



PreserVision

Newsletter of the AV Preservation Trust

Special Edition • Spring 2004

SPECIAL EDITION! Celebrating Masterworks 2004

- The Gala Event in Words, p. 1
- Photo Montage, informative captions, p. 3
- Updates on many stories from our Winter 2004 edition!

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President's Message

I'd like to welcome all our new readers to this Special Edition of **PreserVision**, the newsletter of the AV Preservation Trust.



Sandra Macdonald,
President, AV Trust

It focuses on Masterworks, our event honouring artists and audio-visual works writ large in Canada's cultural heritage. Masterworks, as with the Trust itself, shines a bright light on AV recordings from the music, film, radio and TV industries and on the critical need to preserve and make them available to next generations.

Our Special Edition goes further: it reviews contributions by the Trust and other AV luminaries to key conferences; it gives the implications of relevant legislation; and it outlines substantive activities by the Trust and our partners in promoting AV preservation.

So enjoy – and consider becoming a Trust member, or volunteering to help us build dialogue and awareness about AV conservation in Canada.

Sandra Macdonald
President, AV Preservation Trust

10,000 RPM Charts Online

In fitting tribute to the work of the late Walt Grealis, Canadian music advocate and founder of *RPM* magazine, Library and Archives Canada and the AV Preservation Trust are launching a pair of web sites providing access to more than 10,000 *RPM* music charts. Trust Executive Director Bruce Parker says, "This is part two of a multi-year cooperative undertaking with LAC, making music-related documentation available online. The complementary design of these two sites will allow users to explore their unique content from either point of entry."

Grealis, who passed away Jan. 20, published the first issue of his weekly music magazine Feb. 24, 1964. *RPM* ended its run Nov 13, 2000. Each week, *RPM* published charts listing the top songs in pop, country and other genres and was, according to LAC's Richard Green,



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

Cont'd on page 3

Ovations Underscore Masterworks!

The trio of standing ovations, the graciousness of all involved and the appreciation expressed by those being honoured for the importance of audio-visual preservation: these were the hallmarks of resounding success at Masterworks 2004. During the Feb. 16 ceremony, the audience rose to its feet to cheer musical greats Maureen Forrester (Mahler's Symphony No. 2) and Luc Plamondon (rock opera *Starmania*). And when the television masters were recognized, the crowd stood to re-thank Paul Henderson, whose *pièce de résistance* was a 1972 series-winning goal in Game 8 of the Canada-Russia Summit Series, televised by CBC and Radio-Canada.

Each year, Masterworks honours 12 works – three each in the AV categories of music, film, TV and radio. This year's acknowledgement of significant contribution to cultural heritage extends far beyond Forrester, Plamondon and Henderson to nine additional creations, and to the importance of preserving Canada's recorded heritage.

The third music recipient was the late Henry Burr, tenor, who included "When you and I were Young, Maggie" among his 12,000 recordings. National Librarian Roch Carrier, whose institution conserves many of Mr. Burr's oeuvre, outlined the singer's achievements as recording artist and producer.

Honoured along with Paul Henderson in the TV category were: Marc and Susan Strange, co-creators of *The Beachcombers*, and the series' original executive producer Phil Keatley; and the late René Lévesque, who hosted info magazine *Point de Mire*, 1956-59. Radio-Canada executive Daniel Gourd spoke of Lévesque's skill at disseminating information to Quebecers long before he became their premier. Gourd also accepted a certificate recognizing the many CBC productions honoured this year.

In film, certificates went to documentarian Don Owen (*Nobody Waved Good-bye*); animator Caroline Leaf (*The Street*); and director Denys Arcand and producers Roger Frappier and René Malo (*The Decline of the American Empire*). The NFB's Jacques Bensimon accepted a certificate recognizing the agency's role in co-producing *Decline* and producing the Owen and Leaf titles.

Artists and recordings celebrated in radio include: writer/producer Jacques Languirand (*La Cloison* and body of work); host Guy Mauffette (*Radio-Bigoudi* and body of work); and radio's Can-lit advocate Robert Weaver (CBC's *Anthology* series).

Senator Laurier LaPierre, a previous Masterworks recipient, was the event's knowledgeable, charming and witty host.

Audience and media reaction to the gala event and the icons it honoured underscored the importance – and the urgency – of preserving Canada's AV heritage.

Bravo, Masters, one and all!

Enjoy photos from Masterworks 2004, p. 3.

For a comprehensive look at the information, people, sights and sounds of four years' Masterworks, see www.avtrust.ca.



A reflective interlude...
Luc Plamondon



Canadian diva: Deemed "a national treasure" by Prime Minister Trudeau, recitalist Maureen Forrester relaxes after the ceremony. The compositions of Gustav Mahler were her special focus, but the contralto told the audience that even in retirement, "singing is my life."

Fatal Flower Blooms at Last



An educational package funded by an FFEAP grant will teach students about early Canadian films such as *A Race For Ties* (1929)
Photo courtesy Thunder Bay Historical Museum Society

Bringing early Canadian cinema to modern audiences is the aim of Thunder Bay Ontario's Fatal Flower Project (FFP), one of nine proposals funded this year by the AV Trust's Feature Film Education and Access Program (FFEAP).

The Fatal Flower team wants to build awareness about films made by Dorothea Mitchell and the Port Arthur Cinema Society in 1929-30. Her first, *A Race for Ties*, claims to be Canada's first amateur feature. Her third, *The Fatal Flower*, left unfinished at the onset of the Depression, has been completed by volunteers.

FFP plans "to produce an educational package that enables teachers... to explore themes in Canada's early twentieth century social history." FFP makes all the Society's films available on VHS and DVD, and is building an educational interactive website.

Eight other organizations received FFEAP grants via last fall's call for proposals. Montreal distributor Cinéma Libre will package two "classics of Canadian cinema," on DVD along with interviews with the filmmakers. The project features: *Entre la mer et l'eau douce* by Michel Brault (1967); and Marc-André Forcier's *L'eau chaude, l'eau froide* (1976).

Three festivals plan to enhance awareness of remarkable Canadian films. Les Rendez-vous du cinéma québécois in

Montreal will screen four features, each told from a child's point of view: *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 Gordon Pinsent's *The Rowdyman*, along with a study guide, poster and DVD package. Winnipeg's National Screen Institute highlighted *The Apprenticeship of Duddy Kravitz* in its FilmExchange festival, followed by a discussion with director Ted Kotcheff and film scholar Tom McSorley. And the Winnipeg Film Group is screening vintage Canadian horror films to mark the release of Caelum Vatnsdal's book on the same topic, *They Came From Within*.

Take One magazine has produced a 16-page insert for its June issue, highlighting the restoration of Varick Frissell's 1931 production *The Viking* and exploring the cultural significance of 12 Canadian films named to date as Masterworks by AV Trust.

In the FAVA Home Movies Program, The Film and Video Arts Society of Edmonton advocates conservation of Alberta home movies. FAVA will digitize films, produce images and trailers for the Web, supply tapes to libraries and non-profit distributors, and organize screenings.

FFEAP is funded annually by the Trust, through a grant from Canadian Heritage.

Prodigal Tapes Return to CBC

CBC/Radio-Canada is grateful that modern man still feels compelled to hoard and preserve. To augment its archives, CBC appealed to its retirees to return any old audiovisual program material they might have. Many did.

Toronto's Laurie Nemetz was the collection contact for CBC's English networks. "People held onto things for good reasons," she says, "to preserve them, especially in the days before CBC had formal vault facilities." In all, she received 75 kinescopes, seven films, 118 videotapes and a raft of cartoons, artwork, graphics, printing plates, microphones, audio tapes, 78 and 33 rpm records, slides, posters and banners.

"The show that was most popular 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." Other notable recoveries included two films donated by Ted Kotcheff, *The Observer* and *The Day It Is*; 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*.

"We try and identify what we've received" Nemetz explains. "For those we could clean, we transferred them onto digital Beta and made 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."

In Montreal, Denise Sicard of Radio-Canada's archives also received "many boxes of VHS tapes, radio research files and other important historical documents." Radio titles included: 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. SRC also received a 1940 episode of the Claude-Henri Grignon 'radioroman', "Un homme et son péché."

Donations are still coming in. Thirty-six kines of the Wayne and Shuster specials from the 1950s and 60s arrived from the widow of the shows' director and producer, Don Hudson. "Some skits out of this footage will be used in a special" on the two legendary comics, says Nemetz. Retired CBC staff have a particular affection for "the Corp," and this appeal for donations allowed many former employees to make one more important contribution to Canada's broadcasting heritage.

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



LAC to archive 'Net

Federal legislation, Bill C-8, aimed at merging the National Library and National Archives into Library and Archives Canada (LAC), was set to be signed into law as **PreserVision** went to press. Introduced as Bill C-36 in the previous session of parliament, it was revived and renamed in February, and continued wending its way through the legislative process.

According to Paul McCormick, Director General of the National Library of Canada, an important aspect of C-8 is that it revises the definition of legal deposit "to incorporate the digital world." 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, McCormick emphasizes the institution will not make such digital material available to the public, except to researchers in limited circumstances. "It's for preservation purposes only."

A major task for government staffers will be to figure out how to locate "a representative sample." The question of what media will best preserve digital materials, McCormick adds with a sigh, is yet another "huge challenge."



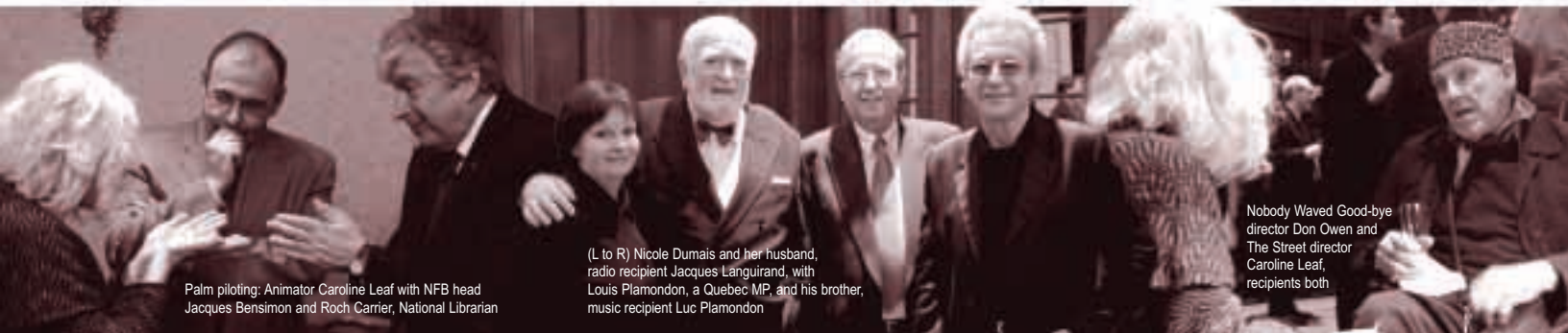
Paul Henderson scored the winning goal in the 1972 Canada-Russia Summit Series, and his Masterworks recognition in 2004 from AV Trust President Sandra Macdonald

Recipient Marc Strange (The Beachcombers), with partner Karen Peterson, makes a point to TV committee member Tony Atherton

Senator Laurier LaPierre, a knowledgeable and witty Master of Ceremonies

The Beachcombers' Phil Keatley with Tony Atherton

The Masters Behind the Works



Palm piloting: Animator Caroline Leaf with NFB head Jacques Bensimon and Roch Carrier, National Librarian

(L to R) Nicole Dumais and her husband, radio recipient Jacques Languirand, with Louis Plamondon, a Quebec MP, and his brother, music recipient Luc Plamondon

Nobody Waved Good-bye director Don Owen and The Street director Caroline Leaf, recipients both

Vault Vibes

Following its benchmark AV Vault Inventory survey of 2003, the Trust further expanded its database by documenting the processes used by Canada's independent music producers and publishers to preserve their recordings long-term. Watch for the findings on the Trust web site this spring.

"10,000 RPM..." cont'd from page 1

Acting Director, Music Division, careful to "follow the activities of Canadian songs": This was particularly important in the years before 1971, when the CRTC began requiring Canadian stations to play home grown tunes.

After *RPM* ceased publication, the Library/Trust partnership permitted acquisition of the company's magazine issues, business records and photos. The online posting "will be significant for anybody researching English-Canadian popular music" says Green. "People can research songs from different musical eras and in different musical styles, follow the careers of musicians and find out when a particular song was a hit." The *RPM* archive also documents the pioneering work of Grealis and Klees in creating industry associations and awards shows, including the Junos, where Walt was recently honoured.

This project, like many undertaken by the Trust, is supported with funding from the Department of Canadian Heritage.

Trust leads two AMIA sessions

In Vancouver, at the November 2003 annual conference of the Association of Moving Image Archivists (AMIA), AV Trust board members and guests provided unique insights on two key topics: Canada's documentary filmmaking tradition; and finding the holders of "unlocateable" rights.

A plenary session, Documenting the Canadian Way, was moderated by Trust board member, filmmaker and professor Colin Browne. His panel consisted of veteran director and programmer Stan Fox, documentary greats Alanis Obomsawin and Allan King (whose *Warrendale* is a Masterwork), and NFB Communications Director Laurie Jones. This plenary was a companion to the Continuous Public Screening Room which unspooled docs by the panellists and other Canadians throughout the five-day conference.

Browne's objective was to "introduce filmmakers to archivists and librarians and connect them to each others' work..." En pointe, King noted that films archived on digital media not only have their images compressed, they may also be more vulnerable. King is also concerned filmmakers "are increasingly marginalized in the preservation process" and insists that archivists must "... talk to filmmakers".

In the second session, dubbed Buried Treasures, AV Trust President Sandra Macdonald asked a group of experts to spill their hard-won secrets on finding "unlocateable rights holders". Macdonald also praised the International Standards Association's intention to introduce 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 such a database materializes, LAC manager and Trust member Richard Lohead outlined ways organizations can assist with the process: by providing online tools; developing and publishing policies on copyright; outlining procedures on how to clear rights within their institutions; noting ways to protect copyright in AV works; posting identification and waiver forms online; creating a list of holdings which have been cleared, and working to develop a generally accepted definition of "reasonable search".



Documentary filmmaker Allan King



Colin Browne, filmmaker and Trust board member, moderated an AMIA plenary session

So You Want to Donate?

Canadians concerned that their AV recordings or collections be professionally preserved may choose to donate them to an archive or library. But how do you go about it? **PreserVision** asked two experts, Richard Lohead, Chief, A-V Acquisition at Library and Archives Canada (LAC), and Richard Green, Acting Director, Music Division, LAC, for information on donations involving their respective media.



A prospective donor first decides, perhaps advised by a local institution, if the material in question is best directed to a local, provincial/territorial or national library or archive. Organizations have their own selection criteria.

Because AV documents take up more space than paper, and because they must be viewed or heard, described, often transferred to preservation media and stored in controlled conditions, it costs more to archive them.

Lohead says films, videos and the like must have "national impact and enduring archival value" before LAC will accept them. He emphasizes 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 LAC acquires. A committee assesses proposed acquisitions accordingly.

On the music side, Green says LAC accepts published printed material such as books, sheet music, bios and histories, and sound recordings. Donors can check LAC's Amicus database to see if LAC already has the item(s). Printed materials must be published in Canada or, if not, must include Canadian content or be reference materials LAC lacks. All sound recordings must include Cancon, but a broad definition is applied. For instance, a recording meets the test if a Canadian wrote the liner notes, played on a track, or produced the music.

Any archival or unpublished material, Green adds, must meet the 'national significance' test or represent an area not covered by existing holdings. A review committee gets involved with large donations.

If your material is approved for donation, you may have still more options: give the material as a gift; sell it to LAC as a purchase; or donate it in return for a tax credit. More information is available at www.avtrust.ca. The headlines on the home page will take you to a 'decision path' for potential donors.

Trust presents at Tech Symposium



René Villeneuve's vault study outlines achievements, challenges in AV archiving in Canada

AV Trust joins a strong lineup of presenters attending Joint Technical Symposium 2004, which brings 300-400 international delegates to Toronto June 24-26. The theme of the JTS, organized every three years by the Coordinating Council of Audiovisual Archive Associations, is Preserving the AudioVisual Heritage – Transition and Access.

Research commissioned by AV Trust, and conducted by consultant René Villeneuve, speaks directly to the theme. Villeneuve will present his Canadian A-V Vault Inventory report, which outlines successes of, and challenges for, Canada's larger facilities.

Other conference topics include a debate on whether "Hard Disk Drives Data Tapes are the answer to our search for an archival digital medium for video", an overview of how to identify the optimal storage environment for mixed media, and an update from JTS Paris 2000 on "International Standards on Preservation of Information Recording Materials".

Peruse www.jts2004.org for more on the conference.

A Word of Thanks to Our Sponsors

The Trust is grateful for the continuing support of:

**Canadian Heritage • CBC • National Film Board of Canada
Library and Archives Canada • Telefilm Canada
Astral Media • Universal Studios/Universal Music Canada
The Ontario Trillium Foundation**

Notable Numbers

E-traffic grew significantly at www.avtrust.ca during the past 12 months. February 2003 saw 1480 sessions averaging 6 minutes each. By February, 2004, visitors tallied 3404 sessions and each spent an average of 13 minutes on the site – a 398% increase in site utilization.

AV PRESERVATION TRUST.CA, Publisher

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