



PreserVision

Newsletter of the AV Preservation Trust

5th Edition • Winter 2005



President's Message

When the year is young, the possibilities seem endless. So it is for the AV Trust and for cultural creators past and present as we look forward to a fifth edition of the Masterworks gala, scheduled for Feb. 21 at Ottawa's Chateau Laurier.



Sandra Macdonald,
President, AV Trust

Certainly, a great deal of work remains to be done in the cause of preserving Canada's audio-visual recordings in music, radio, film and television and our research tells us these industries' leaders need to be reminded of this fact more often and more forcefully. But as another 12 grand performances

and seminal works receive the Masterworks designation, it's good to breathe for a moment, to reflect and appreciate the glorious calibre of these and many other AV recordings. It's good to know so much is worth saving.

While Canadians have much to be proud of with our history of heritage recordings, the AV Trust takes care, through its selection committees, to recognize both those works instantly familiar to millions of Canadians and those less familiar but equally important. For instance, this year's selections include the pioneering ethnological recordings of anthropologist and folklorist Marius Barbeau who travelled the continent researching and recording what one anthropologist has called the "essential song" of North American aboriginal and other communities. With Masterworks' focus on audio-visual achievement, we celebrate the sounds of communities and the inclusion of these sounds in various radio broadcasts and hold them up as documents that fittingly illustrate why AV works need to be preserved.

Beyond Barbeau are 11 other artists and their creations to be feted at the 2005 event. Read about what's being celebrated at Masterworks and, as the rest of the articles explore, in feature film and music projects-with-partners, in research, in a new archival facility and in the renewed dedication to the cause by all and sundry.

Sandra Macdonald
President, AV Preservation Trust

Masterworks 2005!

**Awards Celebrate AV Heritage. Among honourees:
Teresa Stratas, Jean-Pierre Ferland, The Rowdyman,
Barbara Frum, Les Beaux Dimanches**

Renowned names, revered creations and seminal audio-visual recordings that distinguish Canada's cultural heritage – these are the hallmarks of the 12 selections to be honoured at Masterworks 2005, a gala event scheduled for Heritage Day, February 21 at the Chateau Laurier Hotel in Ottawa. It's an occasion to honour three selections from each of the four AV disciplines of film, television, radio and music/sound recording.

Masterworks also offers an important opportunity for its organizer, The AV Preservation Trust, to focus the attention of the four industries and the Canadian public on the importance of preserving Canada's AV treasures in proper conditions for future generations to enjoy.

"The Trust was created in 1996 in response to a report entitled *Fading Away*. It emphasized that too many film, broadcast and musical recordings already have deteriorated, or still are deteriorating, beyond repair," said AV Trust President Sandra Macdonald. "Our new studies repeat that there is much more to do to safeguard productions no longer in distribution. Masterworks puts the spotlight on a dozen brilliant examples of why Canadian recordings are worth preserving."

"Cultural preservation is about re-telling stories through the generations," said David Novek, Chairman of Masterworks 2005. "Each Masterwork selected by our committees tells an important story, but there are many more for Canadians to conserve."

The Honourable Laurier LaPierre, himself a Masterworks recipient for his work on the TV series *This Hour Has Seven Days*, returns as the event's charming and witty host.

*For the 2005 Masterworks selections,
please see page 2.*

The 2005 Masterworks gala will honour 12 new selections, three each from the disciplines of radio, recorded music, TV and film. Pictured are scenes from the film *J.A. Martin photographie* (below) and from the *Anne of Green Gables* miniseries (see page 2).



Image: National Film Board of Canada

Films On The Road Again

Feature Film Education and Access Program 2004-05

The medium is the message. It's a Canadian pop culture equation, but if a made-in-Canada film is the medium and it deteriorates, or simply languishes in big cities, what's the message in that?

Such was the reasoning behind some of the eight successful applicants in the latest round of project funding under the AV Trust's Feature Film Education and Access Program (FFEAP), which is supported by Canadian Heritage. For instance, Paraloel, a media arts centre 500 kilometres east of Montreal in Rimouski, Que., is using its FFEAP grant to enable more Quebecers to see independent films not normally distributed outside major centres. Paraloel says it will improve people's appreciation for our film heritage by combining screenings with discussions or debates.

In another innovative approach, the Toronto International Film Festival Group's Film Reference Library plans to hire writers to compose 250 new entries, as well as updating some of the current 500 entries, for its **Online Canadian Film Encyclopedia**. The library hopes to have 1,000 entries in the CFE by 2007-08.

The Bay Boy, the highly-regarded autobiographical feature by the late Daniel Petrie Sr., is the focus of the Austin Willis Moving Images Centre at St. Mary's University in Halifax. The Centre plans to have this 1984 film restored and secure rights and materials for a non-profit tour. The tour would be accompanied by an interpretation by film historian Ron Foley Macdonald. The restored print would also be made available to the Toronto International Film Festival's Film Circuit.

On the opposite coast, the Sunshine Coast Film Society of Gibson's Landing, B.C., plans its first Sunshine Coast Canadian Heritage Film Festival for a weekend in February 2005 to coincide with Heritage Day. The festival will feature up to 10 films from across the country and from different periods in Canada's history; presentations and an educational web site will supplement the screenings.

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2005 Masterworks Selections:

■ FILM

J.A. Martin Photographer - (Jean Beaudin, Director, Jean-Marc Garand, Producer, Pierre Mignot, Director of Photography, Marcel Sabourin, Star, Monique Mercure, Star) 1976 (National Film Board of Canada)

The Rowdyman - (Peter Carter, Director, F.R. Crawley, Executive Producer, Lawrence Dane, Producer, Gordon Pinsent, Star/Writer) 1972 (Canart Films/Agincourt Productions Ltd. and Film Associates)

Begone Dull Care - (Norman McLaren, Evelyn Lambart, Directors, Norman McLaren, Producer, Oscar Peterson Trio, Music) 1949 (National Film Board of Canada)

■ TELEVISION

Anne of Green Gables - the original miniseries (Kevin Sullivan, Director/Producer/Co-Writer, Joe Wiesenfeld, Co-Writer, Megan Follows, Star) 1985 (CBC)

Les Beaux Dimanches - (Henri Bergeron, Original Host) 1966-2004 (Société Radio-Canada)

The Friendly Giant - (Bob Homme, Creator, Star, Rod Coneybeare, Performer) 1958-1984 (CBC)

■ RADIO

Barbara Frum - Body of work, *As It Happens* 1971-1981 (CBC Radio Network)

Marius Barbeau - Ethnological recordings from 1911 (Various broadcasters)

Len Dobbin - Body of work, *Dobbin's Den* (CKUT 90.3 FM, Montreal), jazz radio host, web columnist and jazz historian

■ MUSIC/SOUND RECORDING

Teresa Stratas - Alban Berg's *Lulu* (complete opera) 1979 (Deutsche Grammophon 415 489-2)

Jean-Pierre Ferland - Composer/Lyricist/Performer, The album *Jaune*, in collaboration with Michel Robidoux, 1970 (Barclay 80090)

Mart Kenney, of Mart Kenney and His Western Gentlemen - Theme song, *The West, a Nest and You, Dear* (original recording) 1938 (RCA Victor 216593)

The 2005 edition of Masterworks will add 12 titles to the 48 audio-visual works honoured at four previous galas. A complete list of Masterworks, which is supported with funding from Canadian Heritage and by the Trust's sustaining partners, can be found at www.avtrust.ca/mw/mw.php.



Image courtesy of Sullivan Entertainment

2004 AGM Highlights

Remarkable list of tangible, virtual successes

From the completion of a pioneering vault inventory study, to the support provided for a dozen preservation/access projects, to the production of important new online information services, to standing ovations at Masterworks – 2003-04 was a banner year for the AV Trust.

So noted President Sandra Macdonald at the Annual General Meeting, held Nov. 15 at the National Film Board in Montreal. In her review of the 10-month fiscal period, the President noted several highlights discussed in the Annual Report. Ms. Macdonald said the Trust had focused on Masterworks, Feature Film Education and Access, and Music Memories. A big success, she added, was the Trust's collaboration with Library and Archives Canada on the acquisition of the entire collection of the *RPM Magazine* and the posting of more than 10,000 *RPM* music charts to an online database (see also *RPM* launch story, p. 4).

Other new initiatives reviewed by Ms. Macdonald include: the completion and online posting of the Vault Inventory Report and the commissioning of a companion Canadian Music Archive Study (now posted on the Trust's site); the Trust's participation in such awareness-building events as the Canadian Conservation Institute's Symposium 2003 in Ottawa and the Association of Moving Image Archivists' 2003 convention in Vancouver. These and other Trust initiatives are made possible by the invaluable support of sustaining partners; Ms. Macdonald thanked Library and Archives Canada, the NFB, CBC, Telefilm Canada and Canadian Heritage.

Board members approved the draft Annual Report and the financial statements, now posted at www.avtrust.ca (click on AV Trust/Reports). Directors re-elected for three more years include: Colin Browne, Ron Cohen, Luc Desjardins, Ern Dick, Stephen Ellis, Tom McSorley, Ross Reynolds and John Riley. Ted East was elected to the Board. Ms. Macdonald thanked departing members Richard Paradis and Robert Boivin for their contributions.

"FFEAP..." cont'd from page 1

The Seminal Works Project to promote and re-issue four award-winning socio-political documentaries on DVD comes from The Canadian Filmmakers Distribution Centre in Toronto. In the project's first part, the CFMDC will package the following titles for use by schools, researchers and libraries: *Moose Jaw (There's a Future in Our Past)* by Rick Hancox; *Hookers on Davie* by Janis Cole and Holly Dale; *In the Gutter and Other Good Places* by Cristine Richey; and *The Inquiry Film* by Jessie Nishihata.

Les Rendez-vous du Cinéma Québécois also wants to celebrate four films, but its subjects are gangsters! The four will screen in the "Nos plus beaux films... de bandits!" screenings, in Montreal Feb. 7-27, and in Quebec March 8-13. The celebrated productions include *La Maudite galette* by Denys Arcand, *O.K. Laliberté* from Marcel Carrière, *Pouvoir intime* by Yves Simoneau and *Requiem pour un beau sans cœur* by Robert Morin. These titles will also tour to Cineplex locations in Sherbrooke, Trois-Rivières, Gatineau and Victoriaville.

Elsewhere in Toronto's Film Festival Group, The Film Circuit will collaborate with Nanouk Films to restore Michel Brault's *Entre la mer et l'eau douce*, screen it as the Toronto International Film Festival's 2005 "Open Vaults" presentation and send it on tour in Canada and perhaps overseas. The production of educational and promotional materials, and possibly a DVD, will follow.

And finally, the Mel Hoppenheim School of Cinema at Concordia University is completing the remastering of director Larry Kent's Vancouver trilogy by authoring DVDs of his films *Sweet Substitute* (1964) and *When Tomorrow Dies* (1965). The school successfully remastered and distributed Kent's first and fourth titles, in an earlier FFEAP project.



Spotlighting heritage films, Le Rendez-vous will showcase four cops 'n robbers favourites at its 2005 festival.

Hip Hop to it: Music archiving needs re-mix

Most Canadian musicians and music publishers are on their own when it comes to assuring long-term maintenance for, and access to, their master recordings. That's one conclusion of the Canadian Music Archive Study, which says music labels are much more preoccupied with producing and delivering winning content than worrying about preserving 'masters' whose money-making days are mainly over.

The 2004 music study, a follow-up to the AV Vault Inventory Survey compiled by Villeneuve Media Technologies in 2003, concludes that although many in the industry see value in maintaining assets, "they also feel... there are much more pressing matters".

Those matters include downloading, piracy, manufacturing technologies, copyrights, and e-commerce.

René Villeneuve, President of Villeneuve Media and the report's author, writes that data gathered via his interviews and surveys reflect comments from the major and independent labels, trade associations, copyright collectives, advocates for artists and composers, and some provincial and federal archives. Unfortunately, he concludes, "Little seems to exist in terms of promoting the issue of conservation as an integral part of the current business of making and distributing music. Most of the energies are spent outside of the mainstream industry and deal with retrieving and collecting old works instead of preventing their 'disappearance' at the time of initial production."

The report argues that building conservation awareness requires an approach targeting the entire industry, led by associations representing major players. Maybe it's a follow-the-leader strategy: Villeneuve notes that of 331 (of 500 identified) organizations that responded to his survey, only 16 are foreign-controlled, but they represent about 84% of revenues generated in Canada. Even more noteworthy, "the remaining smaller Canadian companies produce 90% of Canadian artists' recordings...." Distribution of local artists' music is mainly controlled by multinationals, except in Quebec where provincially-controlled firms dominate.

Then again, only the major labels "seem to have dedicated facilities" for archiving production masters of their own catalogues, as do disc makers and duplicators. But because most Canadian recordings are produced at smaller facilities, the artists are left to handle the masters. While Canada's Legal Deposit requirements mean that public institutions can archive much of what is recorded, they mainly receive "consumer grade" materials

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AMIA conference review

Home movie mavens held the spotlight, and most of the buzz, at the annual conference of the Association of Moving Image Archivists (AMIA) in Minneapolis last November. AMIA Past President Sam Kula, also an AV Trust board member, attended the event and **PreserVision** asked him for his impression of the highlights.

Kula says he saw "a tremendous surge in activity and interest in home movies" following the second annual International Home Movie Day last August. Archivists who had been acquiring home movies treated delegates to some fascinating films.

"These were about local history, important events such as the civil rights movement, the aftermath of the Kennedy assassination and the shooting of Lee Harvey Oswald, as well as some less dramatic material," he recalled. He expects home movies to figure significantly at AMIA 2005 in Austin, Tx.

At another session, delegates and panellists were still trying to sort out which digital format is best as a preservation medium. "There was talk of using servers," Kula noted, "but they're vulnerable to crashing. They might have lots of capacity, but it's expensive to keep them and the back-up machines."

Kula co-chaired two panel discussions. At one, commentators mused about how to assess the veracity of material offered on online auction sites, like EBay. "You suddenly see that a film about civil rights marches, in Alabama, is available. They're promising shots of Martin Luther King, etcetera. How do you know if it's legitimate? How can these things be traced" when EBay offers sellers anonymity?

In a final observation, Kula reports that he and Ray Edmondson of Australia's Archive Forum led a panel offering case studies on building a national collection. Kula discussed experiences in Canada and New Zealand and his partner outlined the Australian perspective. The session also heard from an archivist in Jamaica, where people want to repatriate runaway footage, such as that shot during the British colonial period.

More information on AMIA is available at www.amianet.org.



Sam Kula is Past President of AMIA and an AV Trust board member

Archives of Ontario Awaits "State-of-the-art" Facility

A new facility is set to open in March in Bolton, Ont., to house more than 300,000 cubic feet of "priceless heritage documents of the Province of Ontario" currently held at the Archives of Ontario in downtown Toronto.

Rick Zimmerman is President of Archives One LP of Brampton, Ont., which owns and will operate Archival Services Facility (ASF) with the Archives as its major customer. He says this is the first privately-owned facility of its type and "will boast the latest in environmental, security, and fire systems and 'building within a building' construction."

Observers in the archival community say this public-private partnership is an innovative way for cash-strapped governments to get around the capital cost of archival facilities that meet contemporary standards for media other than paper. Archives One says ASF was designed to preserve a range of heritage documents. "To avoid any potential of damage by chemicals, water, fire, dirt, mould, insects, dust, or pollution, Archives One LP's... facility provides a secure controlled environment with strict and stable vault temperatures of 18° C + 2° C and 40 % relative humidity +/- 5%," the company stated.

ASF will allow "daily access by customers and... provide state-of-the-art tracking and barcode technologies, all web-enabled, to facilitate secure access and control by customers." Archives One adds that the facility will conserve not only paper documents but also other types of records "including computer media, microfilm, picture film and many others."

On the Archives' web site, Archivist of Ontario Miriam McTiernan notes, "the Archives' holdings will be moved to this facility over a six-month period in 2005... We are very excited that, after many years, the Archives will soon be able to store the province's documentary memory in the best conditions possible to ensure its long-term preservation."



An artist's rendering depicts the planned look of Archival Services Facility, set to open in March with the Archives of Ontario as its major customer. Archives One LP owns and will operate ASF, which it says is the first privately-owned facility of its kind.

LAC, Trust launch RPM sites

Lifetime Achievement Award to Klees

PreserVision has promised news of the launch of two *RPM* web sites honouring the achievements of *RPM Magazine*, its founder Walt Grealis and his business partner, Stan Klees – and now we're delighted to keep that promise.

Both web sites were on display at the launch event, held on the summer-warm morning of Oct. 1 at the Terrasses de la Chaudière complex in downtown Gatineau, Que. Held in a public area of the building, the launch was organized by Library and Archives Canada, AV Trust's partner in developing the web sites, in an innovative salute to International Music Day. Guests explored the sites online, listened to the Harea String Quartet and browsed an information table.

But the pièce de résistance was the presence of *RPM* alumnus Stan Klees, who travelled from Toronto with a colleague. Impressed with the web sites, Stan was delighted when Richard Green, Acting Director of LAC's Music Division, and Sandra Macdonald, President of AV Trust, presented him with a Lifetime Achievement Award in recognition of his contributions to the Canadian music industry.



Image: David Knox, Library and Archives Canada

Stan Klees, left, receives a Lifetime Achievement Award, presented by Richard Green, Acting Director of the Music Division, LAC, and Sandra Macdonald, President, AV Trust.

Stan also recalled the important work done by the late Walt Grealis who began the mag in 1964 as a four-page newsletter. He said Grealis tirelessly promoted Canadian musicians in *RPM* and argued, along with Stan, that they needed radio airplay in Canada. Stan also thanked Pierre Juneau, who, as chairman of the CRTC, introduced important regulations in 1970 requiring broadcasters to air minimum levels of Canadian content.

As Sandra Macdonald has noted, *RPM*'s advocacy and the persistence of its voice helped reverse forever the dearth of Canadian music on our airwaves. "Nowadays, Canadians simply assume talented musicians will find audiences thanks, in great measure, to radio airplay. *RPM*'s core message was that public airwaves must be available to our

artists. I hope this online partnership will help Canadians appreciate the role played by committed individuals in shaping the Canadian music industry of today."

The *RPM* project got started in 2002 when LAC, with AV Trust support, purchased a collection of issues of *RPM* along with Grealis and Klees' business records and other memorabilia. LAC wanted to acquire the magazine, published weekly from 1964-2000, because of the magazine's role in promoting Cancon and because of the more than 10,000 music charts Walt Grealis created to follow the progress of Canadian artists. LAC has digitized these charts and the database is the centrepiece of its site, www.collectionscanada.ca/rpm/index-e.html. According to Ian E. Wilson, Librarian and Archivist of Canada, "These charts will give music lovers as well as music historians a comprehensive picture of the changing musical tastes in this country."

AV Trust's *RPM* site, developed as a complement to LAC's, offers a history of the magazine, explores the extensive legacies of both Walt and Stan – including creation of the Juno Awards and the MAPL logo that identifies tracks as Cancon – and provides biographical details on Walt and Stan. Find it at www.avtrust.ca/rpm/en.

"Hip Hop To It..." cont'd from page 3

that don't meet preservation standards. Villeneuve suggests new agreements be drawn up between the Legal Deposit authorities and the companies controlling the music business to correct this.

Finally, the advent of digital storage techniques may help lower archiving costs enough to allow a public/private pooling of resources and development of "appropriate facilities" to reverse the many existing shortfalls in music conservation policies and practice. To promote consistent standards for preservation media, Villeneuve says the industry needs new models for archiving digital data.

For the entire music report and the AV Vault study, follow the AV Trust/Reports links at www.avtrust.ca.

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PreserVision is the newsletter of the Audio-Visual Preservation Trust of Canada. The Trust is a charitable, non-profit organization dedicated to promoting the preservation of Canada's audio-visual heritage.

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Designed by:

Aerographics, Ottawa, Ontario

Printed in Canada by:

St. Joseph Print Group Ottawa

