

MORE PRODUCT, LESS PROCESS IN FILM COLLECTIONS:
A CASE STUDY AT THE PACIFIC CINEMATHEQUE ARCHIVE

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Abstract

More Product, Less Process in Film Collections: A case study at the Pacific Cinematheque Archive

Master of Arts, 2019

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This thesis is an applied case study, wherein a donation of materials was assessed at the Pacific Cinematheque Archive between January – June 2019. The archive has struggled to process their backlog due to a strain on resources—an issue that is prevalent in the archival profession, and particularly in small institutions. The objective was to apply broad principles from Mark A. Greene and Dennis Meissner’s 2005 paper “More Product, Less Process: Revamping Traditional Archival Processing,” aimed at large paper and manuscript collections, to managing backlog at the Pacific Cinematheque Archive in order to help establish a minimal processing workflow that would allow for faster access to materials in the future. The case study explores the applicability of Greene & Meissner’s processing framework in a small, film-centric archive, as well as the implications of making archival selections in this setting and the importance of preserving and providing access to these films.

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Introduction

The Cinematheque in Vancouver has been an active film organization for over four decades and prides itself on being one of the most dynamic organizations of its kind in North America, with more than 500 curated film exhibitions annually. The Cinematheque is also home to the Pacific Cinematheque Archive, the official mandate of which is to collect “works by Western Canadian independent producers and works reflecting regional social, political, and cultural concerns,” but often branches out to a more general umbrella of Canadian film-making culture.¹ The archive is small, currently housing approximately 2500 16mm and 35mm films and elements as well as a small collection of media on other formats. The archive at The Cinematheque, like many small film archives, is greatly under-resourced and as a result does not actively seek to acquire new materials, however, there existed a backlog of unprocessed films consisting of 209 newsreels, home movies and travel films as well as several films that had little or no immediate identifying information. Because the archive is low on resources, I proposed this undertaking as an applied case study, concentrating on an application of minimal processing, using the core concepts in Mark Greene & Dennis Meissner’s 2005 paper “More Product, Less Process: Revamping Traditional Archival Processing.” The concepts laid out in this paper were weighed against traditional processing standards in an effort to demonstrate how minimal processing might help small, under-resourced film archives process their backlog.

Most film archives are facing some level of backlog and the main reasons for this are the particular strain on both human and financial resources that the processing of film materials presents. In a report on the state of film & television preservation published in 1997 by the Library of Congress, it is noted that “many of the organizations having custody of [audio-visual]

¹ The Cinematheque, “About,” www.thecinematheque.ca/about.

materials lack preservation expertise, appropriate facilities, and even the staff to catalog or describe them,” and goes on to say that “media arts tend to be the most underfunded of all the arts, and any available funds usually go to production and not preservation.”² While this report is now over 20 years old, unfortunately this is still the case for many film archives, and it certainly remains true for the Pacific Cinematheque Archive. With the resources and expertise available, it is important that the archive employ strong policies and clear procedures in order to streamline processing. Therefore, this project will also attempt to identify and rectify problems at a policy level in order to mitigate issues preventing access at the Pacific Cinematheque Archive in the future.

Ray Edmondson, a pioneer in audio-visual archival practice, defines preservation of audio-visual materials as “the totality of things necessary to ensure the permanent accessibility – forever – of an audiovisual document with the maximum integrity.”³ The Pacific Cinematheque Archive, because it lacks a permanent collections management professional, does not currently operate under clear and specific written policies or standards when it comes to donations, acquisitions or accessioning criteria, often making it impossible for the archive to preserve their collections—under this definition—effectively. This archive does not have the resources to commission new prints or to digitize their materials, so in this case preservation is limited to resource-dependent conservation (“the safeguarding and protection of original materials from

² William T. Murphy, *A Report on the Current State of American Television and Video Preservation, Vol. 1*, (Washington D.C.: Library of Congress, 1997), <http://www.loc.gov/static/programs/national-film-preservation-board/documents/tvstudy.pdf>

³ Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles* (Paris: UNESCO, 2016), 24, <https://unesdoc.unesco.org/ark:/48223/pf0000243973>

damage, decay and loss”)⁴ and the tasks involved in physically maintaining the materials in the archive and making them accessible.

Access, as defined by Edmondson is “any form of use of an archive’s collection, services or knowledge, including playback in real time of sound and moving image holdings, and reference to related sources of information and the subject areas they represent.”⁵ The Pacific Cinematheque Archive allows for this type of access on a case-by-case basis for their catalogued materials, but the unprocessed backlog has remained unavailable until it could be assessed. Access is an integral part of preservation, so one of the main goals in applying a minimal processing framework to film collections is determining how to best provide users (internal and external) with access within a reasonable timeframe while attempting to reconcile this with conservation tasks which can often prove burdensome.

MPLP (as it has been widely termed), as laid out by Greene & Meissner was written with paper and manuscript collections in mind which are generally processed, arranged and described differently than film materials. Because this framework does not have a straightforward applicability to an archive collecting solely audio-visual materials, in order to apply minimal processing, it was imperative to attempt to reconcile the item-level focus of film preservation and the aggregation focus of traditional archives. Films are traditionally processed and described at an item level, which is both generally assumed to be necessary and inherently time-consuming. Users searching paper collections might find a series-level or fonds-level description suitable for their needs, but researchers navigating film collections often, if not always, need to know the specifics of an individual film within the collection. This is assumption must be scrutinized in the

⁴ International Federation of Film Archives, *FIAF Technical Commission Best Practice*, (2009), https://www.fiafnet.org/images/tinyUpload/E-Resources/Commission-And-PIP-Resources/TC_resources/Preservation%20Best%20Practice%20v4%201%201.pdf

⁵ Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles*, 24

context of minimal processing in order to determine whether there is room to moderate the meticulous nature of film cataloguing under this framework.

Item-level description is considered essential for the unique needs of a film archive's user-base which may require them to know exactly what films are held, the format or version, and often-times even the condition. To this point, because of the unique preservation needs of film, item-level description is often necessary in order for archivists to address preservation issues that vary between base materials, color processes, and different stocks that may be present at an item level within a collection. This is where MPLP ideals of arrangement and description and the cataloguing of film collections must diverge.

The challenge of applying minimal processing to this collection was determining a necessary level of conservation for these specific materials and finding a balance between detailed item-level description and making basic information available in the catalogue in order to make these materials visible and accessible to researchers.

While the conservation of the film materials cannot be neglected, by prioritizing access an archive is able to function as a resource, rather than simply a storage facility for unprocessed backlog. Caroline Frick has suggested that for film archives "access driven initiatives enable an innovative present and future for practitioner and scholar, producing a more powerful organizational justification than just saving the past for potential use"⁶ Access allows users to investigate and interpret the material, the act of which gives collections meaning and purpose. Angelika Menne-Haritz has also advocated for a shift in focus from storage to access, even suggesting that archivists orient all other facets of archival practice, including preservation, toward that goal. She notes that cataloging, description and preservation tasks are more

⁶ Caroline Frick, *Saving Cinema: The Politics of Preservation*, (New York: Oxford University Press, 2011), 153.

purposeful and practical when conceived with access in mind and that the goals of all aspects of archival practice become better understood when they are oriented toward a definable use.⁷ A minimal processing framework allows archives to allocate less resources to conservation and overly detailed cataloguing practices making processing more efficient, reducing backlog and increasing user access.

This case study will seek to answer to the following question: How does a small, under-resourced film archive adapt and apply a minimal processing approach predominantly aimed at non-film centric institutions to best fit its resources, keep up with backlog, and provide a reliable assessment of materials?

The term *assessment* as applied to this project can be framed under the idea that film materials can be “categorized by provenance, function, and form”.⁸ The films within this donation had not yet been accessioned and were assessed and selected according to their suitability based on the source of the donation, the physical materials (in this case their material designation and condition) and their intended purpose and place within both a community history and within film culture as a whole.

The applied portion of this project consists of:

- a) preliminary identification and inventory of the backlogged films
- b) selection of materials to accession and cataloguing the newly accessioned films.
- c) new written policies pertaining to handling acquisitions and processing based on the case study (in consultation with administrators at The Cinematheque).

⁷ Angelika Menne-Haritz, "Access — the Reformulation of an Archival Paradigm," *Archival Science* 1, no. 1 (2001), 73.

⁸ Sam Kula, *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records*, (Lanham: Maryland and Oxford: Scarecrow Press, 2002), 53.

The ultimate aim of the project was two-fold: to process the films in the backlog as efficiently as possible in order to provide access to users of the archive and to document the process in the hope that it may be of assistance to other small film archives struggling with similar issues.

Literature Review

i. More Product, Less Process

It is not difficult to see how a small, under-resourced archive might have difficulty establishing policy and procedure around accessions and processing. Even as research began for this case study, one of the greatest challenges was sifting through archival literature surrounding processing methods, which Barbara Craig notes “in its profusion...can be overwhelming in quantity and confusing by the diversity of its perspectives, arguments, and levels of specificity,”⁹ a sentiment echoed Greene and Meissner’s paper, the contents of which has been widely discussed in contemporary discourse. In their paper, the authors stressed that traditional processing standards are not keeping up with acquisitions, resulting in massive backlogs of inaccessible collections. With an aim to help archives reduce backlog, Greene and Meissner conducted research to identify processes that might hinder an expedient transition from acquisition to access and introduced alternative methods in an attempt to redefine what passes for “standard” processing. The purpose of the paper was to urge the archival profession to consider backlog a more serious concern while offering to their users less than perfectly processed, but accessible, collections.¹⁰

As the basis for their call to minimal processing, the authors conducted a survey of repositories from 2003-2004 which showed that 34% of respondents had more than half of their holdings unprocessed, while 60% of repositories reported they had at least a third unprocessed, resulting in a denial of access for researchers to these materials in many cases.¹¹ The backlog

⁹ Barbara L. Craig, “The Archivist as Planner and Poet: Thoughts on the Larger Issues of Appraisal for Acquisition,” *Archivaria*, Volume 52 (February 2001), 176, <https://archivaria.ca/archivar/index.php/archivaria/article/view/12820/14033>.

¹⁰ Greene and Meissner, “More Product, Less Process,” 239

¹¹ *Ibid.*, 210-211

problem, the authors suggest, stems from an observation made by fellow archivist Megan Desnoyers years before: that the establishment of a standard level of processing in archives does not consider whether or not that standard is warranted for every collection and that a mandate to process everything to an ideal level results in a small number of collections that are perfectly processed, while an excess of materials waits remains processed in back rooms, unavailable to researchers.¹²

To mitigate this problem, the four main objectives of an archive operating under a minimal processing framework, as laid out by Greene and Meissner, are:

1. Expediting getting collection materials into the hands of users
2. Assuring arrangement of materials *adequate* to user needs
3. Taking *minimal* steps to physically preserve the collection materials
4. Describing the materials *adequate* to promote use.¹³

This framework has been met with both support and opposition from the archival community, but responses to MPLP since its introduction in 2005 have been largely positive. Matt Gorzalski, in a 2012 article titled "Minimal Processing: Its Context and Influence in the Archival Community" surveys scholarship surrounding processing prior to MPLP in order to put into context the responses to it, and provides an overview of the impact of MPLP, eventually concluding that despite critics, the success stories are forcing archivists to reevaluate their processing methods.¹⁴

ii. MPLP in Film Archives

Because MPLP is oriented towards methods of record-keeping in large, paper-based archives, it is necessary to consider how the basic principles might be applied to processing at a

¹² Ibid., 212

¹³ Ibid., 212-213

¹⁴ Matt Gorzalski, "Minimal Processing: Its Context and Influence in the Archival Community," *Journal of Archival Organization* 6, no. 3 (2010), doi: 10.1080/15332740802421915.

small film-centric archive and the specific preservation needs of motion picture film. There is evidence to suggest that MPLP can be adapted for almost any archival setting to help reduce backlog. The purpose of a survey conducted by Stephanie Crowe and Karen Spillman at the University of Minnesota in 2009, was to investigate the degree to which MPLP principles have been implemented successfully in archives, which found that archives have been successful in applying MPLP to a wide range of materials. Crowe and Spillman note that about one third of respondents had implemented minimal processing on photograph and slide collections and, to a lesser extent, on materials such as maps, architectural drawings, government records, artifacts, artwork, moving images, and born-digital materials.¹⁵ It is important to note that while respondents to Crowe and Spillman's survey reported the implementation of MPLP in the processing of moving image collections, neither the degree in each institution, nor the approach is described.¹⁶

Meissner and Greene note, however, that comments from this survey suggest that repositories are slow to implement MPLP for sound and visual materials, despite evidence of successes, particularly for photographic materials.¹⁷ Even so they assert that because the underpinnings of MPLP are resource-based and user-focused, it is highly adaptable and applications of it within research libraries, special collections, and museums has been seen with increasing regularity.¹⁸

Adrienne Harling, whose own case study at Humboldt State University resulted in a successful institution-specific modification of MPLP, also concluded that its core principles can

¹⁵ Stephanie H. Crowe and Karen Spillman, "MPLP @ 5: More Access, Less Backlog?," *Journal of Archival Organization* 8, no.2 (2010): 117, doi: 10.1080/15332748.2010.518079.

¹⁶ Ibid., 122

¹⁷ Meissner and Greene, "More Application while Less Appreciation," 185.

¹⁸ Ibid., 177

be adapted to any given holding institution and at the very least prompt discussions about the priorities regarding preservation and access “in any circumstance”.¹⁹ Rather than implement MPLP as a set of processing techniques (as Greene and Meissner have warned against), Harling used the principles laid out in MPLP as a decision-making framework and with an understanding toward the potential to apply the core concepts broadly to any given holding institution.

All of the case studies described indicate that any archival institution has the potential to benefit from a minimal processing framework and an archive comprised of exclusively audio-visual material does not appear to be an exception.

iii. Criticisms of MPLP

In order to properly assess the applicability of minimal processing for this project it is important to consider criticisms of MPLP. Carl Van Ness, in his critical examination of MPLP, “Much Ado about Paper Clips: “More Product, Less Process” and the Modern Manuscript Repository” disputes the methodology laid out by Greene and Meissner, claiming the survey on which the study was based does not accurately reflect the issues facing modern archives. He questions whether or not their processing framework can meaningfully reflect the processing within the profession as a whole as he notes there is a lack of institutional diversity in the original survey.²⁰ In fact, there is no mention of special considerations toward audio-visual material or special collections in Meissner and Greene’s original article at all. While the authors are clear from the beginning about the type of institution they have chosen to focus on in their study, it leaves something to be desired for a struggling archive that may have more in their collections to process than paper records and manuscripts.

¹⁹ Adrienne Harling, “MPLP as Intentional, Not Necessarily Minimal, Processing: The Rudolf W. Becking Collection at Humboldt State University,” *The American Archivist* 77, no. 2 (2014): 497.

²⁰ Carl Van Ness, “Much Ado about Paper Clips: “More Product, Less Process” and the Modern Manuscript Repository,” *The American Archivist* 73, no. 1 (2010): 136, <https://www.jstor.org/stable/27802718>.

In two articles written 5 years after the first MPLP article, Greene and Meissner address many of these concerns. Greene, in a paper examining implementations of MPLP since the publication of the original article, explains that their suggestions were never meant to be interpreted as a one-size-fits-all approach to processing and is not a substitution for institutional policy.²¹ Obviously, needs and resources vary from institution to institution and while it is useful to employ the basic principles of MPLP in establishing a workflow, those basic principles cannot replace policy and procedure and they were not meant to. Rather, the basic tenets of MPLP are meant to serve as a framework and each institution must be responsible for what extent they choose to employ minimal processing, if they choose to employ it at all. Greene and Meissner in their 2010 article further note that “MPLP recommendations are broad strokes that can help archivists make decisions about balancing resources so as to accomplish their larger ends and achieve economies in doing so,” but that “... practitioners must shape them into their own institutional contexts.”²² It is with this in mind, that the application of MPLP has been considered for this project.

In defense of more comprehensive processing, Jessica Phillips, in her article “A Defense of Preservation in the Age of MPLP” raises concerns with minimal processing and derides the original Greene and Meissner paper as reductive. Her article serves as reminder that a key role of the archive is to perform the very preservation tasks that MPLP seems to trivialize. In her criticism of MPLP, Phillips’ main concern is that minimal processing undermines preservation tasks, noting that ultimately preservation is one of the core values of the archival profession.²³

²¹ Mark A. Greene, "MPLP: It's Not just for Processing Anymore." *The American Archivist* 73, no. 1 (2010): 175, <https://www.jstor.org/stable/27802720>.

²² Dennis Meissner and Mark A. Greene, "More Application while Less Appreciation: The Adopters and Antagonists of MPLP." *Journal of Archival Organization* 8, no. 3-4 (2010): 199, doi: 10.1080/15332748.2010.554069.

²³ Jessica Phillips, "A Defense of Preservation in the Age of MPLP," *The American Archivist* 78, no. 2 (2015): 473, <https://www.jstor.org/stable/26356556>.

These are valid concerns and with that in mind, this project aimed to establish a minimal processing workflow at the Pacific Cinematheque Archive that allows for preservation (in this case, conservation) tasks to be revisited once the collection has been catalogued and made available.

Case Study: MPLP at the Pacific Cinematheque Archive

i. The Collection

Before discussing how to best process the materials used in this case study, it is useful to explain what exactly these materials comprise. The films were brought to the archive via private donation, arriving in six rubber containers with the following labels: WWII Footage (2), Travel & Industry + Family Footage and Loose 16mm Film. The remaining two were unlabelled. At first glance, it was clear that the films had not been properly stored and were likely damaged as a result, and at least three of the containers emitted a familiar odour to anyone with experience working in a film archive: vinegar. This suggested that at least some (and likely many) of the films inside were undergoing rapid acetate decomposition and, as such, the films were quarantined from other films within the archive for the duration of this case study to prevent the possible spread of vinegar syndrome. Some of the films were on metal reels inside metal cans, with some further housed within cardboard boxes. Other films had no reels or cores and were not in cans at all; they were simply fastened with a string tied from the center of the film (wound on itself) around the outside to keep the loose film from unspooling. Most of the films were not labelled or labelled illegibly and while some did have clear labels, the general disarray of the collection left doubts with regard to their accuracy, meaning that the films would need to undergo some level of inspection in order to even do a proper inventory. The films had not yet been accessioned into the archive because it was unclear exactly what was in the containers and archive administrators sought to assess the materials before making any official decisions.

The donation in question arrived at the archive several years ago and because the Pacific Cinematheque Archive has very limited resources and, in fact, relies on student residents and volunteers to maintain their holdings it has—until now—proven to be an overwhelming task to

process these materials. That the collection had not been processed for so long was alarming and prompted the consideration of how best to process this donation, but also how to streamline processing at the archive in the future so that collections are available to the public, rather than permanently backlogged and hidden away. This case study seeks to avoid the inevitable resultant mishandling of archival material caused by this lack of resources by establishing a minimal processing standard, along with recommendations to implement new policy and procedure surrounding the handling of donations and acquisitions.

The hope was to establish a processing workflow that can be utilized by workers within the Pacific Cinematheque Archive with almost any level of training. This is necessary because often times the archive is only running on the good will of volunteers who come from different backgrounds and are not necessarily trained in collections management or film preservation specifically. Of course, part of the problem that arose from this particular collection was that there was no decision-making framework or procedures in place pertaining to accepting donations which resulted in taking on a collection that the archive did not have the resources to process. For example, because there was no inventory performed upon arrival and a lack of reliable labels indicating the contents of the materials, this collection had particular issues that demanded at least a preliminary bench inspection to even identify the items. This became the first step in processing this collection.

ii. Identification and Inventory

As the films used for this case study had not yet been accessioned, part of the process was determining their suitability for the archive and because this collection mostly consisted of films that were not immediately identifiable, some processing work was required. In response to criticisms of MPLP, Greene and Meissner argue that archives have historically placed

preservation needs ahead of access by overextending resources on self-imposed conservation burdens such as the removal of paper clips or staples and refolding.²⁴ This can be drawn parallel to film conservation tasks as decisions are made regarding what is and what is not essential to perform upon intake. The Film Preservation Guide suggests that a typical inspection would include removal of any paper clips, tape, or paper affixed to the film, cleaning of any residue, winding the film completely, checking for problem splices and damaged perforations along the way and testing the strength of old splices.²⁵ The guide also suggests that inspection is an ideal time to rehouse and transfer films to cores and while that may be true, a full inspection is not necessary as soon as films enter the archive. Tasks such as removing old tape, cleaning non-volatile dirt/dust, adding head and tail leader and even, in many cases, immediate rehousing can certainly wait until after the films have been catalogued so at the very least users have access to a complete catalogue of materials.

If a user requires access to a film, of course a full inspection would need to take place before allowing users to interact with the material to ensure that the print is in sufficient condition to be handled. With that said, Greene and Meissner, have been sure to reiterate that MPLP is not fundamentally about specific processing actions, but rather about resource management.²⁶ Therefore, to process this collection of films, only the minimum tasks required to inventory, identify and ensure there is no risk of introducing the films, physically, into the archive have been performed in order to keep the strain on resources low.

The process was to:

- Wind the film only as far as required to make note of the very basics: title, creator, year, format/base or any notes on immediate condition concerns.

²⁴ Greene and Meissner, "More Product, Less Process," 234.

²⁵ National Film Preservation Foundation, *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*, (San Francisco: National Film Preservation Foundation, 2004), 25.

²⁶ Meissner and Greene, "More Application while Less Appreciation," 175.

- Place an A/D in the cans of acetate materials and record the level of decomposition indicated after an appropriate time had passed.
- Entering relevant notes into a basic Excel sheet, for reference during selection.²⁷

This process was completed on the 209 films within the donation and in future scenarios, much of this work can be avoided by the establishment of a clearer accessions policy, asking donors to provide inventory lists and relevant information about the films. Christine Weidman in her own case study at the Yale University Library suggests that donors are likely to have the most accurate information and are invested in how their materials are preserved, so asking them to provide inventories and, in some cases, descriptive information not only saves time during processing but also allows donors to participate in how their own collections are described and arranged.²⁸ This is not to say that this is 100% reliable, but it helps to avoid the type of difficult situation that the collection used for this case study presented. Starting with a baseline of information from the source gives archivists a starting point and a frame of reference, rather than attempting to make sense of unlabeled and unorganized donation.

The films that comprise the donation used for this case study varied in condition - from films that were already so warped and brittle from vinegar syndrome that they could not even be unwound, to those that appeared to be in excellent condition. All of the films in the collection were on acetate stock so, if there were no immediate concerns from an initial visual inspection the films were tested for vinegar syndrome in order to determine whether or not the items were at immediate risk of either individual acetate decomposition or of introducing vinegar syndrome into the archive. Other conservation tasks such as cleaning dust or removing tape are useful if the film is likely to be projected but reprioritizing these tasks does not pose an immediate risk.

²⁷ Appendix 1

²⁸ Christine Weideman, "Accessioning as Processing," *The American Archivist* 69, no. 2 (2006): 277, <http://www.jstor.org/stable/40294331>.

Ultimately, these tasks can be extremely time-consuming, depending on the extent of work needed and the length of the film, and are not likely to extend the overall life of the print or element enough to warrant placing these tasks ahead of providing access.

Edmondson points out that while conservation tasks cannot be neglected, they are a strain on resources. He suggests monitoring the condition of audio-visual materials “to a sufficient degree” in order to identify and prioritize which films need conservation work in order to extend their shelf-life.²⁹ What Edmondson describes as “sufficient” can be drawn parallel to what Greene and Meissner discussed as the “golden minimum”—the least amount of resources necessary to provide access. With preservation concerns in mind, Edmondson suggests that conservation processes can be supported by an electronic inventory system listing items in the collection in need of inspection.³⁰ Under this advisement, because conservation tasks were kept to a minimum during initial processing, it made sense to flag items that appeared to have any preservation concerns for two reasons: the first being for reference during selection (is the archive equipped to effectively preserve this item?) and the second being to allow for the accessioned films to be prioritized for conservation and ranked according to priority level during cataloging.

iii. Making Selections

The materials selected for preservation in any archive are at the centre of what defines how the archive will function and how it will ultimately shape a historical representation of the community it serves. Since the collection used for this case study had not yet been accessioned and was taken under no clear policy, part of the process was to make selections as to what, if anything, within the contents of the 6 containers, was appropriate for the archive to acquire.

²⁹ Edmondson, *Audiovisual Archiving: Philosophy and Principles*, 67.

³⁰ Ibid.

During selection for acquisition, it is important to examine the significance and impact of the decisions made. Archival Studies scholar Elisabeth Kaplan has noted that because choices made by archivists presumably support the values and missions of their institutions, complete objectivity is impossible and selection cannot remain politically and culturally neutral.³¹ It is important to be conscious of this when making selections as not to make overtly subjective or biased decisions based on personal, or even institutional inclinations. It is imperative to always consider the user base and potential historical or cultural gaps in the collection to ensure the most complete historical record. Barbara Craig, echoes Kaplan's sentiments, while also examining how the role of the archivist shapes the identity of collections and the implications of decisions regarding acquisition and appraisal of materials coming into archives. Craig points out that the very selection of an object elevates its meaning as an object of continuing importance worth being preserved and that these selections inform ideas of what is culturally valuable which, in turn, shapes the historical record of the community the archive serves.³² She asks archivists to consider how exactly objects that may seem commonplace and ordinary are transformed by archives (and archival decisions) into things of value and how archivists, over the course of appraisal and acquisition, contribute to and participate in this transformation.³³

One of the issues that arises from not having permanent staff at the Pacific Cinematheque Archive is that there is nobody present with an archival background to help decide what may or not be appropriate to accession or to pay attention to the types of considerations that Kaplan and Craig have each written about and as a result the identity of the archive has become a somewhat

³¹ Elisabeth Kaplan, "We Are What We Collect, We Collect What We Are: Archives and the Construction of Identity," *The American Archivist* 63, no. 1 (2000): 147, <https://doi.org/10.17723/aarc.63.1.h554377531233105>.

³² Barbara Craig, "The Archivist as Planner and Poet: Thoughts on the Larger Issues of Appraisal for Acquisition," *Archivaria*, Vol. 52 (2001): 175, <https://archivaria.ca/archivar/index.php/archivaria/article/view/12820/14034>

³³ Craig, "The Archivist as Planner and Poet," 183

muddled. While the mandate of the archive only mentions works by Western Canadian filmmakers and works reflecting the culture and social concerns of the region, looking through the holdings at the archive, it is evident that somewhere along the way, a broader inclusion of Canadian film culture began factoring into acquisitions. In fact, nearly half of the holdings at the Pacific Cinematheque Archive are made up of a broad National Film Board collection which, while valuable to the filmmaking history and culture of Canada, is not technically consistent with the mandate of the archive. There are many examples of this presently in the archive, so trying to pin down exactly which material was relevant or useful was a challenge. Because the donation being processed contained films consistent with current holdings but which did not necessarily fit the mandate of the archive, before making any decisions, discussions were had with administrators at The Cinematheque about the focus of the collection moving forward, and whether the mandate is still consistent with what the archive is interested in collecting, or if perhaps it should be broadened to include the types of works that already make up a large contingent of the holdings. It was decided that the mandate should remain as is, and that the focus should continue to be works by British Columbian filmmakers but that, in this case, if a work was of particular significance to Canada or possessed any uniqueness, it should be considered for accession into the archive. During the course of these discussions, it was recommended that the archive attempt a stricter adherence to their mandate as space becomes a more serious problem.

Once this was established, since the Pacific Cinematheque Archive exclusively collects audio-visual material, it proved useful to look to Karen F. Gracy's *Film Preservation: Competing Definitions of Value, use, and Practice*, which is a practical lens under which to consider the theoretical discourse behind archival selection with specificity to this type of

material. Gracy investigates the concept of “value” and the discourse surrounding it, eventually concluding that a broad application of most theoretical appraisal framework is not conducive to moving image materials, cautioning against using these models in film archives.³⁴ Rather than apply a theoretical framework to selecting which films are suitable for preservation, Gracy charts a practical method to help archivists prioritize selections, which was considered in making selections for this project and has been used in the recommendations for new policy and procedure at the archive. The questions Gracy suggests archivists consider are:

1. Is the film on deteriorating stock?
2. Does the film have historical or cultural significance?
3. Is the film the only copy available?
4. Is the film an orphan film?³⁵

She presents this model as a resource for choosing films within the archive for either physical duplication or digitization, but the framework can also be applied to making selections and also can be used in prioritizing films for conservation work.

Gracy’s fourth consideration regarding orphan films is of particular significance for this particular collection as the majority of the films being assessed over the course of this case study fall into orphan categories, which puts them at particular risk of being lost. An orphan film is a film that has no particular commercial value and the term encompasses films in the public domain, home movies, outtakes, unreleased films, industrial and educational movies, independent documentaries, ethnographic films, newsreels, found footage, films on uncommon or obsolete gauges, amateur productions, government films, advertisements, sponsored films,

³⁴ Karen F. Gracy, *Film Preservation: Competing Definitions of Value, use, and Practice* (The Society of American Archivists, 2007): 80.

³⁵ Gracy, “Film Preservation,” 101

student works and any other film where the copyright holder is unknown or may otherwise fall outside of mainstream commercial interest.³⁶

As part of the selection process it was essential to have a full understanding of the significance of these types of works as materials being considered for the archive. Film scholar and leading advocate in the orphan film movement, Dan Streible asserts that the study of these films helps shape a more complete film historiography, noting that the majority of all films produced fall into at least one orphan category.³⁷ Heide Solbrig, a media scholar with particular interest in non-theatrical works, echoing Streible's views, points out that orphan works as cultural artifacts reveal historical insights into communities and social movements and have expanded the field of film studies from an analysis of representational objects, toward a focus on the examination of ideology and culture.³⁸

While it is clear that the preservation of orphan works is essential to film archives and the role they play in the preservation of our film and cultural histories, not all *orphans* are necessarily suited for particular institutions. In the case of the Pacific Cinematheque Archive, many of the films in the collection were either too damaged or too outside the mandate of the archive to justify expending further resources on accessioning them. At the end of the assessment, 98 films were accessioned and their catalogue records are attached to this paper and can be compared to the full inventory, for reference to final decisions.^{39 40}

Of particular interest were 15 reels shot by British Columbian filmmaker, and Amateur

³⁶ The Orphan Film Symposium, "What is an Orphan Film?" (2006)
<http://www.sc.edu/filmsymposium/orphanfilm.html>

³⁷ Dan Streible, "The Role of Orphan Films in the 21st Century Archive," *Cinema Journal* 46, no. 3 (2007): 128,
<http://www.jstor.org/stable/30130534>.

³⁸ Heide Solbrig, "Orphans no More: Definitions, Disciplines, and Institutions," *Journal of Popular Film and Television* 37, no. 3 (2009): 100 http://resolver.scholarsportal.info/resolve/01956051/v37i0003/98_onmddai.

³⁹ See Appendix 2

⁴⁰ See Appendix 1

Cinema League Member, Frank Artlett (c. 1902-1963) whose family donated the films to the archive. These films are mostly home movies, acting as travelogues depicting various trips around British Columbia and across Canada, as well as family events, parades, and meetings with friends that capture a unique look at family life in British Columbia in the 1940s. All other materials selected were either chosen because of their particular relevance to British Columbia or to Canadian filmmaking, culture, or history, and each were considered with regard to the institutional mandate and the framework laid out in Appendix 3.

iv. Cataloguing

Once films were selected, the materials were assigned unique identifiers and added to the current catalogue, which the Pacific Cinematheque Archive maintains using a Google Sheets document. While Google Sheets is not specifically designed for collections management purposes, it is a cost-effective and simple way to keep records, while allowing the archive to customize exactly what information they deem necessary to include. The document includes fields for the following information: Shelf Location, Identifier, Title, Creator, Release Year, Country of Production, Language (spoken/titles), Genre, Material Designation, Item Type/Element, Format, Base, Duration, Color Type, Sound Type. There are also fields for specific condition notes, but with the exception of the field indicating A/D strip levels and conservation recommendations, these fields have been left incomplete for this project as a full inspection has not been completed.

IDs were assigned according to the current convention in place which is formatted beginning with a Series ID (this collection was the 25th accession into the archive so this number was 25), followed by an Item Number (this number was assigned in the order the items were processed, beginning with .001). Extensions are necessary for films that have multiple elements

(denoted with .(LETTER)); or duplicates (denoted by .c(#)). An example of a complete ID with an extension would be 01.001.A or 01.001.c1. The rest of the information was entered based on physical assessment and information on cans or within titles or credits, if available. If a clear title could not be surmised, films were given descriptive titles based on either information on the can or within the image and are denoted by square brackets. Despite efforts to cut down on processing, the films in this collection have all been catalogued at an item level.

When it comes to the arrangement and description of materials, Greene and Meissner suggest that “arrangement, preservation, and description work should occur at a common level”⁴¹ and that common level should be whatever minimum will allow users to get a general sense of whether or not the materials will be useful. In his paper analyzing minimal processing and its impact on the archival community, Matt Gorzalski likens “meticulous item-level description” to doing a researcher’s work for them, rather than allowing them to sift through the materials on their own, lessening the burden on workers⁴² However, as earlier stated, in a film archive, it is not likely that presenting aggregates of films to researchers would be beneficial, as often users of film archives are looking for very specific materials.

There has, however, been some discussion surrounding the possibility of describing film collections at the collection level. Andrea Leigh suggests that “certain types of materials, such as aggregates of home movies from an individual, outtakes derived from a major feature film, or a series of commercials are best described at the collection level, as researchers can better study individual items when each is examined as emerging from the larger context of the whole.”⁴³

⁴¹ Ibid.

⁴² Gorzalski, "Minimal Processing: Its Context and Influence in the Archival Community," 193, doi: 10.1080/15332740802421915.

⁴³ Andrea Leigh, "Context! Context! Context! Describing Moving Images at the Collection Level," *The Moving Image: The Journal of the Association of Moving Image Archivists* 6, no. 1 (2006): 37, doi:10.1353/mov.2006.0014.

There may be archives and very specific types of materials where this might work but in most cases, generally, collection-level description is not advisable for film materials and in a small archive, a broader level of description would not ultimately be helpful and would likely cause confusion for both those working in the archive and those who are looking to access the collections.

Conclusion

The intention in proposing the introduction of minimal processing at the Pacific Cinematheque Archive was never to skip conservation tasks entirely, but rather to make access the priority. Many see MPLP as a call to do less but what it really is, is a call to perform the minimum required to provide access. In this case, positing an approach to the minimum is a call to do more; it is not proposing to do these tasks at most, but rather it is proposing doing these tasks at least. With very limited resources, the prospect of processing new collections for this archive has been overwhelming to a literally paralyzing degree and, in the past, not adequately assessing donations has led to the spread of vinegar syndrome through a small section of the archive. The hope is that a minimal processing approach in the future will alleviate some of the anxieties associated with processing, while allowing for any new collections to be assessed, accessioned and made available to the archive's user base at which point conservation can be revisited. The criticisms of minimal processing assume that the chances of an archivist ever making time to return to a collection to perform a higher level of preservation work is slim, however the benefit of its application in a smaller setting is that the backlog is not ultimately unmanageable and once it has been worked through, there is time to prioritize these tasks as student workers and volunteers cycle through working in the archive. The archive is currently undergoing a rehousing project and as such, the newly accessioned films will need to be wound onto polypropylene cores and rehoused into new cans eventually, at which point a proper bench inspection can take place and any further preservation concerns can be addressed.

Because there was no previous established workflow to compare against, it is difficult to say definitively whether or not the implementation of minimal processing has been effective at the Pacific Cinematheque Archive. However, applying minimal processing as a decision-making

framework allowed for an expedient assessment of a difficult collection of film materials, which are now available to researchers. The project was useful in determining problem areas surrounding resource management in the archive and implementing assessment strategies under an MPLP lens in order to mitigate backlog caused by a lack of resources and expertise. Again, the purpose of trying to implement a minimal processing workflow at the Pacific Cinematheque Archive was not to do less processing work, but rather to amplify that while this archive will never be equipped to perform every preservation action imaginable, a minimum standard should be established and enforced in order to both care for the material and provide access. With the backlog at the archive under control, the focus can turn to conservation tasks and continuing the rehousing project until another collection is brought in. The films accessioned into the archive during this project are important to the cultural history of British Columbia and access to these materials will certainly benefit the archive's user-base.

7230 words

Appendix 1: Collection Inventory

| Location (Box) | Title | Creator(s)/Contributors | Estimated Creation Date | Format; Base; Element | A/D Reading | Notes | Keep? |
|-------------------|---|--|-------------------------|---|-------------|--|-------|
| WWI & WW2 Footage | Canoe Trails Through Mooseland | Canadian Government Motion Picture Bureau | | 16mm; si; b/w; acetate | 1.5 | Stored on core | YES |
| WWI & WW2 Footage | Monarchs of the Plains | Canadian Government Motion Picture Bureau | 1929 | 16mm; b/w; si; acetate | 1.5 | Stored on core | YES |
| WWI & WW2 Footage | [col reversal from small boxes] | Frank Artlett | 1940s | 16mm; col; reversal; si; acetate | 1 | Stored on core | YES |
| WWI & WW2 Footage | These Are the Men | Osiston, Alan Thomas, Dylan, Strand, Ministry of Information | 1943 | 16mm; b/w; sd; acetate; release | 1 | ok | NO |
| WWI & WW2 Footage | Ship Building | NFB | 1943 | 16mm; b/w; sd; acetate; release | 1 | ok | YES |
| WWI & WW2 Footage | Coal Face Canada | Edmonds, Robert; NFB | 1943 | 16mm; b/w; sd; acetate; release | 1 | ok | YES |
| WWI & WW2 Footage | Preparing for War | | | | 3 | v.s | NO |
| WWI & WW2 Footage | When Spring is in the Air | | | 16mm; b/w; sd; acetate; release | 3 | v.s | NO |
| WWI & WW2 Footage | Bird Migration | | | 16mm; b/w; sd; acetate; release | 3 | visably warped; v.s | NO |
| WWI & WW2 Footage | Ottawa, Canada's Capital City | NFB | 1938 | 16mm; b/w; sd; acetate; release | 2.5 | warped | NO |
| WWI & WW2 Footage | Where Champions Meet | Canadian Government Motion Picture Bureau | | 16mm; b/w; sd; acetate; release | 3 | Extremely brittle, warped, damaged, probably not in condition to be inspected | NO |
| WWI & WW2 Footage | The Royal Mint | | | 16mm; b/w; sd; acetate; release | 3 | v.s. | NO |
| WWI & WW2 Footage | Saga of the Silver Horde | Canadian Government Motion Picture Bureau | 1933 | 16mm; b/w; sd; acetate; release | 3 | v.s. | NO |
| WWI & WW2 Footage | Timber Front | NFB | 1940 | 16mm; b/w; sd; acetate; release | 3 | v.s. | NO |
| WWI & WW2 Footage | He Who Sheds His Blood | NFB - dept of pensions and national health | 1941 edge code | 16mm; b/w; sd; release | 3 | mold, v.s | NO |
| WWI & WW2 Footage | The Case of Charlie Gordon [reel 2] | NFB | 1939 | 16mm; b/w; sd; acetate; release | 3 | second reel; mold/dirt; vs | NO |
| WWI & WW2 Footage | Sky Fishing | Sparling, Gordon; Skibo Productions | 1938 | 16mm; b/w; sd; acetate; release | 2 | ok | NO |
| WWI & WW2 Footage | Inside Story | | | 16mm; b/w; sd; acetate; release | 3 | v.s. | NO |
| WWI & WW2 Footage | Fire Rangers (cont'd) | | | 16mm; b/w; sd; acetate; release | 3 | on metal reel | NO |
| WWI & WW2 Footage | The Elder Duck | | | 16mm; b/w; sd; acetate; release | 3 | reel rusted; vinegar | NO |
| WWI & WW2 Footage | Hot Ice | Jacoby, Irving; NFB | 1940 | 16mm; b/w; sd; acetate; release | 3 | dirt/dust; widely listed at 19 minutes, but this reel cant be more than 6 or 7; no opening credits; possible excerpt or second reel of 2 | NO |
| WWI & WW2 Footage | Canada's Maple Industry | | 1939 | 16mm; b/w; sd; release | 3 | rusted can; irrevocable damage from vinegar syndrome | NO |
| WWI & WW2 Footage | The River of Deep Waters | | | 16mm; b/w; sd; acetate; release | 3 | v.s. | NO |
| WWI & WW2 Footage | Enemy of the Forest | Department of the Interior with Dept of Trade & Commerce | 1919 | 16mm; b/w; acetate; release; si | 3 | v.s; good shape regardless; specific to BC; keep and quarantine? | YES |
| WWI & WW2 Footage | Canoe Trails Through Mooseland (duplicate) | | | | | rusted shut; duplicate available | NO |
| WWI & WW2 Footage | Growing Canada Apples (Reel 2) | British Columbia. Ministry of Agriculture | 1926-1929 | 16mm; b/w; acetate; release; si | 3 | no part one so far, v.s., | NO |
| WWI & WW2 Footage | Two Sons of Monsieur Dubois | | 1927 (?) | 16mm; b/w; si; acetate release | 3 | part I, part II in Travel + Industry bin, v.s., needs a bit more info | NO |
| WWI & WW2 Footage | [Glen Eagle Scenes, early 1940s] | Frank Artlett | 1940s | 16mm; b/w reversal; si | 1.5 | good shape | YES |
| WWI & WW2 Footage | [Misc Movie of BC] | Frank Artlett | 1940s | 16mm; pos; si; acetate | 1.5 | ok | YES |
| WWI & WW2 Footage | Man -- One Family | British Information Services | | 16mm; b/w; sd; release; acetate | 3 | v.s | NO |
| WWI & WW2 Footage | [Glen Lake] | Frank Artlett | 1940s | R1: 16mm, pos; release, R2: 16mm, col, kodachrome reversal; acetate | 1 | 2 reels; color on the kodachrome reel is great | YES |
| Loose 16mm Film | Into Battle No 4. (These Are the Men) | Strand; Ministry of Information | 1943 | 16mm; b/w; sd; acetate | 1.5 | no core or reel; looks ok | NO |
| Loose 16mm Film | Handle With Care | George L. George | 1943 | 16mm; b/w; sd; acetate | 1 | no core or reel; looks ok | YES |
| Loose 16mm Film | On to Victory | John Alexander; Associated Screen News | 1940 | 16mm; b/w; acetate; sd | 1 | no core or reel; looks ok | YES |
| Loose 16mm Film | Les Coupables (French Translation of These are the Men) | Strand; Ministry of Information | 1943 | 16mm; b/w; acetate | 1 | no core or reel; warped from not being properly wound | NO |
| Loose 16mm Film | How Salmon are Caught | Produced by the Exhibits and Publicity Bureau Department of Trade and Commerce in co-operation with the Fisheries Branch of the Department of Marine and Fisheries | c. 1921 | 16 mm; b/w; acetate; si. | 1 | no core or reel | YES |
| Loose 16mm Film | Speed the Victory - Sask #21 | unknown | 1944 | 16mm; b/w; sd; acetate | 1.5 | no core or reel; excellent condition | YES |

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| Location (Box) | Title | Creator(s)/Contributors | Estimated Creation Date | Format; Base; Element | A/D Reading | Notes | Keep? |
|------------------|---|---|-------------------------|---------------------------------|-------------|---|-------------------------|
| Loose 16mm Film | [Butter Nuts - Glen Eagle] | Frank Artlett | 1940s | 16mm; kodachrome; col; reversal | 1 | originally wound on a bandage tape reel; transferred to core; very good condition; color is great | YES |
| Loose 16mm Film | Speed the Victory - Sask #8 | | 1944 | 16mm; b/w; sd; acetate | 1 | no core or reel; looks good | YES |
| Loose 16mm Film | Into Battle No 4. (These Are the Men) | | 1943 | 16mm; b/w; sd; acetate | 0 | warped | NO - inferior duplicate |
| Loose 16mm Film | Fleet Wings | National Parks Bureau of Canada/The Canadian Government Motion Picture Bureau | | 16mm; b/w; acetate; si. | 1 | ok | YES |
| Loose 16mm Film | Royal Visit [Excerpt] | Canadian Government Motion Picture Bureau | 1939 | 16mm; b/w; sd; acetate | 1.5 | reel starts about 49 minutes into the film; look out for other reels | NO |
| Loose 16mm Film | Les Coupables (French Translation of These are the Men) | | 1943 | 16mm; b/w; sd; acetate | 1 | no reel or core; 4th copy; second in french; looks ok at first glance | NO |
| Loose 16mm Film | Invincible | NFB | | 16mm; b/w; reel 2; acetate | 1 | no reel or core; french | NO |
| Loose 16mm Film | Fleet Wings | | | 16mm; b/w; acetate | 1.5 | no reel or core; warped | NO |
| Loose 16mm Film | One Day of War | Time inc | 1943 | 16mm; b/w; sd; acetate | 1 | no reel or core; ok condition ; March of Time series | NO |
| Loose 16mm Film | On to Victory | National War Savings Committee | 1941 | 16mm; b/w; sd; acetate | 1 | duplicate | YES |
| Loose 16mm Film | Canada's Cosy Corner | NFB | 1938 | 16mm; b/w; sd; acetate | 1 | warped; dust/dirt | NO - inferior duplicate |
| Loose 16mm Film | Nimrods in Duckland | Canadian Government Motion Picture Bureau | 1928 | 16mm; b/w; acetate; si. | 1 | ok | YES |
| Loose 16mm Film | Victory Loan | | 1941 | 16mm; b/w; acetate | 1 | ok | YES |
| Loose 16mm Film | Future for Fighters | NFB; James Beveridge, Stuart Legg | 1944 | 16mm; b/w; acetate; sd. | 1 | no reel or core; looks ok | YES |
| Loose 16mm Film | Gem of the Rockies | | 1924 | 16mm; b/w; acetate; sd | 1 | no reel or core; looks ok | YES |
| Loose 16mm Film | Big Timber | Canadian Government Motion Picture Bureau | 1935 | 16mm; b/w; acetate; sd | 1 | no reel or core; looks ok | YES |
| Loose 16mm Film | Canada Carries On: Mosquito Squadron | NFB; Ernest Borneman | 1944 | 16mm; b/w; acetate; sd | 0 | nor reel or core; looks ok | YES |
| Loose 16mm Film | Frontline Report #7 | NFB | 1945 | 16mm; b/w; acetate; sd | 1 | no reel or core; looks ok | YES |
| Loose 16mm Film | The Peoples War | NFB | | 16mm; b/w; acetate; sd | 3 | v.s.; no reel or core; warped | NO |
| WW2 Footage 16mm | Post 23 | Strand Films | 1941 | 16mm; b/w; sd; acetate | 1 | | NO |
| WW2 Footage 16mm | Wartime Factory | Strand Films; Edgar Anstey | 1940 | 16mm; b/w; sd; acetate | 1.5 | looks ok | NO |
| WW2 Footage 16mm | Food Weapon of Conquest [r1] | Stuart Legg; NFB | 1941 | 16mm; b/w; sd; acetate | 2 | ok | YES |
| WW2 Footage 16mm | Apres Le Travail | NFB | | 16mm; b/w; acetate | 1.5 | ok | YES |
| WW2 Footage 16mm | Le Retour | NFB | 1944 | 16mm; b/w; sd; acetate | 1 | no lid; looks ok | YES |
| WW2 Footage 16mm | Post 23 | Strand Films | 1941 | 16mm; b/w; sd; acetate | 1 | looks ok; one of two films housed in 35mm can | NO |
| WW2 Footage 16mm | Post 23 | " | " | " | 1 | " | NO |
| WW2 Footage 16mm | Volunteer Nurses Aides | Civilian Defense Volunteer Office; Amateur Cinema League | 1942 | 16mm; bw; sd; acetate | 1.5 | metal reel (too small); looks ok | YES |
| WW2 Footage 16mm | Canada Carries On: Britain at Bay | NFB; JB Priestly | 1941 | 16mm; b/w; sd; acetate | 1.5 | looks ok | YES |
| WW2 Footage 16mm | Canada Carries On: Flight 6 | NFB | 1942 | 16mm; b/w; sd; acetate | 1 | plastic core; excellent condition | YES |
| WW2 Footage 16mm | Fighting Ships [r1] | NFB | 1942 | 16mm; b/w; sd; acetate | 2 | ok | YES |
| WW2 Footage 16mm | The Happy Gang | National Wartime Finance Committee | | 16mm; b/w; sd; acetate | 3 | 800ft can; ok | NO |
| WW2 Footage 16mm | Canada Carries ON: Flight 6 | NFB | 1944 | 16mm; b/w; sd; acetate | 1 | duplicate | NO - inferior duplicate |
| WW2 Footage 16mm | Canada Carries On: Letter From Camp Borden | NFB | 1941 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Fleet Wings | Canadian Government Motion Picture Bureau | 1926 | 16mm; bw; si.; acetate | 1 | ok | YES |
| WW2 Footage 16mm | The Road to Victory | NFB | | | 1 | ok | YES |
| WW2 Footage 16mm | Salute to Victory | NFB | 1945 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Six Tranches de Pain | NFB | 1944 | | 1 | ok | YES |
| WW2 Footage 16mm | Infantry: Pride of Armies | NFB | 1944 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Frontline Report | NFB | 1944 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Frontline Report | NFB | 1943 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Battle For Oil | NFB | 1942 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Paratroop Training | Castle Films | | 16mm; b/w; sd; acetate | 1 | ok | NO |
| WW2 Footage 16mm | Flight 6/Mosquito Squadron | NFB | | 16mm; b/w; sd; acetate | 1 | 2 on one reel | NO - duplicates |
| WW2 Footage 16mm | Inside Fighting Russia | NFB | 1942 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Keeping the Fleet at Sea | National Film Council | 1941 edge | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Fight For Liberty R3 | NFB | | 16mm; b/w; sd; acetate | 1 | ok | NO |
| WW2 Footage 16mm | The Homefront | NFB; Hawes, Stanley | 1940 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Battle is our Business r2 | Roffman, Julian | 1943 | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Infantry Reconnoitring Patrol By Day (part 2) | | 1941 | 16mm; b/w; sd; acetate | 2 | | NO |
| WW2 Footage 16mm | Fight For Liberty (Reel 2) | | | 16mm; b/w; sd; acetate | 1 | ok | YES |
| WW2 Footage 16mm | Happy Gang | | | 16mm; b/w; sd; acetate | 3 | vs | NO |

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| Location (Box) | Title | Creator(s)/Contributors | Estimated Creation Date | Format; Base; Element | A/D Reading | Notes | Keep? |
|--------------------------------------|---|---|-------------------------|-------------------------|-------------|--|-------------------------|
| WW2 Footage 16mm | [army training] | unknown | | 16mm; b/w; sd; acetate | 1.5 | ok | YES |
| Unmarked Cardboard Boxes | Two Doors on Main Street | Canadian Government Motion Picture Bureau | 1935 (edge code) | 16mm; b/w; si.; acetate | 1.5 | very dusty | YES |
| Unmarked Cardboard Boxes | Conquest of the Forest | Canadian Government Motion Picture Bureau | 1928 | 16mm; bw; si; acetate | 2 | odd noxious smell | YES |
| Unmarked Cardboard Boxes | [Boat Trip to Miami] | | | 16mm; b/w; si., acetate | 0 | a bit of dirt | YES - artlett? |
| Unmarked Cardboard Boxes | Random Glimpses of Cape Breton | Exhibits and Publicity Bureau | ~1922 | 16mm; b/w; si; acetate | 1 | ok | YES |
| Unmarked Cardboard Boxes | Inshore Fishing on the Atlantic Coast | Canadian Government Motion Picture Bureau | 1920 | 16mm; b/w; si; acetate | 0 | mold/dust | YES |
| Unmarked Cardboard Boxes | The Drive is On | Canadian Government Motion Picture Bureau | ~1930s | 16mm; b/w; si; acetate | 3 | extremely rusty | NO |
| Unmarked Cardboard Boxes | The Kicking Horse Trail | Canadian Government Motion Picture Bureau | 1926 | 16mm; b/w; si; acetate | 0 | ok | YES |
| Unmarked Cardboard Boxes | Fighting Salmon | Canadian Government Motion Picture Bureau | 1936 | 16mm; b/w; si; acetate | 1 | mold or dirt | YES |
| Unmarked Cardboard Boxes | Breast Self-Examination | American Cancer Society | ~1970s | 16mm; col; sd; acetate | 1 | magenta; warped | NO |
| Unmarked Cardboard Boxes | [Crusade Meeting Film with Fess Parker] | | | 16mm; b/w; sd; acetate | 1 | no titles | NO |
| Unmarked Cardboard Boxes | Banff | National Parks of Canada/Department of the Interior | 1929 | 16mm; b/w; si; acetate | 1.5 | ok | YES |
| Unmarked Cardboard Boxes | Marketing Canadian Apples | Dept of Agriculture/Canadian Government Motion Picture Bureau | 1944 (edge code) | 16mm; b/w; si., acetate | 1 | dirt/dust | YES |
| Unmarked Cardboard Boxes | Hunting Without a Gun | National Parks of Canada: Dept of Mines & Resources | 1930 | 16mm; b/w; si.; acetate | 3 | v.s. | NO |
| Unmarked Cardboard Boxes | The City of Loyalists: St John | Canadian Government Motion Picture Bureau | 1925 | 16mm; b/w; si. acetate | 0 | warped | YES |
| Unmarked Cardboard Boxes | The City by the Sea: Halifax | Canadian Government Motion Picture Bureau | 1926 | 16mm; b/w; si. acetate | 2 | | YES |
| Unmarked Cardboard Boxes | Beaver People | National Parks Department of the Interior | 1928 | 16mm; b/w; si; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Fresh from the Deep | Canadian Government Motion Picture Bureau | 1922 | 16mm; b/w; si., acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | [interview with mrs. artlett's brother] | Artlett | 1945 | magnetic sound tape | n/a | | YES |
| Unlabelled Blue Bin/White Lid Corner | Holidaying Among the Peaks | National Parks of Canada Dept of the Interior | [1931] | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Community Sing: Canadian Soliders Favorites | Columbia Pictures | 1943 (edge code) | 16mm; b/w; sd; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | With Rod and Fly | Canadian Government Motion Picture Bureau | 1920; 1939 print | 16mm; b/w; si; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Policing the Arctic | Canadian Government Motion Picture Bureau | 1922 | 16mm; b/w; si.; acetate | 1.5 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | A Literary Fish Story | Canadian Government Motion Picture Bureau | | 16mm; b/w; si.; acetate | 3 | vs | NO |
| Unlabelled Blue Bin/White Lid Corner | Canada's Pacific Gateway | Canadian Government Motion Picture Bureau | 1928-29 | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Westward Ho' | | | 16mm; b/w; si.; acetate | 1.5 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Nimrods in Duckland | Canadian Government Motion Picture Bureau | 1930 | 16mm; b/w; si.; acetate | 1 | ok | NO - inferior duplicate |
| Unlabelled Blue Bin/White Lid Corner | With Dog Team and Snowshoes | Canadian Government Motion Picture Bureau | 1926 | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Falling Waters | Canadian Government Motion Picture Bureau | 1928 | 16mm; b/w; si.; acetate | 1 | missing titles; found in another box, housed together; needs reattaching | YES |
| Unlabelled Blue Bin/White Lid Corner | Leaves From A Rangers Notebook | Canadian Government Motion Picture Bureau | 1922 | 16mm; b/w; si. acetate | 2 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Sanctuary and Playground | National Film Board; National Parks Bureau | 1936;1941 print | 16mm; col; si.; acetate | 1.5 | visibly warped from poor storage | YES |
| Unlabelled Blue Bin/White Lid Corner | The City of Sunshine | Canadian Government Motion Picture Bureau | 1928, 1934 print | 16mm; b/w; si.; acetate | 1 | warped | YES |
| Unlabelled Blue Bin/White Lid Corner | Harvest of the Sugar Maple Tree | Canadian Government Motion Picture Bureau | ~1919 | 16mm; b/w; si.; acetate | 1.5 | dirt/mold | YES |
| Unlabelled Blue Bin/White Lid Corner | Where Beauty Dwells | Canadian Government Motion Picture Bureau | 1924 | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Athabasca Trail | Canadian Government Motion Picture Bureau | 1924 | 16mm; b/w; si. acetate | 1 | warped | YES |
| Unlabelled Blue Bin/White Lid Corner | Yoho | Canadian Government Motion Picture Bureau | 1939 (edge codes) | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Unlabelled Blue Bin/White Lid Corner | Victory Loan 1941 | Associated Screen Press | 1941 | 16mm; bw; sd; acetate | 1 | ok; label denotes "incomplete" | put aside |
| Unlabelled Blue Bin/White Lid Corner | Tuna Fishing | | 1936 or 1939 edge codes | 16mm; bw/; si.; acetate | 1 | ok | NO |
| Unlabelled Blue Bin/White Lid Corner | A Story of Stone | Province of Ontario Pictures | 1924 | 16mm; b/w; si.; acetate | 3 | vs | NO |
| Family Footage/Travel + Industry | Two Sons of Monsieur Dubois part II | | 1927 | 16mm; b/w; si.; acetate | 1 | look for first part (found; severe vinegar syndrome) | NO |
| Family Footage/Travel + Industry | Monarchs of the Plains | Canadian Government Motion Picture Bureau | 1929 | 16mm; b/w; si; acetate | 2 | mold or dirt | NO - inferior duplicate |

Appendix 1: Collection Inventory

| Location (Box) | Title | Creator(s)/Contributors | Estimated Creation Date | Format; Base; Element | A/D Reading | Notes | Keep? |
|---|---|--|-------------------------|-------------------------|-------------|--|-------|
| Family Footage/ Travel + Industry | Out Our Way | Frank Artlett | 1943 | 16mm; col; si; acetate | 1 | kodachrome; ottawa cineclub leader; ok | YES |
| Family Footage/ Travel + Industry | Where Snow Time is Joy Time | Canadian Government Motion Picture Bureau | 1926 | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Family Footage/ Travel + Industry | Here and There With the Birds of Canada | National Parks of Canada Dept of Mines & Resources | 1930 | 16mm; b/w; si.; acetate | 2 | Housed in can with "Bird Neighbours of Winter" | YES |
| Family Footage/ Travel + Industry | Bird Neighbors in Winter | National Parks of Canada Dept of Mines & Resources | 1940 (edge code) | 16mm; b/w; si.; acetate | 2 | Housed with "Here and There with the Birds of Canada" | YES |
| Family Footage/ Travel + Industry | Digging Up the Past | Canadian Government Motion Picture Bureau | 1922 | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Family Footage/ Travel + Industry | Amid Alpine Snows | Canadian Government Motion Picture Bureau | 1936 or 1937 | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Family Footage/ Travel + Industry | Salmon Fishing on the Skeena | Canadian Government Motion Picture Bureau - Dept of Trade & Commerce | 1930 | 16mm; b/w; si.; acetate | 1 | ok | YES |
| Family Footage/ Travel + Industry | Historic Quebec R1&2 | Canadian Government Motion Picture Bureau | 1927 | 16mm; b/w; si.; acetate | 2 | ok | YES |
| Family Footage/ Travel + Industry | The City at the Foothills | Canadian Government Motion Picture Bureau | | 16mm; b/w; si.; acetate | 2 | ok | YES |
| Family Footage/ Travel + Industry | The Beaver Family | NFB | 1929 | 16mm; b/w; si.; acetate | 2 | metal can; no core | YES |
| Family Footage/ Travel + Industry | [air fire range] | | 1936 or 39 edge codes | 16mm; b/w; si.; acetate | 0.5 | rusty can/metal reel | NO |
| Family Footage/ Travel + Industry | Les Actualites Olympique: Les Piliers de l'Empire | | | 16mm; b/w; sd; acetate | 1 | ok | NO |
| Family Footage/ Travel + Industry | Let's Discuss Smoking | Dept of Health and Welfare | 1964 | 16mm; b/w; sd; acetate | 0.5 | ok | NO |
| Family Footage/ Travel + Industry | Time and Two Women | American Cancer Society | 1960 | 16mm; col;sd; acetate | 0.5 | ok | NO |
| Family Footage/ Travel + Industry | The Million Club | American Cancer Society | 1963 | 16mm; col;sd; acetate | 1 | ok | NO |
| Family Footage/ Travel + Industry | Royal Visit (Duplicate) | | | | 1 | ok | NO |
| WWII Footage 16mm (blue) | Army Colonel (Test Shots) | unknown | 1941 (edge code) | 16mm; col; si.; acetate | 1 | ok | YES |
| WWII Footage 16mm (blue) | Victory in the Desert (french) | | 1943 | 16mm; b/w; sd; acetate | 1.5 | Housed together in a can labelled US WAR DEPT REPORT (french only) | NO |
| WWII Footage 16mm (blue) | North African War - Egypt - Algier WWII (french) | | | 16mm; b/w; sd; acetate | 1.5 | ok | NO |
| WWII Footage 16mm (blue) | Three British Films (Teachers of Britain, Her Fathers Daughter, Now You're Talking) | | 1940 | 16mm; b/w; sd, acetate | 2 | ok | NO |
| WWII Footage 16mm (blue) | [Artletts Trips BC] | | 1949 (edge code) | 16mm; col; si; acetate | 1 | metal reel; leader indicates several short films | YES |
| WWII Footage 16mm (blue) | [Artlett Family Coloured Film BC] | Frank Artlett | 1948 (edge code) | 16mm; col; si;; acetate | 1 | metal reel; leader indicates 3 separate short films | YES |
| WWII Footage 16mm (blue) | [Desert Victory 1, 2, 3] | | 1943 (edge code) | 16mm; b/w; sd; acetate | 1 | no reel or core; warped | NO |
| WWII Footage 16mm (blue) | [Desert Victory 4, 5, 6] | | 1943 (edge code) | 16mm; b/w; sd; acetate | 1 | no reel or core; warped | NO |
| WWII Footage 16mm (blue) | [Desert Victory (first part)] | | 1943 (edge code) | 16mm; b/w; sd; acetate | 1 | no reel or core; warped | NO |
| WWII Footage 16mm (blue) | [artlett colours 16mm ?] | | | 16mm; b/w; acetate; sd | 1 | ok | YES |
| WWII Footage 16mm (blue) | Handle With Care/Keep 'Em Flying | George L. George | 1943 | 16mm; b/w; acetate; sd | 2 | | NO |
| WWII Footage 16mm (blue) | Choral Concert | NFB | 1949 edgecode | 16mm l b/w; acetate; sd | 3 | v.s. | NO |
| Family Footage/ Travel + Industry (VS) | Gems of the Rockies | | | 16mm l b/w; acetate; si | 3 | v.s. | NO |
| Family Footage/ Travel + Industry (VS) | New Soldiers Are Tough | NFB | 1942 | 16mm; b/w; acetate; si | 2 | ok | YES |
| Family Footage/ Travel + Industry (VS) | Rambles in Gaspesia | | | 16mm; b/w; acetate; si | 3 | v.s., warped, brittle, not projectable | NO |
| Family Footage/ Travel + Industry (VS) | Cine Nouvelle/Speed the victory ont #34 | | 1943 edgecode | 16mm;b/w;acetate; sd | 3 | two films in one cannister, v. s. | NO |
| Family Footage/ Travel + Industry (VS) | Spare Time (reel 2) | | 1934 edgecode | 16mm; bw; acetate; si | 3 | v.s | NO |
| Family Footage/ Travel + Industry (VS) | Rome: The Eternal City | castle films | 1948 | 16mm; b/w; acetate; si | 3 | v.s; housed with Mountaineering Memories | NO |
| Family Footage/ Travel + Industry (VS) | Mountaineering Memories | Canadian Government Motion Picture Bureau | 1919 | 16mm; b/w; acetate; si | 3 | v.s; housed with Rome: The Eternal City (labelled "vignettes") | NO |
| Family Footage/ Travel + Industry (VS) | Canning Salmon | Canadian Government Motion Picture Bureau | 1938 | 16mm;b/w; acetate; | 3 | v.s | NO |
| Family Footage/ Travel + Industry (VS) | Canadas Cozy Corner: PEI | NFB | 1939 edge code | 16mm; b/w; acetate; si. | 3 | v.s | NO |
| Family Footage/ Travel + Industry (VS) | Unidentified | | 1937 | 16mm; b/w; acetate; si. | 3 | extremely warped and brittle; not projectable | NO |
| Family Footage/ Travel + Industry (VS) | Fishing at Lake Nipigon | "A Trade and Commerce Picture" | 1934 | 16mm; b/w; acetate; si. | 3 | v.s | NO |
| Family Footage/ Travel + Industry (VS) | Seeing Canada Series: Mt. Edith Cavell | Canadian Government Motion Picture Bureau | | 16mm; b/w; acetae; si | 3 | v.s | NO |

Appendix 1: Collection Inventory

| Location (Box) | Title | Creator(s)/Contributors | Estimated Creation Date | Format; Base; Element | A/D Reading | Notes | Keep? |
|---|---|--|-------------------------|----------------------------------|-------------|--|-------------------------|
| Family Footage/ Travel + Industry (VS) | Isles of Romance: Glimpses of the British West Indies | | 1942 | 16mm; b/w; acetate; si | 3 | v.s., looks ok though | NO |
| Family Footage/ Travel + Industry (VS) | Story of Canadian Pine (R2) | Canadian Government Motion Picture Bureau | 1937 | 16mm; b/w; acetate; sd | 3 | vs | NO |
| Family Footage/ Travel + Industry (VS) | Happy Gang | National Wartime Committee | 1943 | 16mm; b/w; acetate; sd | 2 | ok | YES |
| Family Footage/ Travel + Industry (VS) | Heavy Hitters | General Motors of Canada | 1941 edgecode | 16mm; col; acetate; sd. | 3 | v.s. | NO |
| Family Footage/ Travel + Industry (VS) | After 50 Years | Canadian Government Motion Picture Bureau | | 16 mm; b/w; acetate; sd. | 3 | extremely warped | NO |
| Family Footage/ Travel + Industry (VS) | Michael Meets Maud | Phillip Jenner (Ottawa Cineclub) | 1944 | 16mm; col; acetate; sd. | 3 | looks ok, great colour; keep and and Q | YES |
| Family Footage/ Travel + Industry (VS) | These Are the Men | | | 16mm; b/w; acetate; sd | 3 | duplicate | NO |
| Family Footage/ Travel + Industry (VS) | [random shots of family + friends, nuth turner + girls - bill, may, sidney annie & dalmir. baby jane + mum + dad] | Artlett | 1950 edgecode | 16mm; col reversal; acetate; si. | 3 | looks ok, retest outside of bin. keep and q. | YES |
| Family Footage/ Travel + Industry (VS) | Loggers Holiday | Gatineau Films | 1947; 1948 print | 16mm, col, acetate, si. | 2 | good colour, looks ok | YES |
| Family Footage/ Travel + Industry (VS) | Canada Carries On: Atlantic Patrol | Legg, Stuart | 1940 | 16mm, b/w, acetate, sd | 2 | looks alright | YES |
| Family Footage/ Travel + Industry (VS) | Quebec: The city of Storied streets | Canadian Government Motion Picture Bureau | 1939 edgecode | 16mm; b/w; acetate; sd/ | 3 | looks alright, a little warped | NO |
| Family Footage/ Travel + Industry (VS) | The Case of Charlie Gordon | NFB: stuart legg | 1939, 1941 edgecode | 16mm; b/w; acetate; sd | 3 | looks alright | NO |
| Family Footage/ Travel + Industry (VS) | A Fish and a Bear Tale | Canadian Government Motion Picture Bureau | 1932 edgecode | 16mm; b/w; acetate; si. | 3 | brittle, a bit warped | NO |
| Family Footage/ Travel + Industry (VS) | Story of Canadian Pine (R3) | Canadian Government Motion Picture Bureau | 1937 | 16mm; b/w; acetate; sd. | 3 | warped | NO |
| Family Footage/ Travel + Industry (VS) | Battle for France | Castle films | 1940 edgecode | 16mm; b/w; acetate; si | 3 | ok | NO |
| Family Footage/ Travel + Industry (VS) | A Modern Eden | Canadian Government Motion Picture Bureau | 1936 (1937 print) | 16mm; b/w; acetate; sd. | 3 | not bad | NO |
| Family Footage/ Travel + Industry (VS) | [queen elizabeth coronation 3 tapes] | | | magenetic 1/4 inch audio tape | n/a | 3 reels | YES |
| Family Footage/ Travel + Industry (VS) | Story of Canadian Pine (R1) | Canadian Government Motion Picture Bureau | 1937 | 16mm; b/w; acetate; sd. | 3 | v.s. | NO |
| Family Footage/ Travel + Industry (VS) | Canada Carries On: The Homefront | NFB | 1940 | 16mm; b/w; acetate; sd. | 3 | OK; inferior duplicate | NO - inferior duplicate |
| Family Footage/ Travel + Industry (VS) | Canada Carries On" Letters from Aldershot | NFB | 1941 | 16mm; b/w; acetate; sd. | 3 | mold; warped | NO |
| Family Footage/ Travel + Industry (VS) | Among the Clouds | Canadian Government Motion Picture Bureau | 1936 | 16mm; b/w; acetate;sd | 3 | mold; warped | NO |
| Family Footage/ Travel + Industry (VS) | Banff-Jasper Highway | | | 16mm;b/w; acetate; sd | 3 | not able to unwind at all; too warped, brittle and rusty | NO |
| Family Footage/ Travel + Industry (VS) | [unidentified-no leader or titles-tape label "t.c. airways"] | | 1942 edgecode | 16mm; b/w; acetate; sd | 3 | ok | put aside |
| Family Footage/ Travel + Industry (VS) | [unidentified-no leader or titles] | | 1943 edgecode | 16mm; bw; acetate; sd | 3 | OK | put aside |
| Loose Stack | Its Up To You | Canadian Cancer Society | | 16mm, col, acetate; sd | 1 | magenta | NO |
| Loose Stack | News Roundup | NFB | 1943 | 16mm; bw; acetate; sd | 1 | ok | NO |
| Loose Stack | How Salmon are Caught | Produced by the Exhibits and Publicity Bureau Department of Trade and Commerce in co-operation with the Fisheries Branch of the Department of Marine and Fisheries | c. 1921 | 16 mm; b/w; acetate; si. | 1 | v.s., duplicate | YES |
| Loose Stack | Canada's Queen City | Canadian Government Motion Picture Bureau | 1946 edgecode | 16 mm; b/w; acetate; si. | 3 | noxious smell | NO |
| Loose Stack | March of Time: One Day of War | Editors of Life w/ Editors of Time | 1942 edgecode | 16mm; b/w; acetate; sd | 1 | vinegar smell | NO |
| Loose Stack | [compilation reel of 5 wartime films beginning with berghof berchtesgaden - the thinker] | | ~1940-1945 | 16mm; b/w; acetate; sd | 0 | would need to put individual films on cores, separately | NO |
| Loose Stack | [unidentified, no titles, edgecodes or label] | | | 16mm, col, acetate, sd. | 1 | ok | put aside |
| Loose Stack | Royal Visit | Canadian Government Motion Picture Bureau | 1939 | 16mm; b/w; acetate | 1 | duplicate, mold | NO |
| Loose Stack | Grassy Shires part 1 | British Ministry of Information | 1945 | 16mm; b/w; acetate; sd | 1 | ok | NO |
| Loose Stack | Summer on a Quebec Farm | NFB; Marsh, Jane | 1947 | 16mm; col; acetate; sd | 1 | good | YES |
| Loose Stack | Little Trips to Nowhere | Gatineau Films (Artlett?) | 1944 edgecode | 16mm; col and b/w, acetate; si. | 1.5 | good | YES |
| Loose Stack | Invasion of North Africa/Key to Victory Sicily | | | 16mm; b/w; acetate; sd | 1 | good | NO |
| Loose Stack | compilation reel: (from label: 1. Special Dispatch 2. Grey Owl 3. Royal Parks | | | 16mm; b/w; acetate; sd | 1 | good | NO |
| Loose Stack | Signe de la Victoire | Carr, Albert | 1942 | 16mm; b/w; acetate; sd | 0 | ok | YES |
| Loose Stack | Frontline Report #7 | NFB | 1945 | 16mm; b/w; acetate; sd | 1 | ok | YES |

APPENDIX 2: Catalogue Records

| Sheet | Identifier | Title - Alternative Title | Creator(s) | Release Year | Production Country | Language (spoken/lyr) | Genre | Material Designation | Format | Item Type/Element | Part #/# | Item base | Duration (runtime :) | Colour Type | Sound type | Conservation Priority | Date of inspection | Inspector Initials | AD Strip level | Condition & access notes | Preservation Actions | Conservation Recommendations | Labels & inscriptions | Notes | Acquisition Date, Source |
|-------|------------|---|--|--------------|--------------------|-----------------------|---------------------|----------------------|-----------|-------------------|----------|---------------|----------------------|-------------|------------|-----------------------|--------------------|--------------------|----------------|--------------------------|---|---|--|---------------------------------|--------------------------|
| BC | ZS.001 | [Artist's Tropa B.C.] | Artist, Frank | 1949 | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~10 min | cd | silent | 1 | | | 1.00 | | Rebilled: transfer to core | In plastic bag labelled "Artist's Senior Moves B.C.", leader indicates several short films | Date taken from edge code | Donation | |
| BC | ZS.002 | [Artist Family Coloured film B.C.] | Artist, Frank | 1948 | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~5 min | cd | silent | 1 | | | 1.00 | | Rebilled: transfer to core | In plastic bag labelled "Artist's Senior Moves B.C.", leader indicates several short films | Date taken from edge code | Donation | |
| BC | ZS.003 | [Glen Lake] | Artist, Frank | 194- | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~10 min | cd | silent | 1 | | | 1.00 | | Rebilled: rehouse separately (400'), transfer to core | | | Donation | |
| BC | ZS.004 | [Winter at Glen Lake] | Artist, Frank | 194- | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~10 min | b/w | silent | 1 | | | 1.00 | | Rebilled: transfer to core | | | Donation | |
| BC | ZS.005 | [colour reversal] | Artist, Frank | 1944 | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~4 min | cd | silent | 1 | | | 1.00 | | Rebilled: rehouse (400') transfer to core | | Date taken from edge code | Donation | |
| BC | ZS.006 | [shots of family and friends] | Artist, Frank | 1950 | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~9 min | cd | silent | 1 | | | 1.00 | | Rebilled: rehouse (400') transfer to core | random shots of family + friends, with tamer + girls, may, saying "seems to be referring to Jane + mum + dad" | Confirm date -- inscription on edge of film, from daughter of Ray Artist & his wife Joan, who would have been born 1950 or later. Could definitely be a reference to the wedding (recheck the edge code) | Frank Artist's tape | Donation |
| | | | | | | | | | | | | | | | | | | | | | | | | | |
| BC | ZS.007 | [Glen Eagle Summer Scene] | Artist, Frank | 194- | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~5 min | b/w | silent | 1 | | | 1.00 | | Rebilled: rehouse (400') transfer to core | | | Donation | |
| BC | ZS.008 | [a hike with the kids] | Artist, Frank | 1950 | Canada | | Home Movie | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~5 min | cd | silent | 1 | | | 1.00 | | Rebilled: rehouse (400') transfer to core, replace end credit on to core, replace end credit on to core | arrived housed with end credits - reattach | | Donation | |
| BC | ZS.009 | [Out Our Way] | Artist, Frank | 1943 | Canada | English | Home Movie | [moving images] | 16mm film | | 1/1 | acetate | | cd | silent | 1 | | | 1.00 | | Rebilled: rehouse (400') transfer to core | | | Donation | |
| BC | ZS.010 | [Lager's Holiday] | Gatreau Films | 1947 | Canada | English | Home Movie | [moving images] | 16mm film | Release Print | 1/1 | acetate | ~5 min | cd | silent | 1 | | | 1.50 | | Rebilled: rehouse (400') transfer to core | | | Gatreau Films leader - Artist?? | Donation |
| BC | ZS.011 | [interview with mrs. artist's brother] | | unknown | | | | [Sound recording] | 1/4 mag | | 1/1 | magnetic tape | | | | 1 | | | | | | | | Donation | |
| BC | ZS.012 | [butter nuts] | Artist, Frank | 194- | Canada | | Home Movie: Excerpt | [moving images] | 16mm film | Reversal | 1/1 | acetate | ~10 seconds | cd | silent | 1 | | | 0.00 | | Rebilled: rehouse | originally housed on a medical tape core labelled "BUTTER NUTS GLEN LAKE - 400', MME HILTON ET AL" | | Donation | |
| BC | ZS.013 | [Little Trips to Nowhere] | Gatreau Films | 1944 | Canada | English | Home Movie | [moving images] | 16mm film | Print | 1/1 | acetate | ~50 min | cd & b/w | silent | 1 | | | 1.00 | | Rebilled: rehouse (4000') | | | Donation | |
| BC | ZS.014 | [misc movies of B.C.] | Artist, Frank | 194- | Canada | | Home Movie | [moving images] | 16mm film | Print | 1/1 | acetate | ~30 min | cd | silent | 1 | | | 1.00 | | Rebilled: transfer to core separately, transfer to core | | | Donation | |
| BC | ZS.015 | [Glen Eagle Scene, early 1940s] | Artist, Frank | 194- | Canada | | Home Movie | [moving images] | 16mm film | Print | 1/1 | acetate | ~30 min | b/w | silent | 1 | | | 1.00 | | rebill: rehouse 400', transfer to core | | | Donation | |
| BC | ZS.016 | [Minnows in Duckland] | Canadian Government Motion Picture Bureau | 1938 | Canada | English | | [moving images] | 16mm film | Release Print | | | 11 min | b/w | silent | 3 | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.017 | [YoYo] | Canadian Government Motion Picture Bureau | 1939 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 3 | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.018 | [Athabasca Trail] | Canadian Government Motion Picture Bureau | 1934 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 3 | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.019 | [Where Beauty Dwells] | Canadian Government Motion Picture Bureau | 1934 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 6 min | b/w | silent | 3 | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.020 | [Harvest of the Sugar Maple Tree] | Canadian Government Motion Picture Bureau | 1919 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 9 min | b/w | silent | 3 | | | 1.50 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.021 | [Sanctuary and Playground] | National Film Board National Parks Bureau | 1936 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 9 min | cd | silent | 3 | | | 1.50 | | rebill: rehouse 400', transfer to core | | | Donation | |
| BC | ZS.022 | [Digging up the Past] | Canadian Government Motion Picture Bureau | 1932 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 16 min | b/w | silent | 3 | | | 1.00 | | rebill: rehouse 800', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.023 | [Two Doors on Main Street] | Canadian Government Motion Picture Bureau | 1935 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 2 | | | 1.50 | | rebill: rehouse 400', transfer to core | | | Donation | |
| BC | ZS.024 | [Conquest of the Forest] | Canadian Government Motion Picture Bureau | 1938 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 14 min | b/w | silent | 2 | | | 0.00 | | rebill: rehouse 800', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.025 | [Policing the Arctic] | Canadian Government Motion Picture Bureau | | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 6 min | b/w | silent | 2 | | | 1.50 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.026 | [With Rod and Fly] | Canadian Government Motion Picture Bureau | 1930 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 5 min | b/w | silent | 2 | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.027 | [How Salmon are Caught] | Canadian Government Motion Picture Bureau | 1921 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 10 min 28 sec | b/w | silent | | | | 1.00 | | rebill: rehouse 400', transfer to core | | | Donation | |
| BC | ZS.028 | [Salmon Fishing on the Skeena Commence] | Canadian Government Motion Picture Bureau - Dept of Trade & Commerce | 1930 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 5 min | b/w | silent | | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.029 | [Aired Alpine Shows] | Canadian Government Motion Picture Bureau | 1936 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 5 min | b/w | silent | | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.030 | [The City at the Footfalls] | Canadian Government Motion Picture Bureau | 1938 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 5 min | b/w | silent | | | | 2.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.031.A | [Historic Quebec: reel 1] | Canadian Government Motion Picture Bureau | 1927 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/2 | acetate | | b/w | silent | | | | 2.00 | | rebill: rehouse 400', transfer to core | | | Donation | |
| BC | ZS.031.B | [Historic Quebec: reel 2] | Canadian Government Motion Picture Bureau | 1927 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 2/2 | acetate | | b/w | silent | | | | 2.00 | | rebill: rehouse 400', transfer to core | | | Donation | |
| BC | ZS.032 | [Fragh from the Dump] | Canadian Government Motion Picture Bureau | 1922 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 10 min 27 sec | b/w | silent | | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.033 | [Where Show Time is Joy Time] | Canadian Government Motion Picture Bureau | 1936 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 5 min | b/w | silent | | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.034 | [Leaves from a Rangers Notebook] | Canadian Government Motion Picture Bureau | 1922 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 6 min | b/w | silent | | | | 2.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |
| BC | ZS.035 | [With 'Og' Team and Snowshoes] | Canadian Government Motion Picture Bureau | 1936 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 6 min | b/w | silent | | | | 1.00 | | rebill: rehouse 400', transfer to core | | | SERIES: Spring Canada | |

APPENDIX 2: Catalogue Records

| Sheet | Identifier | Title = Alternative Title | Creator(s) | Release Year | Production Country | Language (spelling) | Genre | Material Designation | Format | Item type/element | Part #/# | Item base | Duration (runtime) | Colour Type | Sound type | Conservation Priority | Date of inspection | Inspector Initials | AD Strip level | Condition & access notes | Preservation Actions | Conservation Recommendations | Labels & inscriptions | Notes | Acquisition Date/Source |
|-------|------------|---|---|--------------|--------------------|---------------------|---------------|----------------------|-----------|-------------------|----------|---------------|--------------------|-------------|------------|-----------------------|--------------------|--------------------|----------------|--------------------------|----------------------|--|--|----------------|-------------------------|
| 80 | 25.036 | Holding Among the Peaks | National Parks Department of the Interior | 1931 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 12 min | b/w | silent | 3 | | | 1.00 | | | rebel; rebhouse 800; transfer to core | | | Donation |
| 80 | 25.037 | The Beaver People | National Park of Canada; Department of the Interior | 1928 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 8 min | b/w | silent | 2 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.038 | The City by the Sea, Halifax | Canadian Government Motion Picture Bureau | 1926 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 5 min | b/w | silent | 2 | | | 2.00 | | | rebel; rebhouse 400; transfer to core; clean | SERIES: Seeping Canada | | Donation |
| 80 | 25.039 | Here and There With the Birds of Canada | National Parks of Canada; Department of Mines & Resources | 1930 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 2 | | | 2.00 | | | rebel; rebhouse separately | | | Donation |
| 80 | 25.040 | Bird Neighbors in Winter | National Parks of Canada; National Park of Canada; Department of the Interior | 1925 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 8 min | b/w | silent | 2 | | | 2.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.041 | Barff | National Parks of Canada; National Park of Canada; Department of the Interior | 1929 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 10 min 20 sec | b/w | silent | 2 | | | 1.50 | | | rebel; rebhouse 800; transfer to core | | | Donation |
| 80 | 25.042 | The Beaver Family | National Parks of Canada; Department of Mines & Resources | 1929 | Canada | English | Documentary | (moving images) | 16mm film | Release Print | 1/1 | acetate | 12 min | b/w | silent | 2 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.043 | Random glimpses of Cape Breton | Exhibits and Publicity Bureau | 1922 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 6 min | b/w | silent | 2 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Seeping Canada | | Donation |
| 80 | 25.044 | Marketing Canadian Apples | Canadian Government Motion Picture Bureau;Department of Agriculture | 1944 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.045 | The City of Loyalists: St John | Canadian Government Motion Picture Bureau | 1925 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 2 | | | 0.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.046 | Fighting Salmon | Canadian Government Motion Picture Bureau | 1936 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 2 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.047 | The Kicking Horse Trail | Canadian Government Motion Picture Bureau | 1926 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 5 min | b/w | silent | 2 | | | 0.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Seeping Canada | | Donation |
| 80 | 25.048 | Improve Fishing on the Atlantic Coast | Canadian Government Motion Picture Bureau | 1920 | Canada | English | Documentary | (moving images) | 16mm film | Release Print | 1/1 | acetate | 8 min | b/w | silent | 2 | | | 0.00 | | | rebel; rebhouse 400; transfer to core; clean | | | Donation |
| Q | 25.049 | The Enemy of the Forest | Department of the Interior with the Department of Trade and Commerce | 1919 | Canada | English | Educational | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 2 | | | 3.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| | 25.050 | Monarchs of the Plains | Canadian Government Motion Picture Bureau | 1929 | Canada | English | Documentary | (moving images) | 16mm film | Release Print | 1/1 | acetate | 10 min | b/w | silent | 2 | | | 1.50 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.051 | Cave Trails Through Moosehead | Canadian Government Motion Picture Bureau | 1927 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 8 min 45 sec | b/w | silent | 2 | | | 1.50 | | | rebel; rebhouse 400; transfer to core | SERIES: Seeping Canada | | Donation |
| 80 | 25.052 | Food Weapon of Conquest (Lewy) | Legg, Stuart | 1941 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 22 min (total) | b/w | opt | 3 | | | 2.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Canada Carries On: 1 reel of 2. There was no "undertitled" but | | Donation |
| 80 | 25.053 | Britain at Bay | Prerby, JB | 1941 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 6 min 48 sec | b/w | opt | 3 | | | 1.50 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.054 | The Road to Victory | Canadian Government Motion Picture Bureau | 1935 | Canada | English | Educational | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.055 | Big Timber | Canadian Government Motion Picture Bureau | 1935 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 11 min | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.056 | Le Retour | National Film Board | 1944 | Canada | French | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 9 min | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Canada Carries On = En Avant Canada | No second reel | Donation |
| 80 | 25.057 | Fighting Ships [R] | National Film Board | 1942 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 24 min (total) | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Canada Carries On | | Donation |
| 80 | 25.058 | Flight 6 | Newman, Sydney | 1944 | Canada | English | Documentary | (moving images) | 16mm film | Release Print | 1/1 | acetate | 10 min | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Frontline Reports: series no. unidentified | | Donation |
| 80 | 25.059 | Frontline Report | National Film Board | 1944 | Canada | English | Newsreel | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Frontline Reports: series no. unidentified | | Donation |
| 80 | 25.060 | Frontline Report | National Film Board | 1943 | Canada | English | Newsreel | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.061 | Salute to Victory | National Film Board | 1945 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 10 min | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.062 | Westward Ho | | | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 3 | | | 1.50 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.063 | Atlantic Period | Legg, Stuart | 1940 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 10 min | b/w | opt | 3 | | | 2.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Seeping Canada | | Donation |
| 80 | 25.064 | Battle is our Business | Reiffin, Julian | 1943 | Canada | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.065 | Vanmeter Nurses Aid | Canadian Defense Volunteer Office: Vanmeter Nursing League | 1942 | | English | Sponsored | (moving images) | 16mm film | Release Print | 1/1 | acetate | 12 min | b/w | opt | 3 | | | 1.50 | | | rebel; rebhouse 800; transfer to core | | | Donation |
| 80 | 25.066 | [empty training] | | | | | | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.50 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.067 | Boat Trip to Miami | | 194- | | English | | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | silent | 1 | | | 0.00 | | | rebel; rebhouse 400; transfer to core; clean | Likely an Adrien home movie; should be able to confirm with further inspection | | Donation |
| 80 | 25.068 | [empty school - best school] | Canadian Government Motion Picture Bureau | 1941 | | | | (moving images) | 16mm film | Release Print | 1/1 | acetate | | cd | silent | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.069 | Canada's Pacific Gateway | Picture Bureau | 1928 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 6 min 55 sec | b/w | silent | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Seeping Canada | | Donation |
| 80 | 25.070 | The City of Sunshine | Canadian Government Motion Picture Bureau | 1928 | Canada | English | Travelogue | (moving images) | 16mm film | Release Print | 1/1 | acetate | 10 min | b/w | silent | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | SERIES: Seeping Canada | | Donation |
| 80 | 25.071 | Veddy Loan | | | | | | (moving images) | 16mm film | Release Print | | acetate | | b/w | | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.072 | Community Sing - Canadian Soldiers Favourites | Blair, R.K. | 1943 | Canada | English | | (moving images) | 16mm film | Release Print | 1/1 | acetate | 6 min 48 sec | b/w | opt | | | | 2.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.073 | [Queen Elizabeth coronation 3 tapes] | | | | | | (sound recording) | 1/4 inch | Release Print | 1/1 | magnetic tape | | cd | opt | 1 | | | 3.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.074 | Michael Meert Maud | Jenner, Philip | 1944 | Canada | English | Comedy | (moving images) | 16mm film | Release Print | 1/1 | acetate | | cd | opt | | | | | | | rebel; rebhouse 400; transfer to core | | | Donation |
| 80 | 25.075 | [speed the victory - sax #8] | National Film Board | 1944 | Canada | English | Advertisement | (moving images) | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.00 | | | rebel; rebhouse 400; transfer to core | | | Donation |

APPENDIX 2: Catalogue Records

| Sheet | Identifier | Title - Alternative Title | Creator(s) | Release Year | Production Country | Language (spoken/ft) | Genre | Material Designation | Format | Item type/element | Part #/# | Item base | Duration (runtime :) | Colour Type | Sound type | Conservation Priority | Date of inspection | Inspector Initials | AD Strip level | Condition & access notes | Preservation Actions | Conservation Recommendations | Labels & inscriptions | Notes | Acquisition Date, Source |
|-------|------------|---|--|--------------|--------------------|----------------------|---------------|----------------------|-----------|-------------------|----------|-----------|----------------------|-------------|------------|-----------------------|--------------------|--------------------|----------------|--------------------------|----------------------|---|--------------------------|-------|--------------------------|
| 80 | 25.076 | How Simon are Caught | Exhibits and Publicity Bureau Commerce in co-operation with the Fisheries Branch of the Department of Marine and Fisheries | 1921 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 10 min 28 sec | b/w | silent | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core; reattach portion from other reel | | | Donation |
| 80 | 25.077 | Falling Waters | Canadian Government Motion Picture Bureau | 1928 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 8 min | b/w | silent | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | SERIES Seung Canada | | Donation |
| 80 | 25.078 | The Home Front | Heves, Stanley | 1940 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 11 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | SERIES Canada Carries On | | Donation |
| 80 | 25.079 | Six Tranches de Pain | National Film Board | 1944 | Canada | French | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 9 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | | | Donation |
| 80 | 25.080 | [Speed the victory - sask #21] | National Film Board | 1944 | Canada | English | Advertisement | [moving images] | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | | | Donation |
| 80 | 25.081 | Ship Building | National Film Board | 1943 | Canada | English | Documentary | [moving images] | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | | | Donation |
| 80 | 25.082 | Le Signe de la Victoire | Garr, Albert | 1942 | USA | French | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 18 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 800', transfer to core | | | Donation |
| 80 | 25.083 | Inside fighting Russia | Legg, Stuart | 1942 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 18 min 45 sec | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | | | Donation |
| 80 | 25.084 | The Happy Gang | National Wartime Finance Committee | 1943 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 10 min | b/w | opt | 3 | | | 2.00 | | | rebel, rebouse 400', transfer to core | | | Donation |
| 80 | 25.085 | Battle for Oil | Legg, Stuart | 1942 | Canada | English | Educational | [moving images] | 16mm film | Release Print | 1/1 | acetate | 19 min | b/w | opt | 2 | | | 2.00 | | | 2 films, 1 reel, rebouse on separate reels and containers; transfer to cores; rebel | | | Donation |
| 80 | 25.086 | New soldiers are Tough | National Film Board | 1942 | Canada | English | Educational | [moving images] | 16mm film | Release Print | 1/1 | acetate | 18 min | b/w | opt | 2 | | | 2.00 | | | rebel, rebouse 400', transfer to core | | | Donation |
| 80 | 25.087 | Summer on a Quebec Farm; Spring on a Quebec Farm; Winter on a Quebec Farm | Mear, Jane | 1947 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 10 min (each) | col | opt | 3 | | | 1.00 | | | 3 films, 1 reel, rebouse in 3 separate 400' cans | | | Donation |
| 80 | 25.088 | Letter from Camp Borden | Sportswode, Raymond | 1941 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 17 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 800', transfer to core | SERIES Canada Carries On | | Donation |
| 80 | 25.089 | Gem of the Rockies | Canadian Government Motion Picau | 1924 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 9 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | SERIES Seung Canada | | Donation |
| 80 | 25.090 | On to Victory | Alexander, John M. | 1942 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 16 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 800', transfer to core | | | Donation |
| 80 | 25.091 | Handle With Care | George, George L. | 1943 | Canada | English | Documentary | [moving images] | 16mm film | Release Print | 1/1 | acetate | 19 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | SERIES Canada Carries On | | Donation |
| 80 | 25.092 | Future for fighters | Legg, Stuart | 1945 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 10 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | SERIES Canada Carries On | | Donation |
| 80 | 25.093 | Mosquito Squadron | Brown, Ernest | 1944 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 11 min | b/w | opt | 3 | | | 0.00 | | | rebel, rebouse 400', transfer to core | SERIES Canada Carries On | | Donation |
| 80 | 25.094 | Frontline Reports #7 | National Film Board | 1945 | Canada | English | Newsreel | [moving images] | 16mm film | Release Print | 1/1 | acetate | 6 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | SERIES Frontline Reports | | Donation |
| 80 | 25.095 | Fleet Wings | Canada Government Motion Picture Bureau | 1926 | Canada | English | | [moving images] | 16mm film | Release Print | 1/1 | acetate | 9 min | b/w | silent | 3 | | | 1.00 | | | rebel, rebouse 800', transfer to core | | | Donation |
| 80 | 25.096 | Infantry: Pride of Arms | National Film Board | 1944 | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | 12 minutes | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 400', transfer to core | | | Donation |
| 80 | 25.097 | Coal Face Canada | Edmond, Robert | 1943 | Canada | English | Travelogue | [moving images] | 16mm film | Release Print | 1/1 | acetate | 20 min | b/w | opt | 3 | | | 1.00 | | | rebel, rebouse 800', transfer to core | | | Donation |
| 80 | 25.098 | Après le Travail | National Film Board | | Canada | English | Sponsored | [moving images] | 16mm film | Release Print | 1/1 | acetate | | b/w | opt | 3 | | | 1.50 | | | rebel, rebouse 400', transfer to core | | | Donation |

Appendix 3: Recommendations for Policy & Procedure

Accession Policy

First and foremost, the mandate of the Pacific Cinematheque Archive is to collect “works by Western Canadian independent producers, and works reflecting regional social, political, and cultural concerns.”⁴⁴ This should always be the first consideration when making determinations about the suitability of material for the archive.

Additionally, The Archives Association of British Columbia’s *Manual for Small Archives* lays out a decision-making framework for determining the appropriateness of incoming materials for the archive, which is adapted here for the use of the Pacific Cinematheque Archive, with specificity to film materials in mind.

Materials may come into the archive by donation, loan, transfer, or purchase, but before anything is accessioned into the collection, a determination of suitability needs to be made, by first examining several factors in order to establish a minimum set of criteria for new acquisitions.

Quantity: It is important to consider how much material is involved before a decision can be made about whether or not the archive can accept it. The Pacific Cinematheque archive is extremely limited in space and is not equipped to accept large collections. If the collection, when weighed against other criteria, is deemed too valuable to the archive to deny, a viable storage solution will need to be considered before the items are accepted.

Type of material: Most types of moving image material can be considered suitable for the archive. Currently, the collection mostly consists of acetate and polyester prints, which the archive is equipped to care for. It is unlikely that the Pacific Cinematheque would come into contact with nitrate materials, but because the archive has no permanent archivist to continually monitor materials, nor a separate temperature-controlled vault environment, nitrate is not suitable for the archive. Media on other formats (magnetic tape, digital video, Blu-ray, etc.) are all acceptable.

Uniqueness: Because of the lack of resources both to process and to house and store film materials at the archive it is prudent, at this point, to evaluate the uniqueness of the incoming material. For film, it is useful to know if you are dealing with prints or original elements like negatives or reversal stock. The further removed from the original, the less unique the item is likely to be. Film is a medium that, by necessity, is often duplicated for distribution, but the more duplicated, and therefore widely available, the less value it holds. “Dupe” prints can still add value to the archive, but at the very least, bringing in duplicates of items already held should be avoided, unless the copy in the archive is somehow damaged or deteriorated and it would be in the archive’s best interest to replace it.

Physical Quality: The physical quality of the material is particularly important in film archives, as acetate decomposition is “contagious” and will infect the rest of the collection if introduced into the archive. In addition to the potential spread of vinegar syndrome, the archive does not

⁴⁴ The Cinematheque, *Film Archive Guide* (Rev. 2017): 14.

have the human resources required to perform heavy conservation tasks and so the physical quality of an item must be considered with regard to the cost to care for it and whether the materials are worth the time and monetary expense.

Ultimately, the following questions, taken directly from the Manual for Small Archives should be asked when determining suitability for the archive:

- 1. Does the archival material fit our policy and does it enhance the rest of the collection? Does it fit the mandate of the organization or would it be better suited to another institution?***
- 2. Does it fill gaps in our collection or duplicate information already available?***
- 3. How much will it cost to preserve and store, does the archive have the resources to do so and if so, are the materials worth the expense?***
- 4. Is the medium itself important (is it a unique gauge or rare color process, etc.)?⁴⁵***

⁴⁵ Archives Association of British Columbia, *A Manual for Small Archives* (Vancouver: 1998), 25-27.

Procedure: A completed accession form, should always accompany the material, no matter how the material is acquired. In order to save time and resources, it is useful to ask donors to provide an inventory list of the items the wish to donate. When the material arrives, it is prudent to check the list against the physical materials to ensure everything is there. If, for whatever reason, an inventory has not been provided and the content of the material is in question, wind the film just enough to pull the basic information (title, creator, date, base, sound type, color type) to create an accurate inventory. After an inventory has been confirmed, the following tasks should be performed

- Separate acetate and polyester materials
- Place an A/D strip in the cans of the acetate carriers and take readings after an appropriate time has passed.
- Anything with a reading over a 2 on the IPI acetate decomposition scale should be returned to the donor and will not be accessioned.

At this stage, the remaining items can be officially accessioned, based on the accession policy and catalogued into the existing database, following the procedures in the Media Guide, being sure to add a ranking from 1-3 (1 = highest priority, 2 = medium priority, 3 = lowest priority) in the Conservation Needs column of the database. A simplified version of a chart denoting “How to Choose a Film for Preservation,” originally conceptualized by Archival Scholar Karen F. Gracy should be used to help prioritize films.⁴⁶ Any preservation concerns should be clearly noted, so that archive residents and volunteers can make decisions about where to best utilize their time when performing conservation tasks. Conservation tasks will be performed as part of an ongoing effort to rehouse the materials and updated preservation concerns will be noted in the database at that time.

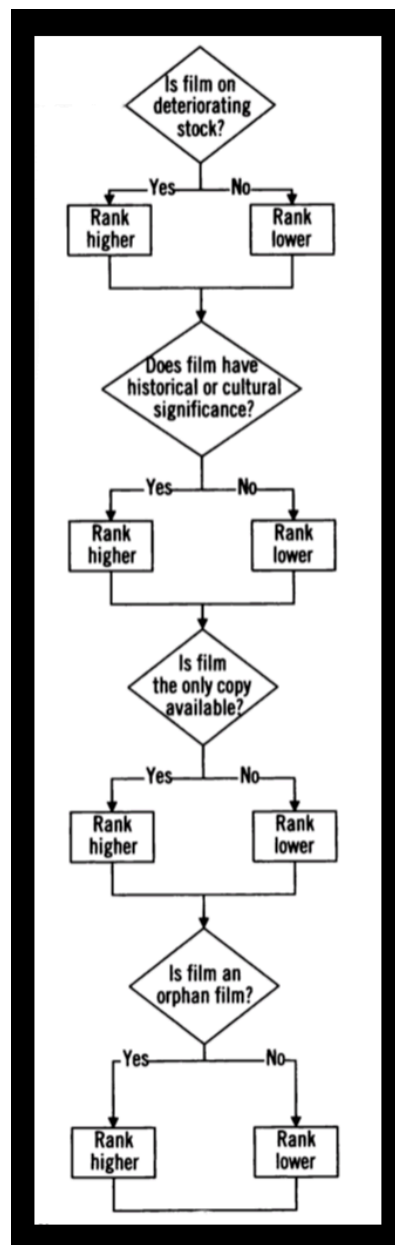


Figure 1: Simplified Version of Karen F. Gracy's "How to Choose a Film for Preservation" chart.

⁴⁶ Figure 1: Karen F. Gracy, *Film Preservation: Competing Definitions of Value, use, and Practice*, 101

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