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ALBERTA MEDIA ARTS ALLIANCE SOCIETY

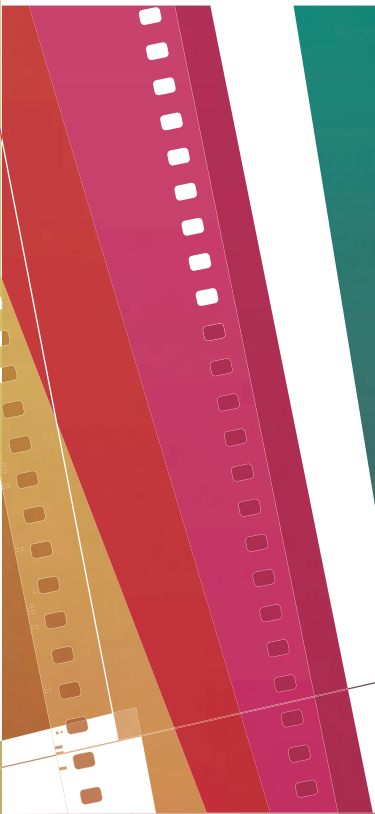
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COLLECTION
RESEARCH STUDY

MEDIA ARTS

MICHELE WOZNY





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INDEX

Executive Summary	2 – 4
I. Background	5 – 6
II. Project Goals and Objectives	6
III. Methodology	6 – 7
IV. Scope	7 – 8
V. Reporting	8
VI. Summary of Findings	
A. International Practices	9 – 14
B. Canadian Initiatives	15 – 36
1. Key Provincial Findings	37 – 39
C. Alberta Field Research	40 – 66
1. Media Arts Collection Survey Results	67 – 71
VII. Conclusions	72 – 73
VIII. Recommendations	
A. Community Recommendations	74 – 78
B. A Role for AMAAS	79 – 83
C. Stakeholder Recommendations	84 – 86
IX. Bibliography / Glossary	87 – 92
Appendix A: Canadian Educational Institutions with Archives	93 – 96
Appendix B: Provincial and Territorial Archives and Archival Associations	97 – 101
Appendix C: Alberta-based Archival Organizations	102 – 104
Appendix D: Alberta Field Research and Survey Contacts	105 – 110
Appendix E: Alberta Media Art Collection Research Survey Statistics	111 – 125

Executive Summary

The *Media Art Collection Research Study* addresses the current state of independent media art collections in Alberta by contextualizing them within a Canadian and an international framework. Acquisition practices and policies from the archival community have been juxtaposed against those of exhibitors and distributors from within the independent media arts sector and the wider cultural community of galleries, cinémathèques and museums, in order to properly situate Alberta conventions.

The resulting recommendations have been directed at contemporary media art practitioners, those who manage media art collections, those who foster or fund the growth and development of the independent media arts community, and those who seek to provide ongoing access to the historical development and legacy of independent media art practices within Alberta. It is common knowledge that much of this work is at risk; this study finds that most collections are not properly housed in archival vaults or climactic controlled storage areas, nor are they under appropriate intellectual control such as would allow for the implementation of adequate preservation plans. Increased attention to best practice guidelines, by all parties, will help build and maintain healthier collections.

International research indicates advanced attention to key issues in the development and maintenance of media art collections. In order to best preserve, acquire and continue to provide public access to legacy and contemporary media artwork, some of Europe and North America's largest cultural, archival and educational institutions are involved in: the establishment of best practices for collection management; the standardization of intellectual control through structured use of terminology and metadata; the professional development of acquisition and preservation approaches to digitally-born or digitized media art; the provision of grounded solutions on how to approach material that is held outside of large archives; and, practical loan policies for the exhibition and dissemination of media art (including installation and net-based artworks). There is also clear evidence of dedicated advocacy toward the inclusion of media art within the educational mainstream, as foundations and consortia lobby to raise public awareness of their collections and the public profile of the independent media art sector at large.

Canadian initiatives have been highlighted through detailed accounts of those institutions and/or policy that address the acquisition, maintenance and dissemination of independent media art that forms collections. Beginning with the Department of Canadian Heritage, its funded initiatives as well as those of the institutions and agencies it supports, the research underlines how Canada has likewise explored key issues related to ongoing public access to legacy and contemporary media art. While independent media art is currently being acquired, albeit in relatively small numbers, it is noted that acquisition mandates and policies flux. There are, however, significant sample collections of independent media art in key Canadian institutions, including the National Gallery of Canada (predominately 1980s and '90s), Library and Archives Canada (predominately, The Canada Council Collection, 1984-1991), the National Film Board of Canada (ongoing), and the Cinémathèque Québécoise (ongoing). Research has been conducted within these select institutions, added to which are the initiatives from within the Daniel Langlois Foundation, DOCAM (Documentation and Conservation of the Media Arts/ Documentation et conservation du patrimoine des art

médiatiques), The Canadian Broadcasting Museum Foundation, the Canadian Heritage Information Network and the Canadian Conservation Institution. National research findings augment that which has been addressed by the international community, while also providing information specific to Canada, including methodology toward the valuation of media art, copyright considerations, acquisition policy development and select preservation issues.

In Canada, however, a preservation infrastructure that might adequately address audiovisual work has been slow to materialize and isolated initiatives have been woefully under-funded across time. Further, cultural funding frameworks for the independent sector have more traditionally addressed the production and dissemination of such work, such as is evident in the policy history of the Canada Council for the Arts. Hence, the preservation crisis, which is most evident when one assesses practical aid for the care and maintenance of collections of independent media artwork. Perhaps most alarmingly, the large majority of publicly funded independent media art remains in collections that are *not* housed within key institutions. The independent media art community has been left to address preservation issues without any systematic aid from within the Canadian spectrum of institutions and agencies.

The Independent Media Art Alliance, which advocates on behalf of Canada's media art community at the national level, has been actively lobbying for recognition of the hurdles that face artist-run centres and individual producers in the absence of funding for care of collections. Particularly impacted are the not-for-profit distribution centres that serve to disseminate Canadian independent media art both within and beyond Canadian borders. Given that augmented public access to expanding collections is the contemporary mantra of most cultural institutions across the globe, funded attention must be directed toward the preservation and care of independent media art collections.

In Alberta, large amounts of audiovisual material are found within archival, educational and cultural institutions, but beyond the holdings of the Provincial Archives of Alberta and the Banff Centre for the Arts, the majority of *independent media artwork* is held in collections at artist-run centres, while the responsibility to care for *original elements* is largely left to artists themselves. There are many reasons why the strategic preservation of Alberta's media art history is necessary, not least of which is the contribution of this legacy to the province's cultural heritage. The Alberta Foundation for the Arts will play a key role in advancing their own media art collection by attending to the preservation needs of the artist-run centres it funds, for it is these works that will themselves feed future collections. In order to bridge the needs of the community and address the challenges of maintaining playback equipment, fostering hands-on preservation training and best practice technique, and invigorating intellectual and physical control, one can easily turn toward decades of research data that has been produced by inter/national organizations from within archival, educational and cultural communities.

Three sets of recommendations have been made as part of this report's contribution toward the collection and preservation of independent media artworks: the first set addresses the media art community itself offering practical operational advice; the second set broaches the role of the Alberta Media Arts Alliance Society, as the primary advocate on behalf of the education and promotion of common objectives within the province's independent media art community; and thirdly, the stakeholder recommendations promote funding initiatives,

partnering opportunities and underscore specifics related to building collections of independent media artwork.

To augment independent media art collections and maintain awareness of and access to legacy and contemporary media artworks is to harness the future potential of the artform as it has evolved within Alberta. All such collections will serve to preserve and heighten the potential for discourse around media art, an artform that is becoming increasingly ubiquitous and will surely remain an important part of the way the world understands itself in the 21st century.

I. Background

In January 2010, the commissioning partners (Alberta Media Arts Alliance Society - AMAAS, Calgary Cinematheque Society and Metro Cinema Society) filed a successful Project Grant Application to the Alberta Foundation for the Arts. The project summary read as follows:

“The media arts community needs to examine how media art is collected and preserved in the Province of Alberta. A research study will determine what the current state of Alberta media art collection is and what the best practices are in archiving and collecting media artwork. The report will also focus on the role of the Province of Alberta and the Alberta Foundation for the Arts in how they can best acquire, preserve and exhibit works of media art for future generations of Alberta.”¹

AMAAS defines media art as “independent artist initiated and controlled use of film, video, new media, audio art and related media.”² In order to contextualize the media art collections within the province of Alberta, it was accepted that the larger community of independent media art collectors, both within Canada and on the international stage, should be included in this study. To address best practices in archiving and collecting media artwork, the report incorporates research from within the archival milieu, the exhibiting environment and the independent media arts community itself. Resulting recommendations are directed at media art practitioners, those who manage media art collections and those who foster or fund the growth and development of this artistic practice at the provincial level.³

The project proposal also acknowledged that while media art is a relatively new artform, there are issues related to its technological dependency that are perceived as problematic to those maintaining or beginning collections.⁴ Therefore, this research also reports on a widely successful international array of practices related to the acquisition and preservation of media art, research that is addressing the minutiae of such challenges as well as policy that continue to provide systematic solutions to positively solve technological issues related to the acquisition and ongoing preservation of media art. Much work has been done in Canada and is likewise included in this report.

Ultimately, the focus of this report rests upon exploring the collections of media art that have been established in the province of Alberta. It is common knowledge that much of this work is at risk as collections age under poor conditions and remain in danger of becoming irretrievable. A province-wide survey was constructed and an in-depth field research study was conducted in order to accomplish the stated objectives within the project proposal.

¹ AFA Project Grant Application, Summary, January 15, 2010, p. 1

² Ibid.

³ The project proposal acknowledged that, at that time, the Alberta Foundation for the Arts managed 1,700 visual artists, while few media artists were represented within the provincial collection: “AMAAS believes the art of practicing Alberta media artists should be acquired as well.” Ibid. Details on the six media artworks in the AFA collection as of May 2011 are provided in Section VI: C. Alberta Field Research – Edmonton.

⁴ It can be argued that media art has existed since the turn of the century, when film artists first began experimenting with the medium. The reader is encouraged to consult the following: Michele L. Wozny, *Affecting Access to the Independent Media Arts: Policy and Preservation Initiatives in Canada*, 2009.

Finally, it is expected that the published results of the research will better enable both the collection and dissemination of independent media art that has been created in Alberta. Specifically, an increase in the number of media artworks within the Provincial Art Collection of the Alberta Foundation for the Arts (AFA) would provide greater opportunities for wider dissemination through the AFA exhibition program and through their resource centre, boosting institutional loans and increasing the number of Alberta artists represented in catalogues. This would, of course, be of great benefit to local artists, financially and professionally, while also augmenting the longevity of the history of media art practices. The development of strategic policy and practices would ensure increased attention to the provision of better physical storage conditions for media artworks within provincial collections. In tandem, it is expected that the widespread application of best practice guidelines within the artistic community will likewise better enable artist-run centres to themselves maintain both the legacy and contemporary media art collections that remain in their care. All of these endeavours would collectively assure that the history of independent media art practices within Alberta remain part of the systematic collection of the cultural history of the province.

II. Project Goals & Objectives

The primary goals of the Media Arts Collection Research Study are as follows:

1. Survey the current state of media art collection in the Province of Alberta;
2. Discover contemporary best practices in archiving and preservation of media artwork, underscoring its valuation at the national and international level;
3. Focus the role of the Province of Alberta and the Alberta Foundation for the Arts, by setting recommendations for how stakeholders can best collect and preserve media art collections;
4. Present the Alberta media arts community with Best Practice Guidelines for the preservation of their work.

III. Methodology

In order to accomplish the research required to realize the objectives of the study, a detailed methodology was developed to allow for reporting in incremental stages, as follows:

1. Phase 1: Assessment of Key International Practices in Media Art Collection.
2. Phase 2: Assessment of Canadian Collection Practices and Policy in Key Institutions (including significant provincial endeavours).
3. Phase 3: Survey Alberta-based holdings, acquisition policy and preservation practices.
 - a. Conduct field interviews and conference calls with key players in four major collecting areas: Lethbridge, Calgary, Edmonton and Banff.

- b. Create and implement an online Alberta Media Art Collection Survey, directed at significant Alberta institutions, (galleries, museums, universities, archives) and at the AMAAS membership (individual artists, production centres, festivals and exhibitors).

IV. Scope

While the primary scope and emphasis of this project is centered within a Canadian context, the research first examines widespread international collection and preservation practices where these provide context for the valuation of Canadian independent media artworks. Representative international practices in key collecting institutions, research consortia, universities and archival organizations, as well as significant initiatives from within international independent media art centres and collaborations, have been addressed.

Canadian initiatives documenting national practices and policies that encompass acquisition and preservation standards are focused on key federal institutions (Department of Canadian Heritage, Library and Archives Canada, National Gallery of Canada, National Film Board of Canada, and Canada Council for the Arts), while certain provincial initiatives that are found to be relevant to the independent media art community are also given mention.

Most significantly, as per the stated goals of the Media Arts Collection Research Study, this report will focus on Alberta-based research into the collecting practices within four key arenas: Lethbridge, Calgary, Banff and Edmonton. The acquisition policies and preservation practices of key Alberta institutions and the Alberta-based independent media arts community itself are thus represented.

Beyond the Scope

Municipal practices and policies in other provinces and territories remain beyond the scope of this study, except where they demonstrate acquisition or preservation practices and/or policies that highlight the value of independent media art. However, contact information for key archival and educational institutions that house large audiovisual collections are included within the appropriate appendices (Appendix A and Appendix B).

And, although research into collection practices and policy at the national and provincial level has elucidated certain streams of audiovisual acquisition and preservation policy that deal primarily with the film and broadcasting industry within Canada, the primary focus of the research and reporting within the Media Art Collection Research Study has centred on those practices that include the independent media arts community. Exploration into industry practices and policies are limited by the scope of this research study.

V. Reporting

A synthesis of the research conducted in each of the three major phases outlined in Section III: Methodology is reported in Section VI: Summary of Findings, as follows:

1. International Practices

2. Canadian Initiatives and Key Provincial Findings
3. Alberta Field Research and Media Art Collection Research Survey Statistics

To encompass all of the objectives that need to be addressed and underscore the significant issues involved in collecting and preserving the artworks created by the independent media arts community of Alberta, a synthesis of the research findings is provided through the conclusions and three sets of recommendations, which are directed at the acquisition, preservation, exhibition and valuation of independent media art. These segments are as follows:

4. Conclusions
5. Recommendations to the Independent Media Arts Community
6. Recommendations to the Alberta Media Arts Alliance Society
7. Recommendations to Stakeholders

Finally, a bibliography and five appendices are attached; the bibliography and the first four appendices provide the reader with avenues for further research, while the last appendix presents quantitative statistical results from the Media Art Collection Research Survey. These documents are as follows:

8. Research Bibliography and Internet Sources: International; Canadian
9. Appendix A: Canadian Educational Institutions with Archives
10. Appendix B: Provincial and Territorial Archives and Archival Associations
11. Appendix C: Alberta-based Archival Organizations
12. Appendix D: Alberta Field Research and Survey Contacts
13. Appendix E: Alberta Media Art Collection Research Survey Statistics

VI. Summary of Findings

A. International Practices

In order to highlight advanced efforts to both collect and preserve media art for public access at the international level, a short alphabetical summary of institutional activities follows. Covered are the United States of America, Great Britain and Europe, but only when perceived relevant to the specific objectives of the *Media Art Collection Research Study*.

The summary has been separated into three sections: Institutions and Collectives, University Research and Educational Initiatives; and, Archival and Library Organizations. This is primarily because the institutions within each category tend to address media art issues in differing capacities. It should also be acknowledged, and almost goes without saying, that the activities within each of the organizations listed are in constant fluid motion and while every effort was taken to underscore the most recent and relevant initiatives, the reader is encouraged to follow the links provided in the bibliography in order to obtain the most up-to-date information, post publication of this report.

Institutions and Collectives

- American Film Institute (AFI): created the National Centre for Film and Video Preservation (NCFVP); houses part of the AFI Collection, some of which is also held in the UCLA Film and Television Archive, or at the MOMA (Museum of Modern Art, itself very active in both collecting and preserving independent media art) and/or in the George Eastman House (which offers hands-on media arts preservation training within a degree accreditation program – see also, University Research – Selznick School of Film Preservation).
- Association of Independent Video and Filmmakers (AIVF): published *The Independent's Guide to Film Distributors*, which lists organizations that acquire independent media art.
- Association for Recorded Sound Collections (ARSC): dedicated to preserving audio; offers instructive publications on how to do so.
- Bay Area Video Collective (BAVC): the largest non-profit organization in the USA; has produced a *Glossary of Terms*, which has helped to standardize terminology used in video preservation; hosts its own preservation centre, which offers consultation services; produced an instructive how-to-preserve-video DVD (*Playback*); provides links to educational websites, such as *COOL: Conservation Online* – a service for audio preservation.
- CRUMB - Curatorial Resource for Upstart Media Bliss: a non-profit organization that offers research, networking and professional development services for curators of new media art; individual members have published seminal texts on a variety of related topics.

- Electronic Arts Intermix (EAI): a non-profit organization, hosting the ground-breaking and most comprehensive collection of video artists; established the inaugural EAI Preservation Program; and published *A Kinetic History: The EAI Archives Online*.
- Experimental Television Centre: a non-profit organization that hosts *The Video History Project* through the construction of its website in 1994,⁵ which included an extensive video preservation research report; has a *fonds*-like (archival) approach to preservation, in that the collection includes artwork plus artist biographies, exhibition histories, interviews and critical texts.
- Film Forever: a website dedicated to hands-on do-it-yourself film preservation; includes *The Home Film Preservation Guide for Independent Filmmakers*.
- Independent Media Art Preservation (IMAP): a non-profit organization committed to the preservation of independently produced media art that is housed outside of large archives; provides resources directed at archivists, artists, conservators, curators, distributors, organizations and individuals; includes the *Preservation 101 Toolkit* and the research study that led to the creation of an online registry for obsolete video playback equipment.
- The International Network for the Conservation of Contemporary Art (INCCA): a large consortium of heavy-weight cultural institutions from across Europe that work to support modern and contemporary art, including media art, net-based art, and installation art; research and development of policy toward the healthy maintenance of media art collections.
- Little Film: devoted to the use and preservation of small gauge film and home movies on Super 8, Standard 8, 16mm, Super 16, etc.
- LUX: encompasses the former London Filmmaker's Coop and London Video Arts; is a large distributor of independent media art, whose collection includes experimental film, video art, installation art, performance art, personal documentary, animation, etc; adopts a *fonds*-like approach to collecting an artist's oeuvre, including articles on artists, their own writings, books, etc, for the use of curators, researchers and academics.
- Matters in Media Art - Collaborating toward the Care of Time-based Media: another consortium, this time of curators, conservators and media technicians who are focused on the care of independent media art, which includes best practice guidelines for loans and how-to methodology for the care of media-based installations and net-based art works; offer a very methodical guide on how to best to acquire and preserve time-based media.
- Media Matters: consults on collection management and the preservation and migration of audiovisual legacy materials, knowledge that is critical to those with ageing collections;

⁵ *The Video History Project* is still online at <http://www.eai.org>

also hosts a resource page on their website addressing technical issues related to media art.

- MIC - Moving Image Collections: dedicated to advocating for the inclusion of moving images within the educational mainstream; the site offers several portals into vast banks of information related to moving image history, preservation, collections, science, while also focusing on access, copyright and donor issues.⁶
- National Alliance for Media Arts and Culture (NAMAC): the American equivalent of the Canadian advocacy group, The Independent Media Arts Alliance (IMAA), to which AMAAS (The Alberta Media Arts Alliance Society) is the provincial equivalent; NAMAC lobbies to raise awareness about issues that are affecting its members while also working to boost the profile of the independent media arts sector at large.
- National Film Preservation Foundation (NFPF): a non-profit organization dedicated to saving America's film heritage, including the repatriation of American film and the development of granting programs that allow for the preservation of moving images for educational access and research.
- National Technology Alliance (NTA): as part of a consortium, NTA has produced exacting technological information in several reports that deal with various aspects of hands-on preservation, both in terms of chemical deterioration and magnetic media.
- Northeast Document Conservation Center (NEDCC): operates as a search engine resource for research toward a plethora of preservation topics, including links to supplier contact information.
- The Netherlands Media Art Institute (NIMk): administers the collections of five artist-run centres - Monte Video (ongoing), Time Based Arts (1983-1994), the Lijnbaan Centre (1970-1982), De Appel (1975 – 1983), and the Institute Collection Netherlands (ICN); offers distribution services for its extensive collection; supports an on-site reference-only collection, a mediatheque, and an online catalogue; is involved with a host of groundbreaking innovative studies, (including OASIS, GAMA, Culture Vortex) and a several preservation-specific initiatives, (including a key address on the growing obsolescence of playback equipment, through PACKED).
- Training for Audiovisual Preservation in Europe (TAPE): a consortium of international players; has produced, through a 3-year project funded by the European Union, several reports that focus on audiovisual collections held outside of major institutions in order to train non-specialists in hands-on preservation techniques, including a study of playback equipment.

⁶ The mission statement of MIC is particularly indicative of the ethos behind the *Media Art Collection Research Study*: "...what society uses, it values, and what it values, it preserves." See: <http://imtc.gatech.edu>

- UNESCO (United Nations Educational, Scientific and Cultural Organization): declared World Day for Audiovisual Heritage on October 27, in 2010; has sponsored many research studies that provide detailed information and recommendations on audiovisual preservation.

University Research, Training & Publications

Many educational institutions have accomplished and published research integral to the ongoing collection and preservation of independent media art and by no means is the following list exhaustive.

- Berkely University: published a groundbreaking study on how best to preserve net-based art, using Rhizome.org as the case study. *Preserving the Rhizome ArtBase*. Rhizome is an online platform for the international new media community, which itself is host to myriad links on behalf of the creation, preservation and presentation of independent media art for the net.⁷
- Columbia University: published *Survey Instrument for Audio and Moving Image Collections*, useful to anyone wishing to set up a new collection or otherwise conduct an inventory and assessment of an existing collection of moving image and audio, including instruction manuals.
- Cornell University: published *Digital Preservation Management: Implementing Short-term Strategies for Long-term Problems*, and offers tutorials, both online and in class, in three languages (English, Spanish and Italian). Importantly, the tutorials include valuable information for prospective online trusted digital repositories that could include digitized moving images collections, thus these seminars also address American copyright issues.
- British Universities Film & Video Council (BUFVC): hosts *The Moving Image Gateway*, which links to a vast number of websites related to moving images. BUFVC also hosts *The Researcher's Guide Online to Screen Heritage*, a directory of British libraries and archives that have collections of film and video.
- Getty (J. Paul) Institute: a Museum, Research Institute, Foundation, Trust and a Conservation Institute; includes a digital collection of international independent media art; current research is focused on digital imaging and to that extent they host AATA (Abstracts of International Conservation Literature – 100,000 abstracts related to preservation and conservation), including *Introduction to Imaging*, a very useful research document for those interested in developing such a collection.
- Institute for Museum and Library Services (IMLS): offers funding for those who wish to host digital curation programs; these also address digital preservation management.
- New York University - The Tish School of Arts: offers a degree in Moving Image Archiving and Preservation (there are not many degree-granting opportunities to learn hands on

⁷ For more information on Rhizome, go to <http://rhizome.org>

preservation techniques and methodology that is specifically applicable to the moving image domain).

- Rochester University - The Image Permanence Institute: designed to provide for several major research arenas, including: Preservation; Environment and Collection Management; Sustainable Practices; and Sustainable Cultural Heritage. Various publications can be downloaded from the website.
- Rutgers School of Communication and Information: hosts the Preservation Management Institute, which focuses on care of collections strategies for custodians and conservators of moving images.
- Selznick (L. Jeffrey) School of Film Preservation - George Eastman House: offers hands-on film preservation training in Rochester, New York state.
- Stanford University: supports the American Institute for Conservation of Historic and Artistic Works (AIC), which hosts a consortium, *The Electronic Media Group*, that supports conservators of electronic media; the Group has most recently included new media technology.
- University of California Los Angeles (UCLA) Film and Television Archive: famous as one of the first proponents that fought for awareness of the need to preserve early moving image history, the UCLA collection is mammoth.
- University of Bristol: boasts the Institute for Learning and Research Technology, which itself supports JISC Digital Media, formerly known as TASI (Technical Advisory Service for Images); the Institute offers training that covers the gamut of digital media topics, including the management of small and large scale digitization projects.
- The University of Texas: commissioned a succinct evaluation guide for the identification of video preservation issues, the *Texas Commission On The Arts: Video Identification and Assessment Guide*. The guide includes a list of the risks inherent to assessing the condition of videotape and includes a practical decision-making tree that helps centres move toward the conservation of video-based material.

International Archival and Library Organizations

Only archival institutions that are devoted to moving image and sound are included in this summary.

- The Association of Moving Image Archivists (AMIA): hosts an annual conference in a different part of the United States every year, which provides a forum for the discussion of contemporary issues facing audiovisual archivists and includes showcases of successful preservation initiatives. There is a dedicated Preservation Committee, while the website also links to any number of topics that would be worthy of further research for readers of this report, depending on their specific needs and/or interests. AMIA also publishes *The Moving Image*, an academic journal that is available twice a year.

- Anthology Film Archives: focused on independent, experimental and avant-garde cinema, film-as-art; hosts the first museum of its kind; mission statement (to ‘advance and protect the heritage of a kind of cinema that is in particular danger of being lost, overlooked, or ignored’) reflects the impetus behind the *Media Art Collection Research Study*.
- British Film Institute (BFI): collection policy is of interest to those who wish to research in order to develop clear parameters for the development of archival collections within their own centres or institutions.
- FIAF (Federation Internationale des Archives du Film/International Federation of Film): an international organization that links archivists and archival institutions to each other, and then to museums and cinémathèques, all of which are committed to the preservation of their media art collections; publishes *Journal of Film Preservation* on a bi-annual basis.
- IASA (International Association of Sound and Audiovisual Archives): is to sound what FIAF is to film; supports an international membership in order to foster the exchange of information on a variety of topics, including copyright and ethics, conservation and preservation.
- Library of Congress: National Audio-visual Conservation Centre: provides vaulted storage for a massive collection of films, television and video works from 1890 to present date; provides conservation services for obsolete formats and also makes digital access copies in tandem with preservation masters. Importantly, the digital archive is based on the principle of continuous migration.
- Research Libraries Group: a consortium responsible for building a database that contains descriptions of many archival collections (Archive Grid); conducted the famous Landmark Study; published *Preserving Digital Information*, a milestone guide for work on the long-term retention of both born-digital and digitized materials.

B. Canadian Initiatives

In order to highlight relevant efforts from within key Canadian institutions, short summaries of core advances have been outlined in this section. These initiatives have shaped the nation's ability to both collect and preserve media art for public access. The synopses begin with the Department of Canadian Heritage and its various affiliates (Canadian Conservation Institute, Canadian Culture Online, Canadian Heritage Information Network, Canadian Cultural Property Export Review Board and Copyright), and are then organized by governing institution or organization, as follows: Library and Archives Canada, Canada Council for the Arts, Independent Media Arts Alliance, National Gallery of Canada, National Film Board of Canada and the Canadian Broadcasting Corporation). Only those gains that are perceived to be the most relevant to the overall goals of the *Media Art Collection Research Study* have been included. For further research, the reader is encouraged to access the active hyperlinks in the bibliography and/or appendices.

Department of Canadian Heritage

Eighty percent of the budget of the Department of Canadian Heritage (PCH)⁸ goes toward funding “community and other third party organizations to promote the benefits of culture, identity and sport for Canadians.”⁹ Of those funded institutions that pertain to this report, Library and Archives Canada and the National Film Board of Canada are departmental agencies, while Canada Council for the Arts and the National Gallery of Canada (along with the Canadian Broadcasting Corporation and Telefilm Canada) are crown corporations. The Canadian Conservation Institute and the Canadian Heritage Information Network are ‘special operating agencies,’ while the Canadian Cultural Property Export Review Board is an independent tribunal. It should also be noted that while funded initiatives within each institution function in accordance to individual mandates, PCH itself also offers periodic funding directed toward the perceived needs of Canadians; these resources have also been identified where appropriate.

Canadian Conservation Institute

Created in 1972, the Canadian Conservation Institute (CCI) promotes the proper care and preservation of Canada's *moveable* cultural heritage and exists to advance the practice, science, and technology of conservation. The mission statement reads: “Through conservation science, treatment, and preventive conservation, the Canadian Conservation Institute supports the heritage community in preserving Canada's heritage collections so they can be accessed by current and future generations. This mission is accomplished through conservation research and development, expert services, and knowledge dissemination.”¹⁰

As such, CCI works closely with museums, art galleries, academic institutions and other heritage organizations, while it also markets services as a hands-on conservation institute that conducts complex research in order to treat various media within laboratory environments. CCI collaborates “with regional, provincial, territorial, national, and

⁸ The acronym PCH incorporates both the French and English name of the department – Patrimoine Canadien - Canadian Heritage

⁹ For more information, please consult: <http://www.pch.gc.ca>

¹⁰ Please visit: <http://www.cci-icc.gc.ca/>

international cultural communities, institutions, and related agencies including conservation associations and the private heritage sector.”¹¹

Canadian Culture Online

PCH also embarked on a major initiative, Canadian Culture Online, which was mandated “to encourage a Canadian cultural presence on the Internet.”¹² In 2004, the Canadian Culture Online National Advisory Board detailed an overreaching program that was founded upon three pillars: content, access and environment.¹³ Each of these pillars fostered four funding streams, and each of those was to be adjudicated “by expert, non-governmental review committees.”¹⁴

The mandate to augment access and increase audiences for Canadian content provided an opportunity to help Canadian cultural institutions put collections online. This was wholeheartedly embraced by the Canadian Broadcasting Corporation (CBC) and the National Film Board of Canada (NFB), who are digitizing much of the works within their respective collections, some of which is publicly available online.¹⁵ Of course, both of these ‘public sector creators’ held full or co-production billing over the works they helped financed, which gave them a head start over those institutions that might need to further negotiate copyright clauses before any such digitization could take place.¹⁶

The Canada Interactive Fund

The Broadcasting and Digital Media sector at PCH currently provides a funding opportunity through The Canada Interactive Fund, which is mandated to “support the creation of online Canadian cultural interactive content and applications developed by Official Language Minority Community (OLMC), Aboriginal, ethnocultural and other not-for-profit cultural organizations.”¹⁷ The last call for proposals (deadline Feb. 11, 2011), outlined that the program exists “to support projects that enhance interactive digital cultural content and applications, presented originally and creatively using the latest technologies and platforms. All projects must offer their target audience an interactive and enriching experience between the user and the content.”¹⁸ The Athabasca University (Edmonton), successfully accessed funding through the Canada Interactive Fund and is actively working to build a large digital

¹¹ Ibid.

¹² Ted Bairstow, Director General of the Canadian Culture Online Branch, gave a paper in Berlin, at the conference, *Archives & Museums Informatics Europe*; it is available online and clearly details the program, its history and its objectives. It can be accessed at: http://www.archimuse.com/publishing/ichim04/6789_Bairstow.pdf

¹³ The report, *Canadian Culture: A Charter for the Cultural Citizen Online*, expands upon these pillars as follows: i. Digitizing existing and creating new online cultural content, ii. Supporting the New Media sector to ensure the development of cutting-edge tools for content creation, and iii. Giving Canadians access to the content created through appropriate portal sites.

¹⁴ One interesting project was developed by the Banff Centre for the Arts: HorizonZero, an online magazine that focused on digital art in Canada, cited its purpose as “commissioning and promoting Canadian new media content in convergent fields of science, technology, media arts, and research. For more information, go to www.horizonzero.ca or InterPARES (The International Research on Permanent Authentic Records in Electronic Systems), at www.interpares.org.

¹⁵ More information on each institution follows within this section.

¹⁶ More detailed information on copyright to follow in this section.

¹⁷ More information is available on: <http://www.pch.gc.ca/eng/1273769820147>

¹⁸ Ibid.

portal that will showcase Canadian content and provide online access to other important research materials, including *Cinema Canada* and *Take One*.¹⁹

Canadian Heritage Information Network

Canadian Heritage Information Network (CHIN) exists to promote “the development, presentation and preservation of Canada’s digital heritage content for current and future generations.”²⁰ Programs are focused on the following: Creating and Managing Digital Content; Intellectual Property Collections; Management; Standards; Artefacts Canada; Reference Library; Knowledge Exchange; and Conservation. The Canadian Council of Archives is credited as having launched CHIN, as “an electronic initiative designed to provide online access to holdings in over 800 archival institutions across the country.”²¹

CHIN currently lists 1,400 member institutions from across Canada, including certain members of the Independent Media Arts Alliance (Artengine, paved, Urban Shaman, Video Pool and Vtape,) and a handful of other cultural centres connected to the visual arts non-profit milieu: Walter Phillips Gallery (Banff Centre for the Arts), The New Gallery (Calgary), AKA (Saskatoon), Modern Fuel (Kingston), OBORO (Montreal), Gallery TPW (Toronto), as well as the Southern Alberta Art Gallery (Lethbridge) and most university-based galleries, including The Nickle Arts Museum (Calgary).²²

Virtual Museum of Canada

When the Canadian Culture Online strategy was launched, significant emphasis was placed on the digitization of Canadian cultural content and CHIN developed the Virtual Museum of Canada. The Virtual Museum of Canada is “a unique interactive space that brings together Canadian museum collections and riches in a variety of thought-provoking and instructive contexts.”²³ Objectives of the program included the development of ‘specialized Internet content initiatives’ and ‘educational content about Canada’s rich and diverse culture.’ Vtape, a leader among Canadian distributors of independent media art, has a presence on the site.²⁴

Canadian Cultural Property Export Review Board

PCH also administers one tribunal, the Canadian Cultural Property Export Review Board (CCPERB). CCPERB has a direct relationship to the preservation and archiving of audiovisual materials. Established in 1977, this independent tribunal certifies cultural property

¹⁹ Athabasca University will likewise be dealt with in more detail within Section VI: C. Alberta Field Research.

²⁰ For more information, go to: <http://www.chin.gc.ca/English/index.html>

²¹ For more information on The Canadian Council of Archives, visit: www.cdncouncilarchives.ca. Specific to archival collections, there is also information available through the Association of Canadian Archivists (ACA), the Bureau of Canadian Archivists (BCA), the Canadian Association for Conservation (CAC), the Canadian Association of Professional Conservators, and a provincial/territorial archive and archival association in each region of Canada. National contact information can be found in the Bibliography, while provincial listings are in Appendix B. Contact information for smaller archival institutions within Alberta is listed in Appendix C.

²² The Alberta-based members cited here (The Walter Phillips Gallery, Southern Alberta Arts Gallery, and The Nickle Arts Museum) are detailed in the next section: Alberta Field Research.

²³ For more details, please visit: www.virtualmuseum.ca.

²⁴ Vtape is one Canada’s largest independent media art distribution centres and is a member of the Distribution Caucus of the Independent Media Art Alliance (IMAA). For more information, refer to the section, Independent Media Arts Alliance, later in this segment.

for income tax purposes, which is to issue charitable donation tax credit receipts.²⁵ The Board makes its recommendations regarding the valuation of audio-visual materials according to “fair market value of objects or collections donated or sold to designated Canadian museums, art galleries, archives and libraries.”²⁶ Until the mid-1990s, CCPERB acknowledged a relatively high replacement value for archived film (\$2,000 per print), so a large collection of such work would garner a very high evaluation for tax credit. More recently, however, CCPERB policy has shifted with the decision to assess fair market value for physical property only, no longer including the evaluation of intellectual property worth (‘unless the two are inextricably linked’). Nevertheless, the CCPERB incentive has enabled archives and libraries to acquire highly significant collections through the issuance of a charitable tax receipt as a result of such appraisals.²⁷

The National Archival Appraisal Board

The National Archival Appraisal Board (NAAB) is an independent not-for-profit corporation “created to provide appraisal services for donations of archival records to Canadian cultural institutions. Its services are provided to institutions at arm’s length by qualified professionals at the lowest cost possible.”²⁸ Established in 1976, “NAAB conducts its work by appointing appraisal committees that examine donations of archival materials, determine their monetary value and prepare a report on the monetary value of each donation. In accordance with provincial and federal tax regulations concerning donations in kind, the institution can then issue its donor a receipt for the value stated on the appraisal report.”²⁹

NAAB works in conjunction with CCPERB in that it assists with the work of assigning value to a collection that has already been donated to an institution, usually if the value of the artwork(s) is determined to be higher than established in-house thresholds, which vary from organization to institution.³⁰ For example, where in-house limits are capped at \$1,000 yet the collection in question is thought to be worth more, the collecting organization might submit a formal appraisal report to NAAB asking them to conduct the monetary evaluation. Alternatively, the institution might also choose to seek independent advice, by hiring 2 independent appraisers at their own expense.³¹

Assigning value to collections of audiovisual work where tax credit is sought in exchange for placement within archival institutions consequently involves assessing valuation according to the open market.

²⁵ Further details available on: www.pch.gc.ca/prog/cebc-cperb

²⁶ The CCPERB website presents guidelines for the donation of AV records, clearly outlining the role of donor, recipient institution, and that of the appraiser.

²⁷ Please note that until 1991, it was Revenue Canada who established fair market value.

²⁸ For more detailed information, go to: www.naab.ca

²⁹ Ibid.

³⁰ Please note that Doug Cass, Director of Archives at the Glenbow (Calgary), sits on the NAAB Board of Directors, representing the West; the Glenbow is addressed under Alberta Field Research, next section.

³¹ NAAB has been doing appraisal work for CCPERB applications since 1977. There are ongoing efforts to develop clearer methodology for the appraisal of ‘diverse’ materials, which includes audiovisual records. Institutions applying to NAAB are increasingly requested to justify their own methodology for asserting that the material submitted does indeed qualify as valuable heritage; it is a time consuming process.

“NAAB appraisal committees are responsible for the determination of the fair market value of the archival donations submitted by the institution. The definition of the fair market value is that used by the Canadian Cultural Property Export Review Board, which stipulates ‘the highest price, expressed in terms of money, that the property would bring in an open and unrestricted market between a willing buyer and a willing seller who are both knowledgeable, informed, and prudent, and who are acting independently of each other’.”³²

Discussions regarding appropriate process and methodology for assigning valuation to audiovisual materials were explored in a 2007 conference, *The Future of Monetary Archival Appraisal in Canada*, details of which are available online.³³

Yet, the valuation of independent media art is likewise expected where acquisition committees assess the relevance of a work and attribute monetary value for direct purchase (or otherwise, ask artists to self-appraise during application process). Therefore, the means by which artists or organizations attribute monetary value to media artworks will be discussed further in this segment from the vantage point of the National Gallery of Canada and independent distributors, specifically, Vtape.

Copyright

Also under the purvey of PCH is copyright. According to the website, “Copyright refers to the exclusive right to reproduce and use any original work of literary, dramatic, musical, or artistic nature, or to allow another person to do it. This right is created and protected by the Copyright Act.”³⁴ Non-profit libraries, archives and museums have traditionally held the right to “copy published and unpublished works, so long as copies are not commercially available, in a medium and of a quality that meets the users’ needs in order to maintain or manage their permanent collections.”³⁵ (It must also be noted that these organizations cannot alter the original work during the duping process.) This allows such organizations to replicate, or even migrate, work that is within their collection, in order to ensure that it remains well preserved and publicly accessible.³⁶ Otherwise, it is a generally accepted practice that no commercial lab or dubbing house will copy work unless it is proven that the copyright has expired or the copyright holder extends written permission to transfer the work in question.

Given that many cultural organisations are currently actively seeking to digitize collections for online public access, copyright has become a hot button issue. Obviously, those that hold copyright for works within collections (CBC and NFB, for example) are able to proceed, along with institutions who hold work that is already in the public domain (copyright expired, no

³² See: www.naab.ca

³³ The reader is encouraged to refer to *Constructing a Successful Monetary Archival Appraisal for Cultural Property Tax Certification*, by Sonia M. Lismer, available on: <http://www.naab.ca/files/2007proceedings-e.pdf>. The document also includes specific guidelines related to preparations for reports that seek to evaluate audiovisual material for monetary appraisal by NAAB, as proposed by the Archives of Ontario.

³⁴ See: <http://www.pch.gc.ca/eng/1268266866591/1268268847192>

³⁵ Copyright Act, Section 30.10.

³⁶ Galleries who purchase contemporary works that are in active circulation may find themselves in situations where they wish to migrate to newer formats but cannot chose a standard preservation format because the work in question is circulating on the same carrier. For further discussion, please see the National Gallery of Canada, this section.

donor restrictions). In all cases, however, the ethical issues surrounding artistic integrity and respect for the sanctity of the original must be considered during any reformatting discussion.³⁷

Given that Canada is currently seeking to reform its Copyright Act under Bill C-32, the Copyright Modernization Act, heated discussion is underway at the time of writing this report. Much of what will effect the independent media art community has to do with changing access models. The stakeholder groups for copyright reform generally separate on the axis of users rights versus creator rights; Bill C-32, if passed, raises specific concerns around digital access and remuneration.³⁸ Within the independent media arts community, one finds that on the one hand, artists want their work to be seen by the widest possible audience, while on the other hand, the Independent Media Arts Alliance and other cultural organizations across Canada (CARFAC,³⁹ Canadian Conference of the Arts,⁴⁰ Documentary Organization of Canada,⁴¹ for example) have been working over decades to ensure that artists receive fair remuneration for the exhibition, distribution, use and/or purchase of their work.

Thus, the new bill raises concerns within the independent media arts community around the issue of payment for works that are disseminated online, which will be examined in a special panel during the Independent Media Art Alliance AGM in June of 2012, at the Banff Centre for the Arts. In any case, artists and arts organizations who propose to upload work for online viewing need to be able to navigate the proposed legislation, in whatever form may exist in the future, so as to ensure that everyone is clear on what is being asked of the creator and how access to independent media artwork will be provided.⁴² The proper balance between access and the economic right for compensation is one that is debated within, and will be negotiated by, the independent media arts community itself.⁴³

For more information on the various stances regarding copyright reform, the reader is encouraged to visit to following: Access Copyright,⁴⁴ Creative Commons,⁴⁵ Creator's Rights

³⁷ Much work has been done to strategically address these issues at the Daniel Langlois Foundation, specifically, DOCAM (Documentation et conservation du patrimoine des art médiatiques), which will be discussed at the end of this section, under Key Provincial Initiatives.

³⁸ The PCH website hosts a specific section on the Copyright Modernization Act, including a record of the Copyright Consultations that have taken place to date and information on World Book and Copyright Day (April 23), as well as World Intellectual Property Day (April 26). More information on developments regarding copyright modernization are also available through the Canadian Intellectual Property Office (CIPO).

³⁹ CARFAC stands for Canadian Artists Representation/le front des artistes Canadiens. More information can be found at: <http://www.carfac.ca>

⁴⁰ More information at: <http://www.ccarts.ca>

⁴¹ More information at: <http://docorg.ca>

⁴² Where collecting institutions are concerned, potential public access to works by each creator is generally carefully negotiated by contracts with artists and/or their agents, or is otherwise governed by clauses in contracts that artists may hold with their distributor. While copyright almost invariably remains with the creator, public access to the works themselves once they are in collections must be stipulated.

⁴³ The online AMAAS survey questioned respondents about online access models; the results are discussed in Alberta Field Research – Media Art Collection Research Survey Results.

⁴⁴ Access Copyright consists of a collective of publishers and authors who licence the use of such material; they “seek to ensure that creators and publishers are fairly compensated for the use of their works.” More information can be found on: www.accesscopyright.ca

⁴⁵ Creative Commons is “a non-profit organization that develops, supports, and stewards legal and technical infrastructure that maximizes digital creativity, sharing, and innovation.” While the organization

Alliance,⁴⁶ World Intellectual Property Organization (WIPO),⁴⁷ the Canadian Radio-television Telecommunications Commission (CRTC),⁴⁸ the Canadian Recording Industry Association (CRIA),⁴⁹ or the website of the Canada Research Chair of Internet and E-commerce, Dr. Michael Geist.⁵⁰

Library and Archives Canada

Library and Archives Canada (LAC) has been collecting and preserving audiovisual material for almost a century, first as Public Archives Canada (PAC), then as National Archives Canada (NAC), and most recently through LAC, which was created in 2004, after a merger of the former NAC and the National Library of Canada. In close proximity to LAC offices, the audiovisual vaults are in Québec, at the Gatineau Preservation Centre (which opened in June 1997), while LAC also hosts a public research facility in downtown Ottawa. There are rich accounts that document, through policy development and preservation practices, Canada's political history in the fight to establish an infrastructure that would adequately and systematically care for the acquisition and preservation of Canadian film, audio, video and newer media, however only the most recent endeavours, those that impact the contemporary independent media arts community, will be touched upon within this research report.⁵¹

Summarily, while the vast number of audiovisual documents held by LAC have not been itemized in any online database, there is a current push toward developing a Trusted Digital Repository, for born-digital material, and LAC is also working to present augmented public research access to its legacy material through a variety of initiatives, including uploading the Canadian Feature Film Index 1913-1985, which was first published in hardcopy in 1987. Likewise, efforts to create succinct lists of audiovisual material that is in the public domain (out of copyright and without donor restrictions) have been attempted.⁵²

Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage

In 1995, the final report from the NAC driven Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage was filed as *Fading Away: Strategic Options to*

does not have an official affiliate in Canada, it does have representation in Montreal and Vancouver. For more information, go to: <http://wiki.creativecommons.org/Canada>, or: <http://creativecommons.org>.

⁴⁶ This is "a coalition of national artists' associations and collectives responsible for managing authors' rights, which is devoted to the defense, the promotion and the protection of the interests of Canadian creators in relation to intellectual property." More information at: www.cra-adc.ca

⁴⁷ WIPO, an agency of the United Nations, advocates on a global level for "a balanced and accessible international intellectual property (IP) system, which rewards creativity, stimulates innovation and contributes to economic development while safeguarding the public interest." For more information, go to: www.wipo.int

⁴⁸ Go to: www.crtc.gc.ca

⁴⁹ Go to: www.cria.ca

⁵⁰ Dr. Michael Geist is a law professor at the University of Ottawa who is heavily involved in the copyright reform debate. In 2010 he was named one of the "50 most influential people on intellectual property in the world. See: www.michaelgeist.ca

⁵¹ For a detailed account of this history, please refer to: Wozny, *Affecting Access to the Independent Media Arts*, or a more condensed version by this author, which was published as: *National Audiovisual Preservation Initiatives*, *Archivaria: The Journal of the Association of Canadian Archivists*, No. 67, Spring 2009.

⁵² Succinct guidelines on how to retrieve audiovisual works that are in the public domain at Library and Archives Canada have been created by this author for SAW Video as, *An Artist's Guide to Public Domain Films and Videos at Library and Archives Canada*, Spring 2008. Go to: www.sawvideo.com

*Ensure the Protection of and Access to our Audio-Visual Memory.*⁵³ The highlights included 20 recommendations and a 3-year action plan, which spawned the development of new policy and new organizations. The report underscored a critical situation faced by cultural institutions that cared for audiovisual materials; it was felt that without a nation-wide strategy, Canadians could not be guaranteed access to their history as recorded through audiovisual materials. The final report called for an increase of \$40 million over a ten-year period to implement a strategy that would de-centralize efforts to preserve Canadian audiovisual materials. While de-centralization is materializing, the funding framework does not adequately address independent media artwork.

Important to this research project, the Independent Media Arts Alliance⁵⁴ was involved in the Task Force and presented six recommendations on behalf of the national community on January 31, 1995. Those issues remain as pertinent today as they were twenty years ago. Focused on the lack of adequate funding to preserve and maintain their own collections, the recommendations from the Alliance underscored that the work produced by the media arts community “must be recognized as important and crucial to the development of Canada’s audio-visual heritage.”⁵⁵ With no existing facilities for the restoration of early video works, already on obsolete technology, the independent media arts community also pushed for a facility that would allow for the migration of legacy works from among the widespread collections of media artworks. These are the same collections that currently languish on shelves in artist-run centres across Canada.

Also responding to the Task Force, Telefilm and the Canada Council for the Arts “urged [the archives] to establish mechanisms to assist in the proper identification, selection and long-term retention of our audio-visual heritage.”⁵⁶ In fact, the Task Force did produce a set of criteria that itemized those materials thought to be at greatest risk; factors included age, known gaps in broadcasting and film production, and “Canadian video recordings in non-standard formats produced independently before 1980.”⁵⁷ As such, these target groups did not reach out to include the independent media art sector.

From Script to Screen: New Policy Directions for Canadian Feature Film

Three years after the results of the Task Force had been published, PCH initiated the Review of the Canadian Feature Film Policy (1998), which culminated in the release of a report in 2000 entitled, *From Script to Screen: New Policy Directions for Canadian Feature Film*.⁵⁸ One of four major objectives cited in the new policy paper was “To preserve and disseminate our

⁵³ Government of Canada, Task Force on the Preservation and Enhanced Use of Canada’s Audio-Visual Heritage, *Fading Away: Strategic Options to Ensure the Protection of and Access to our Audio-Visual Memory*, (Ottawa: 1995).

⁵⁴ Initially named the Independent Film Alliance Cinéma Indépendent (est. 1980), at the time of the Task Force the national lobby group had renamed as the Independent Film and Video Alliance (IFVA); it is now known as the Independent Media Arts Alliance (IMAA). IMAA is addressed later within this section.

⁵⁵ Kim Tomczak (Executive Director, Vtape) in a letter to Jacques Grimard (NAC) cited in Wozny, *Affecting Access to the Independent Media Arts*, p. 115.

⁵⁶ *Fading Away*, p. 45.

⁵⁷ Specifically cited as “those produced before 1980, plus all music videos from the same period,” *Fading Away*, p. 46.

⁵⁸ More information on the lead-up to the report, its findings, and related spin-off programs are on the website of the Department of Canadian Heritage: <http://www.pch.gc.ca>

collection of Canadian feature films for audiences today and tomorrow⁵⁹ and to that extent, a Preservation and Access Fund was established.

The Preservation and Access Fund continues to provide vaulted protection for feature films produced through Telefilm,⁶⁰ while it also supports the acquisition of select feature-length productions from within the Canadian independent feature film community. Within LAC, which received the lion's share of the fund, the money has been split between acquisition and preservation. Thus, in 2000, an inaugural \$600 K was evenly divided between the acquisition of new work (Film and Broadcasting sector) and the preservation of moving images (Gatineau Preservation Centre, Care of Collections).⁶¹ While federal government cuts have reduced the overall amounts granted, the three-year cycles of funding provided to LAC through a Memorandum of Understanding (MOU) with PCH are in place until 2012, when the MOU is next due to be renegotiated.

AV Preservation Trust

Created to address some of the recommendations made by *The Task Force on the Preservation and Enhanced Use of Canada's Audio-visual Heritage*, the AV Preservation Trust began as the Alliance for Canada's Audio-Visual Heritage (1996). The Alliance was a consortium of Canadian producers, creators, distributors – both users and collectors – all of whom were “dedicated to promoting the preservation of Canada's audio-visual heritage and to facilitating access to and usage of regional and national collections through partnerships with members of the audio-visual community.”⁶² The mandate of the Alliance was broad, too broad some felt, and the organization eventually fell away from directly following the recommendations of the Task Force and morphed into the AV Preservation Trust in 1999.

Partially funded through the Preservation and Access Fund, the AV Preservation Trust tried to establish sufficient links to the private sector in order to attain more stable funding, but this did not materialize; thus, the AV Preservation Trust was largely buoyed by the NFB, CBC and Telefilm. The CBC pulled out in 2008, at which point the AV Preservation Trust was forced to cease operations (November 2009).⁶³ Before closing its doors, however, the AV Preservation Trust did attain some presence as an advocate for pressing preservation issues, some of which embraced activities within the independent media art sector.

⁵⁹ Government of Canada, Department of Canadian Heritage, *From Script to Screen: New Policy Directions for Canadian Feature Film* (Ottawa: Minister of Public Works and Government Services Canada, 2000).

⁶⁰ Telefilm producers are mandated, through their funding contract with Telefilm, to provide LAC with two copies of their completed work, along with documentation, before they are able to access their final draw-down payment. The details of the contract are publicly available on the Telefilm website: www.telefilm.ca

⁶¹ The move to update and make the Canadian Feature Film Index available online is also funded through Film and Broadcasting.

⁶² Brian Robertson, *Feature Film Policy – Some Comments*, Alliance for Canada's Audio-Visual Heritage, March 1998. This was a submission to the Canadian Feature Film Review by the president of the Alliance, found on <http://www.pch.gc.ca/progs/ac-ca/pol/cinema-film/pubs/sub78.htm>, April 8, 2005.

⁶³ The Academy of Canadian Cinema & Television issued a press release on June 1, 2010, which stated that it would “continue the film and television-related programming of the Audio-Visual Preservation Trust, including the Astral Restoration Program.” For more information, please see: http://www.academy.ca/press/release_ACCT_20100601EN.pdf

Feature Film Education and Access was a program administered by the Trust between 2000 and 2008. Canadian Filmmakers Distribution Centre (CFMDC), one of Canada's oldest independent media arts distributors, successfully obtained funding to produce 3 DVDs: *Key Canadian Documentaries*; *Winter Kept Us Warm* – an early independent feature by David Sector; and, *Made By Hand: Experimental Works for Educational Environments*.⁶⁴ The trust also provided financial assistance for smaller organizations who wished to attend the annual Association of Moving Image Archivists (AMIA) conference (see International Initiatives). CFMDC would send an intern to AMIA 2007, which was important to the undertaking of a professional Collection Inventory Assessment that was taking place at CFMDC.⁶⁵

The AV Preservation Trust also hosted PreserVision, a print and online newsletter dedicated to enhancing the efforts to promote conservation of Canada's audiovisual heritage, and their website provided a clean link to resources and organizations, including tax credit information. Yet perhaps most visibly, the AV Preservation Trust contributed to the canonization of Canadiana by hosting the annual Masterworks ceremonies, which recognized "12 culturally significant classics each year, drawn from the archives of the Canadian film, radio, television and sound recording industries."⁶⁶ A full list of all award winners (2000-2007) is available online, as are the recipients of the Education Assistance Program.⁶⁷

Also of significance to this research study, the AV Trust commissioned an invaluable report, *The Canadian AV Vault Inventory*, which was published in June 2003.⁶⁸ This is an advantageous starting point for those who wish to assess the kind and number of vaults, which at that time contained specific moving image collections in facilities that were designed for long-term storage, conservation and/or preservation of audiovisual material. The report also outlines significant technical issues that permeate efforts at ongoing preservation initiatives.

The vault inventory produced a surprisingly long list of vaulted collections of audio-visual materials.⁶⁹ Canada's audiovisual holdings are concentrated in 15% of those facilities identified in the survey. Federal institutions, including the CBC, LAC and NFB, were the largest repositories, while provincial archives in Québec, Ontario, Alberta, Manitoba, Nova-Scotia, Newfoundland and New Brunswick, including specialized institutions such as the Cinémathèque Québécoise, were also cited.⁷⁰ The two major concerns cited by these

⁶⁴ For more information on the collection at CFMDC, please go to: www.cfmddc.org

⁶⁵ For more information on AMIA conferences, which include the Digital Asset Symposium, the Joint Technical Symposium, Regional Workshops and the Annual conference, go to: www.amianet.org/events/events.php

⁶⁶ From AV Preservation Trust, MasterWorks 2006: Jury Guidelines Version 1.2, May 2006, 2.

⁶⁷ The website of the former AV Preservation Trust is archived at: www.avtrust.ca

⁶⁸ Villeneuve Media Technologies Inc., *The Canadian A-V Vault Inventory Report*, Audio-Visual Preservation Trust, 2003. See: [http:// www.avpreservationtrust.ca/collections](http://www.avpreservationtrust.ca/collections)

⁶⁹ The definition of *vault* that was used to establish the list read as follows: "A place in which a significant number of audiovisual records are stored for the long-term preservation of their content in an environment that helps to deter the onset of deterioration." From this definition, key concepts were also defined: *A significant number* meant a minimum of 1000 items; *long term* meant 10 years +, *preservation* implied limited and controlled access, *environment* meant having a dedicated space, and in order to deter the onset of deterioration, the vault had to demonstrate controlled conditions that were clearly adapted to the specificity of the medium being stored.

⁷⁰ Only a few of the provincial organizations are discussed in the next section of this report, Key Provincial Findings, as the majority do not hold significant collections of independent media art.

facilities were identified as a lack of capacity to address the needs of materials in states of advanced deterioration and the unavailability of playback equipment for obsolete technologies. Not incidentally, access issues were cited as paramount.

Acquisition Practices at LAC

LAC's right to obtain archival quality audiovisual material from creators for preservation purposes is outlined in Section 11 of the LAC Act. Audiovisual material is acquired for the national collection in three manners: Direct Purchase, Donation and Deposit. Most provincial archives operate similarly, that is, under official legislation that stipulates the legal parameters of how they may conduct their business, including how they acquire and copy work that falls under their collecting mandate.

Direct Purchase has obvious associated costs for any organization. To acquire copies of audiovisual works through purchase agreements at LAC, written permission is first obtained from the copyright holder of the work, which is the only way copies can be made at commercial labs.⁷¹ Payment for the acquisition of a work does not go to the artist or creator, but rather directly to the lab or dubbing house that provides the copy.⁷² The creator (often also the copyright holder) facilitates the copying procedure by providing access to the master elements, which must be shipped to a lab or dubbing house thought to have sufficient expertise to provide archival-quality copies. It is critical to note that only in rare circumstances does LAC acquire, under direct purchase, the original elements (negatives, master tapes, etc). Nor is there any guarantee that the work will be maintained in its original condition, or migrated to evade technological obsolescence.⁷³

Not surprisingly, this direct purchase practice is seen as contentious by some independent media artists, for although their work will be housed in vaulted conditions, direct purchase triggers costs in kind for the creator while producing no cost benefit return for the artist: archives do not generally exhibit (and do not like to loan) but even should they, there would be no payment of exhibition fees to the artist in question by LAC. From the point of view of the archive, the cost to maintain audiovisual material under archival conditions throughout time can be considerable. The expense of running a climate controlled vault is exacerbated by the fact that different audiovisual materials require unique conditions. For example, 20°C and 50% RH (relative humidity) is required to optimally preserve black and white film and videotape, but -4°C and 30% RH is recommended for colour film. It should be noted, however, that only the largest archival institutions have separate vaults with the

Appendix B does, however, provide hyperlinked contact information for each provincial archive and archival association, for further research.

⁷¹ See also: Copyright; and, The National Gallery of Canada.

⁷² A much different model operates within gallery circuits, which will be discussed briefly through the National Gallery of Canada, to follow in this section.

⁷³ Every archival organization has the equivalent of a 'copying plan' which prioritizes those materials most at risk. Details on the LAC Audiovisual Migration Strategy (2009), the Preservation Policy (2001), and Digital Initiatives (including National Digital Initiatives and Collaborative Arrangements) are available on the website: <http://www.collectionscanada.gc.ca/preservation/003003-200-e.html>

recommended media-specific climactic environments; most operate an average one-temperature/constant humidity vault.⁷⁴

Donation is by far the most common agreement under which archives acquire material. This is the voluntary transfer of records as either gifts or donation for tax credit. A donation agreement implies that the materials are being given to the archives outright; all donors forfeit the right to recall their original material. Donors may put access restrictions (known as donor restrictions) on material they give to the archives, but this practice is becoming less acceptable.

The legal means by which an archives assumes ownership of donated material is through a Deed of Gift, which is “A legal document, for the transfer of title to an archive of documentary materials.”⁷⁵ LAC used to give the donor of such gifts a copy of the work in the same format as was donated, but this practice is no longer honoured; even where technological obsolescence does not play a role, there are considerable costs involved.

Deposit agreements were a fairly common means by which archives obtained much of their audiovisual material; such agreements would be negotiated on a client-by-client basis. Essentially, these arrangements serve to allow for “the deposit of historical documentary materials in physical custody of an archival institution while legal title is retained by the donor.”⁷⁶ While this acquisition process has largely fallen out of favour within LAC, many smaller archival institutions continue this practice; it provides temporary physical protection for materials while also giving creators the right to withdraw their work when required. Such archival institutions assume that deposit agreements will eventually lead to gifts; they understand that creators need access to their original elements, which are required to reproduce audiovisual materials (neg cuts, master tapes, etc.); in film formats these originals are exceedingly expensive to re-produce.

Mandatory Deposit agreements fall under legislation that describes a “Legal responsibility to place documentary materials in an archive.”⁷⁷ Most often, mandatory deposit pertains to the compulsory deposit of government records as stipulated under the LAC Act, which has been in place in one form or another since 1930. As has been noted, the Film and Broadcasting sector at LAC administers a Mandatory Deposit agreement with Telefilm Canada, as a direct result of The Preservation and Access Fund provided through PCH.⁷⁸

Legal Deposit is covered by Section 10 of the LAC Act and as such, it addresses published material. In simple terms, the legal deposit clause, according to current federal law, requires the mandatory deposit of published materials; films or videos would consequently be submitted in original consumer packaging, a DVD with liner notes in illustrated jewel case, for

⁷⁴ Hands-on preservation information has not been detailed in this research study; this type of information is readily available on the internet. For further research, consult the bibliography and/or the appendices.

⁷⁵ Corporate Archival Control Manual, Library and Archives Canada Intranet, January 2006.

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ A similar program has been instated at the provincial level in Québec and is summarized in Section VI. B. 1 Key Provincial Findings, to follow.

example. Legal Deposit does not accept any original materials or original elements, and cannot, therefore, be considered either a preservation or an archival practice.⁷⁹

National Portrait Gallery Acquisition Practices

Within LAC there exists the National Portrait Gallery (NPG), which also acquires a minor amount of audio-visual work. To qualify as an eligible acquisition according to policy set by the NPG, the whole of an artist's oeuvre must be determined to be the 'portrait'. These are acquisitions where, unlike direct purchase agreements at Film and Broadcasting, a substantial amount of money is paid directly to the artist. To date, NPG has predominately purchased single-channel work at the item level, and while both Film and Broadcasting and NPG have well-defined selection criteria, both essentially evolve around accolade of the work or reputation and career of the artist; there is consequently contentious overlap between the two programs. In addition to direct payment to artists, notably different is the fact that the NPG *does* exhibit the original works it purchases, while only preview copies of vaulted media artworks are publicly available for research purposes.⁸⁰

At this juncture, however, neither the National Portrait Gallery or Film and Broadcasting are actively acquiring work. As of 2011, all LAC acquisitions must pass through the Major Acquisitions Committee, strictly curtailing acquisition through direct purchase and donation; even accruals to existing *fonds* are subject to the new procedure, which has dumbfounded those who view the national archive as the keeper of their official records.⁸¹

Resources

National Archival Development Program

LAC funds a subset of the National Archival Development Program; Archival Projects is a program that is administered by the Canadian Council of Archives and its goal is to provide "financial assistance to Canadian archives and related organizations to increase their capacity to preserve and make accessible unique archival materials."⁸² It should be noted that all applications to the program are vetted first by the provincial or territorial archival council from whence the application came; successful selections are then sent to the Canadian Council of Archives for final adjudication. Richard Lohead, former manager of Film and Broadcasting, notes that although no firm statistics are available, "informal contacts confirm that relatively few grants have been awarded specifically to audiovisual projects."⁸³ Lohead speculates that while national competitions are always rigorous, the high cost of archiving audiovisual material in comparison to the relatively small size of the fund may contribute to the dearth of support for audiovisual requests to date.

⁷⁹ The legal deposit legislation in Québec is more akin to that of certain European countries in that preservation-quality material is requested; for more information, please go to the next section, Key Provincial Findings - Cinémathèque Québécoise.

⁸⁰ An exception was the few public domain pieces that were showcased online through *Virtual Silver Screen*; this LAC pilot program is now defunct.

⁸¹ IMAA has just moved office and sought to place several boxes of administrative history with LAC as an accrual to a *fonds* established in 2008 but these records have been refused.

⁸² For more information access the hyperlink to Canadian Council of Archives from the bibliography.

⁸³ Richard Lohead, *Audio-Visual Heritage in Canada: Survey of Landscape 2009*, Library and Archives Canada, Final Version: February 2, 2010.

Partnering

LAC is undergoing major reforms, both as a result of the Treasury Secretariat Board's efforts to modernize the federal government and as a consequence of the relatively recent merger of the former National Library of Canada with the former National Archive of Canada (2004). At the time of writing this research summary, it is known that, in keeping with a long chorus of voices that have called for shared responsibility over Canada's audiovisual heritage over the last half of the century, LAC is actively strategizing toward increased national collaboration. The model that is being proposed is called 'partnering' and policy is being developed by the Business Integration Office. Within the office, the Strategic Policy and Advice team have been mandated to solidify a *Strategy on LAC Partnering/Collaboration* by June 2011, and a *Framework for Managing Partnering Activities* has been circulated internally. The partnering framework is being pursued by Athabasca University and may indeed prove a viable avenue for further exploration by other organizations.⁸⁴

It must be said, in summation of LAC acquisition practices, that there has been a significant shift in the focus of acquisition activity at LAC in recent history. As Lohead's report acknowledges, the archive has moved away from an emphasis on private production and the search of the best historical record, to one that has turned in on itself, whereby LAC, as a government institution, will now concentrate on acquiring the records created within the federal government tree. This "reflects an overall trend within Canadian public sector archives to give priority to the 'records of its sponsor' in periods of budget restraint."⁸⁵ This has obvious implications for the preservation of artwork produced within the independent media art sector.

While policy development moves increasingly toward decentralizing the responsibility for collecting and maintaining audiovisual archives, national institutions shy away from embracing the preservation of independent media art. There remains no systematic infrastructure that might provide some governance toward the preservation of audiovisual artwork, including the important contribution from the independent media art sector – this represents over fifty years of federally and provincially funded cultural production made in Canada.

The Canada Council for the Arts

Early funding practices within the Canada Council led to the established development of various collections of media artwork: 1958 - Canadian Film Institute; 1965 - Cinémathèque Canadienne (renamed Cinémathèque Québécoise in 1971), and le Conservatoire d'art Cinématographique de Montréal; 1972 - Canadian Filmmakers Distribution Co-operative (Toronto), and Pacific Cinémathèque (Vancouver); 1974 - Canada Council Visual Arts Sector (Film Collection Program); and, 1979 - Art Metropole (Toronto). Over the years, the Canada Council has sporadically invested time, energy and money to address 'the preservation problem'.⁸⁶

⁸⁴ For more information on activity at Athabasca University, see Section VI. C. Alberta Field Research.

⁸⁵ Lohead, *Audio-Visual Heritage in Canada*.

⁸⁶ For information on independent media art distributors and their collections, refer to the Independent Media Art Alliance, later in this section.

Film Resources Colloquium

In 1976, the Council sponsored the Film Resources Colloquium, which dedicated a two-day agenda to preservation, conservation and dissemination of moving image works. The conference gathered key players from national and regional domains, including: National Film Archives (PAC), National Museums of Canada, Canadian Filmmakers Development Corporation, NFB, CBC, the Canadian Film Institute, Cinémathèque Québécoise, Pacific Cinémathèque, Ontario Theatre, Ontario Education Communications Authority, Cinémathèque 16, le Conservatoire d'art cinématographique, The Winnipeg Film Group and the Atlantic Filmmaker's Cooperative.

In brief, the two day Film Resources Colloquium ended by extending its support to the development of a 'national archive.' While independently produced work might have been consolidated within the Canadian Film Institute (CFI), which at the time had a substantial collection of film, both Canadian and international, and operated very much in the manner of a cinémathèque, the organization did not have a vault. Instead, the support of the colloquium, much to the consternation of the CFI and certain independent organizations present, went to establishing the National Film Archives at PAC; the CFI collection would become one of the first major acquisitions. This was a critical juncture in the history of the creation of a Canadian preservation infrastructure, one that continues to have consequences for independently produced audiovisual work.⁸⁷

The Canada Council Collection

There is a collection of independent media artwork that is currently held by LAC under deposit agreement, known within LAC as The Canada Council Collection. The Visual Arts Film Collection Program was the basis for a preliminary list of 100 titles, which lead to the acquisition of a total of 747 individual works between 1984 and 1991.⁸⁸ Predominately single channel work, the collection spans across format and genre to include audio, video and film works, with a very small percentage of documentary and event history also captured. And while the work is currently vaulted, it remains on original format and, at last count, had not been slated for migration by LAC.

Essentially a closed collection, there have been no accruals to the Canada Council Collection since 1991, although certainly, additional works produced from within the independent media arts community have been acquired on an ad-hoc basis. The Canada Council has not since pushed for any type of ongoing collecting agreement with LAC, such as might result in a systematic plan for acquisition as was exemplified through the PCH *Script to Screen* program on behalf of Telefilm feature film. Nor has any other systematic preservation strategy been negotiated; Council currently considers preservation beyond its mandate.⁸⁹

⁸⁷ The lead up to this colloquium was intricate and closely linked to new developments in federal policy that affected the Canada Council and most of those present. For a full account of these policy developments, please see: Wozny, *Affecting Access*.

⁸⁸ Note: the author has a complete and detailed list of the work held within this collection.

⁸⁹ More information regarding preservation initiatives from within the independent media arts community follows in this section under Independent Media Arts Alliance.

Art Bank

Art Bank was established in 1972 to found a special national collection of work by Canadian artists with the expressed purpose of increasing awareness and appreciation of Canadian art. Basically, the Canada Council sought to buy art (initially visual art) from Canadian artists and then enabled federal, provincial and municipal departments, as well as non-profit agencies, to rent the art works, thereby providing artists with a market for their work. The Art Bank would come under early criticism from the independent media arts community for its inability to successfully incorporate moving image art forms.

The Canada Council Art Bank continues to operate: the website outlines the Loan Policy, the Operating Guidelines and the parameters for the annual Purchase Program. The Purchase Program process is adjudicated by peer assessment and the selection criteria are likewise itemized online.⁹⁰ It is also possible to search the collection online, however under the search term 'Media' only 10 items appear, while the list of installation works is much longer, at 74 items. Without more detailed research it is difficult to see at first glance how much of the work might be considered independent media art given the definition used within this research project. Also note that while the website offers a link to Copyright Policy, it was not active during the time of this research.

SOFI Grants

The 2006 federal budget granted the Canada Council for the Arts \$50 million in additional one-time funding: \$20 million for 2006-07 and \$30 million for 2007-08. Through the 2006 SOFI grants (Supplementary Operating Funds Initiative)⁹¹ certain independent media arts organizations were able to leverage funding specifically for archiving and preservation.⁹² And while the 2008-2011 Strategic Plan for Canada Council for the Arts as a whole did not specifically refer to preservation initiatives, the list of eligible activities for the 2008 grant application form did encourage artist-run centres to provide other services, facilities or activities that advanced independent media arts practices by Canadian artists, such as supporting communication with members, archiving and preservation, mentoring, and members' screenings.⁹³ Under the category of Organizational Development in Media Art: New Initiatives, New Models, a \$40,000 ceiling was placed on the provision, however it was not possible for an organization to apply for this type of grant if already receiving funding from another sector of the Media Arts funding structure (eg. Cinémathèques, Programming, Festivals, Production, or Distribution). Critically, no specific mention of archiving or preservation exists in the current 3-year grant application.

⁹⁰ See: <http://www.artbank.ca/The+Collection/Purchas+Program+Information/default.htm>

⁹¹ It was the fifth time since the cutbacks of the mid-1990s that the Canada Council received an increase in its Parliamentary appropriation. To obtain SOFI funding from the Council applicants had to qualify as a 'key institution', one that would be in a position "to gain an increased capacity to provide strong leadership in their milieu and achieve even greater impact regionally, nationally and internationally." See: www.canadacouncil.ca

⁹² Vtape received funding for the research that has resulted in the online publication of *Caring for Video Art: Best Practices Guide for Artists*, and *Caring for Video Art: Best Practices Guide for Organizations*.

⁹³ See: www.canadacouncil.ca

Alberta Creative Development Initiative

In May 2007, the Canada Council for the Arts and the Alberta Foundation for the Arts (AFA) announced a new \$6 million partnership, whereby each institution would contribute \$1 million over a three year period “to provide grants to professional artists and arts organizations including those who have not previously accessed funding from the AFA and the Canada Council.”⁹⁴ The Canada Council stated that Alberta was under-represented among grant applicants on a per capita basis and that the agreement with the AFA, who would work in partnership with the Calgary Arts Development Authority and the Edmonton Arts Council, sought to redress this imbalance.

The Alberta Creative Development Initiative (ACDI) announced the results of the first competition in April 2008, which provided funding for a range of artistic disciplines, awarding both individuals and organizations. Unfortunately, the ‘Searchable Grants Listings’ on the Canada Council website do not separate the ACDI recipients out for the following years; the database caps at 2009.

In 2010, it was announced that the program would continue for one final year, 2010-11. Full guidelines are available on the Canada Council website: the next deadlines are June 1, 2011 (organizations) and November 1, 2011 (individuals).⁹⁵ There is no specific mention of preservation or archiving activity, but project grants can be used for dissemination and to build administrative capacity.⁹⁶ Eligible project expenses include research costs, equipment rentals and fees for project personnel; such projects are judged on the merit of goals and their relevance to the organization and the Alberta community, public impact and administrative considerations regarding financing.

Independent Media Arts Alliance

It is widely acknowledged that from amongst the membership of the Independent Media Art Alliance (IMAA), collections of media artwork exist in most artist-run production centres and some exhibition-oriented centres. While in English Canada the largest collections are maintained by the historically dominant distribution centres, La Cinémathèque Québécoise (CQ) has embraced the independent media art sector and consequently maintains the largest vaulted repository of independent media artwork in Québec.

Artist-run centres dedicated to distribution largely evolved prior to the establishment of the Media Arts Sector at the Canada Council for the Arts (1983), as follows: CFMDC (est. 1967, Toronto); Vidéographe⁹⁷ (est. 1971, Montréal); Vidéo Femmes (est. 1973, Québec City); VIVO⁹⁸ (est. 1973, Vancouver); Winnipeg Film Group (est. 1974, Winnipeg); Groupe

⁹⁴ Canada Council for the Arts, PSA, May 15, 2007, available on:
www.canadacouncil.ca/grants/acdi_idca/

⁹⁵ Grants for organizations maximum amount, \$25,000

⁹⁶ Organizations that already receive operating grants from the Canada Council can only apply for these two types of activity.

⁹⁷ Vidéographe was the first artist-run centre devoted to the production of independent media art established in Canada.

⁹⁸ This artist run centre was first incorporated as the Satellite Video Exchange Society, then formally split into Video Inn (production and exhibition) and Video Out (distribution), before recently renaming as VIVO.

Intervention Vidéo (est. 1975, Montréal), Moving Images Distribution Society⁹⁹ (est. 1979, Vancouver); Vtape¹⁰⁰ (est. 1983, Toronto); and, Video Pool (est. 1983, Winnipeg), which is the only artist-run centre in Canada with a climate controlled vault.

The Distribution Caucus within the Independent Media Arts Alliance has been collectively advocating that the Canada Council address the preservation crisis facing their collections. In 2005, a meeting of ten distributors achieved consensus regarding “the need for a national strategic plan to address the preservation of Canadian independent film and video.”¹⁰¹ That same year, the Canada Council had also commissioned this author to prepare a research document that was to be the first instalment in a three phase study toward the development of just such a strategic plan.¹⁰² There has not been any consistent follow-up at Canada Council to these lobbying initiatives for the development of strategic policy for a preservation infrastructure on behalf of Canada Council-funded media artwork.

The peril of collections that remain in independent media art centres across the country are currently the focus of the Preservation Committee of the Independent Media Arts Alliance, which is conducting a collection survey based on that developed for this study; the results of these surveys will form part of the presentations at the 2012 AGM at the Banff Centre for the Arts, on Day 3: Preservation Day. While there are currently several preservation initiatives underway within the independent media art sector, as yet there is no systematic, funded infrastructure in place that would allow centres to equally address care of collection issues pertaining to the artworks in their collections.¹⁰³ IMAA will be using the results of the nation-wide survey to better quantify and qualify the collections and assess the circumstances under which they are being kept. This is essentially the first step toward the creation of any preservation strategy.

National Gallery of Canada

The National Gallery of Canada (NGC) began to acquire media art in the early 1970s and would steadily increase its commitment to the art form, a commitment that would rise significantly in the early 1980s, fluctuate moderately throughout 1990s, and decline significantly in the 2000s.¹⁰⁴ They have a collection of film from the 1970s and a strong video art collection from the 1980s (when they would also inherited the substantial Art Metropole

⁹⁹ Moving Images was originally named Canadian Filmmakers Distribution West before re-branding in 1994.

¹⁰⁰ In addition to the previously mentioned Best Practice Guides, Vtape also offers public preservation services through the Dubbing and Restoration Centre. For more information, go to: www.vtape.org

¹⁰¹ *Recovery, Restoration and Preservation of Media Artworks*, prepared by Lisa Steele (Vtape) and Deirdre Logue (CFMDC), May 2005.

¹⁰² Michele L. Wozny, *An Introduction to Media Arts Preservation Initiatives in Canada*, August 15, 2005.

¹⁰³ It is beyond the scope of this research project to detail any of the gains that have been made by individual artist-run centres within the nation-wide scope of the IMAA network, aside from what has already been mentioned. The nation-wide survey will, of course, provide valuable updated information.

¹⁰⁴ This author has a complete list of all media artworks held by the National Gallery of Canada as of 2005. In 1984 and 1985 alone over 80 video artworks were purchased, per year, an unprecedented volume that has not been matched at the gallery since. For a more detailed analysis of the history of media art collection practices at the NGC, see: Wozny, *Affecting Access*.

collection),¹⁰⁵ although the latter was acquired through deposit, not in deed. Essentially though, the collection has been built through the exhibition program of the gallery and therefore represents, across time, a curated collection of Canadian (and international) media art. The acquisition policy of the NGC is available online; while the gallery does selectively accept gifts, and only where they are given without condition, the collection is built primarily through direct purchase.¹⁰⁶ The gallery respects all rights granted to artists through the Copyright Act.

Regarding the valuation of media art, it was acknowledged that paid prices vary greatly. Where artists are working with distribution centres, such as Vtape in Canada or Electronic Arts Intermix in the USA, the value of unlimited edition videos is placed generally at around \$2,500.¹⁰⁷ However, those artists who work with dealers and are offering limited editions set their prices through negotiation and in accordance with the reputation of the artist, the demand for their work and the size of the edition, among other factors. In all cases, terms and rights are negotiated.¹⁰⁸ In general, acquisition prices include the purchase of all equipment specific to display needs, which are flagged at the time of purchase, as are costs associated with the acquisition of preferred formats. The provision for equipment within the purchase price is necessary to ensure that the artwork is exhibited in accordance with its 'work defining properties', as stipulated by the artist. Ideally, all work slated for potential acquisition would be installed in accordance with the artists wishes in order that it is seen in its best light by the acquisition committee.¹⁰⁹

The NGC has a Research and Conservation Laboratory, as well as Multi-Media Services and a dedicated Collection Management team. The need to allocate significant resources to the care of the media art collection became increasingly evident in the mid-1990s¹¹⁰ and although policy at the time remained unfocused, the efforts of then Associate Curator, Jean Gagnon, would eventually result in a series of projects and policy development. In 2003, a Collection Inventory Verification was carried out in order to systematically list every item in the collection, detail formats and begin research in order to establish how many copies of the

¹⁰⁵ The Art Metropole collection consisted of 363 titles, predominately on video, and an array of other materials, including audio cassettes, ¼" audio reels, CD Roms, LPs and 45s.

¹⁰⁶ The budget for the acquisition of independent media art falls under Contemporary Canadian Art, post-1980, the lowest funded of 11 categories. For more information on the principles and procedures, including 'Criteria and Conditions for Acquisition', please go to: http://www.gallery.ca/documents/policies/acquisitions_policy_en.pdf.

¹⁰⁷ Correspondence with Vtape regarding how artists who have not previously sold work might establish fair market value for their work revealed that a CV, exhibition history, awards and/or published articles all help to determine the current value of a media artwork; the individual's (or collective's) art practice is weighted in relation to other artists whose sales may provide insight through comparative value. Also, for artists whose work was sold early on in their career, value may be added if re-purchase is necessary and this will be tallied in accordance with virtue of career growth, inflation and recognition of the cultural significance the media artwork lends to the discipline.

¹⁰⁸ In general, museums request rights to display, archive, preserve and loan media artwork; they may also request the right to use images of the work. Galleries and museums may also request the right to access the master, in order to produce their own archival master.

¹⁰⁹ It was acknowledged during one interview that as media artworks become increasingly large in scale, and therefore increasingly expensive to display, it is not always possible to pre-exhibit in these optimum conditions.

¹¹⁰ In addition to the significant 16mm film collection, much of the video art is on ¾" UMATIC, currently considered an endangered format.

work existed elsewhere – which titles were unique. Some cleaning and assessment work was also undertaken at this time.

The NGC received a grant from the Daniel Langlois Foundation,¹¹¹ which allowed them to next hire two key specialists to undertake a study, the *Film-Video-New Media Preservation Project*, which scoped the challenges and made recommendations for further acquisitions. The project outline read as follows:

“The NGC /CMCP¹¹² collections include significant holdings of works of art and documentary material that are in imminent danger of being lost as a result of material deterioration, format obsolescence and/or unavailability of playback devices. The media involved include cine film, videotapes, audiotapes, colour photographic slides, and installation pieces that incorporate electronic, video or film components.”

The final report, *Report on Assessment of Film and Media Holdings: National Gallery of Canada* is not a public document but is available to researchers for consultation.¹¹³

Then, in 2006, the NGC hired an intern through the TD Bank program, Internship in Collections Management; the intern was to first address a key part of the problem, the lack of an integrated standardized catalogue over the material, what is known in archival circles as intellectual control.¹¹⁴ It has become increasingly evident, as organizations seek to upload materials to online databases, that metadata fields need to be standardized so that organizations can properly document their collections.¹¹⁵

With newly standardized terminology and easily locatable material, the NGC is now working on how best to address the physical needs of their collection, that is, how to best bring it under physical control in order to address the preservation needs of each item. As it stands, intellectual and physical control over items within the collection is triggered by requests for loans, which may result in migration or requests to repurchase, depending on the contractual agreements with artists and in accordance with all governing legislation.¹¹⁶

National Film Board of Canada

Historically, the National Film Board of Canada (NFB) has had an association with a national preservation mandate for Canadian audiovisual works since its inception, however it was an

¹¹¹ A critical contribution to Canada’s understanding of media art preservation, the Daniel Langlois Foundation will be discussed in the following section: Key Provincial Findings.

¹¹²The Canadian Museum of Contemporary Photography is now closed.

¹¹³ Mona Jiminez and Pip Laurenson, Consultants, *Report on Assessment of Film and Media Holdings*, National Gallery of Canada, January 2005.

¹¹⁴ During the interview with the NGC it was noted that not all of the artworks from the 1970s and ‘80s have been thoroughly documented in the database; upgrades to the system continue to take place when requests for individual works are made.

¹¹⁵ The NGC works with MIMSY as its database; it is not especially media friendly, which is actually a challenge within a great variety of organizational databases, including that chosen as the standard for LAC (MIKAN). Establishing metadata standards within databases that might eventually lead to the creation of trusted digital repositories means that the database must be sufficiently ‘deep’ to accommodate audiovisual materials: complex information fields are critical to the care, access and tracking of media artworks, especially installation art. Of course, it goes without saying that if the system is expected to upload digitally-born material, it must be of sufficient capacity in order to allow the input of raw source data.

early mandate that was never matched with adequate policy and proportional funding. This would lead to Canada's largest audiovisual loss in the Beaconsfield fire of 1967, which destroyed a vast collection of legacy Canadian film, half a century of formative Canadian moving image history.¹¹⁷

Currently, the NFB considers all of its titles to be of 'operational use' and the organization continues to keep its work on the open market according to its legislated mandate "to initiate, promote and distribute" Canadian content. The NFB has been regularly recalling older titles from LAC, which had been placed there under deposit agreement, in order to copy these works for its current redistribution model. Cineroute, created in 2001, was a digital broadband service aimed at universities; it was replaced in 2008 with a website that currently provides free public access to around 700 titles. Also of note are the CineRobotheque services in both Toronto and Montreal, which allow for on-site access to 9,000 titles. As Richard Lohead reports, "The major commercial uses of its archival holdings are DVD sales of its popular films and stock shot sales to film producers."¹¹⁸ The NFB has said that it is currently undertaking a review of its own preservation policy.

Canadian Broadcasting Corporation

The Canadian Broadcasting Corporation (CBC) was never mandated to preserve the programs it produced, but like the NFB, CBC made arrangements in 1976 with the National Film Archive, which began to acquire material under deposit agreement. Most recently, however, these circumstances have changed. According to Lohead, "As was the case with the NFB, a combination of increased need for the archival material for re-use by CBC/SRC productions, and the lack of resources available for the LAC to preserve all the programming the CBC identified for transfer, led to the CBC's decision to start its own program archive preservation plan in 1998."¹¹⁹ He goes further to say that although the CBC falls under the LAC Act, "LAC has reduced its active acquisition of original format material both because it was increasingly being given formats that were close to obsolescence and because the CBC itself is migrating its own work." It should also be noted that in the case of regional CBC programming, some provincial archives do have relatively well developed holdings of both private and public broadcasting; Lohead cites the Provincial Archives of Alberta as one such example.¹²⁰

The Canadian Broadcasting Museum Foundation

And finally, it would be remiss to not acknowledge the role of the Canadian Broadcasting Museum Foundation (CBMF).¹²¹ Established in 2001, the CBMF is mandated to "collect,

¹¹⁶ For example, the NGC is not permitted to copy/migrate an acquisition to a new format if the work is currently in distribution in that same format as the preservation format. Copyright legislation regulating the management of museum, archival and library collections, is covered under Section 30.1.

¹¹⁷ Certain scholars claim that it was the public embarrassment of this disaster, during Canada's centenary, that forced the Canadian government to finally establish the National Film Archive (1976), which embraced the active acquisition of moving images and sound. Collections from CFI, CBC, NFB, CTV and 'other producing organizations' were all initial targets. See Wozny, *National Audiovisual Preservation Initiatives*.

¹¹⁸ Lohead, *Audio-Visual Heritage in Canada: Survey of Landscape 2009*.

¹¹⁹ Ibid.

¹²⁰ This is also the case in Saskatchewan, Ontario and Québec. The Provincial Archives of Alberta is addressed in the follow section: Alberta Field Research.

¹²¹ <http://www.cbmf-fmcr.ca>

preserve and celebrate Canada's broadcasting heritage and make it more available to Canadians." Originally, the collection was to serve an exhibition program but this led to increasing interest in archiving. CMBF is located in Toronto and funded through private broadcasters themselves, as well as PCH and LAC.¹²² With over 6,000 items, the collection is substantial.

LAC also commissioned a relatively recent report (November 2008) that was undertaken by the CMBF: *FREEZEFRAME: A Report on Audiovisual Preservation* assessed the preservation status of materials that remain among private sector broadcasters, including regional, educational and community radio sectors.¹²³ Only materials that are perceived to hold commercial value through re-use tend to be maintained. According to Lohead, "The FREEZEFRAME study concluded that private, educational and community broadcasters recognize that their programming may have heritage value, but maintain that they have neither the expertise nor the facilities – or, indeed, the mandate – to undertake on-going preservation and have suggested that, to be cost-effective, it should be a national undertaking... private broadcasters expressed a willingness to work with government .. to design an appropriate solution to the challenge of analog and digital program collection and preservation."¹²⁴ Of all private broadcasters, CTV has the best archival collection, which dates back to 1962.

¹²² It should also be noted that CMBF was successful in an application to CRTC to have broadcasters include the CMBF in the 10% benefits package; CMBF received \$400,000 over four years to help offset the cost of acquiring broadcast properties, which according to Richard Lohead, could represent a major source of private sector support for the support and maintenance of this part of Canada's audiovisual heritage in the future.

¹²³ Canadian Broadcasting Museum Foundation, *FREEZEFRAME: A Report on Audiovisual Preservation*, Library and Archives Canada, November 2008.

¹²⁴ Lohead, *Audio-Visual Heritage in Canada*.

1. Key Provincial Findings¹²⁵

British Columbia

Audio-Visual Heritage Society of British Columbia

This organization aims to “build an archive to house and display the province’s moving image and sound heritage.” An initiative of a local filmmaker and historian, Colin Browne, the Audio-Visual Heritage Society of British Columbia (AVBC) has been looking at perhaps partnering with CBC Vancouver in order to obtain cold vault space while finding adequate premises to set up a proper archive (business plan estimates record a need for \$2 million to build, \$1 million to operate). They envision a system where producers would pay for storage space and have ready access to materials. This organization was created in reaction to the closed acquisitions at the BC Archives. Further research should be conducted to update the status of AVBC.

Pacific Cinematheque

Founded in 1972, the Pacific Cinematheque is located in Vancouver and like its cinémathèque counterparts within the independent media arts sector, it has an educational mandate. It does not have preservation facilities that include vaulted conditions, also common to most cinémathèques (Cinémathèque Québécoise excepted), although it does have a collection of over 200 titles, including the work of west coast independent filmmakers. According to Lohead, it’s reported strength lies predominately in work from the 1970s, centering around both experimental and documentary work.

Ontario

Cinematheque Ontario

Cinematheque Ontario was founded in 1990, when the Toronto International Film Festival Group took over the management of the Ontario Film Institute, itself founded by Gerald Pratley in 1969. Cinematheque Ontario is now “the year-round screening programme of the TIFF Group.” As with most cinémathèques, the primary approach is educational.

Film Reference Library

The Film Reference Library (FRL) is a division of the TIFF Group; it serves as a research resource for filmmakers, students, screenwriters and film and television professionals. The FRL has a mandate to “provide primary reference resource information on English Canadian filmmaking.”¹²⁶ It has produced a valuable online service, the Canadian Film Encyclopedia, which provides information on over 500 Canadian titles.

¹²⁵ It goes without saying that all provincial archives hold substantial collections of moving images. While the scope of this project prevents research into this arena, Appendix B provides a hyperlinked list for those who wish to investigate the extent to which these collections include media art. Academic institutions are also active in the collecting of audiovisual materials, but likewise largely beyond the scope of this research project. Appendix A provides links to key educational institutions that are known to hold healthy collections.

¹²⁶ The divisions of the TIFF-Group include: Toronto International Film Festival, Cinematheque Ontario, Film Circuit, The Film Reference Library, Sprockets Toronto International Film Festival for Children, and Talk Cinema (sometimes referred to as Reel Talk). For more information on the cinematheque, please go to: <http://tiff.net/cinematheque>

The collection within the FRL focuses first on Toronto-based artists and takes an archival approach to acquisition, creating *fonds* for major filmmakers, hence FRL acquires all material related to the final media artwork, including scripts, production stills, etc. It must be noted that they do not have archival vaults, though Lothead reports that they do have an arrangement to transfer all unstable material to the cold vault of CBC.

Québec

Cinémathèque Québécoise

The Cinémathèque Québécoise (CQ) opened in 1963 as La Cinémathèque Canadienne later changing its name to La Cinémathèque Québécoise (1971). Founded by passionate cinéphiles, as most cinémathèques have been, the mandate remains “de conserver et de documenter le patrimoine cinématographique et télévisuel afin de le diffuser et de le rendre accessible à un public de plus en plus large et diversifié.” [To document and conserve the broadcasting and cinematographic heritage so as to make it accessible to an increasingly larger and more diverse public.] CQ is committed to acquiring independent work and has always welcomed the media artwork of members of the Independent Media Art Alliance, thereby building what some consider to be the largest collection of independent media art that is held in optimal archival conditions.

Preservation has always been on the CQ agenda and as early as 1969, the Centre de documentation was established. La Cinémathèque québécoise today houses over 35,000 titles on film and 15,000 hours of video (including television). Unlike most cinémathèques, Cinémathèque québécoise has the status of an archive; it is a non-profit organization that maintains a collection of documents within climate controlled vaults that are open to the public or researchers. (Lothead reported that in 2008, the vaults were nearing capacity.) Delightfully, CQ posts in-depth information on all of its holdings, available online, including an enumeration of exactly what elements are held and in what number; this is invaluable information for researchers.¹²⁷

Bibliothèque et Archives nationales du Québec

In December 2004, the National Assembly of Québec approved the creation of a new provincial institution, Bibliothèque et Archives nationales du Québec. *An Act Respecting Bibliothèque et Archives Nationales du Québec* followed on January 11, 2006 and under the legislation the new institution became responsible for the acquisition of audiovisual works having received provincial funding through SODEC (thus, a similar arrangement to that between Telefilm Canada and LAC). Under the new law, producers must deposit preservation-quality work. The CQ is the recipient of these acquisitions; the institution is not permitted to provide public access unless stipulated by the rights holder (many of the contemporary works would remain in active distribution for a number of years).¹²⁸

¹²⁷ For more information, please go to: [http:// www.cinémathèque.qc.ca](http://www.cinémathèque.qc.ca)

¹²⁸ For more detailed information on the terms of this agreement, please visit: <http://www.canlii.org/qc/laws/regu/b-2.2r.2.1>

The Daniel Langlois Foundation

Since 1997, The Daniel Langlois Foundation in Montréal has been a key international player, heavily involved in research to promote strategies for the protection of electronic art. The Foundation is a private, non-profit, charitable organization that was established through an endowment by software designer, Daniel Langlois. Devoted to the preservation and conservation of art history that pertains to technology-based media, The Centre for Research and Documentation (CR+D) functions in this regard.

DOCAM

(Documentation and Conservation of the Media Arts/ Documentation et conservation du patrimoine des art médiatiques)

The Daniel Langlois Foundation has documented the evolution of research projects that have been funded through an arm of the foundation, the DOCAM Research Alliance, which recently ceased operations. The activities of DOCAM are published on the website, including a number of papers that remain critically important to the ongoing research and development of preservation initiatives for media art. Readers are strongly encouraged to consult the website, noting especially, *Collecting, Preserving and Archiving the Media Arts*, written by Jean Gagnon, and, *Digital Preservation: Recording the Recoding – the Documentary Strategy*, by Alain Depocas.¹²⁹

¹²⁹ See: www.fondation-langlois.org or www.docam.ca

C. Alberta Field Research

To situate the field research conducted within the scope of the Media Art Collection Research Study, the first part of this section will report on activity within the four major regions of Alberta that were chosen for close study by the commissioning partners: Lethbridge, Calgary, Banff and Edmonton.¹³⁰ The cultural organizations are listed first by city (as above) and then alphabetically, for ease of reference. All artist-run centres that are a member of the Alberta Media Arts Alliance Society, AMAAS, have been noted as such.

In those cases where on-site visits were not conducted, interviews were handled by telephone or via email correspondence. Feedback from those artist-run centres and cultural organizations present at the community consultations sessions that were held in each region has also been incorporated where relevant. Every attempt has been made to list those who participated in this research study; See Appendix D: Alberta Field Research and Survey Contacts.

The results of the AMAAS online survey have been incorporated into this report in three ways. The responses to long-form-answer questions have been enveloped into the first section (Field Research) where possible. Statistical results have been analyzed in the second section (Media Art Collection Survey Results), and also compiled, question-by-question, and presented separately in Appendix E: Alberta Media Arts Collection Research Survey Statistics.

LETHBRIDGE

Allied Art Council of Lethbridge

The mission of the Allied Arts Council of Lethbridge (AACL), as cited on their website, is 'to provide leadership in advancing and enhancing the arts in Lethbridge.' Funded by the City of Lethbridge and the Alberta Foundation for the Arts, AACL is also supported by individual and corporate donation, including partnerships with all major cultural organizations in Lethbridge, some of which are examined in detail in this section.

Established in 1958, the AACL maintains the following objectives: to encourage arts activities; to co-ordinate activities in the region and among organisations; and, to co-operate with persons, groups and organizations in the promotion of arts activities. As such, AACL is involved with the artist-run activities initiated by Trap\Door, Lethbridge's only media-art-specific artist-run centre. The organization also works continuously to promote and nurture arts-related city-wide events, such as Art Days, which takes place in September. AACL manages the Public Art Program, which is administered through the Bowman Arts Centre (see below).

Arts advocacy is an integral component of the mandate of AACL and as such, the Council plays an important role in helping to connect the Lethbridge arts and business communities to one another; they also issue awards and scholarships to both businesses and individuals. The organization helps raise political awareness on behalf of the arts through the provision of a municipal Election Arts Survey, hosted on their website, while also functioning as a liaison for

¹³⁰ Two separate field research trips were conducted in 2011: Trip 1: Lethbridge, January 25; Calgary, January 26; Banff, January 27; Edmonton, January 28 – 29; Trip 2: Lethbridge and Calgary, April 13 - 18.

cultural activities within the city at the provincial level. AACL reports to the Lethbridge community through a bi-annual newsletter that is downloadable from their website.

While AACL has no mandate to collect media art, there is a civic art collection (The Buchanan Collection), part of which is with the Lethbridge College, some of which is held by the Southern Alberta Art Gallery (see below), while the audiovisual components are within the vaults at the Galt Museum and Archives (see below).

Bowman Arts Centre

The Bowman Arts Centre is publicly funded by the City of Lethbridge and is managed by the Allied Arts Council of Lethbridge who hires and supervises its staff. The Bowman Arts Centre hosts three exhibition spaces, two on-site and a third in the Yates Theatre. During the field trip, the main gallery was showcasing a media artwork, *Deer Girl and the Magical Forest*, created by two local artists, Kathy Zaborsky and Robert Bechtel.¹³¹ The Bowman also holds regular screenings of feature-length films, predominately documentary, which is due largely to the committed acquisition of 8-12 films per year by the current Gallery Services Coordinator, Darcy Logan, who builds thematic screenings from his personal collection. The events are said to play to solid, if not sold out, crowds.

The Bowman currently functions in a dual capacity; in addition to the curated gallery shows, the centre also hosts regular community centre activities, such as loom weaving, painting, etc. Yet, the City of Lethbridge is moving closer toward the next stage in an ambitious cultural redevelopment plan, the construction of the new Lethbridge Community Arts Centre.¹³² The new Community Arts Centre will re-situate community activity separately from gallery space and is expected to be completed by 2012. In addition to the Bowman galleries, the centre will also accommodate the University of Lethbridge Conservatory of Music, and provide studio space for print makers, weavers and media artists. It was suggested that the Community Arts Centre might then become a locus for independent media artists, through the planned provision of 'touch-down editing stations', which are intended to help facilitate future training for new artists. (See also, Trap\Door Artist-run Centre)

While not an organization that collects media art, the Bowman Art Centre does hold the *Sketch Club fonds*, which form part of the rich visual arts tradition within the City of Lethbridge. The *fonds* contains work that traces club activities back to 1936, while also acknowledging the formation of the *Lethbridge Artist's Club*.

¹³¹ An elaborate installation, *Deer Girl and the Magical Forest* consisted of a large-scale projection of a single-channel media artwork. The viewing experience was infused by an installation aesthetic; the atmospheric environment within the theatre-like space recreated architectural elements from the within the projected film, including set pieces, props, drawings and costumes.

¹³² The Southern Alberta Art Gallery (SAAG) opened its new building in September, 2010. Between 2005-2006, the Galt Museum and Archives was also able to expand their existing space to include a new museum hall, a beautiful atrium-like reception area, a café and a museum store, along with new facilities for the archives. Once the Community Arts Centre is completed, the city will next address the final phase of the cultural redevelopment program, the building of a Performing Arts Centre, which will re-house The Yates Centre and expand the potential scope for the performative arts in Lethbridge.

Galt Museum and Archives

The mission of the Galt Museum and Archives, as cited on their website, is to engage and educate the communities of south-western Alberta in their own human history “by preserving and sharing collections, stories and memories that define our collective identity and guide our future.”¹³³ After the recent facility expansion, the Galt now provides the community of Lethbridge with access to a plethora of artefacts from the permanent collection, some of which are on display in Discovery Hall, while also encouraging public access to the archival collection via The Richardson International Galt Archives Reference Room. In Discovery Hall there are eight separate audiovisual stations showcasing copied material from the permanent archival collection.

The Galt did not participate in the AMAAS online survey, however two staff members did give generously of their time during the on-site visit. While the Galt does not acquire media art per se, it does hold a substantial volume of audiovisual works in one climate controlled vault. It was also established that the Galt maintains most of the technology necessary for playback, however not all of audiovisual material is accessible to the public; 99% of the collection has been acquired by donation from creators, therefore not all of the material is copyright clear.

Examples from the audiovisual *fonds* include:

- The Sommerville Collection: originally on Standard 8, the *fonds* has recently been transferred to DVD for public access. A selection from the material is also on display in a rich, cinema-like installation within the permanent collection on display in Discovery Hall.
- The *fonds* from the local television station, CJLH (now Global), is comprised of a representative sampling from 1" video, all of which is currently being migrated to DVD and MP4.
- An extensive collection of oral history exists on various audio formats, likewise slated for migration.

Southern Alberta Art Gallery (SAAG)

The mission and vision of the Southern Alberta Art Gallery (SAAG), as cited on their website, is ‘to foster the work of contemporary artists who challenge boundaries, while the organization also dedicates itself to the encouragement of broad public engagement and the promotion of awareness and exploration of artistic expression’. SAAG is funded by the Alberta Foundation for the Arts, the Alberta Creative Development Initiative (The Canada Council for the Arts), the Alberta Lottery Fund, The Canadian Art Foundation, Canadian Heritage Canadian Museums Association and the City of Lethbridge, among others.

While SAAG is not a collecting institution, it does, however, maintain three collections, as follows:

- The Buchanan Bequest (part of the Civic Collection of the City of Lethbridge): A fine art collection of 66 works donated from the personal collection of Mr. Buchanan, the art has been housed at SAAG since 1979.
- The City of Lethbridge Fine Art Collection: “The art acquisitions of the City of Lethbridge are directed towards the continued enrichment of the city’s permanent collection of traditional and contemporary paintings, drawings, sculpture, prints, photographs, and other materials that refer to the development of art activity in Southern Alberta.”¹³⁴

¹³³ For more information please visit: www.galtmuseum.com

¹³⁴ See website for more information: www.saag.ca

- The Southern Alberta Art Gallery Collection: SAAG accepts select donations from exhibiting artists and the public where these are seen to ‘relate to the southern Alberta region.’¹³⁵

Although SAAG does not collect media art, they regularly exhibit it.¹³⁶ Further, as reported in the AMAAS online survey, SAAG is “sensitive to the long term life of works that deal with technologies even if we aren't directly responsible for its care. ... [the] selection of interviews with artists and other visitors from the 1970s and ‘80s, while not artworks, and most being of poor quality, nonetheless represent an important archive that we are taking steps to preserve.”

Trap\Door Artist-Run Centre

Trap\Door is a non-profit artist-run centre that was founded in 2004. It is “dedicated to the promotion of contemporary visual art which is challenging and critical” and its primary purpose is “to encourage experimentation by artists whose work explores the peripheries of their discipline.”¹³⁷ Trap\Door operates virtually, purposefully maintaining no physical space. Instead, the collective concentrates its efforts on providing a showcase for media artworks that express new and developing media arts practices, both local and national. The artist-run centre advocates a push against the boundaries of public perception. While its members show widely across Canada,¹³⁸ the funds they raise as a collective are dedicated to supporting visiting artists through residencies and exhibitions.

University of Lethbridge Art Gallery

University of Lethbridge Art Gallery seeks to “foster understanding about the visual arts for the full range of students ... [and] attract members of the public to campus thereby giving them access to contemporary and historical exhibitions, to professional visual arts programming, and to research produced at, and disseminated by, the Art Gallery and the university.”¹³⁹ The Art Gallery is funded by University of Lethbridge (U of L), Canada Council for the Arts, Alberta Foundation for the Arts and Canadian Heritage.

The U of L Art Gallery is a major collecting institution; it holds over 10,000 paper-based artefacts, 14,000 objects, and various mediated art pieces within the collection. They have 10,000 square feet of climate controlled vault space. The collection spans the 19th, 20th and 21st centuries and its main strength is said to be its diversity, “which not only represents a wide range of geographic locations, but also the full spectrum of media, artistic movements, genres and approaches.”¹⁴⁰ It should be noted that beyond the U of L Art Gallery collection, the University of Lethbridge also

¹³⁵ Media art is not represented within this collection of over 200 works, however SAAG does hold a significant number of artist interviews from the 1970s and ‘80s, currently on VHS, as reported in the AMAAS online survey.

¹³⁶ While on-site, SAAG was exhibiting a media art work, *Erudition* by Kelly Richardson (Canadian born, now living in the UK), who has a video and photography based practice. The three-channel, high definition, large-scale media art installation explores the aesthetics of cinema and science fiction, and was orchestrated to simultaneously premiere across three Alberta-based galleries, each in a different city.

¹³⁷ See: www.trapdoorarc.com

¹³⁸ Most recently, Colin Zipp brought *Shift* to Daimon (an artist-run centre located in the capital region) during Prairie Scene, a city-wide multi-disciplinary arts festival sponsored by the National Art Centre, Ottawa.

¹³⁹ See: www.uleth.ca/artgallery

¹⁴⁰ Ibid.

maintains a separate archive of material that pertains more specifically to the business and history of the university itself.

The U of L Art Gallery collection is primarily exhibition related, but also contains a number of artist interviews and a separate *fonds* for most exhibiting artists. Staff are currently working to digitize thumbnails for the website, which hosts a comprehensive searchable database of the collection.

While the independent media art contained within the collection also includes significant information on many artists, including the Carl Beam *fonds*, the U of L Art Gallery is currently working on an ambitious project that includes the installation of viewing hubs in the library, where students and staff will be able to watch digitized works for research and study purposes. The U of L Art Gallery is in discussions with Vtape, from where they expect to acquire a significant collection of Canadian independent media art for the digital viewing hubs in the U of L Library. While a new acquisition policy is expected to be approved by the U of L Board of Governors by the summer, acquisition by direct purchase is currently undertaken by committee.

CALGARY

Alberta College of Art and Design

The Alberta College of Art and Design (ACAD) has one main library (Luke Lindoe Library) and two distinct galleries, the Illingworth Kerr Gallery and the Marion Nichol Gallery.

Illingworth Kerr Gallery exhibits a wide range of contemporary art from both the national and international community to “instil an awareness of the broadest range of art-making possibilities [and] has managed a public exhibition program of contemporary visual art for nearly 50 years, the longest running international art program in Calgary.”¹⁴¹ The activities of the gallery link into academic programs to provide students and the Calgary public at large opportunities to engage with a great variety of art practices in all media. The Illingworth Kerr does not have a media art collection, reporting that they currently exist solely as an exhibiting gallery. A small archive of visual artwork, primarily from the 1970s, is maintained and on public view throughout the college, but there has been no collecting activity since the 1980s.

Marion Nichol Gallery (MNG) is student run and operates much like public non-profit galleries. The gallery “provides a link between educational and professional environments, fostering critical dialogue and public exhibition in three different settings both on and off campus ... it provides students with career developing experience as administrators, jurors and submitting artists.”¹⁴² The mandate of the gallery reads as follows: “The MNG stands for the conceptual freedom to exhibit in a not-for-profit, public space, the experimental freedom inherent in a student organization, and the need to present a diverse community of artists and designers with different approaches to their practices.” The Marion Nichol Gallery does not maintain a collection.

Luke Lindoe Library collection supports the curriculum of the Alberta College of Art and Design. Essentially, this is a library that champions the contemporary arts. While there are some media

¹⁴¹ More information is available on the website: www.acad.ab.ca

art pieces in the library collection, the library does not actively acquire the media artwork that is produced at ACAD, which includes works produced through the Media Arts and Digital Technologies program.

Alberta Media Arts Alliance Society (AMAAS) – Commissioning Partner

Founded in 1991 as a provincial arts service organization, AMAAS is governed by a Board of Directors elected from the media arts community across the province. Currently, there are thirteen full member groups and three ally memberships. AMAAS is funded through the Alberta Foundation for the Arts, the Canada Council for the Arts and, in part, by several municipalities throughout the province.

AMAAS is a non-profit organization “dedicated to fostering the common objectives of Alberta’s diverse media arts organizations and artists in the areas of promotion and education.”¹⁴³ In their role as an advocate for the media arts at the provincial level within Alberta, AMAAS provides a forum for dialogue among media arts centres and across disciplines throughout the province, “creating synergies and enhancing the abilities of the centres and their memberships to create and exhibit artistic works.” AMAAS has also taken the lead on this Alberta Media Art Collection Research Study, in partnership with Metro Cinema Society (Edmonton) and the Calgary Cinematheque Society. AMAAS does not acquire media art.

Calgary Cinematheque Society (AMAAS Member) – Commissioning Partner

As one of the partners in the Alberta Media Art Collection Research Study, the Calgary Cinematheque Society is a new, board-run, non-profit organization, established in 2007; it is funded by the Calgary Arts Development Authority, the Canada Council for the Arts and the Calgary Foundation. Dedicated to “the appreciation of cinema in all of its permutations”, the main goal of the cinematheque is “to program curated screenings that represent rare and treasured films within an artistic and cultural context ... constructed around thematic links, historical or current movements, or ... the exemplary work of an individual creator.”¹⁴⁴ While the Calgary Cinematheque does not currently house a collection of moving images, they aspire to doing so in the future.

Calgary Science Centre

The Calgary Science Centre does have a collection of media artworks and is concerned about its preservation. While there is currently no formal policy or migration practices in place, the centre hosts 70mm and 35mm film prints, as well as several video formats, including Beta SP, DV Cam, HD and Digi 8, as well as audio formats that spread across analog and digital technologies. They also have playback equipment for most of these formats, with the exception of LP records, Digi 8 and ¼” audio tape. The artworks range from single channel pieces to components of large-scale installation works, as well as event documentation. The Calgary Science Centre has been included in the survey analysis and is presented in Appendix E: Alberta Media Arts Collection Research Survey Statistics.

¹⁴² The three settings referred to are the gallery itself, located on the ACAD campus, plus a window showcase at the metro stop for the campus, and a large window display case within the Epcor Centre, which will be discussed further in this section under Epcor Centre, Visual and Media Arts Programming.

¹⁴³ For more information, please consult: www.amaas.ca

¹⁴⁴ For more information, please visit: www.calgarycinema.org.

Calgary Society of Independent Filmmakers (CSIF) - AMAAS Member

As Alberta's oldest artist-run centre (1978), the Calgary Society of Independent Filmmakers (CSIF) is both a production and an exhibition oriented organization, dedicated to filmmaking as an artform. One of the founding members of AMAAS, the CSIF also hosts one of Alberta's longest running festivals, *The \$100 Film Festival*, and until recently, showcased *Fairy Tales: A Gay and Lesbian Film Festival* (see Fairy Tales Presentation Society, below).

As reported in the survey, CSIF collect "for regular use by our membership, and also collect an archive of cinematic artworks by members that utilize our organization to create their art. We work to collect hard and digital copies of local film works and attempt some casual distribution to other organizations/festivals." The CSIF Film Library contains over 2,500 titles, on Super 8 and 16mm film formats as well as work on BetaCam SP, VHS and DVD, while audio formats include LPs, 1/4" tape and CD; all formats held are accommodated with accompanying playback equipment. The collection spans from 1920 to the present and is described as 100% single-channel work.¹⁴⁵ While not all of this work has been created by independent media artists from Alberta, intellectual control over the collection does not currently provide metadata that allows for such separation. The collection is not vaulted.

City of Calgary

Public Art Program

The Public Art Program operates within the Arts and Culture division of the City of Calgary,¹⁴⁶ which also funds art centres, festivals, events and more generally, cultural diversity platforms. The Public Art Program itself receives its city funding through the 1% Program, whereby all major construction upgrades or urban development projects over \$1 million dollars must provide 1% of the total budget to the public art purse. Inherently, such a program necessitates a collaborative approach to both acquiring and exhibiting; the Public Art Program team consists of nine persons, with some job-sharing activity. Two staff are dedicated to the Public Art Collection – one on behalf of acquisition, the other in support of exhibition.

Acquisitions themselves are made by a committee, the Civic Collections Committee, which is composed of representation from the business area, the community, and often, engineers; the jury make-up is closely linked to site specifics. And while some work is acquired through gifting (in some cases for tax credit), when purchases are made they are funded and subsequently managed by the City of Calgary's Art Program.

Importantly, the Public Art Program recently acquired its first media artwork; staff are interested in working with new media artists and encourage applications from the independent media arts community. Media art has been identified as missing from the collection after a recent assessment of its totality; the Public Art Program is strategizing as to how best represent emerging artists, as well as focusing on diversity issues, including the representation of women in the collection.

¹⁴⁵ Describing a media artwork as 'single channel' reflects the fact that it requires one projector and one surface in order to be viewed. Further distinctions can be made, as some artists refer to *large scale* single channel, which implies either a main stream cinema-like screen or a large wall space in a gallery, as opposed to a *monitor* single channel work, which invites the viewer into a more intimate tv-like viewing relationship. Installations can, of course, take on many varied forms, from multiple monitors to moveable monitors, from film-loops to motion triggered sequences, etc.

Sixty percent of the Public Art Collection is on display at any given time as the thrust of the program mandate is public access.¹⁴⁷ There is no civic art gallery that might house and rotate such a collection in the more traditional sense, rather all of the city is considered the public gallery. There is also hope that the development of a digitization plan might establish an online presence for the collection. Meanwhile, work is physically on display in institutions such as Mount Royal College, Bow Valley Square, the Epcor Centre, Fort Calgary, etc. Obviously, the right context is a prerequisite for curated, exhibited content. Media art friendly exhibition space within the city has included LRT platform display cases, although consistent power is an issue that is being examined.

Calgary Allied Art Foundation

Calgary Allied Art Foundation (CAAF) is “a not-for-profit organization which is responsible for the stewardship of the Civic Art Collection, development and implementation of policies and procedures, and advising the city on matters related to the visual arts.”¹⁴⁸ As their website also states, “The City of Calgary's Civic Art Collection has been in existence since the early 1900s and includes paintings, prints, textile pieces and sculpture. Its over 700 works are valued in excess of \$3 million.” CAAF is able to purchase art as a result of generous endowments, which are managed through the Calgary Allied Arts Foundation Civic Art Collection Fund; the collection is the property of City of Calgary. CAAF has also supported media art exhibitions in public space, including site-specific installations and public screenings in partnership with local artist-run centres during ArtCity.¹⁴⁹

EMMEDIA Gallery and Production Society (AMAAS Member)

EMMEDIA is one of Calgary's oldest artist-run centres, established in 1979 and incorporated in 1983.¹⁵⁰ EMMEDIA is highly cognizant of the need to preserve its own collection and is actively taking steps to safeguard its legacy through the development and implementation of *Magnetic Min(e/d)*. In addition to research into best practices for media care, including migration and preservation, response to the survey indicates that EMMEDIA has been “working with a professionally recognized museum preparator to develop a procedure for proper care and migration of current holdings to appropriate media.” The work in the collection spans from the early 1970s to present date and exists on almost every conceivable video/digital/audio format, with playback equipment for most formats (MII and DAT being the exceptions). Interestingly, EMMEDIA has also been considering moveable data solutions to the migration issues they face, as they do not have a Digital Betacam deck (currently considered an archival format), and the alternative (Mini DV) is laden with compression issues, artefacting and loss of resolution.

¹⁴⁶ For more information on the Public Art Program, follow www.calgary.ca/publicart

¹⁴⁷ Work that is not in circulation is warehoused, not vaulted.

¹⁴⁸ The mission of the Calgary Allied Arts Foundation is “to promote, manage and exhibit the Civic Art Collection; advise City Council and administration on visual art matters; and serve as an advocate for the visual arts. For more information about CAAF, go to <http://www.caafonline.org>

¹⁴⁹ In 2002, EMMEDIA celebrated its 20th anniversary and installations by Sandra Vida and Jim Goertz were showcased in Devonian Gardens during ArtCity. A special screening also presented works of fourteen Canadian artists who had all created works at EMMEDIA including David Hoffos, Grant Poier, Ken Doren, Shauna Kennedy and David Clark.

¹⁵⁰ To celebrate their 30th anniversary, EMMEDIA recently published *Expanded Standard Time Line: Artists and Electronic Media in Calgary*, Grant Poier, editor, 2009.

As host to the Calgary community consultation session, a tour of the newly renovated space that now houses the EMMEDIA media art collection initiated discussion around obsolete format issues - specific to EMMEDIA, there are the aforementioned MII tapes that are within the legacy collection and for which there is no compatible playback equipment in Canada. This led to general discussion of the purpose of the AMAAS online survey. All present agreed that the survey was critically important to the future preservation of Alberta-based independent media artwork, as all legacy and contemporary collections held across the province are in need of preservation, while funding for care of collections is too rare and often difficult to access. One cannot consider building a collection without understanding how best to undertake the care of that collection over the long-term; this information is available and must become better understood within the Alberta community.

It was thought that the collection survey will allow artists and arts organizations shared access to information on acquisition strategies, intellectual and physical control over collections, statistical data on number and type of formats held, availability and location of playback equipment – knowledge that will enable the development of migration plans that are crucial to ongoing and continued access to the history of the development of media arts practices in Alberta.¹⁵¹ It was felt that an increased understanding of the endeavours undertaken by Alberta-based cultural organizations, as well as those of individuals, might lead to the development of arts funding programs that would support the preservation, and hence growth, of this important part of Alberta's history.

It was acknowledged that the establishment of Best Practice Guidelines, such as those developed by Vtape in support of analog electronic and digital formats, will offer Alberta artists practical information on how to safeguard contemporary artwork, while also moving toward a better understanding of how best to approach the long-term care and migration of legacy artworks. In order to provide ongoing access to the profusion of independent media art practices, funding for hands-on preservation plans that would allow for the migration of legacy media artwork is critical. This will allow future generations access to their own history, including the concurrent ability to continue to build a better appreciation and understanding of the breadth of Alberta culture, through this audiovisual heritage.

Epcor Centre, Visual and Media Arts Programming

Within the Epcor Centre for the Performing Arts, there is a burgeoning program that showcases media art; Visual and Media Arts Programming has operated as a distinct program for just over 3 years. As cited on the website: "Visual and Media Arts Programming at EPCOR CENTRE for the Performing Arts is a multifaceted department that has developed strong partnerships with professional local and national arts organizations to create more opportunities for Canadian Visual and Media Arts artists. Our exhibitions and special projects enhance our patron experience in the Centre while also promoting critical dialogue within the greater Calgary community. Visual and Media Arts Programming participates with professional arts organizations, collectives and festivals to create dynamic new experiences for Calgary audiences. Some of our partnerships include: Mountain Standard Time Performative Art Festival; Artcity Festival of Art, Design &

¹⁵¹ Although EMMEDIA reported that it has a comprehensive, searchable database of its holdings that is continually updated, they were unable to supply data for the survey that could quantify the # of artworks per format.

Architecture; The City of Calgary Public Arts Programming; Truck Contemporary Art in Calgary; Calgary Society of Independent Filmmakers; Yukon Arts Centre and others.”¹⁵²

In April 2011, AMAAS partnered with Visual and Media Arts Programming at the Epcor Centre to open a new, media-art-specific gallery, GAMA – Gallery of Alberta Media Art, which launched during the EXPOSURE Festival 2011. Work that is shown in GAMA is peer juried by media artists, administrators and/or curators. The Gallery is within the +15 indoor walkway that connects across the downtown area of Calgary, inviting passers-by to view curated media art on three medium-sized, wall-mounted monitors; there is also a small seating area for comfort.¹⁵³ GAMA is a temporary exhibition space; Visual and Media Arts Programming does not collect media art, nor does it have storage space or a vault. The survey reports, however, that they do hold “digital archives which are used for promotion and grants - as well as ensuring the exhibition history of the Centre is not lost. Preservation has been discussed within multiple departments but nothing formal has been established.”

Other Visual and Media Art Programming partnerships include the audio art festival, Sounda’saurus, which is in its third year; the celebration of sound art also extends from the festival to the permanently installed soundscape by Charlie Fox, one of EMMEDIA’s founding members, and specific live events that showcase the work of CLINKER.¹⁵⁴ GAMA pays screening fees to its media artists.¹⁵⁵ The visual art display areas include seven windows on the main floor (which showcase work via calls for submission), plus, the Ledge Gallery (a large window space) and four ‘window loans’ that are currently shared by TRUCK Contemporary Art, Stride Art Gallery, Untitled Art Society, The New Gallery and The Marion Nichol Gallery (see also, Alberta College of Art and Design).

Fairy Tales Presentation Society (AMAAS Member)

Fairy Tales Presentation Society is a non-profit, charitable organization “that focuses on showcasing local and national queer artists... to provide a safe and respectful venue for members of all communities to celebrate queer culture.”¹⁵⁶ The exhibiting organization began in 1999, as a festival within the administrative umbrella of CSIF, and incorporated as Fairy Tales Presentation Society in 2004. They have a strong educational mandate and in addition to an annual festival, also provide outreach through *Reels On Wheels*, which operates across the city to showcase “films that generate conversations on topics such as bullying, the intersection between religion and sexuality, queer history and the global struggle for human rights worldwide.”¹⁵⁷

The collection of works within the library at the offices of Fairy Tales consists largely of DVDs; these are predominately research copies of single-channel works (documentaries, shorts, features and TV series) that are in active distribution, sometimes commercially but more often,

¹⁵² For more information, consult <http://www.epcorcentre.org/Education/VisualArtsandMedia.aspx>

¹⁵³ During the on-site visit to Calgary in April, the inaugural launch of GAMA was showcasing Albertan artists Sharon Stevens, Kari McQueen and James Cadden.

¹⁵⁴ Clinker is Gary James Jones, for more information, go to: <http://clinkersound.com/>

¹⁵⁵ Distribution members within the Independent Media Arts Alliance (IMAA) are frequently called upon to respond to queries from the wider cultural community regarding appropriate screening fees and the valuation of media art. While CARFAC has established a fee schedule, the focus tends toward single fees for screening single channel works during festivals, so often a loose compromise is reached, with each community group providing some guidance toward an appropriate fee scale.

¹⁵⁶ For more information, consult www.fairytalesfilmfest.com

through smaller artist-run distribution networks. Submission copies of a small percentage of the work presented during the annual Fairy Tales Gay and Lesbian Film Festival are sometimes also donated to the research library.

Glenbow Museum and Archives

Created in 1966, the Glenbow actually combines museum, art gallery, library and archives under one roof, as their website attests. The mission statement reports “Our collection represents who we are, where we have been and informs our future. We show things worth seeing and tell stories worth hearing. Our programs, exhibitions and services foster learning and an appreciation of art and culture in our daily lives.”¹⁵⁸ In 2009, the organization undertook a strategic planning process and at the time of writing it was reported that the Glenbow is making progress with the mass-digitization of its public collection, for inclusion on the website. While the institution as a whole holds over a million artefacts and over 28,000 single art works, the Museum and the Archive operate as different departments.

The Glenbow Archives is purportedly ‘Canada’s largest non-governmental archival repository.’ It is also the archival home to several *fonds* from Calgary artist-run centres and artists, including: The New Gallery, Maenad Theatre, Sharon Stevens’ “Doodlebugs” collection, Centre Gallery, herland feminist film festival, and the Calgary Society of Independent Filmmakers. Archival collections are searchable via the database of the Canadian Council of Archives.¹⁵⁹

The Glenbow Museum hosts three major collections in the following departments: Ethnography, Cultural History and Art (the program is known internally as ACE). Currently, there is no permanent Senior Curator for the Art Department and while the temporary curator was generous with her time and able to share that there are indeed media artworks in the Art Collection, it proved difficult to find someone within the museum to file a response to the online survey. Detailed information regarding the acquisition policy for the Art collection likewise remained at large within the time limits imposed on this research report.

NUTV – New University Television Society (AMAAS Member)

Located on the University of Calgary campus, NUTV is part of the University of Calgary’s Tri-Media Alliance, while operating as a self-contained non-profit organization.¹⁶⁰ Established in 1983, NUTV is one of the oldest Canadian campus-based television production centres.¹⁶¹ As stated on the website, “Our primary purpose is to provide University of Calgary students and Calgarians with true public access to community television by providing the opportunity to participate in television production.”¹⁶²

¹⁵⁷ Ibid.

¹⁵⁸ For more information, consult <http://www.glenbow.org/>

¹⁵⁹ Also in this section, see: Edmonton – Archives Society of Alberta for more information on Alberta-based archival networking initiatives. Appendix C: Alberta-based Archival Organizations also lists contact information for the large number of Alberta-based archives.

¹⁶⁰ The other members of the alliance are The Gauntlet (print) and CJSW Radio; the NUTV website reports that the U of C is unique as the only Canadian university with three on-campus media organizations.

¹⁶¹ The television production centre was known as UCTC until 1991.

¹⁶² See: www.nutv.ca

NUTV is member-driven and self-reportedly operates akin to a ‘very low budget CTV’. Currently, the station produces ½ hour programs that run 3x/week. The community magazine programming consists of multi-camera works and these are all NUTV copyrighted. Some more advanced producers are eligible for co-copyright agreements.

The NUTV legacy collection consists of ¾” UMATIC and Beta SP master tapes. In 2003, the ¾” work was transferred to DVD (not an archival format). While NUTV still has the original tapes, they went through a flood in 2009 and no collection assessment has been performed since then to ascertain whether or not the tapes have sustained damage. NUTV had playback equipment for the older UMATIC tapes until recently, but currently have the capacity to view only the Beta SP original format materials. The master tapes remain in the storage room in bankers boxes in the original clam shell cases. Currently, NUTV is working toward a goal that would provide free upload access of high quality legacy work, however the costs involved, including labour and server space, are prohibitive at this time.

As for intellectual control over the collection, like most organizations, there have been several database incarnations, but not all of the original information has been successfully migrated to newer software formats. Where databases have crashed, some irretrievable information loss has occurred, which has created a subsequent need: the physical works themselves must now be played in order to accurately complete even minimal metadata fields. It is widely acknowledged within the media arts community that the lack of standardization of databases and metadata fields (both across time and through constant changeable proprietary systems) has further complicated the push toward easy access to information on legacy independent media art.

Quickdraw Animation Society (AMAAS Member)

According to their website, Quickdraw Animation Society (QAS), is “operated by animation artists dedicated to the production, education, and appreciation of animation.”¹⁶³ QAS incorporated in 1984 and remains one of Canada’s only artist-run centres devoted solely to the art of animation. Recognizing the importance of the preservation of the independent media art within the collection at the Board level, QAS responded to the AMAAS online survey, and is therefore represented in Appendix E: Alberta Media Arts Collection Research Survey Statistics.¹⁶⁴

University of Calgary

The University of Calgary (U of C) campus has three main art collections that, as of 2007, are all now under management of Library and Cultural Resources: The University of Calgary Archives and Special Collections, The Nickle Arts Museum, and the Visual Resources Centre. Of the totality of the material in each collection, some is in high-density storage, some is vaulted. Each collection is mandate driven.

Archives and Special Collections

Constituted from the business affairs of the university proper, Archives and Special Collections “houses print and archival collections which support the learning, teaching, and research mandate of the University of Calgary, attracting researchers from around the world.”¹⁶⁵ Although the

¹⁶³ For more information, consult www.qas.awn.com

¹⁶⁴ Due perhaps to recent turnover in senior staff and/or incomplete databases and an inherent lack of intellectual control over the collection, few details were provided in the survey.

¹⁶⁵ For more information, go to: www.ucalgary.ca

collection will most certainly include audiovisual material, it is unlikely that it will contain media art.¹⁶⁶ Therefore, only The Nickle Arts Museum and the Visual Resources Centre will be addressed herein; both completed the AMAAS online survey.

The Nickle Arts Museum

The collection held by The Nickle Arts Museum contains nine media artworks, on video, sound and digital formats. Of the nine works, six are described as single channel, two as components of installations, leaving one audio artwork. In response to the survey, the following was reported:

“The Nickle is concerned with the preservation of all forms of independent art production, including all aspects of funding to individuals and organizations, and including media art. Although the museum does not have a dedicated media art collection, we increasingly exhibit or purchase works for the art collection that either include media art components, or works that are intended to be viewed exclusively as video works.

We are currently reviewing our collection policies and responsibilities to ensure appropriate care of media based works in the collection for their proper longevity, including policies for migrating to evolving digital media and playback equipment.”

Although BFA grads from the U of C Art Department are required to have a group show, and MFA students will be given solo shows, The Nickle Arts Museum does not collect student work. Through its past programming, The Nickle has also supported the work of Calgary-based media arts organizations through partnerships with the M:ST Performative Arts Festival and joint programming with the Fairy Tales Gay and Lesbian Film Festival.

Visual Resources Centre

The Visual Resource Centre (VRC) exists primarily to facilitate on-campus research through audio-visual materials. When the Library assumed management over the collection, it amassed materials from Comm Media and the U of C Art Department, resulting in a massive slide collection and a substantial number of films and videos. The databases or catalogues, however, were unique to each department, therefore all of the material is now being re-classified and re-catalogued according to library metadata standards so as to make it fully accessible to U of C students and staff.

Much of the audiovisual collection is closely linked to Film Studies, which exists within the overarching Communication Studies program; the collection was built to support student research and professorial teaching strategies. There are currently 7,000 titles within the VRC collection; of this total, 3,000 titles have been acquired on DVD and 3,500 on 16mm film, leaving the remaining 500 items spread over small gauge film formats and VHS video. There is also a small Aboriginal Collection, which is on ¾" UMATIC and VHS formats. Teaching materials can be acquired by instructors, through Reserve Services, or otherwise, by submitting requests for such material directly to the subject/liaison librarian. Teaching materials of all media have a high acquisition priority.¹⁶⁷

¹⁶⁶ For more information regarding the U of C Archives and Special Collections, contact Marlys Chevrefils, mlchevre@ucalgary.ca, 403-220-3608.

¹⁶⁷ For more information, follow <http://libguides.ucalgary.ca/content.php?pid=100718&sid=817206>.

As the university moves towards establishing an online collection through the digitization of its holdings, a physical assessment of the collection is now in the planning stages.¹⁶⁸ Each of the 16mm films are to be assessed at the item level so as to identify that which is Alberta-based and that which is rare, and therefore potentially archival.¹⁶⁹ A cross comparison against the existing DVD collection will provide an additional filter. It is acknowledged that much of the film collection is brittle.

Finally, the U of C VRC also holds over 40,000 audio recordings, most of which were donated for tax credit. The audio collections are accompanied by artist files, constituting a *fonds*-like approach to collecting. Currently, the audio collection is 'staff mediated', meaning that only employees can directly access the closed stacks, however some elements of the collection will become open stack when moved to the new facility (see below). It is unclear what portion of this collection might be considered media art.

A new extension to the U of C campus, known as the Taylor Family Digital Library, will also provide additional media opportunities on campus, including a new computer space for open online access to the collections, a cave and a touch table. There will also be video edit suites within the new facility, but there will be no provisions for on-demand technical support. Titles from the collection that are in the public domain or otherwise copyright clear will be made available at the editing bays, both for close-study and for re-use, as it is expected that students will create new works in these new facilities. To that extent, it was reported in the survey that the VRC "would like to be able to accept media art created on campus in our institutional repository on Dspace" although the ability to do this has not been realized as yet. It has also been reported that the Taylor will display media art via 8-10 screens, both in the interior and via one large exterior screen.¹⁷⁰

Art Department

It should also be acknowledged that the Art Department on the U of C campus has programs that encourage the production of art that is made through or with digital media. Interactive programs encourage student use of analog and digital equipment, and to this extent, three labs exist for student use. The Sensorium Lab is an electronic lab available for use by more advanced Art students, wherein they are encouraged to build work that stimulates the senses. Also available to students are the Tele-Arts Lab (networked art) and the Sonic Arts Lab (sound-based), which are actually within the Music Department. In each of these labs, students are encouraged to focus on interdisciplinary work. Courses on Video Art are also offered by the Art Department; students produce time-based single channel work that is not specifically narrative. As reported, each use of mediated technology encourages its own way of thinking thus the teaching premise is to take the medium beyond the aesthetic.

¹⁶⁸ While a digitization project is possible within the educational use clause of current copyright legislation (to allow classroom access for professors and research use for students), online access remains a challenge from a library perspective. Digital formats limit inter-library loan processes, as e-collections can currently only be accessed on the respective campus of enrolment. The Copyright Modernization Act, if approved, will have an impact on such access and remuneration issues. See also: Section VI. B. Copyright

¹⁶⁹ It is reported that most universities are de-accessioning 16mm and VHS formats.

¹⁷⁰ For more information on programming for the Taylor Family Digital Library, the reader is encouraged to contact Shawna Sadler.

BANFF

The Banff Centre for the Arts

As with most institutions over time, the Banff Centre for the Arts has just undergone a reorganization that has replaced the well known Banff New Media Institute (BNMI) with a more over-arching administration in the form of the new Film and Media Department. As is well known in the independent media art community, the BNMI was host to a plethora of conferences, symposia and creative programs where internationally acclaimed artists and leaders within the academic and cultural community addressed topics of concern and shared their art practices. Generally speaking, all of the textual material produced through the former BNMI is now kept by the Film and Media department. As for audiovisual material specifically, including media art, each of three sectors have dealt with their holdings in their own unique manner. These are: Digital Media, Television and Technical Services department; Walter Phillips Gallery; and, Paul D. Fleck Library and Archives. Each of these sectors have filed the AMAAS online survey and are therefore part of the statistical presentation in Appendix E: Alberta Media Arts Collection Research Survey Statistics.

Digital Media, Television and Technical Services

The Digital Media, Television and Technical Services department at the Banff Centre is largely responsible for production and post-production services. The department has its own vault, which houses 884 video works made between 1963 and present date, on formats that span ¾" UMATIC, Betacam SP, Digi Beta, DVC Pro HD, DV Cam, Mini-DV and D5; the vault also includes analog audio, such as ¼" reel to reel and cassette. The playback equipment necessary to work with each format was extensively detailed in the AMAAS online survey, and in addition to the above, also includes the following: 8mm + Super 8, 16mm + Super 16, Video ½" Betamax, DAT and HD DV.

Of the total number of works cited above, 428 items represent co-productions between the Banff Centre for the Arts and its visiting artists. 234 of these were produced between 1993 and 2006, and while numbers were not readily available for 2007 and 2008, between 2009 and 2011, a further 55 works were made. On average, therefore, 18.0625 media artworks are co-produced per year, bringing the hard total of 289 to an estimated total of 336 co-productions since 1993. Add to this an additional 94 co-productions that have been produced through the Residency programs, which have ran between 2006 and 2010, and the approximate total reaches 430 media artworks. The majority of the work (98%) is cited as single channel, while the remaining 2% consists of components for installation work. An active migration plan within the Digital Media, Television and Technical Services department ensures that every 6 years legacy work is moved onto a more contemporary format.

Paul D. Fleck Library and Archives

The Paul D. Fleck Archives (the Fleck) was established in 1990 and remains the central repository for the inactive records of The Banff Centre. The mandate of the Fleck is to "identify, select, and preserve Centre records of permanent administrative, legal, and historical value, and to make them accessible to Centre staff and the public."¹⁷¹ It is worth noting that the Fleck also

¹⁷¹ For more information, go to: www.banffcentre.ca

holds resources from private organizations and individuals that are seen to 'reflect the life of the Centre'.

All in, the collection consists of: 200 metres of textual records; 180,000 photographs; 3,000 technical drawings; 2,400 audio recordings; 1,400 film and video recordings; and, 100 objects.¹⁷² A small but important collection of work from the Aboriginal Arts Program Archive is also with the Fleck.¹⁷³ Among the entirety one can find media art, photo documentation, exhibition files and in some cases, audio documentation of guided tours given by artists. The Fleck is currently focused upon raising funds through archival circuits to support migration of its audio collection.¹⁷⁴

Walter Phillips Gallery

The Walter Phillips Gallery (WPG) operates under the jurisdiction of the Visual Arts Department at The Banff Centre and it is mandated to keep its collection publicly accessible. The Banff Centre's permanent art collection that is managed by the WPG consists of 1,400 artworks, mostly produced by artists who have participated in programs offered by the WPG. The date range of this collection spans from the late 1970s to present day and the collection, it is felt, represents the development of Canadian art practices. Much of this work was purchased directly, either from artists in residency who have shown at the WPG or straight out of Banff Centre studios. Donation-by-artist is occasional.¹⁷⁵

Among the entirety of the WPG *fonds* there is a smaller collection of video (date range: 1971-1987), a veritable who's who of hip video art pioneers, not all of them Canadian.¹⁷⁶ The total number of video works held within the WPG collection is locked in at 79 items: all are ¾" UMATIC tapes, 72 of which were purchased by the Gallery, predominately in the 1980s. Ninety percent of these are listed as single-channel artworks, with the remaining 10% split between components of installation artworks, event documentation and submissions by artists.

While the Walter Phillips Gallery has kept enough computer equipment to support every generation of the Mac computer, it does not have the playback equipment necessary to access the videotapes; the Fleck, however, does have ¾" UMATIC machines.¹⁷⁷ In fact, because there exists more than one copy of each tape (all of which are now housed in the Fleck), a copy of some of the titles from the WPG Collection can actually be found on the library shelves; with two

¹⁷² Note that Banff Centre records created prior to 1970 are at the University of Alberta Archives.

¹⁷³ The Aboriginal Art Program has actively produced many media-based works through, for example, the *Chinook Winds* Dance Program, the *Aboriginal Women's Voices* music program, *Storytelling*, etc. While some portion of the Aboriginal Art Program *fonds* at the Fleck will certainly qualify as event documentation, other works, such as the multi-camera television studio productions of certain *Chinook Winds* dance programs were choreographed for the camera, and would certainly be considered media artworks in and of themselves.

¹⁷⁴ Project funding exists at the provincial level for those archival institutions that need to raise money for specific archiving projects; federal grants requires matched funding. For more information, see Archives Association of Alberta.

¹⁷⁵ Acceptance of donated work has, in the past, been careful vetted, while current thought is that legacy donations will likely become more frequent.

¹⁷⁶ A full list of this work is available, citing Artist, Title, Date, Purchase Value, Insurance Value, Sales representative, etc. It is interesting to compare this list of works against the titles held by the National Gallery of Canada and those within the Canada Council Collection at Library and Archives Canada, or the national collection at large. Obviously, each tape will have been maintained according to the changeable standards and shifting policies of each organization.

readily accessible ¾" decks, one per floor, the public is welcome to watch video art in the Library. Those tapes that are not part of the public access collection are preserved within the archive vaults and are currently under assessment; their ongoing preservation is cited as a priority of both the Walter Phillips Gallery and the Paul D. Fleck Archives.

As mentioned, WPG also has its own archive of catalogues and keeps artist files that are readily accessible for research purposes, in-house. Therefore, at the Banff Centre for the Arts it is theoretically possible to conduct research into the development of select video art practices with access to the actual media artwork, an artist's exhibition history, publications in catalogues, etc.

EDMONTON

Alberta Foundation for the Arts – Alberta Ministry of Culture and Community Spirit

The following is a summation of a four-way telephone conference call between the consultant and three AFA civil servants; efforts were made to verify some of the information post-interview but responses were limited. Apologies are extended if any of the information has been misconstrued as a result.

1. Artists and artist-run centres should know that there are three ways to become part of the AFA collection: the Art Acquisition Application program; the Substantial Curatorial Acquisition program and, via Donation.¹⁷⁸
2. Every purchase and donation requires that a contract be signed, which will include a permit to copy (for specific uses only). Note that artists may be contracted to install their work as requested/required.¹⁷⁹
3. Media artists and artist-run centres will need to understand that when AFA buys media artwork for the provincial collection, they will negotiate the right to re-distribution and/or exhibition.
4. Single-channel media art is perceived by AFA to be a reproducible artform, therefore artists will have to negotiate limited versus unlimited edition status for the media artworks in question and should bear in mind that most galleries seek to purchase work that is *unique*.
5. Artists who are donating or submitting work for purchase through the Art Acquisition Application program, need to know that they will be asked to set a value for their work.

¹⁷⁷ As mentioned, Digital Media, Television and Technical Services also has extensive playback equipment.

¹⁷⁸ Some guidelines for the Art Acquisition Application program are online, while the Substantial Curatorial Acquisition program is internal to AFA. Purchases for the latter are usually made through Galleries as follows: AFA is given advanced notice of curated shows that are to take place, they do their research and then, may make an offer to purchase, again, through the gallery.

¹⁷⁹ Certain details within the AFA Acquisition Contract for Artists may need to be negotiated to fit the specific needs of the media art community. A copy of the draft contract was not available to the consultant at the time of writing this report.

This value must be provable, either with documented prior sales, or otherwise supported through established market value.¹⁸⁰

6. AFA does not pay CARFAC rates.
7. At the time of researching for this report, the AFA collection held six media artworks: Charlie Fox, *New Luxury*, 1980, colour, Video (cassette); David Hoffos, *Still Life with Rotting Fruit*, 1996, Sculpture (found table, video); Michael Campbell, *Remote Transponder (Granite Staircase)*, 2003, Sculpture (backlit digital photograph printed on transparent film); Mary Kavanagh, *Travel Notes 27.5.06: White Sands Missile Range*, 2007, Installation (multi-channel video)¹⁸¹; Michael Campbell, *I Want to Know Who You'd Be in the Best of All*, 2001, Sculpture (wood, metal, textile, DVD, amp, projector); and, Michael Campbell, *Tranquillity Base*, 2005, Sculpture (monitor, birch plywood, wheels, cement, speakers, wire, DVD).
8. It was clearly stated that media arts organizations are currently eligible to apply for funding within their operating grants in order to increase care over their collections.
9. Evaluation guidelines and selection criteria are distributed to jurors who assess the applications to the Art Application Program.¹⁸²
10. AFA is currently in the process of digitizing thumbnails of all visual artworks acquired prior to 2005, for the website. AFA does not, however, have a digital platform that is capable of accepting moving images (they use HeRMIS).¹⁸³
11. Media artists that submit work to the AFA Art Acquisition Program must be prepared to supply not only the work itself, but also the technology that sustains it (projector, computer, etc). The cost of such equipment must therefore also be included in the purchase price established for each media artwork.
12. The Art Collection department is small; there is no audiovisual conservator, nor any audiovisual preservation expertise on staff.
13. The AFA Art Collection and Art Development programs both look forward to a clearer understanding of how media artwork collections are developed and sustained.

¹⁸⁰ When AFA looks for information to place monetary value on the visual art they intend to acquire, they do research which includes prices garnered through auction houses, etc. Media artists can look to their distributor(s) for aid through this part of the negotiation process. See also, Section VI: B. Canadian Initiatives, under National Gallery of Canada and/or Canadian Cultural Property Export Review Board.

¹⁸¹ The format for each 'video' artwork component was not provided.

¹⁸² If media artists and artist-run centres wish to access AFA funding to care for their collections, and/or sell work to the provincial collection, they may wish to align their processes with the priorities stipulated by AFA and learn what criteria jurors must meet, as well as obtain advance copies of contractual expectations prior to negotiations. While some information is available online, the guidelines and details for all acquisition programs are not. These were requested but to date, have not been forthcoming.

¹⁸³ This is the current system used by all Alberta government agencies and departments. See also, Provincial Archives of Alberta, this section.

14. The AFA Art Collection is currently housed in a single vault, kept at 20° C and 50% RH (relative humidity). While the humidity level is at the maximum acceptable level, the temperature is too warm for all audiovisual formats. Currently, AFA does not have any partnering agreement with the Provincial Archives of Alberta, which does house audiovisual material under appropriate climactic conditions.
15. While AFA project grants currently require that a copy of final work produced through funds from a granting program is submitted with the final report from the artist, this is strictly for the public record and audit purposes, as stipulated within the accountability framework of public granting institutions.
16. The annual budget in 2010-2011 for the Art Acquisition Application program was \$275,000, with an additional \$202,900 for the Curatorial Purchase Program, and \$237,500 for Commissions. The department had allocated \$300,000 for donations but spent \$97,725.00.

Alberta Student Film Festival (AMAAS Ally Member)

The Alberta Student Film Festival operates out of the University of Alberta (U of A) campus and in conjunction with the U of A Society for Creative Filmmaking, both of which are, according to the survey response, “mostly, if not entirely defunct.” As stated in the AMAAS online survey, the collection of work that remains “from festival submissions of the past 3 or 4 years have been added to a digital archive,” which was created and is maintained by a committed member of the former festival. It should be noted that the archive also includes “small videos and other materials of archival interest” that were made through the U of A Society for Creative Filmmaking.

Archives Society of Alberta

As reported on their website, the Archives Society of Alberta (ASA) was formally established in 1992, after a merger with the Alberta Archives Council. The organization is funded through the Historical Resources Foundation under Section 12.2, and also receives project funding from the Canadian Council of Archives, Canadian Heritage and the Alberta Centennial Legacies Grant Program.

The key objectives of ASA are to: provide a forum through which all those engaged or interested in archives work may meet and discuss issues of common interest; advocate on behalf of archival interests in Alberta; and, promote and advance the collection, preservation and use of archival materials.¹⁸⁴ They maintain a newsletter *The Archives Society of Alberta News*, which is published quarterly by the ASA and welcomes submissions.

ASA is committed to developing awareness and knowledge of archival practices and to this extent, holds regular seminars and workshops. Through *The ASA Archives Institute*, they host a week-long course that is offered annually, in both Calgary and Edmonton, thus providing a thorough overview and welcoming introduction to basic archival principles and practices, including: Preservation Management; Restoration; Preventative Conservation;

¹⁸⁴ More information is available on the ASA website: www.archivesalberta.org.

Migration/Emulation/Copying practices; Disaster Planning; and, Methodology and Procedures around Acquisition, Appraisal, Arrangement and Description.¹⁸⁵

Michael Ghourlie, who attended the community consultation session at FAVA during the Field Research tour in January 2011, is the Archives Advisor at ASA.¹⁸⁶ He reports that the ASA hosts a database that compiles input from its membership and once a month, a list of new holdings goes live via their website.¹⁸⁷ Quarterly, ASA sends a copy of the Alberta database of new collections, which contains scanned photos and accession information, to Archives Canada, a national database. All members of the ASA comply with RAD, *Rules for Archival Description*, and thus operate within a consistent nation-wide method that standardizes intellectual control; as a result, database information is not only easily accessible, it is also easily exchanged.¹⁸⁸

ASA also gives small project grants to members (maximum \$7,500), so that they can both preserve and better describe collections and thus, make them more accessible to the public. Funding might cover new accruals to existing *fonds*, funds to update old finding aids, projects undertaking photographic digitization, etc.¹⁸⁹ And while the organization does not offer start-up grants to those who might be considering establishing a new archive, even non-members may seek the advice of the Archives Advisor should they be considering the development of a collection.

While ASA does not itself maintain a collection, discussions after the Edmonton community consultation reflected upon the lack of any systematic preservation infrastructure for the legacy of independent media artworks that have been produced in Alberta. Is it a possibility that the AMAAS community would embrace a partnership between a collecting body and the Provincial Archives of Alberta? Would this provide an opening for the creation of archival *fonds* built around individual Alberta media artists, which would constitute a celebration of more than the ad-hoc acquisition of single media artworks?

Art Gallery of Alberta

While the Art Gallery of Alberta (AGA) has not filed the AMAAS online survey, some information on the AGA collection was gleaned through a telephone interview with the Registrar. It was determined that the AGA holds only two media artworks in the collection: David Hoffos, *You Will*

¹⁸⁵ Marlena Wyman, former audiovisual archivist at the Provincial Archives of Alberta, has also taught an ASA workshop, *Conquering your Fear of Film*.

¹⁸⁶ The Advisory Services Program was established in 1995 and is one of several offered by the Society to support and encourage the development of sustainable archives in Alberta.

¹⁸⁷ The database, Archives Network of Alberta, provides a live like that allows researchers to search over 10,000 descriptions of archival records held in Alberta's archives. Likewise, the website links to Alberta InSight, a database of photographs held in Alberta archives that is increasing in size incrementally as more and more provincial archives upload digital files to the website. And finally, Alberta InWord links to textual records themselves.

¹⁸⁸ Standardized fields for metadata are becoming increasingly important as all manners of information are uploaded to the web.

¹⁸⁹ Grants are peer-reviewed and there is one competition per year; more information is available on the website. ASA is also the adjudicating body that screens for Alberta-based candidates to the National Archival Development Program, a funding opportunity offered through the Canadian Council of Archives. Again, more information is available on the website. Also see: Section VI. B. Canadian Initiatives – Library and Archives Canada.

Remember Me When You're Ready, 16mm, 1995; and, George Burges Miller, *Swinging TV's*, 1995. The AGA also maintains the equipment necessary to play back both works.¹⁹⁰

Efforts were made to obtain details of the AGA acquisition policy, which was established in 2000, but given that the policy itself is not published online (as is that of the National Gallery of Canada, for example), and given that it has proven difficult to open communication links with contemporary art acquisition personnel at the AGA for the research purposes of this report, no further details are available at this point.

It is widely known, however, that the AGA is committed to the exhibition of independent media art, including, most recently, a film program curated by Larisa Fan from the collection held by the CFMDC.¹⁹¹ The film screening program at the AGA this winter/spring also highlighted two independent feature-length documentaries, each of which relies heavily on archival footage: *Winds of Heaven: Emily Carr, Carvers & The Spirits of the Forest* (2010), by Michael Ostroff, and *Reel Injun* (2009), by Cree filmmaker Neil Diamond.

Athabasca University

While the Athabasca University did not file the AMAAS online survey, the very generous time given to this research project via email has illuminated several most interesting activities, both onsite and within university culture at large.

The Athabasca University is heavily involved in establishing online access to Canadian films and film culture through ongoing efforts to digitize collections, journals, serial publications, etc. The film collection began with a number of works that were initially showcased on Alberta ACCESS television; the program featured both the films and an hour-long discussion with their producers, largely from western Canada. Successful negotiations between film producers and Athabasca University has resulted in the release of most of these works, which are now accessible to registered students (streamable, not downloadable). Several NFB titles have since been included and negotiations are underway to include Telefilm titles, once these have moved beyond 'commercial exploitation'.¹⁹²

Athabasca University is also currently negotiating with Library and Archives Canada, through the partnering initiative; if successfully, LAC would provide access to titles that are already in the public domain (clear of copyright and donor restriction), in exchange for digitized copies from Athabasca U. The rights for more contemporary works will need to be negotiated. Funding for the

¹⁹⁰ While every acquisition will be accompanied by an individual contract, media artwork installations often depend on specialized knowledge for exhibition; the AGA contracts artists to also set up such artworks when/where necessary.

¹⁹¹ The program, *CANADIANA: Visions of the Country by Independent Filmmakers*, is described on the website as follows: "This collection of shorts from the Canadian Filmmakers Distribution Centre (CFMDC) highlights visions of Canada by independent filmmakers, ranging from vast landscapes to personal stories."

¹⁹² It was also reported that there exists two important private collections: The first built from the former Cine-Audio lab, Edmonton's "go-to film lab back in the sixties"; the second is composed of film memorabilia (stills, vehicles, books, posters, etc.) and, astonishingly, over 700 pieces of film-related equipment.

project is primarily through The Canada Interactive Fund (PCH) and includes the digitization and establishment of intellectual control on 2000+ films.¹⁹³

Essentially, Athabasca University has developed what it calls *MediaCan* a website portal that links to various aspects of the Canadian media environment. “The site provides coherent paths through an existing complex of information resources, and develops/generates content of interest to academic, industry and community users. The site is committed to extending community and national access to education and citizenship. MediaCan also provides a forum for international public exchange, debate and mentorship in communication and media studies, with a Canadian cultural and political perspective.”¹⁹⁴ The follow-up to *MediaCan* is *MediaLab*, through which the university is developing a tool kit and resource base.¹⁹⁵ Included in the resources currently offered are fully digitized copies of *Cinema Canada*,¹⁹⁶ and coming soon, *Take One*; both were key publications that collectively span the growth and development of the independent media movement through the 1970s, ‘80s and ‘90s.

Several courses offered by the University connect to the digitized collection, including: CMNS 425, "Film and Genre"; CMNS 426/ 610, "Canadian Film Policy" (grad and undergrad versions of the same course); CMNS 427, "Comparative Studies in Indian and Canadian Film"; ENGL 373, "Film and Literature," a screen-writing project course; and an upcoming course on Québec Literature and Film.¹⁹⁷

BEAMS – Boreal Electroacoustic Music Society (AMAAS Member)

BEAMS is a non-profit society “dedicated to the promotion and production of sound oriented experimentation.”¹⁹⁸ Composers, professional musicians and media artists have comprised its membership since inception, in 1989. Over the years, the organization has been host to three sound festivals (*Radio Unbound*, *Intermedia Arts Festival* and *Symposium*). BEAMS also produces CD compilations, most recently releasing *Unsound #2*. Copies of their CDs are registered in Ottawa with the National Library of Canada (now amalgamated within Library and Archives Canada), and have also been sent to the Canadian Music Centre.

BEAMS filed the AMAAS online survey and is therefore represented within the statistics reported in Appendix E: Alberta Media Arts Collection Research Survey Statistics. Their collection of audio art spans from the mid-1970s to present date.

¹⁹³ Athabasca is also in discussion with Telus in order to negotiate a project that might simulate the Quebecor – Videotron arrangement, whereby work would be streamed through phone lines and likewise, available to students and faculty for research purposes at Athabasca University. For more information on The Canada Interactive Fund, see Section VI. B. Canadian Initiatives.

¹⁹⁴ Fil Fraser, *Notes for summary of the evolution of the Canadian Film Library at Athabasca University*, 2011.

¹⁹⁵ Mr. Fraser writes that “The Canadian Media Producers Association has endorsed the idea and have encouraged their members to participate. And Sturla Gunnarsson, Chair of the Directors Guild of Canada, supports the idea.”

¹⁹⁶ Available online at: <http://cinemacanada.athabascau.ca/index.php/cinema>

¹⁹⁷ It is worth noting that Athabasca University is also part of The Prairie Node of *Synergies*, “a national project that is creating a country-wide network for the production, storage, and dissemination of, and access to digitized knowledge produced in Canada.... The preservation aspect will feature a distributed network of repositories, developing the first trusted digital repository for scholarly content.” For more information, consult: <http://synergiesprairies.ca/>

¹⁹⁸ See: www.beams.com

City of Edmonton Archives

The City of Edmonton Archives began as a community collection and now operates within the department of Community Facility Services. Through participation in the AMAAS online survey, it became clear that while the city archives do not proactively acquire media art, they do welcome and encourage media art donations from Edmonton artists; the existing collection reportedly contains work dating back to the 1970s. The response on the survey notes: “We include the creative works of Edmonton artists in the collection mandate of the archives. We encourage artists, authors, film makers etc. who research in our facility to consider donation of [a copy or documentation of] their work to the Edmonton Archives.”

The audiovisual collection contains Super 8 and 35mm film formats, a variety of video formats (VHS, Betamax, ¾" UMATIC), audio formats including ¼" tape and vinyl, and digital formats (DVC Pro and D5). The survey also notes that “Very little of the AV material is described online as yet. Inventory of the collection is proceeding at present. Projects for cataloguing the collection should be underway in the next two years.” Because the work is not yet fully inventoried or catalogued, further research into the extent of media art within the collection is not possible at this moment.

Edmonton Arts Council

The Edmonton Arts Council (EAC) is not directly linked to the City of Edmonton, but operates at arm's length as part of community investment, along with mental health, sports, etc. EAC is essentially a non-profit organization and it is board-run.

EAC is perceived to have skill in assessment and presents itself to the Edmonton arts community as a partner. While EAC does no active fundraising, The City of Edmonton provides 95% of all granted funds delivered through the Edmonton Arts Council, most of which go to operating grants (symphony, theatre, festivals). All grants provided through the EAC are juried; these juries are modelled on those of the Canada Council for the Arts, while the size of each varies. One Board member sits on every jury and is then responsible for promoting certain successful projects to the Board of Directors. Six million dollars is available in operating grants for projects and services that support Edmonton-based activity, including that portion of the AMAAS agenda.

There is no city art collection per se, beyond what hangs on the walls at City Hall and that is installed as public art. Nor is there any arts collection management, although the City of Edmonton does have a public art program that operates much like its sister organizations in Calgary and Lethbridge – through the 1% program, predominately visual art is purchased, with some installation and media art exceptions. Kristy Trinier is the Public Art Director, where there are conservationists on staff in full-time positions. Media art related activities in the past have included *Storefront Cinema* (the exhibition of film and video in public spaces) as well as other ‘transitory projects’; the Public Art program is currently working on a permanent sound installation at the Queen Elizabeth Pool.

FAVA – Film and Video Arts (AMAAS Member)

Host to the Edmonton community consultation session, FAVA welcomed a full house for a round circle discussion that was energetic and participatory. Attendance included: Michael Gourlie, Archives Advisor for Archives Society of Alberta; Marlena Wyman, Audiovisual Archivist at the Provincial Archives of Alberta (now retired); Marsh Murphy, Executive Director of Metro Cinema

Society; Shawn Pinchbeck, Audio Artist with BEAMS; Christopher White of Global Visions Film Festival; Art Raham of MATRIX; and several FAVA members, including Tim Folkman, Peter Brandon, Duane Burton, Kathy Fisher, Beth Wishart-MacKenzie and Geraldine Carr.

Introductions allowed everyone to bring their main issues to the forefront, which included: arts activism; Super 8 and ¼" audio tape preservation techniques; establishing restoration facilities in the west; quantification of media arts collections across the province; the acquisition strategy at the Alberta Foundation for the Arts, in tandem with a perceived risk aversion toward art within the provincial government; the need to create best practice guidelines;¹⁹⁹ small grants for small groups with capacity building initiatives; the need for film-specific co-ops to invest in a reliable shrinkage gauge; migration - compressed versus uncompressed files (what's good for the internet isn't necessarily screen worthy); audio conversion standards (AIF is loss-less); optical discs (Are Sony PFO50DLA's really of archival quality?); Access – access – *access!*; Knowledge is Power (What does the average artist need to know?); partnering for funding; when to archive a print (copy) versus the original elements; changing broadcast environments; curatorial concerns, migration and the intrinsic value of art; archives, acquisition policy and selection criteria (Who curates our work and where does it end up in the hierarchy of preservation priorities within large institutions?); If different organizations have different priorities – what's ours? (Who is 'us?'); the need for the Alberta media arts community to set up a plan of action; the need to create educational info packages for artists, especially young/new artists; How do/should we interact with technical colleges (NAIT/SAIT)?; How do we best promote our preservation needs to our funders?; What is our preservation ethos (Why do we want to preserve our work?); How do we choose the right preservation format?; How do we best 'describe' (intellectually control) what's on our shelves?; No one has money to maintain their collections: Should we pressure IMAA to lobby for funds? What is the role of AMAAS in this?; Money for cataloguing what we have should be considered a basic pre-requisite for anyone responsible for a collection – We need money to build our databases; Can we standardize how we describe our collections across the province?, etc.

FAVA was incorporated in 1982 and strongly recognizes the pressing need to archive Alberta media artworks. They have completed the AMAAS online survey and a summary of that report is as follows: The work within the collection, photos as well as finished artworks and some documentation, is on film, video and digital formats and includes Super 8, VHS, High 8, D8, Mini DV, HDV. They have playback equipment for all of the aforementioned.

The Global Visions Festival Society (AMAAS Member)

The website for Global Visions cites it as Canada's oldest documentary film festival, having begun as the Edmonton Learners Centre's Third World Film Festival (renamed in 1998). Essentially an exhibition-oriented organization, Global Visions Film Festival does not maintain a collection of media art (and did not file a response to the online survey).

Metro Cinema Society (AMAAS Member) – Commissioning Partner

Metro Cinema Society is "a community-based non-profit society devoted to the exhibition and promotion of local, Canadian, international and independent film and video in Edmonton ...

¹⁹⁹ The Archives Society of Alberta is currently working on this and was alerted to the fact that Vtape has just published video-specific Best Practice Guides.

Metro's focus is on presenting a broad selection of innovative, cultural and educational works."²⁰⁰
The organization began as the National Film Theatre in Edmonton in 1977 and renamed in 1989.

As a curator and presenter of independent media art, Metro is involved with several exhibition events and series. They host and provide administrative support to *Prairie Tales*, in association with AMAAS and with the financial support of the Alberta Foundation for the Arts. *Prairie Tales* is an annual, curated (currently by jury) touring exhibition of work produced by Alberta media artists and showcases this work across the province and in Canada. The touring festival began in 1999 and is currently celebrating its 12th edition. Metro also keeps "rigorous records of the selection and curation of those works, including screening masters on DigiBeta, Beta SP and/or DVD; copies of printed materials associated with the exhibitions; and files related to their curation, exhibition, etc. Those packages include both the annual *Prairie Tales* package, and the irregularly scheduled STEM Cell festival.... Metro Cinema's website is database-backed; information about all of the films screened since 2003 (including *Prairie Tales*, *STEM Cell*, etc) is part of that database."²⁰¹

As a commissioning partner to this research study, Metro Cinema is well aware of the need to collect and preserve independent media art and has held serious discussions at the Board and at the AGM level; preservation "is regarded as a long-term priority for the organization's growth." As a participant in the AMAAS online survey, Metro Cinema has been included in Appendix E: Alberta Media Arts Collection Research Survey Statistics.

Provincial Archives of Alberta

The mandate of the Provincial Archives of Alberta (PAA) is "to preserve the collective memory of Alberta, and contribute to the protection of Albertans' rights and the sense of the Alberta identity." They operate under the legislative framework of the Historical Resources Act. Having moved into a new state-of-the-art building eight years ago, it is felt that the 15 acres of land upon which the archive now sits will adequately allow for future expansion.

The respondent to the AMAAS online survey reported that "Audiovisual preservation is a core responsibility of the PAA. We have dedicated Audiovisual Archivist and Conservator positions. We also have technicians who work with the media and equipment to ensure its long term preservation. Audiovisual material is also regularly acquired for preservation."²⁰² To this extent, PAA currently holds 56,000 hours of audio recordings and 68,000 hours of moving images. Of those audiovisual holdings, the collection is built from private home videos, government productions, feature length films, advertising and commercial materials, documentaries, television broadcasts, oral history recordings of pioneers, broadcasts, events, legislative proceedings, and music.

Importantly, the survey response also adds, "Strictly speaking, not all audiovisual materials can be considered media arts; however, we do have media arts in our collection and it is part of our preservation mandate." Active acquisition on the private side, while in keeping with a total

²⁰⁰ For more information, consult the website: www.metrocinema.org

²⁰¹ Quoted directly from the Alberta Media Arts Collection Research Survey.

²⁰² It should be noted that the Audiovisual archivist, Marlena Wyman, has just retired; a hiring freeze has been in place at the PAA for the past three years and at the time of writing this report, there were no plans to replace her.

archives approach, is currently on pause, however, and not usual, in any case. Thus, PAA relies primarily on donations; there is currently a 2-3 year lag for tax receipts.

The holdings are searchable through HeRMIS and while a reasonable number of audiovisual holdings might be copied for donors, PAA cannot handle large volumes of such work on their own. They can, and do, however, offer vaulted storage space. FAVA, for example, has historically stored material with PAA, under donation, which means that there was no transfer of copyright. So while all researchers may view material, a copy can only be made for personal study after the researcher has obtained copyright clearance from the artist. The Edmonton Film School has also set up a similar set of practices for its legacy work that is stored with PAA.

Regular collection survey and assessment work is contracted out, but performed on a regular basis. With a committed preservation program in place, there is a wide range of playback equipment readily available to migrate work where necessary. For the public at large, low quality video and audio duplication is also possible through the Archive Service Centre, which can include minimal repair work. Some high quality digital reproduction is also possible on a cost recovery basis.²⁰³ PAA has a working relationship with both Edmonton-based universities: Athabasca University, which offers a course on Digital Preservation Archive Strategy, and the University of Alberta; both trade human resources for vault space, usually on a contractual basis.

While the PAA has not been able to digitize the entirety of its audiovisual holdings, a section of small gauge work has been transferred to digital format. The storage space is currently woefully under capacity, however; back up space currently addresses only operational resources, not archival recovery.²⁰⁴ One of the main issues facing audio-visual material is the lack of a provincial digital infrastructure; as mentioned, HeRMIS does not adequately provide for this work.

It is also important to this study to know that PAA is currently undertaking a Provincial Heritage Collection Survey, which has as its main objective the cross-provincial identification of who holds what. This will then inform a subsequent Provincial Heritage Collection Strategy. For action to follow within the PAA, political will is integral; PAA is in the process of preparing business cases that call attention to the digital issues that face audiovisual care and collection management – those same issues that are at the heart of this Media Art Collection Research Study.

University of Alberta

Like most large universities, the University of Alberta (U of A) has several collections; only those that relate to media art will be discussed below. It is also worth noting that the U of A inherited the NFB's regional collection, and that U of A has placed some of its audiovisual material at the Provincial Archives of Alberta.

Department of English and Film Studies

Like most film studies programs, the U of A allots an annual budget for the acquisition of research and teaching materials. Currently, there is no written policy or guidelines regarding media acquisitions, although it is known that professors are currently purchasing on DVD and BluRay

²⁰³ Sniper Pro is used for small gauge and amateur film, which produces high quality transfers.

²⁰⁴ 600 hours of small gauge work has been digitized to date, and within the 6 month time span it took to transfer, all of the server space was filled with what is only a fraction of the overall audiovisual collection; there is no back up.

formats. Experimental Film and Experimental Video courses have been taught but more research into the collection is required in order to determine whether the films and videos that would have accompanied such courses are within the collection.²⁰⁵ Material formats in the collection consists of Beta, VHS, Blu Ray and 16mm.

U of A Library

Denys Langois is the U of A Librarian in charge of the library's film collection and he was the U of A respondent to the AMAAS online survey.

“The University of Alberta Libraries (UAL) have a digital preservation program with employees dedicated to preserving information in all of its formats.²⁰⁶ The UAL is at the forefront of national endeavours to preserving all types of information with its leadership in the COPPUL Private LOCKSS Network (PLN), the Heritage Community Foundations Web archiving program, Library and Archives Canada digital preservation initiative, etc. The UAL is one of the original members of the Sun Preservation and Archiving Special Interest Group (Sun PA-SIG). The UAL has established the Education and Research Archive (ERA) at the University of Alberta to preserve all media produced at the University of Alberta.²⁰⁷

²⁰⁵ It is also noted that across the U of A campus there are small departmental collections of audiovisual teaching material, (much as is the case at the U of C). For example, collections exist within the MFA program, Visual Anthropology, and Language and Culture, which has a Korean film collection.

²⁰⁶ Please see the following Web page that describes the digital preservation initiatives at the UAL: <http://www.library.ualberta.ca/digitization/preservation/>.

²⁰⁷ See also: <http://guides.library.ualberta.ca/content.php?pid=87240&sid=648950>.

1. Survey Results

This section is to be read in conjunction with Appendix E: Alberta Media Arts Collection Research Survey Statistics. Where statistical findings are most easily presented as a simple graph, they are displayed in that Appendix. What follows provides additional contextual information gleaned from the results, especially from the long-form written responses.²⁰⁸

Re: Name and Organization

Of the total 22 survey respondents,²⁰⁹ 10 responses came from Calgary (4 non-responses), 7 responses from Edmonton (4 non-responses), 3 additional responses from Banff (total response), plus 2 responses from southern Alberta (2 non-responses).²¹⁰

Of the total 22 survey respondents, 9 were full members of AMAAS, 2 were ally-members, for a total of 11, or half of the respondents:²¹¹

- Edmonton = 4: The Boreal Electroacoustic Music Society (BEAMS), Film and Video Art (FAVA), Metro Cinema Society, and the Alberta Student Film Festival (ally member). There were 2 full-member AMAAS affiliated non-responses from Edmonton (ACTV and Global Visions Film Festival).
- Calgary = 6: Quickdraw Animation Society (QAS), New University Television (NUTV), EMMEDIA Gallery and Production Society, Fairy Tales Presentation Society, Calgary Cinematheque Society and the Calgary Society of Independent Filmmakers (CSIF). There were 2 full-member non-responses from the AMAAS membership in Calgary (Calgary Underground Film Festival and Hidden Gems Film Festival) and 1 ally member non-response (Show Us Your Shorts Festival).
- Banff = 1: The Banff Centre's Digital Media, Television and Technical Services.²¹²

Of the 11 non-members:

- 3 archival institutions: Paul D. Fleck Library and Archives (Banff Centre for the Arts); Provincial Archives of Alberta (Edmonton); and City of Edmonton Archives (Edmonton). There were 2 non-responses: Galt Museum and Archives (Lethbridge); Esplanade Arts and Heritage Centre (Medicine Hat)
- 3 Alberta-based universities: University of Alberta Libraries (Edmonton); University of Calgary, Visual Resources Centre (Calgary); and University of Lethbridge Art Gallery (Lethbridge). There was 1 non-response: Athabasca University (Edmonton).

²⁰⁸ Where possible, long-form responses have been folded into the main body of the report in the previous section, by organization: see Alberta Field Research.

²⁰⁹ Please note that 2 individual responses were also filed online, which would have brought the total number of respondents to 24, but these have been removed from the statistical results. The survey was not designed to address the individual so aside from comments, which have been incorporated into the body of the previous section, the individuals were not able to answer any of the questions, leaving the body of the survey form blank; their inclusion would have skewed the statistical results.

²¹⁰ Non-response refers to those organizations that were actively pursued but did not respond by filing a survey.

²¹¹ At the time of the survey, AMAAS had a total of 13 full members and 3 affiliates.

²¹² The BNMI was an affiliate member of AMAAS; recent reorganization at the Banff Centre has resulted in a change to the administrative infrastructure so while there were a total of 3 respondents from the Banff Centre, only one has been included as an ally member for the statistical purposes of this survey.

- 3 not-for-profit galleries: Southern Alberta Art Gallery (Lethbridge); Walter Phillips Gallery (Banff Centre for the Arts), and the Epcor Centre for the Arts, Visual and Media Art Programming – Gallery for Alberta Media Art (GAMA), Calgary.
There was 1 non-response: Art Gallery of Alberta (Edmonton).
- 2 responses from wider cultural organizations: Calgary Science Museum (Calgary) and The Nickle Arts Museum (Calgary).
There was 1 non-response: Glenbow Museum (Calgary).

17 respondents stated that they possessed a media art collection.

Re: The importance of preservation of collections

All but 2 of the 22 respondents stated that their organization did recognize the preservation of media art as a priority.

Q 4: How important is this issue to your organization? (See also, Appendix E)

Of the total 22 responses, on the scale of 1 – 5 (1 = no importance, 5 = extreme importance) the average score was 3.82; once the two lowest and the two highest scores were removed, this average rose to 4, designating that of the 18 responses left, the preservation of independent media art within the organizations ranked as **high importance**.

Q. 5: How does your organization demonstrate that preservation of media art is important?

The examples of how each organization demonstrated the importance of preservation varied and included the following: discussions at the board level, at AGMs, or with invited guests and speakers; pilot projects orchestrating care over ageing legacy collections; the solicitation of professional advice; efforts to increase intellectual control (database creation or updates, the creation of online web access portals); increased attention to physical control (better storage facilities, migration of work to newer technology, transfer of legacy material to archival institutions with climate controlled vaults, ongoing digitization programs); and, research toward the development of best practice guidelines for the care over collections.

While two organizations responded by saying that there were no demonstrations of why media art preservation was a priority, or that the priority was not demonstrated through policy or practice, it is equally important to note that 5 respondents stated that their organizations have active preservation programs in place, with an additional 7 organizations discussing the active development of researched preservation programs for the near future.²¹³

Re: Online Access

Q. 8: If you checked the box that indicates that your organization offers online viewing privileges, we would like to know more about how you offer this service. Please check all that apply. (See also, Appendix E)

It is worth noting that over 1/3 of the respondents do offer some type of online access to their collections, but how this service is provided varied. For example, those that hold copyright over their productions are able to freely provide public online access (NUTV), while others

²¹³ See below also: Re: Migration Plans

provide access for creators only (Calgary Science Centre). Certain universities also offer free online access to entire works, either because these works are in the public domain and/or they are made available only to students and staff, explicitly for educational or research purposes (Athabasca University, University of Alberta, University of Lethbridge). Of those that do not hold copyright over material in their collections, some offer to post links from the organization's website to artist's website (CSIF); others display thumbnail excerpts or low-resolution trailers (EMMEDIA, FAVA); and still others offer online access to descriptions of the work, through intellectual management of databased information (Metro Cinema, University of Calgary).

Re: Intellectual control

Q 9: Does your organization maintain any sort of cataloguing system that keeps track of the media artworks in your collection? Q 10. Check the boxes that apply. (See also, Appendix E).

Of the 22 respondents:

- Yes = 16: 7 artist-run centres among them;
- No = 3: 2 of which had already said they did not have a media art collection.
- Not-applicable = 3: 2 of these did not have a collection, while the third (artist-run centre) did.

This leads one to believe that there may have been some confusion over how to respond to this question, which underscores the importance of communicating the need for a standardized method of collecting metadata on media art collections. As the survey questions progressed, it became even clearer that many organizations do not have a solid grasp over what is in their collections, including: statistical information on clearly categorized independent media art (separating material produced by artist members from that acquired by donation after the closure of a library, for example); specifics on the date range of clearly identifiable media art; the ability to quantify the number of works per format within the collection; and, the ability to separate single channel work from media that constitutes installation components, event documentation, or festival submissions on non-original, non-archival formats.

Finally, a variety of searchable databases were listed, including: Art-Systems, Open Source, AS 400, Magic, ARLIS, and Film Maker Pro. If the independent media art community in Alberta, specifically the members of AMAAS, were to initiate work that might eventually lead to the development of one common portal that could potentially list all independent media artworks across the province, choosing one database format and standardized metadata fields would be very beneficial.

Re: Date Range

From the total number of respondents that could articulate the date range of their collections (14), 6 were AMAAS artist-run centres, 8 were non-AMAAS members.

From among the 6 responses by artist-run centres, the media art collections ranged from the 1920s to present date, with 3 stating that their collections contained work produced from the 1970s onward, and another 2 citing the mid-1990s as the oldest production date within the collections.

From the responses from other cultural institutions in Alberta, 2 collections stretch back to the 1960s (The Banff Centre's Digital Media, Television and Technical Services and the Calgary Science Centre), while 4 collections began in the 1970s, 1 other in the 1980s, and another in 2005.

Thus, the majority of respondents (10) have collections that date back to the 1970s.

Re: Media, Formats and Playback Equipment

A total of 18 respondents answered questions regarding media (sound, film, video, digital) and format (1/4", Super 8, 3/4" UMATIC, DV Cam, as examples) – See Appendix E for graphic display of kind and quantities.

All 18 respondents have video in their collections; 16 have digital elements; 11 hold filmic elements; and 12 hold sound/audio formats.

11 respondents do not have playback equipment for every format in their collections. If the AMAAS membership seeks to create a cohesive migration strategy that would serve the whole community, it will be vital to list every format held within each centre, identify every piece of missing playback equipment per centre per format and every centre who has playback equipment for formats they do not hold, while also asserting where there are duplicate non-functional machines (for parts). Establishing where the machinery can be serviced, preferably locally, and the cost associated with migrating or transferring for preservation purposes is likewise important to any preservation strategy. It is worth noting that there are legacy works on rare video formats within the collections.²¹⁴

It is also worth noting that the vast majority of the media artwork held, as reported by 11 respondents (6 AMAAS members, 5 non-members), 92.5% of the work was reported to be single-channel media art. If the lowest and one of the highest percentages reported are removed, the total percentage of single channel work spikes to 97%.

Re: Migration Plans

Of the 5 respondents who replied that they did have a migration plan in place, 1 was an AMAAS member (NUTV).

Of 13 respondents who replied to Question 23 (Indicate on the sliding scale whether the migration plans adequately meet the needs of your organization and protecting the collection?) the average response was 2.46, and after subtracting the highest and lowest figures, 2.36, indicating that the respondents felt that their organizations had **inadequate** plans for the care of their collections.

Re: Other Collections

Of a total of 20 responses, 12 stated Yes, they did know of other independent media art collections in Alberta, while 8 said they did not. Every attempt was made to follow up on the leads provided by the 12 positive responses, however visual arts organizations were beyond

²¹⁴ One individual respondent reported that valuable original artwork was languishing on Panasonic MII videocassette. This format was developed in 1986 in response to Sony's Betacam SP and it is now obsolete; it was reported that a machine was found, state-side.

the scope of this study. AMAAS might wish to pursue this further, because given that the history of the media art sector is meshed with that of the visual arts community, it is entirely possible that there may be healthy pockets of independent media art collections in Alberta within visual arts organizations. Likewise, for a completely conclusive account of all media art collections in Alberta, it would be important to persist with attempts to include all of the non-respondents. Note also: No attempt was made to gather statistics from north of Edmonton, which means that the entire report has a central to southern Alberta focus.

Re: Funding for the preservation of media art

Significantly, only 2 respondents were able to report that they knew of funding resources for the preservation of media art; 1 an AMAAS member (EMMEDIA), the other an archive (Paul D. Fleck Library and Archive, Banff Centre for the Arts).

VII. Conclusions

Clearly, this report demonstrates that both on a national and an international scale, independent media art is being collected by major institutions, while smaller collections abound within the artist-run centres that produce, exhibit and distribute this work. Not only is the work being collected, many resources are being dedicated to strategizing how best to preserve the legacy of this artform.

Some of the key research issues within the domain of care of collections revolve around rapid changes to technology, upon which all mediated art depends. In order to address the challenges of playback equipment, it is important to maintain working machines and any type of equipment registry aids in this regard. Hands on preservation training is available and should be sought out and fostered, as all artists and media arts organizations must understand best practice technique in order to properly care for contemporary work. This includes assuring intellectual control through the administration of up-to-date databases that use consistent terminology, preferably with standardized fields that would transfer easily into collective metadata. Regular collection inventories should be planned into operational workflow so that the physical condition of all work is easily identifiable and migration plans can be set in place well in advance. Access to temperature and humidity controlled storage areas should be sought out in order to protect legacy artwork in optimal climactic conditions. In order to accurately determine the current state of Alberta's media art collections, these steps should be undertaken as soon as possible.

The Alberta Foundation for the Arts has an important role to play in advancing their own media art collection, which will benefit greatly from the application of best practice methodology within artist-run culture at large. Artist-run centres are welcome to apply for operational funding to care for their collections and as they begin/continue to do so, the flow of work from individual artists into the provincial collection will be augmented. Shared strategies and complimentary practices within the network of Alberta's artist-run centres will also promote best practices within the foundation; AFA needs to better understand what is required by the media arts community and work toward meeting the specific challenges of managing healthy media art collections, for it is the artwork found within that will feed the AFA collection in the future. Decades of research and practice have produced volumes of data and best practice guides; the key issues can all be addressed with succinct forward planning.

The Provincial Archives of Alberta may also have a role to play in maintaining a healthy volume of independent media artwork within any provincial collection. Further research into how this might practically transpire should be undertaken on behalf of the media arts community and the future of its contribution to the history of Alberta. There are many reasons why the strategic preservation of Alberta's media art history is necessary to the cultural health of the province. The artworks represent a significant part of Alberta's legacy: content-wise, they contain the stories of generations, present societal change across time and are part of the cultural heritage of all Albertans. To increase awareness of and access to contemporary media artworks is to harness the future potential of the artform, and also inform the world at large of the development of the practice of media art as it has evolved in the province of Alberta.

Keeping abreast of the issues that affect the media art community's ability to safeguard their own history will preserve and augment the potential for discourse around media art, which is becoming increasingly ubiquitous and will surely continue to be an important part of the way the world understands itself in the 21st century. AMAAS has a front-line responsibility to its membership to foster awareness of the core issues that will enable adequate care of media art collections, those within artist-run centres and those in institutions such as that of the AFA. This work begins with educating artists themselves on how best to maintain physical and intellectual control over their work, whether or not that work is held within organizations.

VIII. RECOMMENDATIONS

A. Community Recommendations

1. What is it? What is the essence of your media art collection?

Do you have a media art collection? What constitutes a media art collection? What is media art? The process of establishing media art collections necessarily involves the strategic development of standard definitions that will result in a common understanding of *what* constitutes a media art collection, both within artist-run culture and institutions.

Can you quantify your collection? How so - Do you have an organized, searchable database? Do you know what formats all of the work is on? Can you search for media artworks by format, by artist, by title? Is your database accessible online? Do you know the date range for the works in the collection? Are they all copyrighted works; if so, do you know how to contact the copyright holder?

Intellectual Control

Artist-run centres should be able to separate the independent media artwork from other work that may be found in their collections, such as old NFB films, DVD copies that exist as a result of submissions to festivals, or tapes that document other art forms, etc. A definition of media art that is standardized across the province would enable AFA, as well as other potential collecting organizations, to clearly understand how the community itself qualifies independent media art, and also establish how much of it exists, and where.

Recommendations

Each media art organization should decide what part of their collection constitutes media art and be able to quantify this clearly and consistently, by format, in a searchable database. Creating the database does not have to be complex, in fact it should be easy to make additions to any database as new elements arrive.

Document each individual item within the collection by assigning each work its own catalogue number (known by archivists as an accession number). The database can be easily structured to enable a simple search, accommodate for growth, and also support a more formal archival program at a later date (where one might add information, such as date of migration to new formats, condition reports, loans or exhibition history, etc.). Describe each item using a standardized set of terms, including: artist (or perhaps, producer/production company), title, date of creation, original format, running length, copyright holder, and a brief synopsis.

Include a category that identifies what type of work is being catalogued, that is, whether the item is an artwork, event documentation, interview, support material, etc. While archivists use “genre” as a subjective qualifier, the term is laced with confusion; simply establish a checklist of standardized terminology that either artists or administrators can use to describe an item. If you are operating with the intent to upload the database or otherwise enable digitally-born accruals (trusted digital repository), the data entry fields chosen will constitute requisite metadata, so to ensure future database functionality, know that media requires ‘deep’ databases.

2. When is it? Understanding Acquisition Policy.

How is/was the collection built? In most cases, Alberta-based media arts organizations will not have a formal acquisition committee; instead, their collections will have been built de facto. For production centres, collections will likely have been created to showcase work that was produced through the centre, or otherwise accumulated from submissions by artists for sponsored programs, such as artist residencies, workshops, etc. Exhibiting artist-run centres will have collections built from submissions of work by artists for curated shows, festivals, panels, etc. In most cases, centres will not hold copyright over any of the work, except perhaps in those cases where media artworks have been created through sponsored workshops or co-productions with the centre.

Recommendations

Review acquisition policy within your centre and decide some simple parameters to channel future acquisitions of media artworks. What formats are preferable and/or acceptable? You will need to ask your members to provide sufficient information to allow your centre to add the acquired work to the central collection database; this can be a simple form that addresses each of the basic standardized fields.

Your centre may also wish to provide some guidelines for those members who wish to apply to make their work part of the AFA provincial collection; the acquisition policy of the AFA, including preferable formats, contractual obligations and guidelines for submission, could be made available to the membership at the time they submit work to their centre.

3. Why is it? Access.

Why acquire Media Art? Under what conditions does your centre allow for public access to artwork within the collection? Is the purpose of the collection to establish a permanent legacy of how media arts practice has evolved within the centre (and/or province), or does the collection exist to provide exhibition/distribution opportunities for contemporary work that promotes Alberta (or other) artists?

Do you have a loan policy? Does your organization need permission from the creating artist(s) in order to allow members of the public to borrow or otherwise watch the work on-site, for either educational purposes or curatorial research? Does the collecting party have the right to show the work (during annual art-walks, for example)? Or, is the collection built to generate income? Are the works to be digitized and made available online in any way? Have you cleared copyright or otherwise secured permission to allow for this – do you need to? If a work is curated from a collection, is it the obligation of the collecting party to maintain and provide current contact information for artists and/or copyright holders?

If the collection is being established to build a legacy, some of the work may no longer be in active circulation. At what point should it be vaulted? If it becomes necessary for the centre to migrate the work, especially in the event that the format upon which it was submitted becomes endangered, have you permission to do so? Governing legislation generally allows archives and museums to migrate for preservation purposes without having to obtain the right from the creator to do so. Galleries may also migrate, but with

stipulated exceptions. What governance should apply to artist-run centre collections? How is access affected by vaulted storage?

Recommendations

Each member organization of the Alberta independent media art community must ask itself what constitutes appropriate *access* to media art once it is held within collections. Acknowledging the diverse needs of the community, each organization should clearly establish acceptable access parameters for work held within their own collections, including exhibition practice and loan policy.

Artists and artist-run centres should likewise understand the process, policy and procedures of any major collecting institution of significance that may play a part in future access to independent media artwork, including those of the AFA and the Provincial Archives of Alberta.

4. Where is it? Physical Control.

As an organization, how are you caring for the work that has become part of your collection? Are you aware of best practice methods that will ensure the longevity of legacy and contemporary media artworks? Do you advise your members and provide them with guides for the care of artwork that remains in their own hands?

Does your organization have access to a climate and humidity controlled environment that might in time house legacy artworks that are no longer in active distribution? Are there appropriate facilities (public vaults, municipal or provincial archives, private bonded storage) in your city, or will your legacy collection need to be stored elsewhere? If the collection is to be moved off-site, what are the access regulations of the proposed preservation site? Do these match the future needs of your organization and the artist?

Questions for individuals: Can you identify what are currently the best preservation formats for your finished works? Where are the original elements that you used to create your finished artwork (negatives, magnetic sound, master tapes, digital master, hard drive back-ups, etc.)? Are they properly stored? Do you have clear and ready access to those original elements, should it become necessary to reproduce any of your works?

Recommendations

Artist-run centres with a collection should adopt, practice and disseminate best-practice preservation guidelines. Conduct research on behalf of the works in your collection. Decide what constitutes work at risk and create a list of every work in your collection that is on an endangered format. Identify all playback equipment necessary in order to be able to handle all formats within the collection. Research transfer services for those works that you are no longer able to support in-house.

All contemporary artists should be made aware of how best to care for their own artwork over time; artist-run centres are encouraged to provide such knowledge to their producing members. Artists are encouraged to keep accurate records of the physical location and condition of all of the components of their finished media artworks.

5. Who has what?

If all of the media artwork produced in Alberta throughout the past 50 years was amassed, what would an Alberta collection look like? As a group, the Alberta media art community is in the best position to build a solid model that represents how the individual pieces fashion the whole. Is anyone else collecting the work that you hold in your collection, across provincial borders or on an international scale? Does Video Pool have work from your membership?²¹⁵

Artists: How would you find the best copy of each work in your oeuvre, should it become necessary to migrate any item? If you have distributed your work to other centres, or it is held in other collections, can you prepare a succinct list of who has what?

Recommendations

Each media art centre should prepare a list (create a database) of all of the media artworks held in their collections and be in a position to exchange this information across the AMAAS membership.

Individual artists should be able to readily determine who has copies of each of their finished artworks, and be able to easily locate the original elements for each. This will facilitate the best care of their artworks over time and enable eventual migration.

6. How is it? Migration & Preservation

The proper preservation of a media collection begins with the establishment of a contemporary preservation format (I should master my final edit on...). This is also the format to which all endangered work will be migrated, in most cases. The prioritization of work for migration is usually driven by its condition. The key factors affecting condition assessments are driven by how well the work has been stored, and by the interlocking parameters of age and format.

Has your organization recently conducted a Collection Assessment? Do you have the playback equipment necessary to safely assess work on legacy formats? Or are you able to rent or otherwise access the equipment needed to view all of the work in the collection? How much of the work is on obsolete and/or endangered formats? What should the default preservation format become? Do you have the expertise required to migrate your legacy collection? Or do you know of a local service provider that is better equipped to migrate the collection? Do you consider that digitizing the work is sufficient to preserve the work? Do you have enough server space to store digitized holdings - Is there room for archival backups? How/Will the digitized works remain accessible?

Questions for artists: What preservation format best preserves the integrity of your work, ensures high quality for display, and enables the ongoing presentation of the final artwork to the best of its work-defining properties?

²¹⁵ Video Pool was once identified as the distributor for all prairie artists. Consequently, those working in Alberta, Saskatchewan and Manitoba were encouraged to submit copies of contemporary work to Video Pool (Winnipeg) for active dissemination. Luckily, for those who did, this work has remained in vaulted storage, for as mentioned, Video Pool is the only artist-run centre in Canada with a vault.

Recommendations

Media art organizations need to build a migration plan in order to handle the ongoing preservation needs of their collections. A healthy and cyclical migration plan for legacy media is critical to its survival, and an informed plan will both trigger funding and make the overall task of preserving an entire collection more manageable.

Establish suitable preservation formats that will allow for best quality migration and ensure that transfers that are loyal to artistic intention and also allow work to remain accessible in the future and therefore viable to potential collecting institutions.

Leverage funding for small preservation projects and use these to learn. Share this knowledge across the community.

All AMAAS media arts centres who maintain a collection should include, in their next grant application to the AFA, a proposal for funding that allows for the planned preservation of their collections, one that addresses both the intellectual and physical control of the holdings. Such a proposal should lead to a proper collection assessment and prepare for the eventual migration of all endangered formats.

B. A Role for AMAAS

1. Gather critical mass – the Awareness Campaign

AMAAS clearly accepts its responsibility in establishing a preservation awareness campaign across the province, evident in the procurement of this report and its accompanying survey. AMAAS is also in a position to build a collective picture of the varied needs of the community and to assert, through cross-provincial interchange, these needs. This will lead to practical solutions for the ongoing maintenance of healthy collections of independent media art across the province.

The independent media arts community is not a homogeneous group; nor, for that matter, are the various collecting institutions in the province. Each serves their needs in accordance with legislation and mandates. This diversity will need to be incorporated into any plans to preserve, archive or otherwise establish new collections of media artwork within the province.

Who has the most to offer the independent community? Do they want their work collected for contemporary access, for permanent care, or both? Is there an innate difference between legacy work and contemporary work, a difference that will itself dictate what should be relegated to the archive (and housed in perfect climactic conditions), and what should remain more readily accessible? What are the minimal conditions required to safeguard contemporary work in active collections?

A public awareness and educational campaign should be built from a clear address and understanding of the answers to the fundamental issues around media art collection: What is media art? When is it acquired? Why collect Media Art? Where is it being collected? Who has what? and, How is it being cared for? Artist-run centres will express their individual needs and wants, articulate their access concerns, establish the value of their collections (quantify and qualify their unique artworks), develop their own preservation priorities and establish appropriate migration plans.

AMAAS has a role to play in coordinating opportunities for the individual members of the independent media arts community to expand dialogue on each topic that arises in response to the fundamental issues around collecting: *what, when, why, where, who, and how.*

Recommendation

AMAAS should adopt a firm lobbying position from which to expand an awareness of media art and its place in the cultural history of Alberta. This will involve committed inter-communication between the provincial arts service organization and its membership on key issues affecting the collection and preservation of independent media art.

2. Standardize collection databases

AMAAS may wish to consider establishing a standardized database format and perhaps a template for new acquisitions into individual collections of media art. This would allow all member groups to compile, share and exchange information on their respective

collections. It would also pave the way for any potential portal into an online database of all independent media artworks held in collections across the provincial membership.

Recommendation

AMAAS should conduct research among its membership regarding their needs vis-à-vis establishing intellectual control over their holdings: What kind of databases are currently being used by artist-run centres? What degree of functionality do these provide? Are there suggestions from the national or provincial archival or gallery communities that would serve the needs of the AMAAS membership? What is required to turn electronic database information into online metadata for trusted digital repositories? Should the Alberta independent media art community be investing in the potential of an online portal to showcase the breadth of their holdings, especially given the absence of an active provincial collection and a provincial distributor of media artwork?

3. Understand how to Best Care for your Collection

As media arts organizations perform their due diligence and increase care over their collections, it should be made clear to all that there are established Best Practice Guidelines toward the long-term preservation of all audiovisual material, and that in following these guidelines, individuals and artist-run centres both can ensure that this process will unfold smoothly.

Part of the AMAAS agenda should be the promotion of Best Practice Guidelines for all of its member organizations with established or expected collections. Those organizations can then promote such practices to individual media artists, as artists ultimately provide shelter for their own personal oeuvre and the original elements that operate in the creation of the final artwork.

Given that some of the *how to* information has already been published by IMAA member artist-run centres and/or other international artist-run-centres and organizations, AMAAS can easily provide an online link through its website and thereby actively promote Best Practices within its membership.

Recommendation

AMAAS should become instrumental in providing and promoting intra-provincial links for all of its members to Best Practice Guidelines that demonstrate the process from intellectual to physical control of media art collections. This process starts with a clear definition of media art, standardizes the means by which to describe media art collections, then leads to the quantification of collections (formats, age, etc.), and, finally, results in the qualification of the condition of each media artwork, through Collection Assessment, and of course, where necessary, migration plans that provide for ongoing access and preservation.

4. Network for resources

It is unlikely that every AMAAS member will have playback equipment, technical expertise, time, or the money required to care for all work within every collection. A networked community should be able to address these concerns in a much more efficient manner than any isolated artist-run centre or individual member.

Recommendations

AMAAS should provide its membership with the means to create and access an intra-provincial equipment database that will allow members to share information on who has what type of playback equipment and whether or not it is functional, or otherwise available as a parts machine for others.

AMAAS should also allow artist-run centres to build a connected resource centre to businesses or other cultural organizations that offer transfer services, either locally, within the province, or further beyond.

AMAAS should also provide its membership with the opportunity to identify people who have an interest in, or the proven ability to, perform hands-on audiovisual preservation techniques. There are educational programs that exist within the province where students are trained to undertake this work, and certainly, interaction with such organizations would provide for a healthy exchange of hands-on experience for the opportunity to foster such knowledge across the independent media arts community.

5. Identify Potential Enablers.

AMAAS is in the best position to conduct further research and gather information regarding the mandates and legislation that all collecting organizations within the province work within. Likewise, AMAAS can strategically identify all potential funding sources or collaboration-friendly organizations that may be of interest to the furtherance of the acquisition and preservation of independent media art. The inclusion of pan-cultural and educational organizations will broaden the potential for augmented awareness of independent media art and should further enable an understanding that the history of the development of Alberta's artistic practice includes media art; an awareness of this legacy should be in the minds of educators and cultural administrators, province-wide.

Recommendation

AMAAS should conduct further research in order to map the collecting mandates and integrated legislative infrastructure across the province, and, be in a position to present this information within a coherent collection strategy that could lead to the increase of media artwork acquisition in all provincial art collections.

6. Increase Awareness within the AFA

Given that the media art community of Alberta wants the AFA to proactively increase the number of media artworks acquired for the Provincial Collection; and,

Given that AMAAS artists and arts organizations wish that the AFA would expand its awareness of media art collecting and preservation practices;

It will become necessary to enable AFA acquisition staff and Art Development Consultants through the provision of sufficient information as to how best to enhance and enable opportunities to collect media artwork.

Recommendations

AMAAS work toward developing a comprehensive database of all media artworks that are held in artist-run centres across the province and AFA staff should be made aware of the significant number of such works held in each centre, including all qualitative and quantitative data.

AMAAS should investigate how/whether artist-run organizations from the AMAAS membership might consider pitching already established, curated collections of independent media artwork for acquisition by the AFA. This might include the legacy of work toured annually by Metro Cinema Society since the inception of Prairie Tales (Tours 1–12), and other anniversary programmes of celebrated media art, such as those presented by senior organizations, such as EMMEDIA, FAVA, and CSIF. (These packages of work might provide individual artist-run centres with material for the small preservation projects suggested in the final recommendation to the community.)

AMAAS should also investigate whether there is any potential for the development of an agreement between the Provincial Archives of Alberta and the Alberta Foundation for the Arts that would lead to any type of mandatory deposit agreement, whereby those independent media artists that finish work through the provision of funding by AFA would be required to deposit two copies at the provincial archive. AMAAS should likewise investigate whether or not any such agreement between the PAA and AFA would be desirable to the independent media arts community itself.

7. Digitization and Access

While access is the new mantra in most public and government institutions, and while digitization is the handiest, trendiest tool that is currently being used by collecting organizations (including AFA) to provide online public access to collections (usually thumbnail visuals), this may not necessarily suit the needs of the media art community.

When considering potential acquisition by any major institution, including the AFA, it is important that the AMAAS membership understand the mandate of the collecting institution, the acquisition policy that the institution must work within, and how ongoing access to work within the collection is prescribed.

Recommendation

AMAAS should co-ordinate discussion across its membership to establish acceptable access parameters within its diverse membership. Such exchanges should allow each centre and interested media artists to become more familiar with the choices that different collecting mandates offer, in terms of access.

AMAAS should also apply pressure to AFA and the PAA to address their lack of an adequate digital infrastructure, which will handicap potential for the acquisition or access to digital media art. AMAAS may wish to recommend that the Government of Alberta, perhaps through co-ordinated efforts of the PAA and the AFA Art Collection team, conduct research necessary to establish a more effective infrastructure. AMAAS should have a position at the table where such discussions will take place, both in order to

educate their members and apply their own internal pressure on the Government of Alberta to increase their capacity to support modern media.

C. Stakeholder Recommendations

The basis for creating any collection of media art rests upon the following key questions: For whom do we seek to preserve, and why? While contemporary collections circulate, they aid in the development of an increased public awareness of Alberta's rich cultural heritage. Simultaneously, legacy work is preserved so that young artists, researchers, scholars, curators and the public at large all have evidence of this cultural history. Access to both contemporary and legacy collections of independent media art is the crucial component that will work to foster a sense of cultural growth and identity across time.

The collective efforts of the cultural community who fund, administer, produce, exhibit, distribute and collect that which has been or will be created, depict both the critical and the aesthetic environments of a past and the present. The Alberta Foundation for the Arts, as the primary public purse supporting media art within the province, has a responsibility toward the collection of the media art it has funded. Its mission is to communicate to Albertans that a commitment to the arts is a valuable contribution to the quality of life in Alberta.

The Provincial Archives of Alberta has a mandate to preserve this cultural legacy and thus ensure that media artworks themselves remain in the collective memory of Albertans. What follows are suggestions toward the accomplishment of the overall goals for both provincial organizations: Public Awareness and Access.

1. Funding

Increased attention to the dispersal of funds toward the protection of media art across the province is in the best interests of the Alberta Foundation for the Arts (AFA) and the Provincial Archives of Alberta (PAA), both of which stand to benefit in the future as the provincial collection of contemporary and legacy media art increases.

It is recommended that research and strategic planning toward the development and establishment of a cohesive provincial media art collection and preservation strategy is undertaken; both organizations should be involved in these discussions, along with representation from the Alberta Media Arts Alliance Society (AMAAS), the provincial arts service organization that promotes and educates on behalf of independent media artists and organizations.

2. Partnering

On a national level, there are partnering opportunities across the country, as the AFA understands through its recent experience with the Canada Council for the Arts (the establishment of the Alberta Creative Development Initiative) and the PAA understands given its role within the national network of archival institutions. Examples of potential partnering opportunities unearthed through this research study include: Library and Archives Canada – Strategic Policy and Advice, Business Integration and Strategies Office; Department of Canadian Heritage – Arts and Strategic Planning, Arts and Policy Planning; Canadian Culture Online (The Canada Interactive Fund); Canadian Council of Archivists (National Archival Development Program); and within the media arts sector itself, which is comprised of the

Canada Council for the Arts – Media Arts Sector, the Independent Media Arts Alliance Society – Preservation Committee, and of course, AMAAS.

It is recommended that each of these partnering opportunities be explored with the goal of establishing a comprehensive provincial media art collection in Alberta, one that will be properly cared for under the best possible conditions.

3. Vaulted Protection

Both the PAA and AFA operate within the government of Alberta and are therefore in a position to partner toward increased systematic preservation practices for a broad range of media art.

Given that the AFA seeks to increase its role in the collection of independent media art, it is recommended that the PAA be involved in an advisory capacity, or as the caretaker of such a collection, because mediated art requires vaulted protection when it is not in active distribution. As the AFA increases its acquisition of media artworks, they might consider placing these works in the care of the Provincial Archive of Alberta, where they will be housed in appropriate climactic conditions.

4. Intellectual Control

To allow for active research into the production of, and exhibition practices around, media art in Alberta, it is recommended that the various collecting organizations standardize the terminology used to describe media artworks within their collections. In Alberta, this might include a provision for online, and therefore shared, searchable databases. Valuable information regarding copyright, extent of holdings, preservation format, and perhaps a playback equipment registry and supplier contact information, would also become traceable, if the creation of such databases were supported.

It is recommended that further research into how best to augment intellectual control practices and provide for searchable databases be conducted, perhaps with a view toward creating a portal for shared information related to independent media art practices.

5. Digital Control

It is widely accepted that HeRMIS, the database currently used by the provincial government of Alberta, is not suited to audiovisual materials; nor can it support digitized or digitally born media art in any quantity, both of which are becoming ubiquitous. Much research has been conducted within the inter/national community on this subject, which will be of aid.

It is recommended that further research into how best to allow controllable access to digital or digitized media art be undertaken by the province of Alberta. The Provincial Archives of Alberta is actively involved in presenting case studies to the government and could therefore take the lead in such an investigation.

6. Acquisition Criteria & Jury Selection

Transparent selection criteria for the evaluation and potential acceptance of media artworks into the AFA collection should be established and communicated to the media art community. Similarly, criteria for choosing jurors should likewise be articulated, as should a means by

which to nominate those with appropriate experience and expertise in media art collection and preservation.

7. Contractual Obligations

All contractual obligations that form part of the acceptance process into AFA collections should be communicated to artists in advance of their commencing the Art Acquisition by Application process. This would include the following: expectations regarding exhibition fees; the explication of negotiated rights; the nuances of 'original work' (masters versus submasters, limited versus unlimited editions); the right to copy and copyright protection; de-accessioning policy; equipment expectations and viewing limitations (work-defining properties); consultation and/or installation support, etc.

8. Substantial Curatorial Acquisitions

The AFA should provide the independent media arts community with accurate details on its acquisition policy, selection criteria and the annual budget for the internal program known as Substantial Curatorial Acquisition. There are many annual curated independent media art programs that may be eligible for the program, yet without knowledge of how the program is implemented, independent media art galleries are not able to alert AFA in advance of key showcases, and they are therefore not able to fully access the potential the program offers.

9. Art Placement and Exhibition Programs

Details of where and how the AFA adjudicates acceptable locations for the placement of its art collection should be made available to the independent media arts community, including how extended loans are negotiated and how exhibition programs are vetted. This will allow for fuller participation by the independent media art community.

10. Resource Centre/Capital Arts Library

It is recommended that upon acceptance into the AFA collection, every artist should be given the opportunity to supply support material (exhibition history, film/videographies, production stills, scripts, etc.) toward the creation of a fonds-like amalgamation of information regarding their practice and their body of work. When the media artwork of these artists is no longer in active circulation, these *fonds* could become part of the archival collections of the PAA. It is further recommended that the AFA continue to catalogue and upload succinct databased information on these files so that they can be readily accessed by researchers.

11. Support material submissions

While it is currently required that artists submit proof of completion for projects funded by the AFA, it is unclear how the AFA manages this audiovisual material. It would be advisable to encourage artists to submit work on acceptable preservation formats, as this material could become archival.

It is therefore recommended that discussion over what acceptable submission formats be undertaken. It is possible that this research might reveal a mutually accepted strategy toward the ongoing protection of a wider array of independent media art and as such, permit the PAA to more systematically archive those works supported through AFA funding. The AFA is, after all, requiring artists to submit through its reporting structure in a manner consistent with mandatory deposit.

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Columbia University,
<http://www.columbia.edu/cu/lweb/services/preservation/audiosurvey.html>

Conservation On Line (COOL), <http://palimpsest.stanford.edu>

Cornell University, <http://www.library.cornell.edu/iris/tutorial/dpm/>

Culture Vortex, <http://networkcultures.org/wpmu/culturevortex>.

CRUMB (Curatorial Resource for Upstart Media Bliss), <http://www.crumbweb.org/>

Electronic Arts Intermix, <http://www.eai.org>

Experimental Television Centre, <http://www.experimentaltvcenter.org/history/index.html>

FIAF (Federation Internationale des Archives du Film/International Federation of Film),
www.fiafnet.org/uk/

FIAT (Fédération Internationale des Archives de Télévision/International Federation of Television Archives), http://fiatifta.org/cont/what_is_fiat.aspx

Film Forever, <http://www.filmforever.org>

Foundation for the Preservation of Contemporary Art, <http://www.sbmkn.nl>

²¹⁶ All international research was conducted between September 15 and October 31, 2010.

GAMA, <http://www.gama-gateway.eu/>

George Eastman House, www.eastman.org

Getty Institute, The J. Paul, <http://www.getty.edu/research>

Independent Media Arts Preservation (IMAP), <http://imappreserve.org>

Institute for Museum and Library Services, <http://imls.gov/>

IASA (International Association of Sound and Audiovisual Archives), <http://www.iasa-web.org/>

INCCA (International Network for the Conservation of Contemporary Art), www.incca.org

InterPARES (International Research on Permanent Authentic Records in Electronic Systems), <http://www.interpares.org/>

Library of Congress, National Audio-Visual Conservation Center, <http://www.loc.gov/film/orgs.html>

Little Film, <http://littlefilm.org>

LUX, <http://www.lux.org.uk>

Matters In Media Art: Collaborating toward the Care of Time-based Media,
See: Tate Modern, Museum of Modern Art, San Francisco Moma, and/or International
Network for the Conservation of Contemporary Art (INCCA).

Media Matters, <http://www.media-matters.net/resources.html>

MIC (Moving Image Collections), <http://imtc.gatech.edu>

MOMA (Museum of Modern Art), moma.org/explore/collection/conservation/media_art

NAMAC (National Alliance for Media Arts and Culture), <http://www.namac.org>

National Film Preservation Foundation, www.filmpreservation.org

National Technology Alliance, <http://www.clir.org/pubs/reports>

Netherlands Media Art Institute, <http://www.nimk.nl>

See also: GAMA, Culture Vortex, Foundation for the Conservation of Contemporary Arts,
PACKED and Virtueelplatform.

New York University: The Tisch School of the Arts, www.tisch.nyu.edu/preservation

Northeast Document Conservation Center, <http://www.nedcc.org/>

PACKED (Platform for the Archiving and Preservation of Artistic Creations on Electronic Digital Bearers), <http://www.packed.be/>

PrestoSpace, <http://digitalpreservation.ssl.co.uk/>

Research Library Group, <http://www.clir.org/pubs>

Rhizome, http://rhizome.org/artbase/report.htm#_Toc15731020

Rochester Institute, The Image Permanence Institute, <http://www.imagepermanenceinstitute.org>

Rutgers' School of Communication and Information, Preservation Management Institute, <http://comminfo.rutgers.edu/professional-development/preservation-management-institute.html>

San Francisco MOMA, www.sfmoma.org/pages/research_projects_matters_in_media

Stanford University, American Institute for Conservation of Historic and Artistic Works (AIC), <http://www.conservation-us.org/> ,

See also: The Electronic Media Group, <http://aic.stanford.edu/sg/aboutEMG.html>

TAPE (Training for Audiovisual Preservation in Europe), <http://www.tape-online.net>

Tate Modern, <http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/>

UCLA (University of California, Los Angeles), Film and Television Archive, <http://www.cinema.ucla.edu> or, www.mias.ucla.edu

UNESCO (United Nations Educational, Scientific and Cultural Organization), <http://unesco.org>

University of Bristol, JISC Digital Media (formerly known as TASI) and Institute for Learning and Research Technology, <http://www.jiscdigitalmedia.ac.uk>

University of East Anglia, www.uea.ac.uk

University of Illinois, Audiovisual Self-Assessment Program, http://www.library.uiuc.edu/prescons/services/av_self_assesment_program.html

University of Texas, Texas Commission On The Arts: Video Identification and Assessment Guide, <http://www.arts.state.tx.us/video>

VidiPax, <http://www.vidipax.com/articles>

Virtueelplatform, <http://www.virtueelplatform.nl>

World Intellectual Property Organization, www.wipo.int

Internet Sources - Canadian²¹⁷

Access Copyright Canada, www.accesscopyright.ca

Alberta Creative Development Initiative, www.canadacouncil/grants/acdi_idca/
See also: Canada Council for the Arts, Calgary Arts Development Authority, Edmonton Arts Council

Association of Canadian Archivists, www.archivists.ca

Audio-Visual Preservation Trust, www.avtrust.ca
See also: Academy of Canadian Cinema & Television, www.academy.ca/preservation

Bureau of Canadian Archivists, <http://bca.archives.ca>

Calgary Arts Development Authority,

Canada Council for the Arts, www.canadacouncil.ca
See also: Canada Council Art Bank,
<http://www.artbank.ca/The+Collection/Purchas+Program+Information/default.htm>

Canada Interactive Fund, <http://www.pch.gc.ca/eng/1273769820147>

Canadian Association of Professional Conservators, www.cac-accr.ca

Canadian Broadcasting Corporation, www.cbc.ca

Canadian Broadcasting Museum Foundation. www.cbmfmcf.ca

Canadian Conservation Institute, <http://www.cci-icc.gc.ca/>

Canadian Council of Archives, www.cdncouncilarchives.ca.

Canadian Cultural Property Export Review Board, www.pch.gc.ca/prog/cebc-cperb

Canadian Filmmakers Distribution Centre, www.cfmdc.org

Canadian Heritage Information Network, <http://www.chin.gc.ca/English/index.html>

CARFAC, <http://www.carfac.ca>

Copyright Act, <http://www.pch.gc.ca/eng/1268266866591/1268268847192>

Copyright Modernization Act, www.ic.gc.ca/eic/site/crp-prda.nsf

Creative Commons, <http://creativecommons.org> or <http://wiki.creativecommons.org/Canada>

Daniel Langlois Foundaiton, www.fondation-langlois.org

²¹⁷ Internet research on a national and/or provincial scope was conducted between September 15, 2010 and May 15, 2011. Please note that contact information for all Alberta-based research sources are not listed herein, but can be found in Appendix D: Alberta Field Research and Survey Contacts.

Department of Canadian Heritage, <http://www.pch.gc.ca>

DOCAM (Documentation and Conservation of the Media Arts/Documentation et conservation du patrimoine des art médiatiques), www.docam.ca

Documentary Organization of Canada, <http://docorg.ca>

Independent Media Arts Alliance, www.imaa.ca

Library and Archives Canada, www.collectionscanada.gc.ca

National Archival Appraisal Board, www.naab.ca

National Archival Development Program – see Canadian Council of Archives

National Film Board of Canada, www.nfb.ca

National Gallery of Canada, www.gallery.ca

National Portrait Gallery of Canada – see Library and Archives Canada

Telefilm Canada, www.telefilm.ca

Virtual Museum of Canada, www.virtualmuseum.ca

Vtape, www.vtape.org

APPENDIX A: Canadian Educational Institutions with Archives

What follows is a hyperlinked list of Canadian Educational Institutions that are known to have archival holdings. Those institutions marked with an *asterisk also have vaults that are known to accommodate audiovisual materials.

[Acadia University Archives \(Esther Clark Wright Archives\)](#)

[Alliance University College](#)

[Archives de l'Université de Moncton](#)

[Athabasca University - Tom Edge Archives and Special Collections](#)

[Athol Murray College of Notre Dame Archives/Museum](#)

[Beaton Institute of Cape Breton Studies](#)

[Bishop's University - Old Library - McGreer Hall](#)

[Brandon University - McKee Archives](#)

[Brock University Special Collections and Archives](#)

[Canadian Publishers' Records Database \(Simon Fraser University\)](#)

[Carleton University Archives](#)

[Centre for Newfoundland Studies](#)

[Concordia University Archives](#)

- [Library, Special Collections](#)

[Concordia University College of Alberta](#)

[Dalhousie University Archives](#)

- [Medecine Archives](#)

[Diefenbaker Canada Centre](#)

[George Brown College Archives](#)

[King's University College \(The\)](#)

[Lakehead University Library, Special Collections](#)

* [Laval University](#)

[Maritime History Archive \(Memorial University of Newfoundland\)](#)

* [McGill University Archives](#)

- [Canadian Architecture Collection](#)
- [Libraries, Department of Rare Books and Special Collections](#)

[McMaster University: The William Ready Division of Archives and Research Collections](#)

- [Bertrand Russell Archives](#)
- [Faculty of Health Sciences and the Archives of the Hamilton Health Sciences Corporation](#)

[Memorial University of Newfoundland Folklore and Language Archives](#)

[Morris and Helen Belkin Art Gallery Archives](#)

[Mount Allison University Archives](#)

[Mount Saint Vincent University Archives](#)

[Nova Scotia College of Art and Design \(NSCAD\) University](#)

[Osler Library of the History of Medicine \(McGill University\)](#)

[Ottawa University, Morisset Library Archives and Special Collections](#)

* [Queen's University Archives](#)

[Ryerson University Archives](#)

[Saint Mary's University Archives](#)

* [Simon Fraser University Archives](#)

- [Simon Fraser University Library Special Collections](#)

[St. Francis Xavier University Archives](#)

[St. Thomas More College Archives](#)

[The University of Western Ontario Archives](#)

[Trent University Archives](#)

[Trinity College Archives \(University of Toronto\)](#)

[Trintiy Western University Archives](#)

[United Church of Canada/Victoria University Archives \(Toronto\)](#)

* [University of Alberta Archives](#)

[University of Alberta Bruce Peel Special Collections Library](#)

[Université de Moncton - Centre d'études acadiennes](#)

* [Université de Montréal - Division des archives](#)

[Université de Sherbrooke - Service des archives](#)

[Université du Québec à Montréal - Service des archives et de gestion des documents](#)

[Université du Québec à Rimouski - Centre de documentation](#)

[Université Sainte-Anne - Archives du Centre acadien](#)

[University of British Columbia Library - Special Collections Division](#)

[University of British Columbia Library - University Archives and Records Management Services](#)

[University of Calgary Archives](#)

- [Canadian Architectural Archives](#)
- [Library - Special Collections](#)

[Museum of the Regiments Archives](#)

[University of Guelph Library - Archival and Special Collections](#)

- [Centre for Canadian Landscape Architecture Archives](#)

[University of Lethbridge Archives](#)

[University of Manitoba Archives and Special Collections](#)

[University of New Brunswick Archives and Special Collections](#)

[University of Northern British Columbia - Northern BC Archives & Special Collections](#)

[University of Ottawa Archives](#)

- [Canadian Women's Movement Archives](#)
- [Centre for Research on French Canadian Culture](#)

* [University of Prince Edward Island - Archives](#)

[University of Regina Archives and Special Collections](#)

* [University of Saskatchewan Archives](#)

- [Libraries - Special Collections](#)

* [University of Toronto - Archives and Records Management Services](#)

- [Thomas Fisher Rare Book Library](#)
- [Victoria University Library Special Collections](#)

[University of Victoria Archives](#)

[University of Victoria Special Collections](#)

[University of Waterloo Special Collections and Archives](#)

[University of Western Ontario Archives](#)

- [Hudler Archives](#)
- [King's University College Archives](#)

[University of Windsor Archives](#)

[University of Winnipeg Archives and Records Centre](#)

[Wilfrid Laurier University Archives and Special Collections](#)

* [York University: Clara Thomas Archives and Special Collections](#)

APPENDIX B: Provincial and Territorial Archives and Archival Associations

This is a hyperlinked list of provincial and territorial provincial archives and the archival associations that operate in each region of Canada. It is not an exhaustive list of all archival organizations in each province or territory but rather, serves as a starting point for further research. Those archives that are marked with an asterisk are known to have vaults that hold a significant number of audiovisual materials.

Alberta²¹⁸

* [Provincial Archives of Alberta](#)

8555 Roper Road
Edmonton, AB, T6E 5W1
Tel.: 780-427-1750
Fax: 780-427-4646
paa@gov.ab.ca
www.cd.gov.ab.ca/preserving/provincial_archives/index.asp

Archives Society of Alberta
Michael Gourlie, Archives Advisor
PO Box 4067, South Edmonton Post Office
Edmonton, AB, T6E 4S8
Mgourlie@shaw.ca
www.archivesalberta.org

British Columbia

* [British Columbia Archives](#)

PO Box 9419, Stn. PROV GOVT
Victoria, BC, V8W 9V1
Tel.: 250-387-1952
Fax: 250-387-2072
www.bcarchives.gov.bc.ca

[Archives Association of British Columbia](#)

34A – 2755 Lougheed Highway, Suite #249
Port Coquitlam, B.C., V3B 5Y9
Info@aabc.ca
www.aabc.ca

Manitoba

[Archives of Manitoba](#)

200 Vaughan Street
Winnipeg, MB, R3C 1T5
Tel.: 204-945-3971
Fax: 204-948-2672
archives@chc.gov.mb.ca
www.gov.mb.ca/chc/archives/index.html

²¹⁸ Appendix C: Alberta-based Archival Organizations, provides in-depth information specific to Alberta.

[Association for Manitoba Archives](#)

Box 26005, Maryland Post Office, Winnipeg, MB, R3G 3R3
Tel: 204-942-3491
Fax: 204-942-3492
ama1@mts.net
www.mbarchives.mb.ca

New Brunswick

* [Provincial Archives of New Brunswick](#)

PO Box 6000
Fredericton, NB, E3B 5H1
Tel.: 506-453-2122
Fax: 506-453-3288
provincial.archives@gnb.ca
<http://archives.gnb.ca/Archives/Default.aspx>

[Council of Archives New Brunswick / Conseil des archives Nouveau-Brunswick](#)

Melissa McCarthy, Archives Advisor
P.O. Box 1204, Station "A"
Fredericton, NB, E3B 5C8
Tel: 506-453-4327
Fax: 506-453-3288
Archives.advisor@gnb.ca
<http://Canbarchives.ca>

Newfoundland and Labrador

* [Provincial Archives Division](#)

The Rooms Corporation of Newfoundland and Labrador
9 Bonaventure Avenue
P.O. Box 1800, Station C
St. John's, NL, A1C 5P9
Tel.: 709-757-8030
Fax: 709-757-8031
www.therooms.ca/

[Association of Newfoundland and Labrador Archives](#)

P.O. Box 23155
St. John's, NL, A1B 4J9
Tel: 709-726-2867
Fax: 709-722-9035
Anla@nl.abn.ca
www.anla.nf.ca

Northwest Territories

[Northwest Territories Archives](#)

PO Box 1320
Yellowknife, NT, X1A 2L9
Tel.: 867-873-7698
Fax: 867-873-0205

nwtarchives@ece.learnnet.nt.ca
<http://pwnhc.learnnet.nt.ca/programs/archive.htm>

[Northwest Territories Archives Council](#)
www.pwnhc.ca/nwt/members.ntml

Nova Scotia

* [Nova Scotia Archives and Records Management](#)

6016 University Avenue
Halifax, NS, B3H 1W4
Tel.: 902-424-6060
Fax: 902-424-0628
www.gov.ns.ca/nsarm/

[Council of Nova Scotia Archives](#)

Karen White, Archives Advisor
Advisor@councilofnsarchives.ca
6016 University Avenue,
Halifax, NS, B3H 1W4
Tel: 902-424-7093
Fax: 424-0628

Nunavut

Nunavut Archives

PO Box 310
Igloolik, NU, X0A 0L0
Tel.: 867-934-8626
eatkinson@gov.nu.ca

[Archives Council Nunavummi](#)

Philippa Ootoowak, Acting Archivist (community)
P.O. Box 580, Bldg 215
Pond Inlet, NU, X0A 0S0
Tel: 867-899-6003
Fax: 867-899-6003
Pondinletarchives@yahoo.ca
www.cdncouncilarchives.ca/enunavut_list.html

Ontario

* [Archives of Ontario](#)

77 Grenville Street, Unit 300
Toronto, ON, M5S 1B3
Tel.: 416-327-1600 or
1-800-668-9933 (Toll-Free Number – Ontario only)
Fax: 416-327-1999
reference@archives.gov.on.ca
www.archives.gov.on.ca/

[Archives Association of Ontario](#)

10 Morrow Avenue, Suite 202
Toronto, ON, M6R 2J1
Tel: 416-538-1650

Fax: 416-489-1713
Aao-archivists.ca

Prince Edward Island

* [Public Archives and Records Office](#)

PO Box 1000
Charlottetown, PE, C1A 7M4
Tel.: 902-368-4290
Fax: 902-368-6327
archives@edu.pe.ca
www.edu.pe.ca/paro/

[Archives Council of Prince Edward Island](#)

P.O. Box 1000
Charlottetown, PE, C1A 7M4
www.archives.pe.ca

Québec

* [Bibliothèque et Archives nationales du Québec](#)

Pavillon Louis-Jacques-Casault
Cité universitaire, CP 10450
Sainte-Foy, QC, G1V 4N1
Tel.: 418-643-8904
Fax: 418-646-0868
anq.quebec@mcc.gouv.qc.ca
www.banq.qc.ca/

[Réseau des archives du Québec](#)

Reseau des services d'archives du Québec (RAQ)
Bibliothèque et Archives nationales du Québec à Montréal
535 ave Viger Est, local 5.27.1
Montréal, Québec, H2L 2P3
Blanche Gagnon, Conseillère en archivistique
Tel : 418-204-6207
Archiviste.conseil.raq@gmail.com
www.raq.qc.ca

[Association des archivistes du Québec](#)

C.P.9768, succ. Sainte-Foy, Québec, G1V 4C3
Tel : 418-652-2357
Fax : 418-646-0868
Infoaaq@archivistes.qc.ca
www.archivistes.qc.ca

Saskatchewan

[Saskatchewan Archives Board](#), Regina Office

University of Regina
Regina, SK , S4S 0A2
Tel.: 306-787-4068
Fax: 306-787-1197
info.regina@archives.gov.sk.ca

[Saskatchewan Archives Board](#), Saskatoon Office
Murray Building, University of Saskatchewan
3 Campus Drive
Saskatoon, SK, S7N 5A4
Tel.: 306-933-5832
Fax: 306-933-7305
info.saskatoon@archives.gov.sk.ca
www.saskarchives.com/

Saskatchewan Council for Archives and Archivists
202-1275 Broad St.,
Regina, SK, S4R 1Y2
Tel: 306-780-9414
Fax: 306-585-1765
www.scaa.sk.ca

Yukon

Yukon Archives
Box 2703
Whitehorse, YT, Y1A 2C6
Tel.: 867-667-5321
Fax: 867-393-6253
yukon.archives@gov.yk.ca
www.tc.gov.yk.ca/archives

[Yukon Council of Archives](#)
David Porter, Archives Advisor
Tel: 867-334-6749
Archivesadvisor@gmail.com
www.yukoncouncilofarchives.ca

APPENDIX C: Alberta-based Archival Organizations

The Canadian Council of Archives hosts hyperlinked lists of those Alberta-based archival organizations that are members, along with the date range of the archival records.²¹⁹ Those organizations that are not hyperlinked have been culled from the list of Alberta Society of Archivists members, with the exception of Esplanade.

Several of the listed organizations are unlikely to hold independent media art; these have been subdivided into two categories (Special Interest Groups and Religious Groups), which can be found at the end of this appendix. Please note that educational archives have not been included in this appendix to avoid duplication.

Athabasca Archives	Athabasca	1886 – present
Banff Centre Archives (The) ²²⁰	Banff	1933 – 2001
Blackfalds & Area Historical Society	Blackfalds	
City of Edmonton Archives	Edmonton	1880 – 2002
City of Wetaskiwin Archives	Wetaskiwin	1890 – 1990
Claresholm & District Museum	Claresholm	1903 – present
Edson and District Public Library and Archives	Edson	1858 – 1995
Esplanade Archives	Medicine Hat	no dates given
Glenbow Archives	Calgary	1527 ²²¹ – 2002
Hinton Municipal Library and Archives	Hinton	
Jasper-Yellowhead Museum & Archives	Jasper	1911 – present
Lloydminster Regional Archives	Lloydminster	no dates given
Millet and District Museum and Archives	Millet	1902 – 1996
Musée Héritage Museum	St. Albert	1861 – 2001
Museum of the Highwood	High River	no dates given
Peace River Museum, Archives and Mackenzie Centre	Peace River	
Pincher Creek & District Historical Society (The)	Pincher Creek	no dates given
Provincial Archives of Alberta	Edmonton	1607 – present
Red Deer and District Archives	Red Deer	1880 – 1995
Sir Alexander Galt Museum and Archives	Lethbridge	1850 – 1995

²¹⁹ The given dates reflect the inclusive dates of records within the collection of the organization. Further research can be easily conducted using the hyperlinks.

²²⁰ This is now known as the Paul D. Fleck Library and Archives.

²²¹ Date seems inconsistent and could be a typo.

South Peace Regional Archives	Peace River	no dates given
Strathcona County Museum and Archives	Sherwood Park	
Sylvan Lake and District Archives	Sylvan Lake	
Town of Okotoks Museum and Archives	Okotoks	1874 – 2000
Whyte Museum of the Canadian Rockies	Banff	1825 – 2000

1. Special Interest Groups

Alberta Family Histories Society	Calgary, Alberta	no dates given
College of Registered Nurses of Alberta	Edmonton, Alberta	1856 – present
Calgary Highlanders Museum and Archives	Calgary, Alberta	no dates given
Calgary Police Service Interpretative Centre and Archives		1891 – present
Canadian Architectural Archives	Calgary, Alberta	no dates given
Canadian Polish Congress - Alberta Branch	Edmonton, AB	no dates given
City of Calgary, Corporate Records, Archives	Calgary, Alberta	1884 – present
Eastern Irrigation District	Brooks , Alberta	1878 – present
Legal Archives Society of Alberta	Calgary, Alberta	1870 – Present
Olympic Hall of Fame and Museum	Calgary, Alberta	no dates given
Princess Patricia's Canadian Light Infantry Regimental Museum and Archives		1914 – Present
Stockman's Memorial Foundation Library and Archives	Cochrane, Alberta	no dates given
Taber Irrigation Impact Museum/Archives	Taber, Alberta	1903 – 2002
Ukrainian Canadian Archives and Museum of Alberta	Edmonton	no dates given
Youthlink Calgary – The Calgary Police Interpretative Centre	Calgary	

2. Religious Groups

Basilian Fathers Museum	Mundare, Alberta	no dates given
Canadian Moravian Historical Society	Edmonton	
Jewish Archives and Historical Society of Edmonton and Northern Alberta	Edmonton, Alberta	1893 - Present
Lutheran Historical Institute	Edmonton, Alberta	1890 – current

Media Art Collection Research Study – Final Report

Mennonite Historical Society of Alberta	Calgary, Alberta	no dates given
Red Crow College	no place given	no dates given
United Church of Canada - Alberta and Northwest Conference Archives	Edmonton, Alberta	no dates given

APPENDIX D: Alberta Field Research & Survey Contacts

LETHBRIDGE

Allied Art Council of Lethbridge

315 – 7th Street South, Lethbridge, Alberta, T1J 2G2

www.artslethbridge.org

info@artslethbridge.org

403-320-0555

Suzanne Lint, Executive Director - Interview

Suzanne@artslethbridge.org

The Bowman Arts Centre

811-5 Avenue South, Lethbridge, T1J 0V2

403-327-2813

Darcy Logan, Gallery Services Coordinator - Interview

darcy@artslethbridge.org

The Galt Museum and Archives

502-1st Street South, Mail c/o 910-4th Avenue South

Lethbridge, Alberta, T1J 0P6

Wendy Aitkens, Museum Curator - Interview

Wendy.aitkens@galtmuseum.com

403-320-3907

Greg Ellis, Archivist (retiring) - Interview

403-329-7302

Southern Alberta Art Gallery (SAAG)

601 Third Avenue South, Lethbridge, Alberta, T1J 0H4

www.saag.ca

info@saag.ca

403-327-8770

Ryan Doherty, Curator - Interview and Survey Respondent

rdoherty@saag.ca

403-327-8770 x 2

Trap\Door Artist-run Centre

811-5th Avenue South (c/o The Bowman Arts Centre)

Lethbridge, Alberta T1J 0V2

www.trapdoorarc.com

Kelaine Devine, Artist and AMAAS Board member - Consultation Coordinator & Participant

Kelaine.devine@gmail.com

Collin Zipp, Artist - Community Consultation Participant

Collin.zipp@gmail.com

University of Lethbridge Art Gallery

4401 University Drive, 6th Floor Art Centre, Lethbridge, Alberta, T1K 3M4
www.uleth.ca/artgallery

Dr. Josephine Mills, Director & Curator, Associate Professor - Interview
josephine.mills@uleth.ca
403-329-2960

Fred Greene, Administrative Manager - Interview
green0@uleth.ca
403-382-2569

Lucie Linhart - Survey Respondent

Denton Fredrickson, Artist and Faculty - Community Consultation Participant
Freddr@uleth.ca

CALGARY

The Alberta College of Art and Design

Christine Sammon, Luke Lindoe Library - Telephone Correspondent
Jennifer McVeigh, Illingworth Kerr Gallery - Email Correspondent

AMAAS – Alberta Media Arts Alliance Society - Commissioning Partner

Kevin Allen, Executive Director - Media Arts Collection Research Study Facilitator
Admin@amaas.ca
403-890-7278

Sharon Stevens, Artist and AMAAS Board Member, Survey respondent
Sharon@essense.ca

Calgary Cinematheque Society - AMAAS Member - Commissioning Partner

Donna Brunsdale, Artist and Instructor, Media Arts Collection Research Study Co-Facilitator
Brun@telus.net

Murray Smith - Survey Respondent
programming@calgarycinema.org

Calgary Science Centre

www.calgaryscience.ca
403-268-8300, general information
Bradley Struble - Survey Respondent

City of Calgary

Quyen Hoang, Public Art Program - Interview
2105 Cliff Street SW, Calgary
Quyen.Hoang@calgary.ca
T 403-476-4321

CSIF – Calgary Society of Independent Filmmakers (AMAAS Member)

Melanie Wilmink - Survey Respondent
Programming@csif.org

EMMEDIA Gallery and Production Society (AMAAS member)

#203, 351 – 11 Ave. SW, Calgary, Alberta T2R 0C7
403 263 2833

Peter Curtis Morgan – Director of Operations, Community Consultation Participant
emadmin@emmedia.ca

Vicky Chau, Programs and Outreach Coordinator, Community Consultation Participant
programming@emmedia.ca

Tom Jonsson, Program and Outreach Coordinator, Survey Respondent & Consultation
Tomas.jonsson@emmedia.ca

Grant Poirer and Corey Stent - Artists - Community Consultation Participants
Csgp@telusplanet.net

Sandra Vida, Artist - Community Consultation Participant
Sandravida@shaw.ca

Epcor Centre, Visual and Media Arts Program

Tammy McGrath, Director - Survey Respondent and Interview
Tmcgrath@apcorcentre.org

Fairy Tales Gay and Lesbian Film Festival (AMAAS Member)

Kristopher Cook, Resource Development & Operations Manager - Survey Respondent
Kristophernfairytale@gmail.com

Glenbow Museum

130- 9th Avenue S.E., Calgary, Alberta Canada T2G 0P3
403-268-4100
glenbow@glenbow.org

Doug Cass, Director of Archives - Interview
dcass@glenbow.org

Colleen Sharpe, Curator – Telephone and Email Correspondent
Csharpe@glenbow.org

NUTV (AMAAS Member)

315 MacEwan Hall, 2500 University Drive, NW, Calgary, AB, T2N 1N4
nutv@ucalgary.ca
www.nutv.ca/

Dominique Keller, Executive Director & Television Station Manager - Interview
dmkeller@ucalgary.ca
403-220-3392

Justin Hardjowirogo, Program Director & Producer - Interview
jthardjo@ucalgary.ca
403-220-6715

Tim Mooney, Production Coordinator - Survey Respondent
Tpmooney@ucalgary.ca

The Nickle Arts Museum

nickle@ucalgary.ca
www.ucalgary.ca/~nickle/
403-220-7234
403-282-4742

Christine Sowiak, Curator of Art - Survey Respondent
cfsowiak@ucalgary.ca

Quickdraw Animation Society (AMAAS Member)
Evangelos Diavolitsis, Executive Director - Survey Respondent
Director@quickdrawanimation.ca

University of Calgary
2500 University Dr. NW, Calgary, Alberta, Canada, T2N 1N4
<http://www.ucalgary.ca>

Department of Art
John René Leblanc, Head, Department of Fine Arts - Interview
jrleblan@ucalgary.ca
403-220-6260/5251

Visual Resources Centre
Marilyn Nasserden, Head, Fine Arts and Visual Resources - Interview & Survey Respondent
Librarian for Art, Music, Architecture & Design and Audio/Video/Image Resources
marilyn.nasserden@ucalgary.ca
403-220-3795

BANFF

The Banff Centre for the Arts
Box 1020, Banff, Alberta
<http://www.banffcentre.ca/>
Switchboard: 403-762-6100

Paul D. Fleck Library and Archives
107 Tunnel Mountain Drive, Box 1020, Strn. 43,
archives@banffcentre.ca
403-762-6265

Jane Parkinson, Archivist - Interview and Survey Respondent
Jane_Parkinson@banffcentre.ca
403-762-6440

Walter Phillips Gallery
The Banff Centre, 107 Tunnel Mountain Drive, PO Box 1020, Station 14
walter_phillipsgallery@banffcentre.ca
403-762-6281

Naomi Potter, Curator - Interview and Survey Respondent
naomi_potter@banffcentre.ca
403-762-6377

Film and Media
Kerry Stauffer, Director, Film & Media - Interview

kerry_stauffer@banffcentre.ca

403-762-6196

Jean Macpherson, Film and New Media Program Manager - Interview

jean_macpherson@banffcentre.ca

403-762-6661

Digital Media, Television and Technical Services - Interview

Luke Van Dyk, Head Engineer

luke_van_dyk@banffcentre.ca

403-762-6627

Tom Montvila, Manager - Survey Respondent

Tom_montvila@banffcentre.ca

EDMONTON

Alberta Foundation for the Arts – Alberta Ministry of Culture and Community Spirit

Jonathan Meakin, Art Development Consultant - Interview

jonathan.meakin@gov.ab.ca

Gwyneth Thompson, Art Collection, Registrar - Interview

Gwyneth.thompson@gov.ab.ca

Elizabeth Capak, Art Collections Consultant – Interview and Email Correspondent

Elizabeth.capak@gov.ab.ca

Alberta Student Film Festival

Jarret Dyrbye - Survey respondent

Archives Society of Alberta

PO Box 4067, South Edmonton Post Office

Edmonton, AB, T6E 4S8

www.archivesalberta.org

Michael Gourlie, Archives Advisor - Interview & Community Consultation Participant

mgourlie@shaw.ca

780-424-2697

Art Gallery of Alberta

Bruce Dunbar, Registrar – Telephone Correspondent

Bruce.dunbar@youraga.ca

780-428-3830

Athabasca University

Fil Fraser – Email Correspondent

filf@athabascau.ca

Evelyn Ellerman – Email Correspondent

evelyne@athabascau.ca

BEAMS – Boreal Electroacoustic Music Society (AMAAS member)

Don Ross, Artist and Executive Director - Survey Respondent

Shawn Pinchbeck - Artist - Community Consultation Participant

www.beams.com

City of Edmonton Archives

Prince of Wales Armouries Heritage Centre
10440-108 Avenue, NW, Edmonton,
P.O Box 2359, Edmonton, AB T5J 2R7
<http://www.edmonton.ca>

Kathryn Ivany, Archivist - Survey Respondent

Kathryn.ivany@edmonton.ca

780-496-8718

Edmonton Arts Council

10440-108 Avenue, Edmonton, AB T5H 3Z9
www.edmontonarts.ca

Stephen Williams, Director of Grants, Awards & Support Programs - Interview

swilliams@edmontonarts.ca

780-424-2787x225

FAVA - Film and Video Arts (AMAAS Member)

9722 – 102 Street, Edmonton, AB, T5K 0X4

www.fava.ca

Geraldine Carr, former Executive Director - Community Consultation Organizer & Participant

ed@fava.ca

780-429-1671

Metro Cinema Society - AMAAS Member - **Commissioning Partner**

March Murphy, Executive Director - Media Arts Collection Research Study Co-Facilitator

Survey Respondent

Metro@metrocinema.org

Provincial Archives of Alberta

8555 Roper Road, Edmonton, AB T6E 5W1
780-427-1750

Marlena Wyman, Private Records Archivist-audiovisual (now retired)

Interview and Community Consultation Participant

780-427-0568

Terry O’Riordan, Audiovisual Conservator and Access & Preservation Services - Interview

Terry.oriordan@gov.ab.ca

780-427-0238

University of Alberta

Liz Czach, Professor of Film Studies - Interview

Elizabeth.Czach@ualberta.ca

Denis Lacroix, Librarian - Survey Respondent

Denix.lacroix@ualberta.ca



ALBERTA MEDIA ARTS ALLIANCE SOCIETY

Constant Contact Survey Results

Survey Name: Independent Media Art Preservation Study

Response Status: Partial & Completed

Filter: None

5/11/2011 4:48 PM MDT

TextBlock:

Thank-you for taking the time to respond to the following questions as part of the Media Arts Collection Research Study; your input is invaluable and your spirit of cooperation much appreciated.

Please enter the information indicated below.

Answers	Number of Response(s)
First Name	22
Last Name	22
City	21

What is the name of your organization? (if applicable).

22 Response(s)

Does your organization recognize the preservation of independent media art as a priority?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			19	86.3 %
No			3	13.6 %
No Response(s)			0	0.0 %
Totals			22	100%

How important is this issue to your organization?

1 = No importance, 2 = Some importance, 3 = Medium importance, 4 = High Importance, 5 = Extreme Importance

	1	2	3	4	5	Number of Response(s)	Rating Score*
						22	3.5

*The Rating Score is the weighted average calculated by dividing the sum of all weighted ratings by the number of total responses.

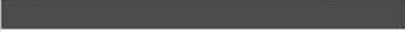

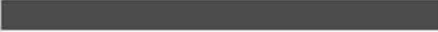
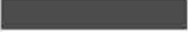


If your organization does recognize the preservation of media art as an important issue, how has this interest been demonstrated? Some examples might include the establishment of a Committee on Preservation at the Board level; a Preservation Pilot Project that has been (or is about to be) conducted; ongoing preservation activities (please describe); the fact that the issue has been raised at an AGM or Board meeting; a Speaker has been invited to address the topic; etc...

19 Response(s)






Does your organization have a media art collection?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			18	81.8 %
No			4	18.1 %
No Response(s)			0	0.0 %
Totals			22	100%




If your organization has a media art collection, we would like to know more about how the collection was created. Check all that apply and/or add others in the space provided.

Answer	0%	100%	Number of Response(s)	Response Ratio
To acknowledge the work that has been produced with the support of your centre (Supports production)			13	61.9 %
To collect media artworks that provide a history and context for the media artists in your community; such a collection would likely include work that was not produced by your members (Provides a wider context for discourse)			8	38.0 %
To provide members with opportunities to watch media art (Supports research, in-house exhibition and community-based curatorial practices)			14	66.6 %
To distribute media artworks for a fee to the public at large (Supports production, exhibition and distribution practices and provides a wider context for discourse)			6	28.5 %
To provide on-line viewing privileges (Supports production, exhibition and distribution practices, and provides wider context for discourse)			5	23.8 %
Other			7	33.3 %
Totals			21	100%

If you checked the box that indicates that your organization offers On-line viewing privileges, we would like to know more about how you offer this service. Please check all that apply:

Answer	0%	100%	Number of Response(s)	Response Ratio
Low resolution thumbnails			2	28.5 %
Excerpts and/or trailers			2	28.5 %
Watermarked clips			1	14.2 %
Fee for viewing entire piece			0	0.0 %
Free viewing of entire works			2	28.5 %
Other			3	42.8 %
Totals			7	100%

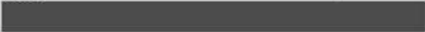

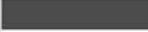
Does your organization maintain any sort of cataloging system that keeps track of the media artworks in your collection?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			16	72.7 %
No			3	13.6 %
N/A			3	13.6 %
No Response(s)			0	0.0 %
Totals			22	100%

If yes, please check all the following that apply, or add others in the space provided:

Answer	0%	100%	Number of Response(s)	Response Ratio
Paper-based lists (For example: Card catalogues, print-outs, filing systems, etc.)			5	29.4 %
Digital file lists (For example: Excel files, Word docs, etc.)			8	47.0 %
Searchable database (For example: Filemaker Pro, etc - Please specify in the Comment box below)			10	58.8 %
Open source digital database that is accessible to the public (Please specify in the Comment box below)			2	11.7 %
Other			2	11.7 %
Totals			17	100%


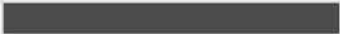
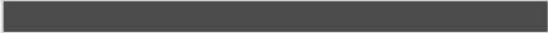

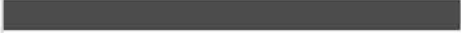
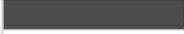
Does your organization know the date range for the media art collection (from the oldest to the newest creation date in the collection)?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			14	63.6 %
No			3	13.6 %
N/A			5	22.7 %
No Response(s)			0	0.0 %
Totals			22	100%




If yes, please specify. (If you do not know the exact age of the oldest work in your collection, you may also choose to give an approximation. For example: from the mid-70s to the present.)

14 Response(s)

Our collection is made up of artworks created in the following media - please check all categories that apply:

Answer	0%	100%	Number of Response(s)	Response Ratio
N/A			1	4.5 %
Film			11	50.0 %
Video			18	81.8 %
Sound			11	50.0 %
Digital			15	68.1 %
Other			6	27.2 %
Totals			22	100%

Is it possible for your organization to specify the formats within each of the media categories mentioned above?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			18	81.8 %
No			2	9.0 %
N/A			2	9.0 %
No Response(s)			0	0.0 %
Totals			22	100%




If yes, please check each of the formats that exist within the collection:

Answer	0%	100%	Number of Response(s)	Response Ratio
Film - 8mm/Super 8			4	22.2 %
Film - 16mm/Super 16			4	22.2 %
Film - 35mm			3	16.6 %
Video - 1/2" Open Reel			2	11.1 %
Video - 1/2" VHS			11	61.1 %
Video - 1/2" Betamax			4	22.2 %
Video - 8mm (including High 8)			3	16.6 %
Video - Betacam/Betacam SP			9	50.0 %
Audio - Discs (LP, 45s, 78s, etc.)			4	22.2 %
Audio - Compact Cassette (1/4" tape)			7	38.8 %
Audio - 1/4" Open Reel			2	11.1 %
Audio - DAT			5	27.7 %
Audio - CD			11	61.1 %
Digital - Digital 8			4	22.2 %
Digital - Mini DV			7	38.8 %
Digital - DVC Pro			2	11.1 %
Digital - DV Cam			7	38.8 %
Digital - Digital Betacam			4	22.2 %
Digital - HD or HDV			11	61.1 %
Other			7	38.8 %
Totals			18	100%

If you have playback equipment that is in working order for any of the formats listed below, please check the box. Use the Comment box to list equipment you may have that is not in working order.

Answer	0%	100%	Number of Response(s)	Response Ratio
Film - 8mm/Super 8			5	29.4 %
Film - 16mm/Super 16			4	23.5 %
Film - 35mm			3	17.6 %
Video - 1/2" Open Reel			2	11.7 %
Video - 1/2" VHS			10	58.8 %
Video - 1/2" Betamax			4	23.5 %
Video - 8mm (including High 8)			4	23.5 %
Video - Betacam/Betacam SP			9	52.9 %
Audio - Discs (LP, 45s, 78s, etc.)			7	41.1 %
Audio - Compact Cassette (1/4" tape)			7	41.1 %
Audio - 1/4" Open Reel			3	17.6 %
Audio - DAT			5	29.4 %
Audio - CD			13	76.4 %
Digital - Digital 8			4	23.5 %
Digital - Mini DV			7	41.1 %
Digital - DVC Pro			4	23.5 %
Digital - DV Cam			7	41.1 %
Digital - Digital Betacam			5	29.4 %
Digital - HD or HDV			8	47.0 %
Other			7	41.1 %
Totals			17	100%

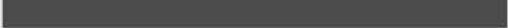
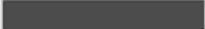

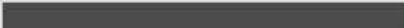



Can your organization quantify the number of works within the collection that are on each of the formats listed above?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			12	54.5 %
No			6	27.2 %
N/A			3	13.6 %
No Response(s)			1	4.5 %
Totals			22	100%



If yes, please estimate the number of works in each discrete format. For example: "121 Super 8, 17 Betacam SP, and 13 Audio artworks on 1/4" open reel."

13 Response(s)

Please indicate which of the following categories apply to work that is within your collection - check all that apply:

Answer	0%	100%	Number of Response(s)	Response Ratio
Single channel (traditional presentation - one screen or monitor)			15	75.0 %
Components of multi-channel or Installation artworks			6	30.0 %
Event documentation (conferences, panel discussions, etc.)			10	50.0 %
Documentation of artworks in another media (performance, interactive installations, etc.)			12	60.0 %
Submissions by artists for festivals			8	40.0 %
Components of audio artworks			8	40.0 %
Other			2	10.0 %
Totals			20	100%

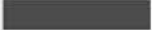



If more than one category applies, can you estimate the percentage of work in each?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			7	31.8 %
No			7	31.8 %
N/A			5	22.7 %
No Response(s)			3	13.6 %
Totals			22	100%

If yes, please estimate the percentage of the whole for each category. For example: "85% single channel work, 5% event documentation, 5% installation, 5% audio art."

8 Response(s)

Do you currently have an active format migration plan or some process that is designed to protect your collection and allow for access into the future? If yes, please provide details (in Comment box below).

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			5	22.7 %
No			13	59.0 %
N/A			2	9.0 %
No Response(s)			2	9.0 %
Totals			22	100%

If yes, indicate on the sliding scale whether the migration plan, or other process, is adequately meeting the needs of your organization and protecting the collection?

1 = Very Inadequate, 2 = Inadequate, 3 = In Between, 4 = Adequate, 5 = Very Adequate

	1	2	3	4	5	Number of Response(s)	Rating Score*
	[Bar chart showing distribution across ratings 1-5]					11	2.5

*The Rating Score is the weighted average calculated by dividing the sum of all weighted ratings by the number of total responses.

Do you know of other centres/places in Alberta where media art collections are kept or housed (not including the AMAAS membership)? For example: galleries, museums, archives, universities, etc.

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes	[Bar chart showing 54.5%]		12	54.5 %
No	[Bar chart showing 36.3%]		8	36.3 %
No Response(s)	[Bar chart showing 9.0%]		2	9.0 %
Totals			22	100%


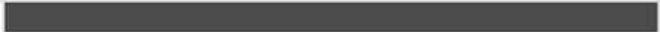


If yes, please name them below.

13 Response(s)

Are you aware of any funding programs or resources that support the preservation of media art?

Answer	0%	100%	Number of Response(s)	Response Ratio
Yes			2	9.0 %
No			20	90.9 %
No Response(s)			0	0.0 %
Totals			22	100%

If yes, please check all the categories that apply, or add others that might be specific to your centre:

Answer	0%	100%	Number of Response(s)	Response Ratio
Municipal			0	0.0 %
Provincial			2	100.0 %
Federal			2	100.0 %
Private			1	50.0 %
Foundations			1	50.0 %
Other			0	0.0 %
Totals			2	100%

Are there any other comments or suggestions you would like to add?

3 Response(s)

TextBlock:

Thanks again for taking the time to respond; your input is critical to our Media Arts Collection Research Study.

Michele L. Wozny completed her MA at the School for the Study of Arts and Culture at Carleton University in 2009 (*Affecting Access to the Independent Media Arts: Policy and Preservation Initiatives in Canada*). She also holds a Bachelor of Education from the University of Calgary and a diploma from the Sorbonne in Paris, France. She has published on media arts preservation: *National Audiovisual Preservation Initiatives and the Independent Media Arts in Canada*, *Archivaria: The Journal of the Association of Canadian Archivists*, Spring 2009, and also written guidelines for SAW Video (Ottawa): *An Artists Guide to Public Domain Films and Videos at Library and Archives Canada*, both of which are accessible on-line. In 2005, Michele was commissioned by the Canada Council for the Arts to conduct introductory research on media art preservation and she has recently completed the *Media Art Collection Research Study* for the Alberta Media Arts Alliance Society, 2011. Michele remains actively involved in the independent media arts community; she currently sits as a member of the national Preservation Committee and is standing as the Ontario region co-representative on the Board of Directors for the Independent Media Arts Alliance. In her spare time, she hand processes Super 8 film, paints wet collodian plates and hangs out with the optical printer!



COVER ART BY RICHELLE PANKONIN - BACKGROUND TEXTURE PHOTO BY SIXREVISIONS VIA FLICKR CC-BY:2.0

www.amaas.ca