



PreserVision

Newsletter of the AV Preservation Trust

2nd Edition • Winter 2004

In Future Issues:

- Masterworks 2004 Gala
- Legal Deposit at 50
- 2004 AV Trust funding opportunities

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9000 RPM charts hit Web

In fitting tribute to the late Walt Grealis, Canadian music advocate and founder of *RPM* magazine, Library and Archives Canada and the AV Trust are preparing to launch a web site providing access to about 9000 *RPM* music charts. Grealis, who passed away Jan. 20, published the first issue of the weekly music magazine Feb. 24, 1964 and the last Nov. 13, 2000. Each week, *RPM* charted the top songs in pop, country and other genres and was, according to LAC's Richard Green, Acting Director, Music Division, careful



A joint Library/Trust project will see thousands of music charts from *RPM* magazine, here featuring Anne Murray, made available online

to "follow the activities of Canadian songs." This was particularly important before 1971 when the CRTC, bowing to lobbying by Grealis and others, issued content regulations obliging Canadian stations to play Canadian tunes.

Grealis and his partner, Stan Klees, offered the *RPM* collection to the National Library in 2000, says Green. The Library partnered with the Trust to acquire the magazine issues, business records and photos. Green, who has been advising on the work of scanning and digitizing the charts and preparing a web page and search engine, says the project "will be significant for anybody researching English-Canadian popular music. People can research songs from different musical eras and in different musical styles, follow the careers of musicians and groups, and find out when a particular song was a hit." The *RPM* archive will also contain documents related to pioneering work done by Grealis and Klees in creating industry associations and awards shows, including the Junos.

Green notes that the new *RPM* site, which focuses on English-language music, complements LAC's existing Disc-O-Logue site, which concentrates on French-language popular music. A series of complementary web pages is also being created for the AV Trust site, www.avtrust.ca. Users will be able to link to the LAC site and its chart search engine. Bruce Parker, Trust Executive Director, says, "this is part two of a multi-year cooperative undertaking with LAC to put more music-related documentation online – and make it accessible." This project, like many undertaken by the Trust, is supported with funding from the Department of Canadian Heritage.

Masterworks 2004 Awards Celebrate Canadian AV Heritage, Artistry

The **Masterworks 2004** selections are an exciting collection of audio-visual achievements by made-in-Canada stars. This year's **Masterworks Gala**, set for Heritage Day, **Feb. 16, 2004** in Ottawa, spotlights these masterpieces and their creators along with the cause of preserving AV recordings for future generations.

Senator Laurier LaPierre, a previous Masterworks recipient, returns as event host. The AV Preservation Trust of Canada and Masterworks 2004 Chairman David Novek announce this year's 12 Masterworks selections, three in each of four categories:

Film:

- The Decline of the American Empire* (1986), coproduced by Corporation Image M & M Ltée and the NFB. Recipients: Denys Arcand, Director, Roger Frappier, Producer.
- Nobody Waved Good-bye* (1964), produced by NFB. Recipient: Don Owen, Director and Producer.
- The Street* (1976), an animated short film from the NFB. Recipient: Caroline Leaf, Director.

Television:

- The Beachcombers* (1972-1990) Family drama-comedy series aired on CBC. Recipients: Marc Strange and Susan Strange, series Creators; Philip Keatley, the series' first Executive Producer.

Cont'd on page 5



Prodigal Tapes Return to CBC Archives

While on a recent quest to recover some of the many programs missing from its archives, CBC/Radio-Canada has found itself grateful that modern man has never ignored the ancient compulsions to hoard and preserve.

The urge to save things definitely extends to members of the CBC Pensioners National Association. Many responded, during 2003, to an appeal in a communiqué posted on the association website. In it, the Corporation asked retirees to consider donating any old program tapes, kinescopes, films, records, audio tapes or other audiovisual material they might have in their possession.

Laurie Nemetz, Library Co-ordinator in CBC's TV Program Information department, is the CBC staffer to contact for anyone wanting to give old recordings to the English network. She can't say exactly how many productions or individual episodes are absent from the catalogues, but the number was large enough to warrant asking pensioners to look in their closets and basements.

"If they wanted to donate something," Nemetz continues, "we'd make them a VHS copy they can keep. Frequently they'd have a format like a kinescope (which recorded programs as they were airing, off a TV monitor) which they couldn't play at home."

In all, English TV received 45 responses to the appeal, which brought in 75 kinescopes, seven films, 118 videotapes and a raft of cartoons, artwork, graphics, printing plates, microphones, audio tapes, 78 rpm and 33 rpm records, slides, posters and banners to the CBC offices in Toronto and elsewhere.

"We try and identify what we've received," Nemetz explains. "We clean it. But even after you've cleaned some things, you can't view them. We did clean all the kines and films, but some of the

Among dozens of programs and films donated to CBC was one episode of Canadian *Howdy Doody*. Photo courtesy CBC



Cont'd on page 5



Action central: The AV Trust's Kelly Friesen and Bruce Parker (black golf shirts) were among the many volunteers who provided information to visitors at the Trust's 'Symposium 2003' kiosk

Symposium 2003 Big Success!

Trust kiosk font of info to public, preservation industry

More than 400 people crowded into a public open house on AV preservation one steamy day last September in Ottawa. "Symposium 2003" organizers from the Canadian Conservation Institute and Library and Archives Canada were delighted with both the conference registration and the turnout at the public information sessions. It was the first time the conference had focussed on audio-visual preservation, and the topic drew experts from around the world.

The AV Trust's multimedia kiosk, tours of the Archives' Audio Conservation Studio, and a non-stop series of public lectures were filled to capacity, as was the conference itself. For more details on the Trust's experience at Symposium 2003, click on www.avtrust.ca/resources/news.php?show&21.

Bill C-36 Update

Authority to Preserve Internet Material Linked to Passage

The fate of Bill C-36, the federal legislation initially aimed at establishing Library and Archives Canada (LAC), became unpredictable after former Prime Minister Chrétien prorogued parliament last December. At this writing, no one knows if or when the bill will have a second shot at coming into force, but its odds look good.

According to Paul McCormick, Director General of the National Library of Canada, because copyright amendments have been excised from the bill, the new Heritage minister, Hélène Chalifour Scherrer, should be able to sponsor the legislation and see it passed into law much as originally written.

Passage would usher in a few important changes to National Library and Archives operations, beyond the merger. For instance, McCormick says, the definition of legal deposit "is being revised to incorporate the digital world. Currently, we get a range of (AV) formats, and I think when we have our legislation in place, it will enable us to include digital formats."

In effect, LAC staff will be able to "harvest" what the bill calls "a representative sample of the documentary material of interest to Canada that is accessible to the public without restriction through the Internet or any similar medium." However, although the LAC may sample without restriction, McCormick emphasizes the institution will not make it available to the public, except to researchers under very limited circumstances. "It's for preservation purposes only."

A major challenge for government staffers will be to figure out how to locate most of what's produced online in hopes of obtaining a representative sample. The question of what media to use to best preserve digital materials, McCormick adds with a sigh, is another "huge challenge."

Other important aspects of the bill, he says, are sections highlighting LAC's mandate to preserve and afford access to Canada's documentary heritage and the institution's mandate to describe what it has in such places as its online database Amicus, or develop a national bibliography. For more information about Library and Archives Canada, visit www.archives.ca or www.nlc-bnc.ca.



National Library of Canada and National Archives of Canada

Bibliothèque nationale du Canada et Archives nationales du Canada

President's Message



Sandra Macdonald, President, AV Trust

It's a busy winter season for The AV Trust, highlighted by the return of Masterworks on Heritage Day, February 16. This year's 12 selections will bring to 48 the number of treasured films, TV and radio programs and music recordings in the Masterworks catalogue. It's a good start, but much more must be done to increase awareness around the need for preservation of, and renewed access to, Canada's AV heritage. That's where you can help: the Trust welcomes new members and volunteers to help make sure we can all revisit our recorded past through the creations of our fellow Canadians.

Once again, please enjoy **PreserVision** in hand, or on the web at www.avtrust.ca.



Documentarian Allan King discussed preservation and Canada's doc tradition on an AMIA 2003 conference panel

Trust board members, guests, share points-of-view, expertise at AMIA 2003

AV Trust board members and their guests at AMIA's 2003 conference in Vancouver provided unique insights and treated fellow delegates to a buffet of seminal Canadian documentaries at the annual gathering of moving image archivists last November.

First up for the Trust contingent was a plenary session, Documenting the Canadian Way. Colin Browne, Trust board member, filmmaker and professor, moderated. Veteran director, film craftsman and programmer Stan Fox joined documentary greats Allan King (whose *Warrendale* is a Masterwork) and Alanis Obomsawin, and NFB Communications Director Laurie Jones on the panel.

Browne wanted the plenary to "introduce filmmakers to archivists and librarians and connect them to each others' work... Filmmakers are terrifically grateful to the people who look after their work, and all works of film and historical record." Well-versed in the origins of Canada's doc-making tradition, Browne set the scene so panellists could discuss their experiences.

King says he's always found Library and Archives staff excellent stewards of his work, but worries archivists and filmmakers are losing touch nowadays. "The people who actually make the stuff are increasingly marginalized in the preservation process," he says. It's a frightening trend because the advent of digital storage media means not only are film images compressed, but they may also be more vulnerable. "This is the most ephemeral society we've ever had. We don't know if our (films) are going to last another 50 years or not. The language of film is changing so fast." Then how to respond? "What one does need to do is talk to filmmakers."

Please see "AMIA panel" opposite

Fatal Flower Blooms at Last

The Fatal Flower is a unique motion picture that offers an antidote to widespread ignorance about Canada's early cinema. Through the efforts of volunteers involved in completing and restoring this feature – and restoring two others made by the same pioneering amateur filmmaker in 1929-30 – Canadians will soon have a chance to learn more about the Port Arthur Cinema Society and the early days of film production. This project is one of eight supported this year by the AV Trust's Feature Film Education and Access Program (FFEAP).

FFEAP support means the Fatal Flower Project team (FFP), based in Thunder Bay, Ont., can educate students and others about *Flower*, which was left unfinished at the onset of the Depression. Students and others will also learn that the first title completed by the Society, *A Race For Ties*, claims to be Canada's first amateur feature film.

FFP says the FFEAP money will be used "to produce an educational package that enables [high school and university] teachers...to use the Port Arthur Cinema Society films and other documentation to explore themes in Canada's early twentieth century social history. Our aim is to make the...Society's entire body of work available in VHS and DVD format, with an educational interactive website and educational materials. These materials include interviews with Dorothea Mitchell [who wrote all three films being re-issued] about her film career and filmmaking at the Lakehead, production stills from *A Race for Ties* and *Sleep Inn Beauty*, personal letters and short essays on early film production in Canada."

Seven other organizations have received FFEAP grants via the call for proposals issued last September. Another involving a value-added DVD is from Montreal distributor Cinéma Libre. It will package two "classics of Canadian cinema," along with interviews with the filmmakers shot when the films were screened in 2002 as part of the 25th anniversary of the Cinémathèque québécoise. The DVD will also include criticism and analysis on these titles, *Entre la mer et l'eau douce* by Michel Brault (1967) and *L'eau chaude, l'eau frette* by Marc-André Forcier (1976).

Three festivals plan to screen and enhance awareness of other remarkable Canadian films. Les Rendez-vous du cinéma québécois in Montreal will screen four features which tell stories from a child's point of view. The films are: *La petite Aurore, l'enfant martyre* by Jean-Yves Bigras, *Les Bons débarras* by Francis Manckiewicz, *Sonatine* by Micheline Lanctôt and *Léolo* by Jean-Claude Lauzon. The Toronto International Film Festival Group's Film Circuit will re-release



A Race For Ties, a 1929 film, is a central focus of an educational package funded by a FFEAP grant
Photo courtesy Thunder Bay Historical Museum Society

Gordon Pinsent's *The Rowdyman*, develop a study guide and poster, and compile a DVD package. The National Screen Institute, Winnipeg, plans to screen *The Apprenticeship of Duddy Kravitz* in its FilmExchange festival, in tandem with a discussion led by director Ted Kotcheff and film scholar Tom McSorley.

Take One magazine is developing a 16-page insert for its June 2004 issue. The ad-free insert will highlight the fascinating process of restoring Varick Frissell's 1931 production *The Viking*. The balance of the section will explore the significance to Canada's cultural heritage of 12 films named to date as Masterworks by the AV Trust.

In the FAVA Home Movies Program, The Film and Video Arts Society of Edmonton will emphasize the importance of conserving home movies from Alberta. The project will digitize the films, produce images and trailers for the Web, supply tapes to libraries and non-profit distributors, and organize a series of screenings of these features.

The AV Trust's FFEAP program is funded annually through a grant from the Department of Canadian Heritage.

AMIA Panel Searches for Buried Treasure

Cont'd from opposite

This plenary was a companion to the Continuous Public Screening room which unspooled Canadian docs throughout the five-day conference. Titles included King's *Skid Row*, Obomsawin's *Incident at Restigouche*, Fox's *In the Daytime*, Colin Low's *The Children of Fogo Island* and many more such as Oscar winners *I'll Find a Way* by Beverly Shaffer and *Flamenco at 5:15* by Cynthia Scott.

Later the same day, Trust President Sandra Macdonald asked panellists to spill their hard-won secrets in a session entitled Buried Treasures: Finding the Key to Unlock the Mystery of Unlocatable Rights Holders. Macdonald lauded the International Standards Association's intention to issue standards for audio-visual identification numbers. She said the numbers would be "a nucleus for a broader AV database that could include contacts for rights information or a listing of rights holders."

Until then, Richard Lochead of Library and Archives Canada and a Trust board member, offered a few ways organizations such as the Archives and the AV Trust can assist researchers looking to clear rights: provide online tools to assist users; develop and publish policies on copyright; outline procedures on how to clear rights within their institutions; provide an outline noting ways to protect copyright in AV works; post identification and waiver forms online; and, create a list of holdings which have been cleared. And, in answer to the perennial question of how much effort to find a rights holder constitutes a reasonable search, researchers need a definition of what "reasonable" means.

In an effort to prevent rights holders from disappearing in future, archivist Theresa Rowat of Varia, Inc., insisted that archivists behave more like producers. Specifically, she said, obtain "production records, distribution, marketing materials...and everything that establishes who contributed what to a production...At the appraisal stage, obtain rights documents, chain of title, contracts, deal memos, distribution agreements, model releases." After you've created a rights portfolio around an AV work, build contacts with everyone in the industry who can lead you to rights holders. Also, stay current on business transactions by reading trade journals.

Outgoing AMIA President and Trust board member Sam Kula says he was pleased with the insights Trust board members and their guests contributed to the conference. "The Trust's focus on the significance of AV preservation complements perfectly the work of the delegates in attendance. I look forward to seeing a strong Trust presence at the Joint Technical Symposium this June in Toronto, and at AMIA 2004."

Trust AGM, board meetings:
**New Member joins Board,
Exec Committee Re-appointed**



New AV Trust board member,
Charles Costain

The AV Trust emerged from its Annual General Meeting day at the Cinémathèque québécoise in Montreal last October with a new appointment to its board of directors. He's Charles Costain, head of the Canadian Conservation Institute in Ottawa, and Acting Director General, Canadian Heritage, Conservation & Scientific Services Directorate. The day's proceedings included the final meeting of the Trust's outgoing board, the AGM – at which several board members were re-elected until the fall of 2006 – and the first meeting of the new board. The latter confirmed the re-appointment of all members of the Executive Committee for 2003/2004.

The Trust's board also received the 2002-03 Annual Report, which is online at www.avtrust.ca, along with members of the board and executive committee.

Two Quebec Universities added to Trust Roster

A warm welcome goes out to two of our newest members from Quebec – the University of Montreal and Concordia University. The Trust looks forward to working with and receiving input from both organizations.

Are you a potential new member of the AV Preservation Trust? We'd love to hear from you or your organization. To find out more about the Trust or about becoming a member – and the unique privileges membership carries! – call us at (613) 564-3232, or visit www.avtrust.ca and follow the links under AV Trust – Contact – to our membership info. Here is the direct link: <https://media4.magma.ca/www.avtrust.ca/join.php>



So You Want to Donate? It's All About Choices

The AV Preservation Trust exists, in part, to build awareness of the importance of preserving Canada's recorded heritage. The Trust wants members of the film, TV, music and radio industries, and the public, to ensure cultural documents are conserved professionally so future generations can see and hear yesterday's Canada through Canadian eyes.

One way to achieve this is for Canadians to consider donating recordings or collections to an archive or library. But how and where to begin? **PreserVision** asked Richard Lohead, Chief, A-V Acquisition at Library and Archives Canada.

A prospective donor first has to decide, perhaps advised by a local institution, if the material in question is best directed to a local, provincial/territorial or national library or archives. Each organization has its own selection criteria. Because AV documents take up a lot more space than paper, and because they must be viewed, described, often transferred to preservation media and stored in controlled conditions, it costs more to care for them.

The National Archives can only take material that has a "national impact and enduring archival value," Lohead notes. "And the other part (of the pre-selection process), is we try to appeal to people that AV records, although more recent and more "public" than other archival documents, are a key part of our heritage. Selection often requires balancing the strength of content with the cost of describing and preserving the material and making it accessible," especially given the wide range of formats the Archives acquires. An acquisition committee reviews proposed acquisitions with these factors in mind.

If your material is approved for donation, several acquisition paths are available: give the material as a gift; sell it to the archives as a purchase, or donate it to the Archives in return for a tax credit. More information is available below. Lohead outlines the donation basics, and points out where to find details on tax credit options and the capital gains exemption. An in-depth article on donations is at www.avtrust.ca.

Steps to follow if you want to donate:

- 1** Determine the material is Canadian, and, using web sites, decide if it should be donated to a local, regional or national institution. Some provincial archives have moved away from accepting private collections;
- 2** Contact the staff at the archives or institution (library, museum, gallery, etc.);
- 3** Find out from the archivist how to best describe the material. Prospective donors need to detail who created the work(s), how and when the works were created and for what purpose. Even for old films and TV programs, there may be other copies in other archives so it's important archivists have enough information to determine uniqueness. This is especially important in the case of tax credits;
- 4** Provide as much documentation as possible about the ownership or how you came to possess the material. Do you also hold the copyright? If not, do you know who does?
- 5** Think about what degree of access you would like the public to have to the material;
- 6** Individuals or companies can then follow one of two paths:
 - a.** straight donation gift
 - b.** tax credit. "This is for people with a taxable income. On one path, you give a gift to a charitable institution and you get a tax receipt.
"If you take the other path, you get a tax certificate which provides a capital gains exemption. The latter is issued by the Canadian Cultural Property Export Review Board and only applies to those gifts valued at over \$3000. Best to consult an accountant to determine what the options mean in terms of money in the donor's pocket;"
- 7** Navigate those thorny aspects about tax credits at www.pch.gc.ca/progs/cebc-cperb/index_e.cfm, or obtain the up-to-date guidelines from the Canadian Cultural Property Export Review Board. The CPERB web pages are on the Canadian Heritage site, www.pch.gc.ca; and,
- 8** Contact the AV Trust for advice on a contact person or relevant agency.



AV Trust presents vault study at Joint Technical Symposium

The AV Trust will be among presenters addressing some 300-400 international delegates during the 2004 Joint Technical Symposium, set for June 24-26 in Toronto. The theme of the JTS, which is held every three years under the auspices of the Coordinating Council of Audiovisual Archive Associations, is *Preserving the AudioVisual Heritage – Transition and Access*.

AV Trust's contribution speaks directly to the conference theme. Consultant René Villeneuve will present his *Canadian A-V Vault Inventory* report, based on survey and extensive interview data gathered via research conducted last year. Since the report outlines successes, issues and challenges across Canada's AV larger facilities, its data complements the information the Trust will provide about its preservation liaison work from its kiosk on the trade show floor.

More information about JTS, which "provides an opportunity for colleagues around the world and those interested in the field to meet and share information about original image and sound preservation," is available at www.jts2004.org.

Coming soon...

An important element of the AV Trust's mandate involves increasing public and industry awareness about the volume of Canadian recordings fading away or deteriorating. To re-emphasize this reality, along with the need to prevent more lost AV productions, the Trust is working with Ottawa production and post-production house GAPC to produce a public service announcement.

The PSA, intended for broadcast, theatrical and online distribution, may also be reconfigured for other media. Both 60- and 30-second versions, in English and French, combine images and sounds from seminal Canadian film, TV, radio and music moments with original animation and a dynamic soundscape.

The Trust expects to release the PSA later this winter.



The Trust will soon launch a Public Service Announcement on the importance of preserving images and sounds from Canada's past

"Masterworks 2004..." cont'd from page 1

- ii) *Point de Mire* (1956-1959) News and Information magazine series aired on Radio-Canada. Recipient: Corinne Côté, widow of René Lévesque, *Point de Mire*'s host.
- iii) *The Canada/Russia Hockey Series (1972) Featured program: Game 8*. Broadcast on CBC Television and Radio-Canada. Recipient: Paul Henderson, who scored the winning goal with 34 seconds remaining.

Radio:

- i) *Anthology* (1954-1985) *Featured Episode "Aspects of the Canadian Novel"* Broadcast on CBC Radio. Recipient: Robert Weaver, Creator and Producer
- ii) *Radio-Bigoudi* (1955-57) and body of work. Broadcast on Radio-Canada, radio service. Recipient: Guy Mauffette, Host
- iii) *La cloison* (1971) and body of work. Broadcast on Radio-Canada. Recipient: Jacques Languirand, Writer and Producer

Sound Recording/Music:

- i) *Starmania* (1978) Designated recipients: Luc Plamondon, Creator and Writer
- ii) *Mahler's Symphony No. 2* (1958). Recipient: Maureen Forrester, contralto.
- iii) *When You and I were Young, Maggie* (1909). Recipient: Roch Carrier, National Librarian, Library and Archives Canada, for the late Henry Burr, tenor

The AV Trust has commitments from its public- and private-sector supporters to re-issue, re-screen or re-broadcast the Masterworks. For a look at previous Masterworks selections, see www.avtrust.ca.

"Prodigal Tapes..." cont'd from page 1

three-quarters had been stored in a barn. They were too sticky and they couldn't be fed through any playback machine. But for those we could clean, we transferred them onto digital Beta and make VHS screening copies for the donors. We have vaults in Toronto. We store one copy on site at CBC for our use and the other off site as a secure master."

"People held onto things for good reasons," she offers, "to preserve them, especially in the days before the CBC had formal vault facilities. And some (donors) were just cleaning out their basements, after their wives or husbands had died."

Among the more notable items are two films donated by Ted Kotcheff, *The Observer* and *The Day It Is*. But, Nemetz says, "the show that was most popular that we got in was *Red River Jamboree*. We got 18 kines back from four different people. They had only three (episodes in the archives) in Winnipeg and none in Toronto. The show was on the air from 1960-65, an in-house production from Winnipeg."

Among other notable donations were several episodes of the 1960s teen music shows *Music Hop* and *Let's Go*, one episode of the Canadian *Howdy Doody* and a few episodes of the 1960s serial *Wings of Night*.

The formal appeal period is over, Nemetz says, but donations still crop up. An important arrival of 36 kines came from Mrs. Don Hudson, the widow of "the genius" – that is, the director and producer – behind dozens of the regular Wayne and Shuster specials aired on CBC starting in the 1950s. "Some skits out of this footage will be used in a (forthcoming) special" on the two legendary comics, says Nemetz.

Retired CBC staffers have a particular affection for "the Corp" and the Archives' call allowed many former employees to make one more contribution. Sometimes the donations arrived with thoughtful letters or warm wishes, while at other times, they came with sad news about ill or departed old friends.

Radio-Canada's Montreal offices received "many boxes of VHS tapes, radio research files and other important historical documents" from the wife of renowned radio and TV journalist Louis Martin, notes Denise Sicard, Head of Research and Customer Service in the Documentation and Archives section.

Other radio titles recovered include a 26-part series from 1967, "Chroniques de terre et de mer," from the gifted pen of Pierre Perrault, war reportage from 1944, a 14-part music hall series from 1981 presented by Roger Briand, and a Réal Jobin concert aired in 1947. Also, given the 2003 revival of the Seraphin tale in Charles Binamé's smash-hit film *Seraphin: Un homme et son péché*, it's timely to note the recovery of a 1940 episode of the Claude-Henri Grignon 'radioroman' "Un homme et son péché".



Several episodes of teen music show *Music Hop* have been returned to CBC's archive
Photo courtesy CBC

Celebration of the highest order! Ed Zwaneveld, (second from right), is feted by the NFB on Parliament Hill, along with his co-winner of the Academy Award, Rick Gasoi, (far right). Adding their congratulations were then NFB Chair Sandra Macdonald, filmmaker Shui-Bo Wang and Prime Minister Chrétien.



New, Notable Numbers at avtrust.ca

E-traffic grew substantially at avtrust.ca during 2003. While sessions, or longer visits, totalled 1,480 in February, the December total came to 3,358, more than twice as high. Page views grew even faster, tripling from February's count of 4292 to 13,482 in September – when we posted an application for a funding program. Viewing habits settled down by December, but page views of 9,286 were more than double the February figure.

Ed H. Zwaneveld: 1939-2004

Lauded for lifetime of achievements

A source of tremendous technological innovation and achievement in the film, post-production and preservation communities has been lost with the sudden death Jan. 8 of Ed. H. Zwaneveld, 64.

Eddy's remarkable career began in his birthplace of The Netherlands where he was GM of Cinecentrum/Cineco labs in Amsterdam. He held teaching and lab appointments in Salt Lake City, UT and Los Angeles, CA before joining the NFB in 1982 in Montreal.

During more than 20 years at the Board, Eddy's research and development work led to numerous awards, the most recent arriving in June, 2002, when the German film community presented him with its most prestigious prize. Eddy's web site says the Oskar-Messter Medal was awarded for "outstanding contributions in film technology...and scientific achievements related to the protection and archiving of imaging media."

In 1999, Eddy and NFB colleague Rick Gasoi received an Academy Award for Technical Achievement for their part in developing the DigiSync Film KeyCode Reader which expedites editing and post-production. After returning from the ceremony in Los Angeles, Eddy was saluted by the NFB in a reception on Parliament Hill attended by 220 guests, including Prime Minister Chrétien. Eddy also won an Emmy Creative Arts Engineering Award, in 1994, for his work on DigiSync.

Sandra Macdonald, President of AV Trust, worked with Eddy when she was Government Film Commissioner of the NFB. "Even after Eddy retired, he continued to help out on projects involving film technology and preservation. He was a good friend and advisor to me at the Board and the Trust, and a significant presence in the audio-visual communities in Canada and the world. Few people have a bigger smile or a more positive attitude toward work, family and life than Eddy and we will all miss him very much."

Eddy leaves his wife, Afina, three children and 11 grandchildren.

A Word of Thanks to Our Sponsors

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