

# PreserVision



NEWSLETTER OF THE AV PRESERVATION TRUST

ISSUE NO.6 | FALL 2005

## David Novek welcomed as President of the AV Trust



David Novek  
President of the AV Trust

While its focus is to honour and preserve our audio visual past, the future was on the minds of the AV Trust and its Board of Directors this past September. The Board named David Novek, President of Novek Communications, as incoming President of the organization. David succeeds Sandra Macdonald, Chair of the Canadian Television Fund, who stepped down after a four-year term.

David is one of Canada's leading communications professionals. In 1978 he founded Canada's first entertainment public relations company, David Novek Associates (now Novek Communications) after serving for ten years as Director of Public Relations with the National Film Board. Through his Montreal-based company, David has been involved in the publicity and promotion, in English and in French, of more than 400 Canadian, American and foreign film and television programs in Canada, the United States and at festivals world-wide. David also served as Vice-President Communications for Astral Media.

PreserVision had the opportunity to speak with David about his hopes and aspirations for the AV Trust under his leadership.

**PV: Why did you want to serve as President of the AV Trust?**

**DN:** The work of the AV Trust is essential to understand and preserve the audio visual heritage of Canada. I have spent many years working in the Canadian film and television industry and know how important it is for future generations to understand what went before. That is the principal reason I took on the role of President. The work of the AV Trust serves as an important link to our past and a connection to the future.

**PV: What are your top priorities for the organization?**

**DN:** My main priority is to raise awareness of the AV Trust and to have it more fully recognized and appreciated by the audio visual and archival communities, governments at all levels and all Canadians. I would also say this is our biggest challenge. I want to make

sure the AV Trust is recognized as an important part of Canada's cultural landscape.

Another key priority is to assure a solid financial foundation for the organization. We continue to pursue support from the audio visual industry and governments and our plans to raise awareness of the Trust will help contribute to these efforts.

**PV: Why do Canadians need the AV Trust?**

**DN:** To know ourselves as a country and a culture, understanding and appreciating our past is extremely important. Nothing explains our history as vividly as our music, radio, film and television memories. That is why the work of the AV Trust is so important for all Canadians.

**PV: Where would you like to see the organization in five years time?**

**DN:** Five years from now, I would like to see the work of the AV Trust recognized as an essential part of the cultural and historical fabric of Canada. I would also like to see a permanent home or exhibition space

established for the AV Trust's Masterworks collection. It would provide an opportunity for Canadians to learn about our audio-visual and cultural heritage through a hands-on, interactive audio visual exploration of our Masterworks selections.

**PV: How can the audio visual industry best support the AV Trust?**

**DN:** The different sectors of the audio visual industry can support our work by doing everything possible to make sure the works they produce, or have produced, are archived and preserved properly. And, we look to the industry to help us to raise awareness of the need to preserve Canada's sounds and recorded images for future generations.

## Masterworks 2005 Honours Canadian Classics

On Heritage Day February 2005, the Chateau Laurier hotel in Ottawa was all abuzz with the glitz and glamour as industry insiders and others celebrated Masterworks 2005 to honour the best of this country's audio visual heritage. The Masterworks program aims twin spotlights on the cause of audio visual preservation and honours the "Masters", the artists and creators of these historically significant cultural works - works that exemplify the need to preserve Canada's audio visual material for future generations.

Senator Laurier LaPierre returned as the knowledgeable and witty Master of Ceremonies and presented Masterworks certificates in recognition of 12 Canadian classics.

### FILM

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

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

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

### TELEVISION

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

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

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

### RADIO

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

**Marius Barbeau** - Ethnological recordings from 1911 (Various broadcasters)

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

### MUSIC/SOUND RECORDING

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

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

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

## Changes in store for Masterworks 2006

In an effort to increase awareness of the AV trust and its programs, the Board of the Trust has chosen to expand the format and alternate the location of the Masterworks gala between Toronto and Montreal. The next Masterworks event will be held in Toronto in the Fall of 2006. In addition, the event will include a full-day's schedule of activities featuring a symposium, screenings, panel discussions, a reception, and conclude with the awards ceremony and dinner.

"The objective is to give the work of the Trust higher visibility so that it can be better understood and appreciated by a larger audience,"

David Novek,  
incoming President of the AV Trust

Anne of Green Gables  
Image courtesy of Sullivan Entertainment

# Lack of technical expertise puts AV preservation at risk

While organizations such as the AV Trust are making strides to encourage and promote the preservation of audio-visual works in Canada, within the industry, there are fewer and fewer trained archivists who can do the job.

A 2004 study, *The Future of Heritage Work in Canada*, conducted by the 8rs Research Team made up of researchers from the University of Alberta and the Tandem Social Research Consulting group and available at <http://www.ls.ualberta.ca/8rs/reports.html>, examined all sectors of the archival industry. The study identified recruitment as one of the industry's most pressing challenges. It highlighted the difficulties the industry has in finding candidates with the right skill sets as well as recruiting a sufficient pool of interested candidates for new positions.

According to Michael Moosberger, University Archivist at Dalhousie University in Halifax, the majority of audio visual archivists are self taught and learned their trade "on the job."

"Overall, the industry is aging and hand in hand with that problem is the issue of renewal. Those who are entering the profession are in the same boat as those they are replacing, if that renewal even occurs. They have to learn the profession on the job.

However, these days, the technology is a lot more complex."

René Villeneuve, President of Villeneuve Technologies, adds, "The science of classifying information for the purpose of long-term storage and retrieval has been around for ages, but it is only in the last century and a half that new schemes and methods have been required to deal with the new ways of exchanging information. Images and sound stored on a number of physical media and developing ways and means to classify and store has represented a major challenge."

Indeed while conducting its research, the 8rs team found that almost one-third of the archives it surveyed identified technology issues as the single most pressing future human resource concern. There is continual pressure to adopt, implement and maintain technology and, furthermore, conduct the necessary IT training for the ongoing maintenance and management of the technology.

"Whereas conversion used to be generational, now it changes every two or three years as technology evolves," said Moosberger. "Before, we used to have standard formats for the management and preservation of audio visual material. The technologies are changing more rapidly. And, do the new formats

talk to each other? Not necessarily. There is a need to have a common platform. However, the archival community does not have the means to impose an archival standard on the industry."

Meanwhile, the community is not exactly flush with resources both financial and human.

"Archives are primarily publicly funded institutions and have received their fair share of budget cuts. Those resources were never restored," Moosberger explains. "Audio visual material is not considered mainstream and therefore was historically one of the first areas to be subject to budget cuts. Further aggravating these circumstances is the lack of people with the technical expertise to do the restoration and archiving and the higher costs associated with the preservation of audio visual material."

In contrast to paper-based materials where archival standards and processes are well-established and straightforward, the process of preserving audio visual material is highly dependent on technology, both hardware and software.

René Villeneuve, author of the Canadian Audio Visual Vault Inventory Report, commissioned by the AV Trust, further explains.

"The task of archiving and preserving is complicated by the specialized skills required to handle sound and moving images," he says. "Few universities, museums or archives have full-time archivists who are entirely dedicated to managing audio visual collections. This puts a real burden on the generalists who not only have to learn "old" technologies

associated with the assets but also keep up to date with "new" technology that will be used for future holdings."

"We are also more aware of the importance of the information and rely increasingly on technologies that are less and less stable and interoperable," continues Villeneuve. "Aside from devoting more resources to existing institutions that look after our heritage, we should also endeavor to achieve greater interoperability between systems and methods of conserving and classifying all this information. The 21<sup>st</sup> century is possibly the era of metadata — the information about the information — but all this additional data is only useful and valuable if it can be shared and exchanged."

Is there light at the end the archival tunnel? Moosberger offers three tangible recommendations to turn the situation around.

First, more advocacy work needs to be done to ensure that those who hold the resources to fund archive and preservation work are well aware of the consequences if measures are not taken to preserve Canada's audio visual records. The status quo will only result in the preservation of bits and pieces and put much of Canada's audio visual past at risk of being lost.

Second, educational institutions should be engaged to develop specific courses for the management and preservation of audio-visual history. And, opportunities should be made available to hire graduates of these programs.

And finally, the archival and preservation industry needs to put audio-visual material on the same footing as paper-based holdings. "We need to stop treating our audio visual material as second class citizens in our archival holdings," says Moosberger.



Library and Archives Canada, Gatineau QC  
Image courtesy of René Villeneuve, Villeneuve Media Technologies

## Study documents silent-era films made in Québec

Researchers, as part of the work of the Grafics Group (*Groupe de recherche sur l'avènement et la formation des institutions cinématographiques et scéniques* – Research Group on the Development of Film and Theatrical Institutions), are working to document, catalogue and publicize films shot in Quebec during the beginnings and development of cinema in the region. André Gaudreault, Germain Lacasse and Pierre Véronneau are producing the study.

Through an examination of archival material from Montréal and Québec newspapers (*La Presse, Le Soleil, La Patrie, The Montreal Star*) from 1895 to the end of the silent era, as well as other period documents including various papers on the cinema, catalogues, industry press sources, analytical filmographies and computer databases, the group is also reconstructing the specifics of the initial phases of the film experience in

Quebec, pre-institutional to institutionalization. The group's archival work led to the rediscovery of the Lumière silent film, *Danse indienne* (Gabriel Veyre, 1898), most likely the very first film shot in Québec that has survived to this day. GRAFICS has donated the results of the archival research to the *Cinémathèque québécoise*.

The first portion of the research, 1897-1907, contains hundreds of titles that had been inventoried but that often no longer exist as well as a great number of previously unknown or forgotten works. The project is exhaustive and includes works that are well documented and films whose existence remains hypothetical. Researchers hope their work will help those interested to better understand how these films were produced, advertised and received by a given linguistic audience, French or English-speaking. It is

organized in chronological order to illustrate the natural process of evolution at play in the early days of the Quebec film industry.

The listing of works includes both films made by outside producers as well as those produced locally. It is designed to highlight the variety of films made and the diversity of strategies that led to their release. The researchers are including all available informa-

tion, enhanced with minimum commentary and analysis of films that still exist, at least in part. Once complete, the work should prove to be a unique and valuable tool.

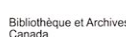
Grafics has also partnered with Professors Charlie Keil (U. of Toronto) and Marta Braun (Ryerson) who undertook a similar filmography of silent-era works produced in Ontario. The plan is to merge the two databases in order to prepare the foundation for a Canadian inventory of silent-era films.

For additional information on the filmography, visit the Grafics website, <http://cri.histart.umontreal.ca/grafics/>, or contact Pierre Véronneau, e-mail [veronnp@sympatico.ca](mailto:veronnp@sympatico.ca).



Danse indienne, Gabriel Veyre, 1898  
Image courtesy of Collections Cinéma Québecois

### Our Sponsors



# DVD project saves work of Canadian film pioneers

BY BARBARA BLACK

Canadian films from the past are finding new appreciation in film schools thanks to a Concordia University project called Pioneers in Independent Canadian Cinema.

With the help of a grant from the Audio Visual Preservation Trust (the AV Trust) and Canadian Heritage, Professors David Douglas and Peter Rist are transferring Canadian films from their original 16-millimetre format to DVD. Then, they distribute the films free of charge to teaching institutions across Canada and around the globe.

They started last year with the work of Larry Kent who was a sensation in the 1960s and influenced other filmmakers, notably David Cronenberg.

This year Peter Rist joined the project and two more Kent films were transferred, *Sweet Substitute* (1964) and *When Tomorrow Dies* (1965). Douglas and Rist were able to include commentary, French and Spanish subtitles, a photo gallery, a guide to sources and short interviews.

This year they are working on Clarke Mackey's first feature, *The Only Thing You Know* (1971). Mackey teaches film studies at Queen's University. His film credits include a couple of features, some documentary work and television (*Degrassi High*).

Douglas and Rist deliberately choose neglected, independent films from the 1960s and '70s, saying these films offer a challenge to conventional notions of what Canadian cinema looks like.

"As a lecturer who has taught Canadian cinema, I can tell you it is very difficult to gain access to a number of films from this era. Unlike Hollywood, there is no commercial interest in keeping these films in circulation. We felt that something had to be done to preserve our film heritage and bring it to the next generation," said Douglas.

The grant provides between \$13,000 and \$15,000 a year. The two plan to apply for more funding from the AV Trust.

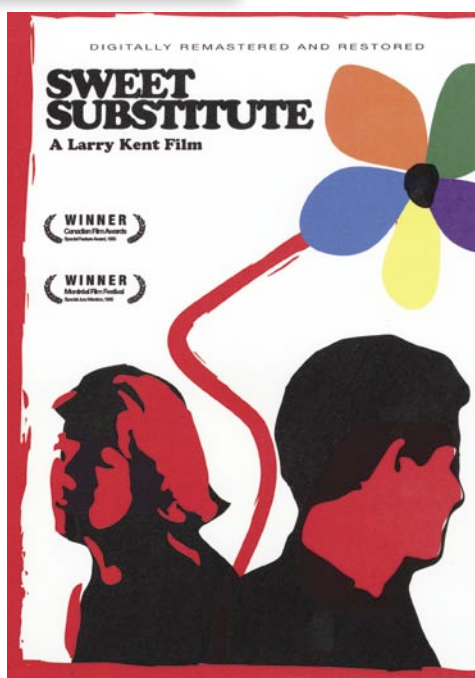
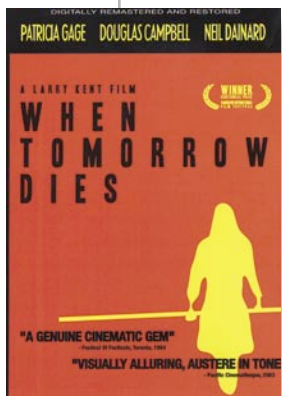
Douglas reports that Richard Kerr, Chair of Concordia's Mel Hoppenheim School of Cinema is enthusiastic about the project.

"Richard has been trying to push us to set up a larger entity that would oversee a long-term, multi-year investment, establishing what amounts to a small press for films. The idea is worth pursuing."

"People from elsewhere are amazed that there is a program to fund this sort of venture," Douglas said. "The payoff for filmmakers is recognition. Larry and Clarke have been more than happy to donate the educational use rights for their films."

"In 1995, when I first taught Canadian cinema at Concordia, I discovered that Larry lived in Montreal. When I phoned him out of the blue to ask where I might find a print of his first film, his first question to me was: Where the hell did you see my film in the first place? He had largely given up on filmmaking. Now, he's just had a premiere of *Hamster Cage* at the Montreal World Film Festival. I'm happy to think I played a small part in bringing him back into the cinema and his unique vision to new audiences."

A version of this article originally appeared in Concordia's *Thursday Report*, Vol.30, No.1, September 15, 2005.



Top: *When Tomorrow Dies* (1965)  
Above: *Sweet Substitute* (1964)  
Images courtesy of Gregory Kaufman

Kent's *The Bitter Ash* (1963) and *High* (1967) have already gone out to roughly 170 colleges and universities in some 24 countries on six continents.

For 30 years, *High* was thought to have been lost. "In its initial release, it was plagued by issues of censorship," Douglas said. "It was invited and then banned from the Montreal International Film Festival"

In 2002, Douglas and the Director, Kent, discovered a complete print in the archives of the *Cinémathèque québécoise*. The National Archives restored the print.

## Yolande Racine to Head *Cinémathèque québécoise*

*Cinémathèque québécoise* Director General Yolande Racine has put her shoulder to the wheel since assuming the role last March. Racine is overseeing the restructuring of the *Cinémathèque* and the diversification of its funding sources. And she is devoting particular attention to fulfilling the organization's mission as it faces the various technological issues relating to the conservation, docu-

mentation and dissemination of visual heritage, its national and international promotion and the development of its audiences. For information on programming and other activities at *Cinémathèque québécoise* visit [www.cinematheque.qc.ca](http://www.cinematheque.qc.ca).



# INDUSTRY Shorts

Filmmaker and Director of *The Life and Times of Super 8*, Chris Cuthbertson shooting on location in Toronto with a Beaulieu 5008 Super 8 camera.  
Photo courtesy of Afterdark Productions



## The Life and Times of Super 8

Halifax-based Afterdark Productions is producing an hour-long program, *The Life and Times of Super 8*, that explores the early days of Super 8 movie film, its replacement by home video camcorders, and its current resurgence with a new generation of film makers. Directed by Chris Cuthbertson, it examines the discontinuation of Super 8 film in the early 1980s and its re-emergence in the 1990s with the advent of digital video editing software.

*The Life and Times of Super 8* imparts the real story of Super 8 movies as told by the film makers themselves; the devotees of the format both old and new. For more information contact Drew Hagan at Afterdark Productions at (902) 423-3497.

## Alys Robi: A diva in full bloom

Gala Records, has released an innovative CD anthology of Canadian pop singer Alys Robi. The anthology contains 12 previously unreleased, and remastered, tracks taken from the legendary CBC radio series *Let There Be Music* that first aired in 1946. Robi was one of Canada's most popular singers in the 1940s. She had a string of hits and performed in the biggest metropolitan cabarets of the world. The CD contains newly discovered jazz and Latin torch songs taken from key radio performances of Alys Robi. The CD is available in selected record stores or through the Gala Records website at: [www.galarecords.ca](http://www.galarecords.ca).

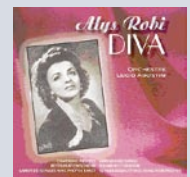


Image courtesy of Gala Records

## It was 20 years ago....

Toronto-based, Bullseye Records is marking 20 years of preserving Canada's musical heritage by issuing a 100-song boxed set collection that celebrates a two-decade love affair with Canadian music. *The Bullseye Records Story: 1985-2005*, will be available in December 2005.

Beginning in 2001, Bullseye Records actively began licensing and digitally re-mastering nearly 60 "lost" works by such artists as Goddo, Klaatu, SanTERS, Moxy, BraveBelt, Guess Who, Brutus, Bruno Gerussi's Medallion, Silverlode, Moving Targetz, Swedish Fish, The Shakers, Florida Razors, The Dishes, and the Bomb Records catalogue, including Bob Segarini. Most of these CDs have been preserved by renowned audio restoration specialist Peter Moore as well as by new archivists including, Brian Gagnon and Garwood Wallace. Further information on Bullseye Records and the anniversary collection can be found at: [www.bullseyecanada.com](http://www.bullseyecanada.com).

## The Virtual Silver Screen

The Library and Archives Canada (LAC) launched *The Virtual Silver Screen* to positive reviews at the DOXA International Film Festival in Vancouver in May 2005. This virtual exhibition, features 25 films (257 minutes) from 1902-1941. Most of the films are held only at LAC and represent just a taste of their extensive film collection that includes 73,000 hours. The exhibition also presents Canada's film beginnings as a government information medium and highlights some key early filmmakers. The site was named Macromedia Site of the Day on August 17, 2005 [macromedia.com](http://macromedia.com). To view *The Virtual Silver Screen* go to: [www.collectionscanada.ca/silverscreen](http://www.collectionscanada.ca/silverscreen)

## ProgresSon releases MANEIGE *Live à l'Évêché*

ProgresSon Music Inc., a non-profit organization dedicated to preserving and promoting Quebec's diverse and rich musical heritage, has released its 7<sup>th</sup> CD on the ProgQuebec label. *Live à l'Évêché* (1975), by Maneige, the legendary 1970's progressive instrumental group, contains over 77 minutes of live material most of which was previously unreleased. The CD features a show at the Hotel Nelson in 1975 and an in-studio recording from 1974. The album is currently the only music available on CD from Maneige. It is distributed in Canada by DEP and available in music stores across Quebec or directly through the ProgresSon website at: [www.progquebec.com](http://www.progquebec.com).



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**PreserVision** is the newsletter of the Audio-Visual Preservation Trust of Canada. The Trust is a charitable, non-profit organization dedicated to promoting the preservation of Canada's audio-visual heritage. For more information or to learn how to join the Trust and receive this newsletter: (ph/fax) (613) 564-3232 (email) info@avtrust.ca (web) www.avtrust.ca

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## CELEBRATING CANADA'S BEST CINEMA AND TELEVISION

**20<sup>th</sup> Annual Gemini Awards** **Toronto**  
November 17, 18 & 19, 2005

**20<sup>th</sup> Annual Prix Gémeaux** **Montreal**  
December 4, 2005

**26<sup>th</sup> Annual Genie Awards** **Toronto**  
March 13, 2006



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The Genie Award statuette was created by Sorel Etrog.  
The Gemini Award and Prix Gémeaux statuette was created by Scott Thornley.

## AV Trust On-line Auction

Building on the overwhelming success of the AV Trust's first on-line fundraising auction, the Trust is holding a second auction.

The AV Trust encourages everyone to take an active role in the preservation and restoration of Canada's Audio-Visual Heritage.

**AV Trust On-Line Auction,  
November 7-30 2005**

Memories we cherish!

Moments captured in time! Do you remember?

How could we forget?

Canada's recorded treasures....

**Help keep them alive.**

## Are you creative, organized and enthusiastic?

The AV Trust is looking for you! We need volunteers year-round and at project-specific times to support many important AV Trust activities and functions including: Administration, Fundraising, Communications, Technical Support, Program Administration, and the Masterworks 2006 Event.

So... what's in it for you?

Gain invaluable experience in the audio-visual and media industry while you boost your résumé and network with new people in the field. If you're a student, you can earn valuable volunteer hours, gain knowledge and participate in exciting events!

**"Volunteers are not paid –  
not because they are worthless –,  
but because  
they are priceless."**

For more detailed information about Volunteering your time with the AV Trust, including specific tasks, required skills and incentives, please visit our web site at: [www.avtrust.ca](http://www.avtrust.ca) or contact the Trust at: [info@avtrust.ca](mailto:info@avtrust.ca).

### AV Preservation Trust Membership

The following membership categories are available:

- Friends \$35.00**  
(individuals)
- Non-profit & Small Business \$250.00**  
(fewer than 5 employees)
- Corporate \$750.00**
- Sustaining Partner (multi-year supporter)**

All members receive a quarterly newsletter, invitations to Trust-sponsored events, and the opportunity to participate in a variety of professional development activities.

Sustaining Partners and sponsors of preservation activities, such as the Music Memories and Feature Film Access Programs (supported by the Department of Canadian Heritage), the Astral Restoration Fund, the Vivendi Universal Film Showcase and the Vivendi Universal Music Fund, are recognized in all promotion and use of works preserved and made available with their assistance.

Anyone making a contribution in excess of the membership rate may request a charitable receipt for the additional amount.

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