deductible, if applicable) from producers, broadcasters, individuals and private organizations (who could also benefit from tax

deduction provisions), and contributions from any public organization.

Rec. 7

That, given the critical importance of adequate storage, common regional storage facilities (the limited number and location to be determined by a feasibility study) should be established where necessary.

Rec. 8

That a single centre, operating on a cost-recovery basis, should be established on the premises of the National Archives of Canada to address the problem of obsolete formats and to provide specialized services for the stabilization and the restoration of severely deteriorated and/or damaged film, video and sound archival records.

- To implement the creation of this single service centre for obsolete formats and deteriorated and damaged media, special funding at a level of one million dollars over three years be provided to train staff and equip laboratories.
- This centre may associate, when necessary, with certified public and private centres of expertise (such as the National Film Board of Canada on colour film remastering).

Funding Mechanisms

Common regional storage facilities

Creation of a centre of expertise for obsolete and deteriorated formats

Rec. 9

Stakeholders should integrate preservation management and conservation measures (including preventive conservation) at every point in the record cycle:

- All film originals should be preserved as long as possible. *It is recommended that polyester-based film stocks be used for masters. All film should be stored at recommended low temperature and relative humidity levels and monitored by acid detection technology and periodic colour evaluation for fading and loss of contrast.*
- All magnetic recordings (audio and video) should be stored at recommended temperature and relative humidity levels for extended term storage. *However, because these formats tend to become obsolete very rapidly, these records should be re-recorded onto a digital format to preserve the program content.*
- To provide access and protect master material (obsolete or recent formats), reference copies, which respect the integrity of the original work, should be available for researchers, with secure access to respect the rights of the owners of copyright and those who derive their rights from copyright, and in a manner that avoids competition with commercial sources. *Reference copies may be made on less costly media.*

Rec. 10

Research should be conducted to determine the specifications for a recording medium for extended term storage.

- The requirements for ongoing scientific research into the preservation of audio-visual media, both recent and obsolete, should be quickly defined by the stakeholders, and the Canadian Conservation Institute and the Communications Research Centre are urged to cooperate with public and private, foreign and domestic, research laboratories and manufacturers of digital equipment to develop appropriate research programs.

Rec. 11

Canada, through its representatives in Canadian and international standardization organizations (Canadian General Standard Board, International Organization for Standardization, Society of Motion Picture and Television Engineers and others), should continue to work actively on the development of standards governing the manufacture of durable media and to promote recognition of standards among the stakeholders.

Integration of conservation measures for the management of A-V

Ongoing scientific research and development of standards

Rec. 12

A training and exchange program on the preservation of audio-visual support media, including the organization of and participation in seminars, conferences, hands-on training, publication of advisory information, and other such activities in Canada and abroad, should be set up by the new Consortium.

- The financial requirement for this program, estimated at a level of half a million dollars over five years should be managed by the new Consortium. The funding could be allocated from existing federal programs.
- This program should serve the needs of conservators, technicians, archivists and creators in the various kinds of organizations with archival holdings, both public and private. Post-secondary institutions should also be encouraged to participate in establishing programs in audio-visual engineering and media preservation.

Rec. 13

Without re-examining the general measures being contemplated as part of the Phase II copyright revision, the Task Force recommends that the Departments of Canadian Heritage and Industry Canada include provisions in the Canadian *Copyright Act* to permit the copying

of Canada's audio-visual heritage for preservation purposes.

Rec. 14

That all stakeholders prepare and maintain electronic inventories of their holdings; that they be encouraged to make these and existing databases containing information on holdings (current and past) accessible through electronic telecommunications or broadcasting systems available on the Information Highway.

Rec. 15

That a system of linkages among the various databases be progressively implemented leading to single-window access to descriptions of Canada's audio-visual heritage.

- For this purpose, a pilot project linking a number of stakeholders across Canada should be initiated, with the additional goal of determining the headers and descriptors, source and copyright data and 'birth certificate' data (title, creator, year, etc.) required and the findings communicated to media manufacturers to allow the tracking of such data in the near future.

Creation of a training and exchange program

*COPYRIGHT ACT
and preservation activities*

Access to information on A-V heritage through electronic systems

Rec. 16

That descriptive standards for audio-visual archives be adopted; that standards be communicated quickly upon acceptance; that compatibility be stressed among the various systems for standards (such as the Anglo-American Cataloguing Rules or Rules for Archival Description) currently used by Canadian institutions.

Rec. 17

That a voluntary central production registry system for film, video, radio, television and multimedia works be designed linking the existing components such as the Registry of Copyright, Union Catalogue, Film/Video Canadiana and Canadian Heritage Information Network to provide producers, artists, broadcasters, distributors, custodians and users with information needed to facilitate access to the Canadian audio-visual heritage. *To maximize the efficiency of such a registry, all artists, producers, broadcasters and distributors will be urged to participate.*

Rec. 18

That the Departments of Canadian Heritage and Industry Canada, in pursuing current initiatives to simplify and improve the management of rights, should take measures for the creation of mechanisms that would both ensure equitable and efficient management of rights (including compensation for the rights holders) and facilitate the use of Canada's audio-visual heritage held by public and private institutions.

In the meantime, all stakeholders are encouraged to continue to negotiate with copyright owners on access to their collections and to formalize these relationships in contracts.

Rec. 19

A study should be undertaken to define the requirements for the conversion to digital technology in the management of audio-visual archives. The study should document user/client requirements for an integrated system, including storage and access, as well as the concept of virtual archives. It should be followed by a study of the level and usage of digital compression to be used for extended term storage of audio-visual material.

*Harmonization of
descriptive standards*

*Facilitating access to
information about rights*

*Conversion to and
compression of digital
formats*

Rec. 20

Stakeholders should respect the principle that all Canadians have a right of basic access (consultation) to audio-visual heritage material, while respecting the rights of owners of copyright. It is recognized, however, that institutions may have to establish fees for services and products, on a cost-recovery basis.

Right for basic access and user fees

Canada



National Archives
of Canada

Archives nationales
du Canada