

A CATALOGUE AND INVENTORY  
FOR ROBERTO ARIGANELLO'S PERSONAL COLLECTION  
AT CANADIAN FILMMAKERS DISTRIBUTION CENTRE

by  
Ningjiao Han

BA, The Communication University of China, Beijing, 2015

A thesis  
presented to Ryerson University

in partial fulfillment of the  
requirements for the degree of  
Master of Arts  
in the program of  
Film and Photography Preservation and Collections Management

Toronto, Ontario, Canada, 2018

© Ningjiao Han 2018

## **Author's Declaration for Electronic Submission of Thesis**

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I authorize Ryerson University to lend this thesis to other institutions or individuals for the purpose of scholarly research.

I further authorize Ryerson University to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

I understand that my thesis may be electronically available to the public.



## **Abstract**

### A CATALOGUE AND INVENTORY FOR ROBERTO ARIGANELLO'S PERSONAL COLLECTION AT CANADIAN FILMMAKERS DISTRIBUTION CENTRE

Master of Arts, 2018

Ningjiao Han

Film and Photography Preservation and Collections Management Ryerson University

This is an applied project wherein 86 films by independent filmmaker Roberto Ariganello were catalogued at Canadian Filmmaker Distribution Center (CFMDC) from January-June 2018. Ariganello is acknowledged as one of the most vital cultural workers when it comes to his devotion to the independent film and art industries, and as a grouping of orphan films, this collection of Ariganello's has been ignored for a long period of time. The outcome is an inventory for a box containing Roberto Ariganello's collection, which is stored at CFMDC. There are two chapters: the first is a biography, and study of the status and achievement of Ariganello as an independent filmmaker, as well as a brief history of different gauges of film. The second chapter offers a reflection on the process of cataloguing, a critical analysis of the collection, and preservation recommendations.

## **Acknowledgements**

First and foremost, I would like to thank Dr. Dimitrios Latsis for being a patient and kind reader and advisor to provide me with so much useful and important information and to help me with finishing this project. I would not be able to have such a complete and normative thesis without your guidance. I would also like to thank Professor Bruce Elder for giving us such an interesting course about filmmaking and being a supportive second reader of my thesis. Thank you to Genne Speers and Jesse Brossoit for giving me the opportunity to work at CFMDC and providing me with such a great project, and trusting me to work on the film collections at CFMDC. Thank you to all the staff working at CFMDC for helping me a lot during the internship. I really had a great time and gain much experience at CFMDC. Thank you to everyone in the School of Image Arts department and the F+PPCM program. Thank you to all my classmates for being so kind and were always willing to answer all my questions. I could not finish this program without your assistance and patience. Thank you to Roberto Ariganello, and I am honored to worked with your collection. Last but not least, a special thanks to my family and friends who always support me and encourage me to overcome all the difficulties.

## **Table of Contents**

Abstract.....	iii
List of Figures.....	vii
List of Appendices.....	viii
 Introduction.....	 1
Chapter 1: Literature Review.....	4
1.1 Canadian Filmmakers Distribution Centre.....	4
1.2 Roberto Ariganello.....	5
1.3 16mm, 8mm and super 8mm.....	6
1.4 Film Cataloguing.....	7
1.5 Preservation of Orphan Film.....	9
 Chapter 2: Case Study: The Roberto Ariganello Home Movie and Personal Collection.....	 10
2.1 Donation Process.....	11
2.2 Methods.....	11
2.2.1 Text-based Research.....	11
2.2.2 On-site Research: Physical Inspection.....	13
2.2.3 On-site Research: Cataloguing and Making the Inventory.....	16

2.23i Naming Conventions.....	17
2.23ii Creator.....	18
2.23iii Ethical Issues.....	19
2.3 Preservation Recommendations.....	21
Conclusion.....	22
Appendix A: Interviews with Chris Kennedy and Chris Gehman....	23
Appendix B: Other Relevant Documentation at CFMDC.....	41
● The Curriculum Vitae of Ariganello.....	41
● The Manuscripts of the Film “ <i>Gestures</i> ” about the sound tape.....	42
● The Stills from the Film “ <i>Lotería</i> ” shot by Ariganello.....	48
Appendix C: The Inventory of the Catalogued Films.....	56
Bibliography.....	78

## **List of Figures**

**Figure 1.1:** Box of Roberto Ariganello's personal film collection that were donated to Canadian Filmmakers Distribution Center

**Figure 1.2:** The inside of the same box shown in Figure 1.1

**Figure 1.3:** The original Kodachrome color reversal stock boxes of 16mm films

**Figure 2.1:** The 8mm films in the box

**Figure 2.2:** The super 8mm films in the box

**Figures 2.3 and 2.4:** Almost half of the boxes contain a blue sticker with a number on them. However, the meaning of the numbers is hard to clarify

**Figure 2.5:** Examples of tape labels with handwritten identifiers.

**Figure 2.6:** The VHS tape formerly belonging to CFMDC contains the documentary *Lotería* (1996) made by Roberto Ariganello and Federico Hidalgo about the street lottery business in Mexico

**Figure 2.7:** This magnetic tape contains the interview of Ariganello conducted by the journalist Carsten Knox

## **List of Appendices**

Appendix A: Interviews with Chris Kennedy and Chris Gehman

Appendix B: Other Relevant Documentation at CFMDC

- The Curriculum Vitae of Ariganello
- The Manuscripts of the Film “*Gestures*” about the sound tape
- The Stills from the Film “*Lotería*” shot by Ariganello

Appendix C: The Inventory of the Catalogued Films

## **Introduction**

Roberto Ariganello was born in Thunder Bay, Ontario, Canada in 1961. He was the Executive Director of LIFT (Liaison of Independent Filmmakers) from 2003 to 2006, and he served on the board of CFMDC (Canadian Filmmakers Distribution Center) from 1999 to 2002. He made a total of six films, including *“Yesterday’s Wine”* (1999), *“Shelter”* (2001), *“Non-zymase Pentathlon”* (1995), *“Contrafacta”* (2000), *“Lotería”* (1996), and *“Gesture”* (1999). He tragically drowned in 2006 in an accident, shortly after donating a truckload of editing equipment to the Atlantic Filmmakers Co-operative in Nova Scotia. He completed six independent films that made a significant contribution to Canadian independent cinemas.

According to Ariganello’s friends and colleagues, he was obsessed with filmmaking, especially the use of super 8mm film. His passion for independent films is reflected in the collection discussed in this thesis. The main collection at CFMDC consists of eleven 8mm films, twenty-two super 8mm films and fifty-four 16mm films, comprising home movies, unfinished work and experimental film clips created by Ariganello himself. The content of these films is diverse, from landscapes of different cities to documentations of daily life (Figures 1.1 and 1.2). The collection was donated by Chris Gehman and Ariganello’s other friends to CFMDC in 2006. However, no documentation regarding the donation could be found, which means all the information on donation process was provided to the author by Chris Gehman. My project at CFMDC included inspecting, cataloguing, and rehousing Ariganello’s collection. Most of the films are found in the original Kodachrome color reversal stock box (Figure 1.3). Labels and handwriting can be found on some of the films. However, metadata such as the year of production and the title are too limited. Dating the films must rely on their manufacturing codes on the film stock. Due to the condition of these films, they could not be projected for this project; instead, they were assessed by running them through a magnifying lens, reading Ariganello’s

handwriting on the film box, and any information that can be found during the research.

This thesis consists of two chapters and three appendices. The first chapter is a literature review, presenting background information on CFMDC, Ariganello as an independent filmmaker, and articles regarding his death in 2006. It also includes a brief history of 8mm, super 8mm, and 16mm films, which is important in dating the date of Ariganello's films. Some relevant bibliography on film cataloguing and the preservation of orphan films is discussed in this chapter as well. The second chapter is the case study of The Roberto Ariganello Home Movie and Personal Collection, which gives specific, and practical information on the donation process, research methodology, inventory making, and a recommendation on preservation.

Before this project, no preservation work had been completed on the films. Therefore, preserving the original prints is a matter of urgency. It is also crucial to investigate Ariganello's earlier work, the formation of his film style, the influence of his family and his early experiences, as well as the production of small gauge films because of Ariganello's passion for 8mm and super 8mm film. The inventory generated as part of this thesis will provide greater access to anyone who is interested in Ariganello's work.





Figure 1.1



Figure 1.2



Figure 1.3

## **Chapter 1: Literature Review**

In what follows, I offer a brief introduction to Canadian Filmmakers Distribution Centre – the institution where Roberto Ariganello's personal collection is stored, the life and professional status of Ariganello, background information on different film gauges, film cataloguing, and the preservation of orphan films. This survey provided me with adequate preparation before my on-site research at CFMDC. Together with the literature, the inspection and cataloguing of the collection, and the conversations with Chris Kennedy and Chris Gehman, they provide a comprehensive survey of my topic of research and my working methodology.

### **1.1 Canadian Filmmakers Distribution Centre**

Founded in 1967 and based in Toronto, Canada, CFMDC is a non-profit institution whose mission is the distribution and material and spiritual support of independently produced films, as well as contributing to the creation of a culture receptive to both independent filmmakers and the exhibition of their work.<sup>1</sup> According to Ilinka Mihailescu, it was founded by a group of young filmmakers, who met at the University of Toronto's Victoria College to screen various experimental works. This meeting led to the creation of CFMDC.<sup>2</sup>

Based on the catalogue brochure of CFMDC (published with the support of the Ontario Arts Council Arts Investment Fund) CFMDC distributed over 3,700 film titles by 3,500 filmmakers worldwide.<sup>3</sup> The films were produced from the 1950's to the present, and the collection continues to grow steadily. CFMDC also makes its films available for rental and sale to both institutions and private individuals. With an

---

<sup>1</sup> Canadian Filmmakers Distribution Centre (Toronto: Lisa Kiss Design). 2013.

<sup>2</sup> Ilinka Mihailescu, "No Judgement: A History of the Canadian Filmmakers Distribution Centre," Local Film Cultures: Toronto, August 31, 2015, , accessed November 19, 2017, <https://localfilmcultures.toronto.wordpress.com/no-judgement-a-history-of-the-canadian-filmmakers-distribution-centre/>.

<sup>3</sup> Canadian Filmmakers Distribution Centre (Toronto: Lisa Kiss Design). 2013.

open-door policy, all filmmakers are welcome at CFMDC, and they can become a member and also have their own films distributed. CFMDC also regularly organizes touring and curated programs from their collection for festivals and marketing events around the world.<sup>4</sup>

## 1.2 Roberto Ariganello

The few extant secondary sources on Ariganello, comprise of his personal website, his obituary, and the memorial articles written by others. The website of Roberto Ariganello mainly introduces his six films, and includes a Curriculum Vitae, and a report on the memorial event set up for him. Ariganello was the president and the chair of the Board of Directors of CFMDC from 2001-2003, and the executive Director of Liaison of Independent Filmmakers of Toronto (LIFT) from 2003 to 2006.<sup>5</sup>

The “Super8porter” website, run by the Canadian super 8mm filmmaker John Porter since 1968, presents four short news reports on Ariganello. The first one is a draft of a speech delivered by John Porter. Porter gave a memorial talk recalling his relationship with Ariganello and offering a personal perspective on him and his work. He mentions that Ariganello was a filmmaker with humor and affection for the arts and a luminous personality. Ariganello made a great contribution to LIFT, as well as to the development of Canadian independent film.<sup>6</sup> According to his obituary published in the *Globe and Mail* by Noreen Shanahan, Ariganello supported many independent filmmakers by setting up his own film salon. Ariganello was also obsessed with super 8mm films: the filmmaker Siue Moffat mentions in the obituary, that Ariganello “was the spark” that began her love of super 8. Similarly, Ariganello’s long-time friend and colleague Chris Kennedy recalls that “he provided

---

<sup>4</sup> Robert Everett Green, “CFMDC Unreels History.” *The Globe and Mail* (1936-Current), Jul 13, 1987.

<sup>5</sup> “Roberto Ariganello,” Roberto Ariganello, accessed November 19, 2017, [http://robertoariganello.com/?page\\_id=2](http://robertoariganello.com/?page_id=2)

<sup>6</sup> John Porter, “Speech Delivered by John Porter at LIFT’s Community Memorial,” Super8porter, August 23, 2006, accessed May 29, 2018, <http://www.super8porter.ca/Roberto.htm>.

opportunities to use up the last rolls of regular 8 mm..."<sup>7</sup>

A news report on his death published by the *Toronto Daily Star* states that Ariganello drowned in 2006, shortly after donating a truckload of editing equipment to the Atlantic Filmmakers Co-operative in Nova Scotia. In this report, Ariganello's friend and colleague Deirdre Logue states that "Ariganello's influence and impact on the national film community is "immeasurable," and that the death of Ariganello is "really, really tragic."<sup>8</sup> Lastly, an article by Kristen Lipscombe published in *Halifax Chronicle Herald*, which is similar in content to previous articles, additionally mentions that Ariganello was a helpful person "who loved making films, helping others and living life to the fullest."<sup>9</sup>

Ariganello's status and dedication to Canadian independent filmmaking is undeniable, and he is acknowledged as one of the most vital cultural workers when it comes to his devotion to the independent film and art industries. Logue, the former director of the CFMDC comments that his influence and impact on the national film community is "immeasurable."<sup>10</sup>

### **1.3 16mm, 8mm and super 8mm**

Since the collection that I worked on consists of 16mm, 8mm, and super 8mm films, it is significant to discuss the background of these film gauges. In *The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums*, Liz Coffey and Elizabeth Walters provide basic information about the most common film gauges, including the purposes of use, dates in use, and identification factors. They also give detailed advice on the preferred environment and recommendations for storage and methods of handling. The following points discussed in the book are applicable to the preservation of Ariganello's personal

---

<sup>7</sup> Noreen Shanahan, "ROBERTO ARIGANELLO, FILMMAKER 1961-2006," *The Globe & Mail*, October 4, 2006, accessed November 19, 2017, <http://www.super8porter.ca/Roberto.htm>.

<sup>8</sup> "Toronto filmmaker drowns in Nova Scotia," *Toronto Daily Star*, August 15, 2006.

<sup>9</sup> Super8porter / ROBERTO /. Accessed November 19, 2017. <http://www.super8porter.ca/Roberto.htm>.

<sup>10</sup> Noreen Shanahan, "ROBERTO ARIGANELLO, FILMMAKER 1961-2006," *The Globe & Mail*, October 4, 2006.

collection: “avoid wide variations in and extremes of temperature and relative humidity,” “reduce or eliminate exposure to direct sunlight,” and “keep objects in a clean environment, free from dust, fumes, and smoke and free from animal and insect pests.”<sup>11</sup>

They state the differences between 16mm, 8mm and super 8mm in terms of amateur and home use: 16mm was the most commonly used by amateur and semi-professional filmmakers; 8mm film was more affordable for home filmmaking; and Super 8 “brought a revolution in amateur film stocks in 1965. It has two major advantages: it was sold in a cartridge (which made loading the camera extremely simple), and it had a larger image area than 8mm.”<sup>12</sup> 16mm was introduced by Kodak in 1923, and most 16mm films stored in archives, libraries, and museums date from the 1920s through the early 1980s; 8mm was introduced by Kodak in 1932 for home moviemakers; and super 8mm was first sold in 1965.<sup>13</sup> Regarding Ariganello’s collection, although the dates of most films are too difficult to clarify, it is can still be estimated from the film box and edge codes of the prints that film was manufactured and boxed in the 1960s or 1970s.

#### **1.4 Film Cataloguing**

Cataloguing is one of the most important procedures in audiovisual archives, as “carriers cannot easily be made accessible until they are brought under inventory control.” It is defined as “the intellectual description of the content of a work, done according to precise and consistent rules.” Cataloguing is “a professional discipline,” and should be “developed according to international professional standards.”<sup>14</sup>

*In Moving Image Cataloging: How to Create and How to Use a Moving Image*

---

<sup>11</sup> Liz Coffey and Elizabeth Walters, “Moving Image Materials,” in *The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums* (USA: Rowman & Littlefield Publishers, 2014), 104.

<sup>12</sup> Ibid.

<sup>13</sup> “PRESERVATION BASICS,” National Film Preservation Foundation: Download PDF, 7, accessed November 20, 2017, <https://www.filmpreservation.org/preservation-basics/the-film-preservation-guide-download>.

<sup>14</sup> Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles*, 3rd ed. (Paris: UNESCO, 2016), 80.

*Catalog*, the author describes effective cataloguing decisions that not only capture adequate metadata of film collections, but also meet the needs of the users within the institution. It is easier for the users to access information about a collection quickly when its description is concise. However, budgets for cataloguing are always limited, thus, making the judgment on the value of the collection and the level of description very important.<sup>15</sup>

Regarding Ariganello's collection, the metadata that are relevant for cataloguing include coverage (place and time), creator, date (production date and edge code date), description, format (gauge and length), color, sound, identifier, language (dialogue and title), film polarity (positive or negative), base type (acetate or polyester), copyright, subject (genre), title, type, note, and condition. The metadata standard chosen for the inventory of Ariganello's collection is Dublin Core. Using Dublin Core will increase the efficiency of the discovery and the retrieval of each work. According to the Dublin Core Metadata Initiative, Dublin Core metadata is "used to supplement existing methods for searching and indexing Web-based metadata, regardless of whether the corresponding resource is an electronic document or a 'real' physical object."<sup>16</sup>

In "Documenting the Process of Film Preservation," Karen Gracy presents the film preservation process in detail with the aid of diagrams. She divides the process into eight steps, the third of which is about the inspection and the inventorying of the films. In the conclusion, the author argues that the purpose of her study is to remind archivists to consider film as a medium carrying its cultural value with it: "By studying this community as a sociocultural phenomenon rather than as an object of historical or critical analysis, we can reflect not only on what we do, but

---

<sup>15</sup> Martha M. Yee, "Introduction to Moving Image Cataloging," in *Moving Image Cataloging: How to Create and How to Use a Moving Image Catalog* (USA: Greenwood Publishing Group, 2007), 1-24.

<sup>16</sup> "Dublin Core Metadata Initiative Frequently Asked Questions (FAQ)." DCMI: Dublin Core Metadata Initiative Frequently Asked Questions (FAQ). Accessed December 11, 2017. <http://dublincore.org/resources/faq/>.

also on what we value and how those values affect our actions.”<sup>17</sup> Although Ariganello’s personal collection may not be seen as significant as his finished work, or its preservation may not be treated as a priority task, it still carries its value. By looking into this collection, anyone who is interested in Ariganello’s work can acquire more information of Ariganello’s beginnings, the formation of his film style, the influence of his family and his early experiences. A variety of cultural conventions are represented in this collection as well, as the films were shot in different countries. The collection will be more accurately appraised when its intrinsic value is discovered.

### **1.5 Preservation of Orphan Film**

As orphan films, this collection of Ariganello’s work has been ignored for a long period of time. Ariganello’s home movie and personal collection may not be as famous as his other film productions that are distributed at CFMDC. Nonetheless, it is crucial to investigate his earlier work, the formation of his film style, and the influences on his films. Toni Treadway addressed the significance of preserving home movies in "Home Movies: A Basic Primer on Care, Handling, Storage" published in 2016:

Home movies hold both a personal and cultural treasure that can last a long time for future generations to enjoy... Home movies are as important to preserve and share as old photos, old diaries, old paintings and sketches, great-grandmother's quilt or great-grandfather's carving. They are a folk art, sometimes high cinema, and always a very close-up window on the culture.<sup>18</sup>

He considers home movies as “unique cultural documents.”<sup>19</sup>

Orphan films have been getting more and more attention since the First Orphan Film Symposium in 1999. However, researchers began to notice the

---

<sup>17</sup> Karen F. Gracy, "Documenting the Process of Film Preservation." *The Moving Image*, Vol 3, No 1 (Spring 2003): 39, accessed May 30, 2018, <http://muse.jhu.edu/article/43865>.

<sup>18</sup> "Home Movies: A Basic Primer on Care, Handling, Storage," Little Film, for lovers of 8mm, February 19, 2009, , accessed November 20, 2017, <http://www.littlefilm.org/>.

<sup>19</sup> Ibid.

importance of preserving orphan films back in 1993. Dan Streible traces the development of preservation work of orphan films in “The Role of Orphan Films in the 21st Century Archive.” He states that the phrase “Orphan films” “formally categorized orphan films as a problem child for archives” starting in 1993.<sup>20</sup> Preserving orphan films is still a challenging task for institutions at the present time. As Streible concludes, “the study of film may not long remain dominant in the postcelluloid age ahead, but the concept of ‘orphan’ should continue to serve as an incisive metaphor for archivists and scholars in the twenty-first century.”<sup>21</sup> Ariganello’s personal collection consists of a variety of amateur films that fall under the umbrella of “orphan films”: home movie, travel film and documentary. According to Ariganello’s friend Chris Gehman, who was involved with donating the collection to CFMDC, most of the films of this collection were not shot by Ariganello himself. This is not surprising since Ariganello was keen to use found footage to make films. Therefore, the creator and date of most films in the collection are impossible to clarify, which makes the copyright status of this collection hard to judge. It requires archivists or researchers to devote additional time and resources to discover its value and significance.

## **Chapter 2: Case Study: The Roberto Ariganello Home Movie and Personal Collection**

This chapter focuses on the details of the donation process of the Roberto Ariganello’s collection, the methodologies of my research, and the difficulties I ran into during the cataloguing process. As “orphan films,” this collection needs a different set of metadata than commercial (fiction) films when making an

---

<sup>20</sup> Streible, Dan. “The Role of Orphan Films in the 21st Century Archive.” *Cinema Journal* 46, no. 3 (2007): 124.

<sup>21</sup> Ibid, 128.



inventory. Additionally, ethical issues arose during the cataloguing process. This chapter also outlines some preservation recommendations and suggestions of more suitable institutions for the storage of this collection. The appendices includes my interview with Chris Gehman and Chris Kennedy who provided me with much information on this collection, the tables of catalogued films with the relevant metadata, and other relevant documentation of Roberto Ariganello, including his curriculum vitae of Ariganello, the manuscripts related to his film *Gestures* about the sound tape, and stills from the film *Lotería* shot by Ariganello.

## **2.1 Donation Process**

Roberto Ariganello's personal collection was donated by his old classmate and friend Chris Gehman, the former executive director of CFMDC Deirdre Logue, and the director of the technology department of LIFT Karl Reinsalu, to CFMDC in 2007 or 2008. However, Gehman couldn't remember the details of the donation and no documentation regarding the donation process could be found after ten years.

The reason for choosing CFMDC as the place to store Ariganello's collection was twofold. Firstly, CFMDC is equipped with the appropriate storage space to keep the collection in a safe vault with a temperature and humidity control system. Secondly, Ariganello's finished works were already in CFMDC's collection before this donation, which provides researchers with greater possibilities for access and study opportunities. However, since CFMDC is not an archive and the collection is not suitable for distribution, the collection should probably be sent to a more suitable institution in the future. Several recommendations are given in the "Preservation Recommendations" section of this thesis.

## **2.2 Methods**

### **2.2.1 Text-based Research**

Research into Roberto Ariganello, CFMDC, and film-related resources started before my placement at CFMDC and provided me with background and contextual information. Even though there's a scarcity of information on Ariganello, my interview with Ariganello's colleagues and friends Chris Gehman and Chris Kennedy provided me with useful context on both Ariganello and this collection.

My research on CFMDC included the official brochure of CFMDC and its website, as well as relevant journal articles. Visiting the institution and taking part in the rehousing work (the physical relocation of all the collections) of CFMDC were also useful in my research process and in my training to use the FileMaker system to make the inventory.

It was significant to research different edge codes and information on the Kodachrome and Ektachrome film boxes where the collection is stored to decipher the locations and date range of the film. However, Chris Gehman found that all the 16mm films stored in the boxes are not made by Ariganello; instead, they were collected by Ariganello from others' work, which means it might be not useful to research into the information on the boxes.

Primary resources also include Ariganello's six finished films that are stored at CFMDC and watching them was also an important way for me to become more familiar with his personal collection. According to Gehman's introduction in my interview with him, most of the films from this collection were collected from flea markets or camera stores by Ariganello. This speaks to his passion for using found footage to make experimental films such as *Yesterday's Wine* (1999),<sup>22</sup> and *Shelter* (2001).<sup>23</sup> However, out of concern for the condition of the film prints, I watched the films on DVD. There is also some relevant documentation stored in the cabinet at CFMDC that provide me with certain information on Ariganello and his work.<sup>24</sup>

---

<sup>22</sup> *Yesterday's Wine*, dir. Roberto Ariganello (Canada: Canadian Filmmakers Distribution Center, 2007), DVD.

<sup>23</sup> *Shelter*, dir. Roberto Ariganello (Canada: Canadian Filmmakers Distribution Center, 2007), DVD.

<sup>24</sup> See "Appendix B."

### **2.2.2 On-site Research: Physical Inspection**

Roberto Ariganello's collection is stored in a plastic box that is about 48 inches in length, 37 inches in width, and 26 inches in height. It consists of eleven 8mm films, twenty-one super 8mm films, and fifty-four 16mm films. The 8mm and super 8mm films are kept in random film boxes or wound on metal and plastic reels (Figures 2.1 and 2.2), while most of the 16mm films are in the Kodak Ektachrome and Kodachrome cardboard boxes from the film laboratory. In most instances, there is a 100 feet-long silent film in the color boxes, with handwriting on the box (Figure 2.2). A small number of films in the box are in several pieces that required re-attaching or splicing. In that case, artist tape (a tape that has a low tack adhesive) was used to attach them together temporarily. Almost half of the boxes contain a blue sticker with a number on them. However, the meaning of the numbers is hard to clarify due to the limited information that exists on the collection (Figures 2.3 and 2.4).

Some of the films were in a relatively bad condition; the biggest problem is mold and shrinkage. I cleaned the mold, dirt, oil and adhesive on both reels and prints with alcohol before each inspection, but the damage to the prints is irreversible. It can be speculated that most damage was caused by humidity as the collection hasn't been stored in a proper place for a long period of time. The condition of each film can be found in the "Condition" section of the inventory in the Appendix C.<sup>25</sup>

---

<sup>25</sup> See "Appendix C."



Figure 2.1



Figure 2.2



Figure 2.3



Figure 2.4

### **2.2.3 On-site Research: Cataloguing and Making the Inventory**

The films were catalogued on FileMaker Pro after inspection and necessary repairs. CFMDC uses FileMaker Pro to catalogue all its films in distribution. It provides staff with a complete database with information on each film, including film title, filmmaker, year, film length, country, region, language, format, sound, color, category/subject, and so on. The physical condition, the booking information including the client's name, shipping date and the price can also be found in the FileMaker system. Although all six of Ariganello's films are stored and distributed by CFMDC, the box with his personal collection is not meant for distribution since it only consists of unfinished clips and home movies. Therefore, CFMDC is now considering creating a new archival database for the collections that are not meant for distribution featuring additional documentation on these films. The inventory made for Ariganello's collection consists of spreadsheets (See Appendix C), and it will be imported into FileMaker once the archival database with the corresponding metadata fields is created.

The metadata of the archive will be different from the database of the films in distribution. The Ariganello collection hasn't been officially accessioned yet. Therefore, there's no current metadata or physical description of the collection. As I already mentioned, the metadata standard that we used to provide access to the Ariganello's collection in the inventory is Dublin Core. The fields necessary for the archival database include contributor, coverage (of place and time), creator, date (production year and edge code year), description, format (gauge and length), identifier, language, publisher, relation, right, source, subject(genre), title, and type. After inspecting all the films in Ariganello's collection, I decided to remove some fields (contributor, publisher, and relation), but add fields for "Notes," "Condition," "Film Polarity," and "Base Type" due to the specific nature of this collection. The following three sections introduce the fields that need to be explained.



### 2.23i Naming Conventions

The naming process is related to two metadata fields in the records: “Identifier” and “Title.” The identifier is “an unambiguous reference to the resource within a given context.”<sup>26</sup> In this case, the films were roughly categorized by their film gauges, and were given accession numbers starting with “2018.0001.0001.” The first four digits show the accession year of the collection; the four digits in the middle represent the accession number of the collection. As all 86 films in the box are considered as a single collection, this number will be “0001” for all films. The films can be distinguished by the last four digits: each film in the collection was given a unique number from “0001” to “0086”. All films were labeled by tape with handwritten identifier number (Figure 2.5).

Since all the films in Ariganello’s collection are unfinished clips, documentaries, and home movies, they don’t have official titles like commercial films. Handwritten single words or numbers can be found on some cardboard



Figure 2.5

<sup>26</sup> "Dublin Core Metadata Element Set, Version 1.1: Reference Description," DCMI: DCMI Metadata Terms, accessed May 30, 2018, <http://dublincore.org/documents/dces/>.

boxes or labels, which may indicate the location, time period, and people involved. However, Ariganello's death made it impossible to clarify the name and the content of most prints. The handwriting and labels on the boxes and reels were used as a reference when creating names for some prints. Films without any legible information on the boxes or reels were labeled "[Untitled]". Square brackets were put on the outside of all the titles indicating that the title was given by the archivist instead of being assigned by the filmmaker.

### **2.23ii Creator**

Chris Gehman, the classmate and co-worker of Roberto Ariganello provided much assistance in figuring out the details of the films in the collection. After looking into the collection and inspecting the contents, Gehman found out that the film with the identifier [2018.0001.0021] was part of the raw footage of Ariganello's film *Yesterday's Wine* (1999) and the shooting location was Mexico City. The film [2018.0001.0029] was shot by Ariganello as well. The following films were probably made by Ariganello: [2018.0001.0001], [2018.0001.0010], [2018.0001.0011], [2018.0001.12], [2018.0001.0013], [2018.0001.0014], [2018.0001.0015], and [2018.0001.0016]; however, Gehman couldn't define the creator with certainty. As a result, all the fields with an uncertain attribution are followed by a question mark in the inventory.

It is also worth mentioning that there is a VHS tape and a magnetic tape with a letter in the collection. The VHS tape formerly belonging to CFMDC contains the documentary *Lotería* (1996) made by Roberto Ariganello and Federico Hidalgo about the street lottery business in Mexico (Figure 2.6). CFMDC returned the tape to Ariganello since the format of tape had fallen into disuse. The magnetic tape represents the interview with Ariganello conducted by the journalist Carsten Knox (Figure 2.7). The typewritten letter with Knox's signature is dated August 28, 2006,



stating that the interview happened the week before Ariganello's death and was thus Ariganello's final interview.<sup>27</sup> In the interview Knox conducted for a story he was writing for the *Halifax Alternative Weekly* Ariganello spoke with passion about his work.<sup>28</sup>

### **2.23iii Ethical Issues**

The collection of Ariganello had not been inspected or catalogued before this project. Therefore, there was no inventory or any note that could be referred to. Due to the paucity of information on it, it was a challenge for me to interpret the details such as the creator and the content. As I mentioned in the "Introduction," due to the condition of these films, the description of the content is based on viewing the film through a Light Box Loupe, reading Ariganello's handwriting on the film boxes, and any information that could be found during the research instead of screening them through a projector. As a result, the interpretation was necessarily subjective to some extent, which may bring about misconceptions and affect the future access. Since some of the handwriting on the film box is illegible, the omission of some information was inevitable.

---

<sup>27</sup> See "Appendix C."

<sup>28</sup> Carsten Knox to Mr. Barker, August 28, 2006, Toronto, Canada.



Figure 2.6

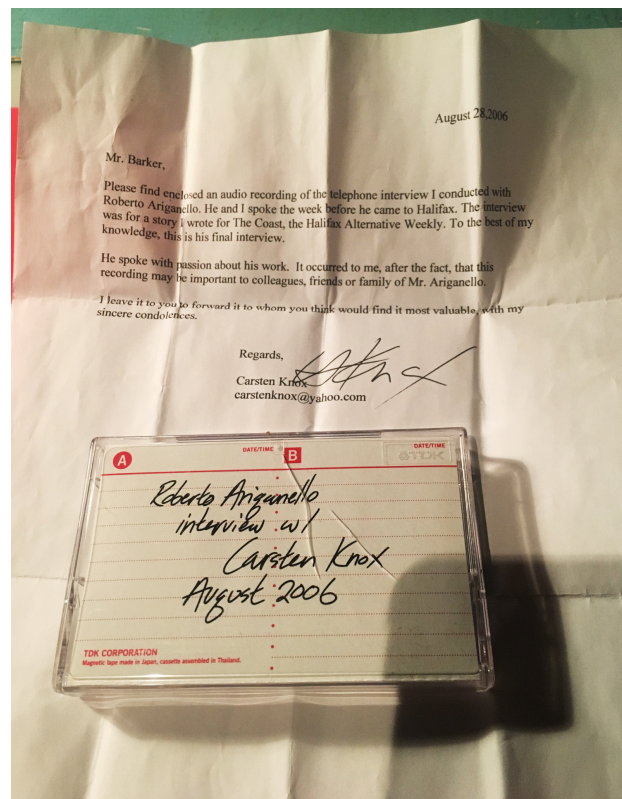


Figure 2.7

### **2.3 Preservation Recommendations**

Since no preservation work has been completed on the films yet, it is urgent to preserve the original prints. The condition of Roberto's home movie series is stated in the "Condition" field of the inventory in "Appendix C." Most films have slight emulsion and base scratches, slight warpage and shrinkage, moderate dirt adhered to the print and one reel shows slight color fading. However, some of the 16mm films that are stored in the Kodak box of Roberto's film collection are in a bad condition, including mold on several films. Therefore, work still needs to be done after the cataloguing, including rehousing the original prints, and storing them in a place with constant temperature and humidity control to avoid further contamination. Digital preservation is another option, which will make the collection more accessible to researchers. However, due to the limited budget and resources, this collection may not be considered as a priority to be digitized.

Roberto's own films were already in distribution with CFMDC, and after he died, his family and friends who cleaned out his home passed this collection onto CFMDC. Therefore, the collection is the original and only available film prints in existence. According to Chris Gehman, Ariganello was planning to make a film about his grandfather living in Argentina before he died. In this collection, few films were found that were shot in Argentina. It is often hard to confirm whether a film was shot by Ariganello himself or was purchased from a flea market, owing to the unique character of the collection.

Since the collection will not be distributed in the future, looking for a suitable place to store Ariganello's collection permanently is another matter of concern to CFMDC. The best place for this collection may include local archives and libraries. Chris Kennedy and Chris Gehman provided some advice on the proper institutions to store the collection, which can be found in "Appendix A." He suggested that the collection could be sent to archives like the Media Commons of the University of

Toronto Public Library, Cinémathèque Québécoise and Library and Archives Canada, where more staff and budget may be allocated to storing and preserving the collection. Besides, CFMDC is also considering setting up an archival database to catalogue and track all the materials that are not suitable for distribution as well as relevant documentation.

## **Conclusion**

Cataloguing and making the inventory for Roberto Ariganello's personal collection is one of the most important steps for researchers or people who are interested in Ariganello's films to get greater access to his finished and unfinished work. It is also helpful to discover its intrinsic value so that archivists can make better decisions on the preservation work needed. This project focused more on the basic metadata of the collection, rather than the details of each film. However, the information on most films is too limited to clarify at this stage, which means there is still plenty of work to be done for and by researchers in the future.

Many decisions made in this project were subjective, as a result of the limited availability of information on this collection. However, the interpretation was made carefully, combining text-based and on-site research, as well as consulting people with experience. No matter how much depth the research could go into, as a researcher and an archivist, the priority is always the preservation of the films.

## Appendix A: Interviews with Chris Kennedy and Chris Gehman

***Chris Kennedy** is an independent filmmaker, film programmer and writer based in Toronto. He is the executive director of the Liaison of Independent Filmmakers of Toronto (LIFT). He met and became a friend of Roberto Ariganello at the LIFT. The interview took place on April 5<sup>th</sup>, 2018 at the LIFT offices.*

---

**NJH: Could you start by introducing your background and your relationship with Roberto please?**

**CK:** Well, I have been a LIFT member since 1999. And when I started to work at LIFT, or be a member of LIFT, Roberto was in the cage, in the technical department. And I knew him through there, through the community, and when he became the executive director at that point; And a couple of more social occasions. So, I knew him as a friend in the community.

**NJH: What made you interested in working on independent film and experimental film, for yourself?**

**CK:** For myself, I was looking for a way of making certain types of work, and in fact there is a community that supports that type of film making, and a lot of people who were interested to work self-reflexively about what cinema is or comes from personal narrative discussion. That was my interest as a filmmaker, and I wasn't so interested or became less interested in the conventional world of narrative and dramatic filmmaking. I realized that I wanted to approach filmmaking as an artist.

**NJH: As far you as know, how about Roberto? Why did he become interested in experimental film?**

**CK:** From my experience, Roberto was a photographer first. And I think Chris [Gehman] and Roberto actually met or overlapped in university, but Roberto was interested in photography and then discovered independent filmmaking. And then when he was at LIFT, he was very keen on people just making stuff. He always tells people and asks anybody when they were making first film. And that was even people who were not filmmakers at all or didn't try to be filmmakers, he would try to inspire people to make their first film. People like Kathrin Molène for example who was a programmer and a curator of film for Inside Out. He got on that case and she eventually ended up making her own films. So I think he was really interested in the idea of making and had kind of a passion for it and after he stumbled on his way to doing stuff.

**NJH: Regarding Roberto's collection (the box), could you tell me about the donation process and why you chose CFMDC to send it to?**

**CK:** That was before my time, so actually Roberto died when I was moving to San Francisco. I wasn't involved in any of the donation stuff. I was in San Francisco for about two years. When I came back, everything was already being established. I didn't start working on it until I became an employee in 2013. Chris (Gehman) may have a better idea for that. Chris (Gehman) is one of the people who were handling that whole thing.

**NJH: The next step for me is entering information on FileMaker. So I need some metadata about this collection. I'm wondering what's the copyright [status of] the collection now? Does it still belong to Roberto?**

**CK:** I don't know how the copyright works. I think it belong to the estate wherever that is.

**NJH: Have you looked at the content of the collection yet?**

**CK:** No, I have never opened the box. I mean I have seen his films, as someone in the community, as a programmer. But I have not seen what's in the box.

**NJH:** The biggest problem for me is that the content of the films is not clarified, and most of them are unfinished work, such as home movies and experimental short clips. Therefore, I'm not sure which genre the films belong to. And the metadata of the films are very limited, most of them don't even have years, the date and the title. So, we can only find the year from the edge code.

**CK:** It is a good question. Because the edge code is from when the print is made, not when the film was made<sup>29</sup>. He left behind few unfinished projects, and I assume, because you know he was a personal filmmaker that the material looks like home movies and became potentially part of the project. I think Chris (Gehman) may have a better idea. I would think that if you could put home movie, experimental film and unfinished film into metadata, I don't think you can be far wrong. As you can see his completed work, for example, "Shelter" was made from film and shot elements, and a lot of independent and experimental film is working with what's available, what we come across, so there is a good chance that collection was in his mind sitting somewhere for where I am going to put this film with that film, and make something out of [...]

**NJH:** If you need to catalog a home movie or unfinished work clips, what kind of metadata do you think is necessary for this kind of film? I think they are different from commercial films.

**CK:** Yes, the metadata that I would include, I don't know if this is industry standard, but

---

<sup>29</sup> Print stocks do not have edge codes, just camera stocks.

like found footage, home movies, abstract perhaps, travel footage are good if you can figure out where the footage is. He traveled a lot himself. I know he was working on something about his grandfather in Argentina as a personal documentary. The nice thing about those type of filmmaking is he does absolve a lot of different descriptions.

**NJH: As unfinished work, the collection may not be seen as important as his finished work. The box has been ignored for a long time, so do you have any suggestions for the preservation of this film?**

**CK:** It's a good question. You have already seen the box; are there any notes or paper work?

**NJH: You mean from Roberto himself?**

**CK:** Yes.

**NJH: Just some words on the film box. Like "Bowling," "Beach", and something like that.**

**CK:** So, there is no real direction as to where these films were meant to be. Sometimes you have an artist who passed away and you have their material, and there is actually a decent sense of how the film might look if it was completed. And although I know a little bit of the story of his grandfather in Argentina, if there is no narrative around them, then I don't know. In terms of preservation, I think if an artist is close to him, and want to use that work to make a film, then I think that would be fair. It's a good question. I mean as a researcher into Roberto's work... you have seen his finished pieces, right?



**NJH: Yes, I have seen them from his personal website.**

**CK:** Right. Beyond of what you're doing...in terms of the library level, do you find that material in the box interested you to knowing his work?

**NJH: From my perspective, I feel that they are more like home movies than his "work" [...] it's about family, travel, and they are very short. For example, within a two-minute film, there are several different clips that seems like they have no connection to each other... different places and activities, so that is the biggest problem.**

**CK:** Are they shot by him or his family when he was a kid?

**NJH: Maybe it's by him. Not sure yet.**

**CK:** Not knowing his collection it sounds like a lot of them are personal home movies and have an intrinsic value in term of preservation. Depending on what the content is, and what the subject is as well, you can learn a lot about the culture through the home movie. So, there is a friend from Mexico, she is collecting an archive of Mexican home movies. And so that is worth preserving because you basically have a picture of Mexican culture between 1930s and 1980s in the record of the database.

**NJH: Yes, I saw one of the films says Mexico, and it has Mexican dance, so I think it is a travel film.**

**CK:** Right. So, they may not necessarily have a preservation interest as [...] you know showing what Roberto was interested in. I mean that could be interesting for someone

who wants to write about Roberto. Although he is actual better known as a committee person then a filmmaker. So, when that committee disappears, his residence probably will disappear. Then they kind of become more like home movies or artifacts from the filmmaker. For their preservation value, they should be kept in a good shape.

**NJH: But they may not be seen as their first priority.**

**CK:** No. I mean fortunately, CFMDC has a much bigger vault now. It probably would not have space problems with this work, so it would not be an issue. But if it is a larger archive, I think it would probably be in a lower priority.

**NJH: Another problem is CFMDC is actually a distribution center, but this collection should be sent to an archive or library. Do you have any recommendations on other institutions including libraries or archives to store this collection?**

**CK:** Yes, it's a good question. I don't know the archives very much, but there is a Media Commons in U of T [...] it might be an appropriate place. That might be a good place. It was housed at CFMDC because he was an important part of community and people surrounded him to gather his material at CFMDC.

**NJH: But the good thing is CFMDC is actually building their archive database, so they can track this collection. They also have some documentation or other things that shouldn't be distributed, so they are planning to track this information now. And that's a good thing.**

**CK:** Yeah, whether it should to be stored there or not, most of the material is going to sit on the shelf. The question of where it will be more activated is kind of difficult. Most of the

work and archive is going to sit on the shelf. Is there likelihood that people might [...] because he was a filmmaker at CFMDC, researchers might want to look at the material because of that. That might mean it will be more likely to be activated. If one was putting it in Media Commons without any of the context of who he is, maybe that will be less something that will be activated, and it will just sitting on the shelf at most of the time. But the secondary question is does CFMDC have the resource if someone wants to research it. It is not going to happen very often, but if someone came in and wanted to do a project on Roberto, will they have the facility to access that. So that is the question for them about whether they can store this.

**NJH: I think CFMDC may want to store this collection, but they may don't have enough staff or time to preserve it. This collection needs people to inspect and to preserve, so it may need to be sent it to a better place. I think that is all my questions. Thanks!**

*Chris Gehman is a filmmaker, curator, and occasional writer who lives in Toronto. He was also a classmate and co-worker of Roberto Ariganello. He made the film “Non-Zymase Pentathlon” and “Contrafacta” with Ariganello in 1995 and 2000. Gehman was involved with donating the personal collection of Ariganello to CFMDC and provided great help with cataloguing the collection. The interview took place on April 6, 2018 at Vtape at the 401 Richmond building.*

---

**Ningjiao Han: Could you start by introducing your background and relationship with Roberto Ariganello please?**

**Chris Gehman:** Sure. My name is Chris Gehman, and I am an experimental filmmaker and an arts administrator. I work as a film festival programmer and have done a lot of organizing in the media arts community. And I met Roberto at Ryerson in the Image Arts program. He came to Ryerson after doing a master’s degree in English literature at York University. And he was already doing professional work as a photographer, but he became interested in film while he was studying at Ryerson. We started working together. We were not exactly in the same year because he had already done the master’s degree, and I think he already had an advanced standing, but we were in some classes together, and became friends there and continue to work together afterward. So, we did a project together that was a series of transparency slides that were presented at the reopening of AGO in...I can’t remember which year, but it must be 1993... maybe 1994. They opened up and invited students and people to do things and activated the space during that, so we did this slide presentation, and we had a two-person show together at the Ryerson gallery.

Then the year after, he graduated...that must be 1994, we made a film together called

*"Non-Zymase Pentathlon"* which is a collage animation. We made that film very quickly because we wanted to have it in the show at the Ryerson gallery and we wanted to have a moving image component that was collaborative as well as the things that we had done separately. So that was shown in the gallery on the video booth. And after that, we decided that we enjoyed doing that film, it was an opportunity for us to experiment with the animation stand. And doing that film brought a lot of ideas to us, in terms of the ways that we could use that device to explore the relationship between flat objects and photographs in 3 dimensions, in depth. So, we made some plans for a film, which became *"Contrafacta."* And that was a more ambitious, larger film, but also, we were both very busy, so we worked on that film over a long period of time, like it really took a long time to make because mostly we were just working on weekends whenever we could get together at the same time, and just doing little pieces. Also, it wasn't scripted, so it was all improvised, a slower way to make the film because we didn't pre-plan very much. And that film was finished in 1999, but the print came off the lab in early 2000 and was shown in 2000 at the Images festival. And that also was the year later after I started working at the Images festival as artistic director.

I was hired after the festival. And Roberto was working at LIFT in the mid- or late 1990s through that period as technical staff person, and at some point, became the executive director of LIFT and remained at that job until he died in 2006. Although there was a certain possibility that we might work together again on a film, we didn't have the opportunity to do that because we were so busy working, and then he died. But he was working on a very large project that was quite different from his other work at that time for his last few years which was sort of a personal experimental documentary about his grandfather's story. So, his grandfather who was from Italy and went to South America, to Argentina, it was a story of what happened to him. He was someone who was very separate from the family and then ended up coming at very end of his life back and

enjoying the family life.

**NJH: It was unfinished, right?**

**CG:** Yes, unfinished. So that was very sad because that was his most ambitious work. And I think it would be probably his strongest work at least at that point. He had a lot of material, but it was not really assembled. And I know that after he died, one of his uncles had an ideal that he would be able to finish the film, but I don't think anything came after that, and I don't think it was so far advanced that someone else could come in and see what the plan was, how to put the material together. I just don't think it would be possible.

**NJH: What do you think make Roberto interested in working in independent and experimental film? Or why was he making those films?**

**CG:** I think partly it was just the accessibility. I don't think he was really interested in working in the movie business, which is large-scale filmmaking. As a photographer, he'd done mostly portrait work, so it was the kind of thing that you go in and set up something so that you could take a picture of someone. And he did a lot of musicians for their record covers, that kind of thing. Or just for publicity photos. I think he liked to be able to do things that you could get access to the material quickly and just start working with them, so that it appealed to him to use collage methods, to use found footage and family images because they were available, and you can just recombine them. He also came to it with a critical mind and was interested in bringing political criticism into the work, even a sense of humor, but he was concerned about issues, like racism and homelessness, and those things find their way into the films sometimes in a more settled way. I think he was just alive with the grassroots community kind of filmmaking, so he gravitated towards organizations like LIFT, Images festival as the kind of communities that made sense to him

as a filmmaker.

**NJH: So, regarding of the collection –the box that was donated to CFMDC, could you tell me about the donation process? And why you chose CFMDC to send it to?**

**CG:** CFMDC was already the distributor of Roberto's films and my films, and the films that we made together or separately. So, it makes sense for them to hold the material at least for the time being. I don't think anyone thought that the CFMDC would necessarily be the permanent home for that material. I think that ultimately it could be organized and donated to some other, like more archival type of place. But it seems like at least CFMDC is a good place to hold the material and keep them safe for a period of time. So I believe the group was Deirdre Logue, Karl Reinsalu and me who were trying to locate all the stuff together, and made the donation in consultation with his family, primarily his sister Maria. We just wanted to make sure that it was ok with them, it would be held somewhere on his behalf, and that they would understand it would be there safely.

What was disappointing was that we were never, especially to me as one of the people who made the film, able to locate the negative or the sound elements for *Contrafacta* and I just have no idea what happen to that material. It may have been in his possession, and somehow was thrown away. It is possible. If it was not obvious what it was to someone who looking at it. Or it is also possible that it was actually held by one of the film labs that had done the printing. And neither of us got these elements back. Of course, the labs we were consulting were going out of business. So, it's possible that it disappeared from the labs rather than from his position.

**NJH: It's hard to track.**

**CG:** Yes, of course. And by the time we realized that something was missing from his materials, where I thought he had the negative and the sound elements, by the time we realized it was missing, it was probably 2 years later. And it became much harder to go backwards and figure out where this thing would be. So that's a problem. And of course, the material that he was working on for the film about his grandfather, similarly no one really knew what he had and where it was. I think some of them were at LIFT on hard drives. So, I'm not sure if there is any way to know exactly where it was at or to locate that material. I do think a bunch of the material ended up at his uncle's position, in some kind of family cottage or something. So that's kind of a separate thing, and I don't really know if there is much you can do with it. Although it's interesting to see because he did go to Argentina and he did shoot material there. He was recording interviews with people so that would be good to know about. But I think the idea was let's make sure that whatever we can get our hands on we put them in one place and keep it in CFMDC until a more permanent decision could be made.

**NJH: So, the donation happened in 2006? Or 2007?**

**CG:** It's probably later than that, I think it took a while for us to figure out what to do, but it was probably 2008 or 2009, maybe somewhere in there.

**NJH: When I am doing the research, I need to enter the metadata into the database. So, I have a question about the copyright. What do you think of the copyright now, and do you think it still belongs to Roberto?**

**CG:** That's a good question. I mean I guess the films that were collaborative, like the films that I made with Roberto, I would assume that kind of exercise the copyright over those two titles. But the box of material is a little more complicated. He also collaborated with



Frederico Hidalgo who lives in Montreal on two films. And I know that both of us would be collaborated without any kind of reasonable plan for how to place that material. But apart from that, I think that it would be actually his sister, Maria, who would ultimately be the authority. She doesn't know anything about film or media really. So, I think she would follow the advice of people that knew him well, and work with him in the field. But I think that Maria actually would be the person who would have some kind of legal power to decide what to do.

**NJH: When I was doing the inspecting, I found that the content of the films is hard to clarify. It all seems like unfinished work, home movies, clips and something like that, so are you familiar with the content of the film?**

**CG:** Yes, there are things there that are raw material, like home movies, and they are not his home movies. They are just things that he acquired. I'm not saying there is none of his home movies, but I am not sure if there are any. I think they are just things he purchased; I know he bought a bunch of super 8mm or 8mm home movies in Mexico at the market. Those are not his family; just things he was interested in working with. So, it is a mix of things, of course, usually found footage to make his collage film, so you may find films in there he was just using as a source material. And I think the home movies you have seen were the same thing. He was planning to use them as source material, but they didn't necessarily find their way into films while he was alive.

**NJH: Wow, it's totally new information because I thought the creator, or the filmmaker was Roberto himself. I think all the movies from the box are from him.**

**CG:** No, that's not true, there are definitely things in there are just really like things that he

was just going to use as found footage. Not necessary his work. The films that he made are the ones on the DVD, and that's it. Those are his finished work.

**NJH: There are 4 DVDs inside the box.**

**CG:** Sorry, I mean the DVDs that CFMDC actually released, so that DVDs are really all his finished films that he made. Anything else that is in the box is either material that he shot but hasn't used or just the material that he collected.

**NJH: So, it may be so tricky to figure out what was made by him and what he bought.**

**CG:** I can do it.

**NJH: Wow, but it is a lot of work!**

**CG:** Yes, it would take some time, but there are whole bunch of super 8 films that are from a Mexican family, and they have nothing to do with him. I think he bought it from a market in a Mexican city, so they are not his films. They are just the material that he acquired, and he just thought it was interesting.

**NJH: Do you remember any of the 16mm films which are in the Kodak box ?**

**CG:** I have to look at each of them individually. Maybe we should do that if we have time. We should go together and look at these things. There are maybe things he shot. Because he was working on his documentary. So, there are maybe things he shot mixed with things that are things that he just had that were not his material. Of course, if somebody is

working with found footage, even for his own documentary, he might put something in that was found footage just to stand in for something that he couldn't represent directly or something that he has no record of, he might use something like that. But I know that the Mexican stuff he bought, and he just liked it. He didn't necessarily have a specific plan, he just liked it, and thought maybe he would use it someday in a way, and he would somehow turn it into something.

**NJH: When I was looking at the 8 or super 8, I found there is one called Argentina on the box, so do you think some of the film in the box are related to his finished work?**

**CG:** I think that one would be probably related to his last unfinished film.

**NJH: But is there any possibility that some of them are related to his finished one?**

**CG:** Yes, because if you watch, for example, *Yesterday's Wine* is full of found footage. He has original footage, but also has a lot of found footage. And so those films maybe are the films he used that he took the copy from. I think they are super 8 copies of just goofy old films. You may find some of that material in there as well. That should be pretty obvious because you have titles on that, and it will look it like a normal movie.

**NJH: Most of them don't have titles, actually they also don't have dates, so I can only figure out the date from the edge code from the print. It's very tricky. Do you have any suggestions on the cataloging of this film since its content of are vague and the date and the creator are hard to clarify?**

**CG:** Yes, apart from the finished film, there is probably not a lot of information available. We could kind of go backwards and guess roughly when he was shooting the Argentina material. I think we could figure that out. But beyond that, it would be hard to date things. It might be helpful to you to actually have me or us actually look at what's in the box together. I think I could quickly kind of sort things out, like the Mexican home movies, and these are the materials he was shooting, these are other found footage. I think that might be a good idea.

**NJH:** As unfinished work, the collection may not be seen as important as his finished work. So do you think we should be more concerned with the physical object than the collection or than the content when we catalog or preserve it? And is there any metadata that you think are necessary when we catalog this film?

**CG:** From my point view, I would say that it is definitely it's the material related to the finished films that are the really important things. I could maybe supplement some of that with paper material that are related to the films, and add them in. And the other stuff, I don't know how a person could ever use it. There are home movies that are not even his movies. It is just stuff that kind of seemed to go together with his material because he collected, and he was interested in it. But it doesn't relate to anything that actually got made. In the case of the other found footages that he actually he used in the film that was finished, like *Yesterday's Wine*, it might be interesting to have that material stay with the collection because you can see what the source material was that he was working from to make his own film. There is the one about the rocket, like the alien who comes to earth. And you can figure out what the source material was for that footage. But I think there's quite a bit of stuff in there that in a way can be put to one side because it is not related to anything that ever got finished. What would be good, I think, is, if there were a way to

access the material for the film that he was working on when he died and bring that all together. Because I don't think anyone is ever going to make that film, but if you could collect all the materials, it might be interesting to a researcher if he is looking at his work to be able to see what is was because it was a very different kind of film that he had never done before. And it was very personal information. So, I think that would be valuable. But I think the other stuff that he collected; I don't know how important that is to preserve and to gather with his other materials. So, I would focus on the finished films, the elements, and anything related to those films, and any kind of research or support material, and then the final unfinished film if there is a way to bring all that stuff together. But that would involve going to the family and trying to collect that.

**NJH: When I was looking at the film, I found that it has been ignored for a long time because it may not be seen as a priority to preserve them. So, do you have any suggestions to preserve this film or other orphan films or home movies or something like that?**

**CG:** Such a hard problem. I mean because in these small independent media arts productions, there's no system or national institution that does it. You can approach an organization like Cinémathèque Québécoise or the National Archives. And they will accept something, and that probably what should be done in his case. I think Cinémathèque Québécoise maybe would be a more likely [...] but first someone like you has to go through it and organize and catalog it. So that is where I would want the material to stand up is probably at the Cinémathèque in Montreal because they are the most committed to experimental and independent work although the National Archives also has some. Because Roberto is not recognized as a major filmmaker in any way, I am not sure that the National Archives would be that interested, but I don't really know, I haven't worked with them at that level. In theory, an organization like the Toronto International Film Festival

would do that, but the truth is they don't have a great archive of film materials and they have not shown great interest in collecting non-commercial or non-mainstream kind of stuff, so I think it would make more sense to keep it in Cinémathèque Québécoise which has a lot of experimental films by a lot of filmmakers not just from Quebec but from all across the country.

**NJH: Another problem is CFMDC is actually a distribution company, so they may not keep the collection permanently, so I need to give some recommendations on where the suitable place is to send this collection to. I think the best place would be an archive. But the good news is CMFDC is planning to make a database about their archive, not just the films. They have documentation that will not or should not be distributed.**

**CG:** I do think you are quite right. I think the thing is to sort out what is in that collection. And maybe make a distinction between things that are related to finished work and things that are not. And then figure out how best to preserve it in the long term. I'm trying to think about the other films, so I think I have the negative and the sound track for *Non-Zymase Pentathlon* which we made together. The *Contrafacta*" is the one that is missing.

**NJH: I think that is all my questions. Thanks!**

## Appendix B: Other Relevant Documentation at CFMDC

- The Curriculum Vitae of Ariganello

Roberto Ariganello  
23 Edith Ave  
Toronto, On. M6P 3T5  
tel. (416) 871-7507 fax (416) 588-7017  
email: director@lift.on.ca

---

### WORK EXPERIENCE

- 2003 - **Executive Director**  
Present Liaison of Independent Filmmakers of Toronto (LIFT)  
Responsibilities include all administrative and artistic programs at Canada's largest artist-run production centre with over 600 members;  
Overseeing the production of FilmPrint, a bi-monthly national arts magazine;  
Supervising over 350 volunteers and a staff of 7;
- 2002 - **Equipment & Workshop Coordinator**  
1998 Liaison of Independent Filmmakers of Toronto (LIFT)  
Responsibilities include the creation and coordination of all film courses, workshops and supervision of all equipment and co-op resources.
- 1998- **Freelance Photographer, Cinematographer & Film Instructor**  
1993 Specializing film production and post-production.

### EDUCATION

- 1994 **Ryerson Polytechnic University** Bachelor of Applied Arts in Media Studies. Major in Photography and Film
- 1986 **York University** Bachelor of Arts, with Honours.  
Major in English Literature and Humanities

### VOLUNTEER & COMMUNITY SERVICE

Currently I am serving as a board member of the following cultural organizations:

- 2005-06 **The Independent Media Arts Alliance (IMAA)** a national arts service organization that serves the artist-run media arts sector across Canada;
- 2004-06 **The Advisory Board for Humber College Film Program;**
- 2005-06 **The Advisory Board of the Workman Theatre Educational Programs** (administered through the Centre for Addiction Mental Health) (CAMH);
- 2004-06 Ontario Representative for IMAA National, (I am contributing to the creation of a provincial arts service organization that will represent the interests of media arts organizations across the province);
- 2004-06 Executive Board member of **Cultural Careers Council of Ontario (CCCO)**, a provincial arts service organization dedicated to HR issues in the cultural sector;
- 1999-04 Past President of the **Pleasure Dome Collective**
- 1999-02 Past President of the **Canadian Filmmakers Distribution Centre**

Roberto Ariganello  
July 2006

- The Manuscripts of the Film "Gestures" about the sound tape

<u>Gestures - Sound cassette tapes</u>		Page 1
<u>Roll 1</u>		
Plaza sub. Street (Market/near merry go round (2 min.))	Kids, cars, street vendors, music blaring. (some mic bumps)	
into Market  About 4 min.	music louder, sense of changing perspectives (walking through a space) cars, good horns, (sometimes bumpy) good vendor (2 peso!, 2 peso!)	
Soccer game/TV announcers. about 5 min.	"recuperar estos zones" "dice el arbitro que es tiempo la acción" "vamos a la repetición - marca el freno de lugar" more crowd noise later *coughing in b.g.	
Hotel room sub. quiet city/open window - 3 min.	- distant car horns, cars, birds.	
Hotel room - window closed 2 min.	- mostly quiet - later some b.g. sounds	
Street sub. from Hotel window (straight out)	good cars - trucks, etc. good cars idling - leaving trucks - squeaks	
RAIN ↓ from Hotel room bath room + window	THUNDER in b.g. / not on street (some bumps) from chair sounds <u>mic</u>	



## Creshures Sound tapes

Page 1

### Call 1

RAIN - from  
window  
closed

- sounds of drips - cars in B.C.  
phone at end

RAIN - window  
open

- choppy - much traffic on ring streets  
street vendor - very distant - gets closer  
good horns

DOGS BARKING

AT NIGHT  
(from hotel window)

- cars passing  
gets quieter (one dog) later  
some horns

Juice Store

- clinks clauts-

cars pass - bus here  
music (very low) - gets more present later  
radio announcer gets louder - blender.

End of tape

# Gestures      SOUNDS

PAGE 3

## Roll 2

STREET  
AMB

- LIGHT TRAFFIC sounds.

CARS - motor bikes -

VOICES - sounds of hammering soft  
louder  
some wind (not much)

WHISTLE  
AT  
ALAMEDA

- STREET vendor whistle.  
(choppy - in and out)

- becomes countdown - then music?

COP WHISTLES  
+  
TRAFFIC  
(ZOCALO)

voices - traffic - bells.

ZOCALO

- more people - voices constant -  
vendors - whistles  
guy on megaphone.

ALAMEDA

- light AMB - birds - voices  
foots - sirens in distance

FOUNTAIN

- WATER CASCADING

ALAMEDA

AMB -

Kids - distant traffic - voices

WATER IN FOUNTAIN comes  
on - sounds lighter

WATER - DISAPPEARS - voices

(I.O.)

## Gestures

PAGE 4

### Roll 2

ALAMEDA CLOSER  
TO STREET

LAZARO CARDENAS  
STREET

WALKING DOWN STREET -

- horns - traffic noises - vendors.

- loud horns later

- gets very ~~quiet~~ quiet

- loud clanking

- idle car

RAIN ON  
STREET

shower, cars passing  
horns



## Gestures

PAGE 5

### Roll 3

LAZARO CARDENAS  
WALKING

- ~~Boys~~ - FEET IN PARTS - HORNS -  
MUSIC/RADIO - VOICES - BUSES  
GOOD IN AND OUT Feeling - voice of vendor,  
etc.

Hotel Rooftop  
AMB.

- TAKE 1  
quiet-but, sounds of cleaner - phone
- TAKE 2 - better - quiet - birds,  
very distant traffic - machine sound

ELEVATOR

- inside.

ROOFTOP +  
ELEVATOR


- louder, sounds of work, hum  
elevator
- getting inside elevator

RAIN ON  
STREET

- Whistler, cars passing -  
horns

Restures

PAGE 6

Room 4 

> Bernardo prints T-shirts. - thin high sound - could  
be good for Juice store.

- The Stills from the Film “*Lotería*” shot by Ariganello









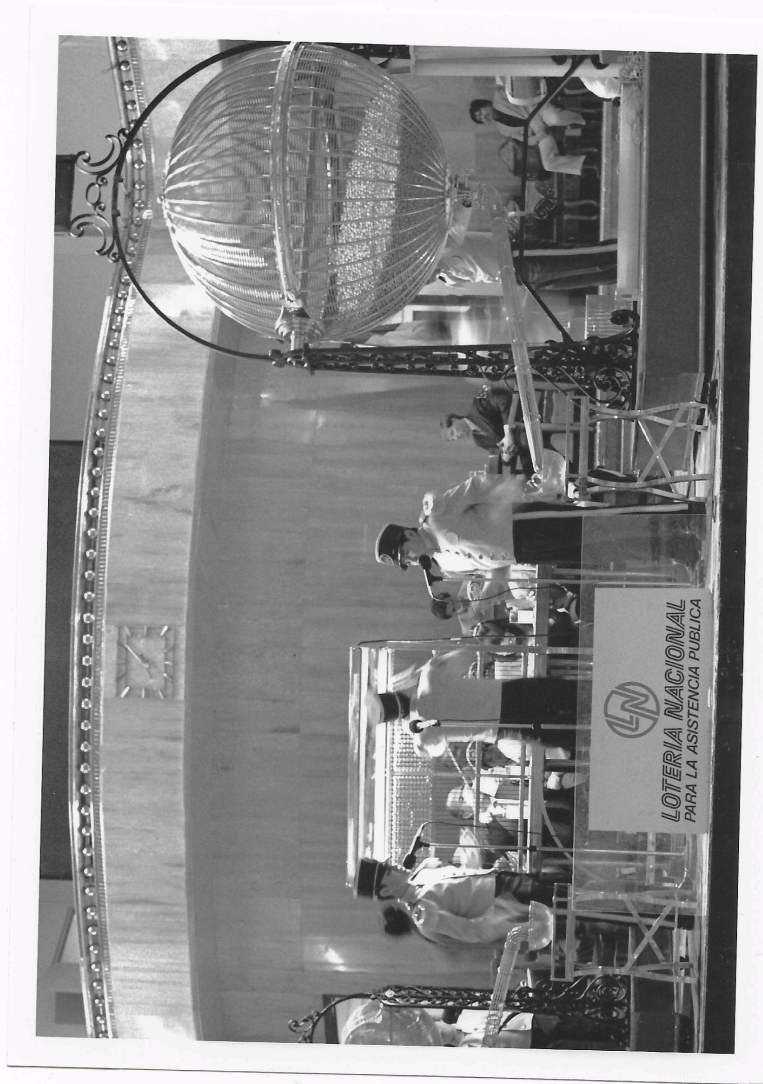














Still from LOTERIA  
By: Roberto Ariganello  
& Federico Hidalgo  
foto: R. Ariganello

## Appendix C: The Inventory of the Catalogued Films

The Inventory of the Catalogued Films			
Coverage	Unknown	Coverage	Unknown
Creator	Roberto Ariganello?	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1962	Date 2(Edge Code)	Unknown
Description	home movie with city and nature landscape, and people activities	Description	home movie with city and nature landscape, and people activities
Format 1(Gauge)	8mm	Format 1(Gauge)	8mm
Format 2(Length)	400 ft.	Format 2(Length)	75 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0001	Identifier	2018.0001.0002
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	N/A	Relation	N/A
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[#1_Angela]	Title	[#2_Angela]
Type	Moving Image	Type	Moving Image
Note	N/A	Note	N/A
Condition	Fair condition; slight perforation damage; a little dirt and base scratch; 6 cement splices and 11 tape splices	Condition	Good condition; 1 cement splice; 5 tape splices

Coverage	1963.4; London; Belgium	Coverage	1964.10; Paris; Suisse
Creator	Unknown	Creator	Unknown
Date 1(Production)	1963.4	Date 1(Production)	1964.10
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	1963
Description	city landscape	Description	city landscape
Format 1(Gauge)	8mm	Format 1(Gauge)	8mm
Format 2(Length)	180 ft.	Format 2(Length)	150 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0003	Identifier	2018.0001.0004
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	N/A	Relation	N/A
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[L'DON-BELGIUM]	Title	[PARIS-SUISSE]
Type	Moving Image	Type	Moving Image
Note	A paper of handwriting in the box; writing is illegible	Note	Handwriting of "storage" and label of "PARIS-SWITZERLAND OCT/64" on the plastic film box
Condition	Good condition; 7 cement splices	Condition	Good condition; 7 cement splices

Coverage	1955; Rome; Amsterdam; Haarlem	Coverage	1942?
Creator	Unknown	Creator	Unknown
Date 1(Production)	1955	Date 1(Production)	1942?
Date 2(Edge Code)	1980	Date 2(Edge Code)	1930
Description	city landscape	Description	landscape; people activities
Format 1(Gauge)	8mm	Format 1(Gauge)	8mm
Format 2(Length)	200 ft.	Format 2(Length)	20 ft.
Colour	Colour	Colour	B&W/Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0005	Identifier	2018.0001.0006
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[ROME-AMSTERDAM]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	lable on the plastic film case with handwriting of "ROME LUCERNE MTPILATUS-BERNE STUTGART-MARCIT NURNBERG-1955 AMSTERDAM-MAR"	Note	two reels in the "Kodachrome" film box; handwriting of the shipment address on the box; the handwriting is, FROM "E.F. ATTRIDGE. 2955A. Dundas St.w. Toronto." TO "Canadian Kodak Co. Toronto. 9. Ontario"; there's a 3 cents stamp on the handwriting-side of the box
Condition	Good condition; 42 cement splices	Condition	Fair condition; 4 tape splice; 10 cement splice; slight perforation damage; leader damage

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1969	Date 2(Edge Code)	1956
Description	landscape; people activities	Description	people; landscape
Format 1(Gauge)	8mm	Format 1(Gauge)	8mm
Format 2(Length)	20 ft.	Format 2(Length)	25 ft.
Colour	B&W	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0007	Identifier	2018.0001.0008
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	two reels in the "PANCHROMATIC" film box; handwriting of the shipment address on the box; the handwriting is, FROM "E.F. ATTRIDGE. 2955A. Dundas St.w. Toronto." TO "Canadian Kodak Co. Toronto. 9. Ontario"; there's a 3 cents stamp on the handwriting-side of the box	Note	handwriting of the shipment address on the box; the handwriting is, TO "MRS HATHOMAS 169 Jameson Ave APT 106 Toronto 3;" some of the writing is illegible
Condition	Fair condition; 1 tape splice; 1 cement splice; slight perforation damage	Condition	Fair condition; mild dirt; 1 tape splice; 1 cement splice

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Roberto Ariganello?
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	people; landscape	Description	people
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	10 ft.	Format 2(Length)	10 ft.
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Colour	Colour	Colour	B&W
Sound	Silent	Sound	Silent
Identifier	2018.0001.0009	Identifier	2018.0001.0010
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[#3 Swimming pool-cow-little boy]	Title	[Reel #4 R.NEEDHAM]
Type	Moving Image	Type	Moving Image
Note	the title of the film comes from the handwritten on the box; the handwriting on the other side of the box is illegible	Note	the title of the film comes from the handwritten on the box; the other handwriting is illegible; the film is put in a transparent plastic bag
Condition	Good condition; 1 tape splice on the leader	Condition	Good condition; 1 tape splice on the leader

Coverage	Patagonia Argentina	Coverage	1976?
Creator	Roberto Ariganello?	Creator	Roberto Ariganello?
Date 1(Production)	Unknown	Date 1(Production)	1976?
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	people having picnic	Description	people having picnic in the park
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	10 ft.	Format 2(Length)	10 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0011	Identifier	2018.0001.0012
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[#4 Pata]	Title	[#5. Park picnic]
Type	Moving Image	Type	Moving Image
Note	the title of the film comes from the handwritten on the box	Note	the title and the date of the film comes from the handwritten on the box; the handwriting on the other side of the reel is illegible
Condition	Good condition	Condition	1 cement slice; Overall condition: good



Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Roberto Ariganello?
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	woman dancing; baby	Description	beach view; people; landscape
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	10 ft.	Format 2(Length)	10 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0013	Identifier	2018.0001.0014
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[#6 woman dancing baby]	Title	[beach]
Type	Moving Image	Type	Moving Image
Note	the title of the film comes from the hadnwritten on the box; there is a greenn lable on the reel with handwriting of "From Roberto Ariganello's Collection"	Note	the title of the film comes from the hadnwritten on the box; the handwriting next to the title is illegible
Condition	Good condition; one cement splice on the leader	Condition	1 Cement Splice; Overall condition: good

Coverage	Unknown	Coverage	Mexico
Creator	Roberto Ariganello?	Creator	Roberto Ariganello?
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	beach view	Description	Mexico art performance
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	10 ft.	Format 2(Length)	10 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0015	Identifier	2018.0001.0016
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[beach (no).]	Title	[Mex art (no)]
Type	Moving Image	Type	Moving Image
Note	the title of the film comes from the hadnwritten on the box	Note	the title of the film comes from the hadnwritten on the box
Condition	Good condition; one cement splice on the leader	Condition	Good condition; one cement splice on the leader

Coverage	Unknown	Coverage	1979?
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	1979?
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	Cars	Description	the competition of "Mr. America"
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	10 ft.	Format 2(Length)	200 ft.
Colour	Colour	Colour	colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0017	Identifier	2018.0001.0018
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Mustane]	Title	[OVER 40 MR. AMERICA]
Type	Moving Image	Type	Moving Image; Text
Note	the title of the film comes from the hadnwritten on the box; on the other side of the reel, there's a lable with handwriting of "Maverick 77 79 Mustane"	Note	the title of the film comes from the hadnwritten on the box; there's a paper named "TEEN AND OVER 40 MR. AMERICA" with the names of each competitor and the winner in the box
Condition	Good condition; one cement splice on the leader	Condition	Fair condition; slight damage; one cement splice

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	unknown	Date 2(Edge Code)	unknown
Description	the competition of "Mr. America"	Description	the competition of "Mr. America"
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	colour; B&W	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0019	Identifier	2018.0001.0020
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[ED GUILIANI]	Title	[AL BECKLES]
Type	Moving Image	Type	Moving Image
Note	The title of the film comes from the hadnwritten on the box; the other hand writing on the box is, "PETE CAPUTO ROCK STONEWALL HUGO LABRA JACK DELINGER BILL MCARDLE JOE NISTA, JR."	Note	The title of the film comes from the hadnwritten on the box
Condition	Good condition; 3 tape splices; 2 cement splices	Condition	Good condition; 3 cement splices

Coverage	Mexico	Coverage	Unknown
Creator	Roberto Ariganello	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	people; landscape	Description	animation
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	200 ft.	Format 2(Length)	40 ft.
Colour	Colour; B&W	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0021	Identifier	2018.0001.0022
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Yesterday's Wine	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[CNWS]	Title	[TEST FILM FOR ELMO]
Type	Moving Image	Type	Moving Image
Note	Some clips are from Roberto's film "Yesterday's Wine;" the title of the film comes from the handwritten on the box; there's also handwriting of "TRANSCRIB ROLLS;" other handwriting is illegible	Note	the title of the film comes from the handwritten on the box
Condition	Fair condition; slight perforation damage; 5 tape splices; 5 cement splices	Condition	poor condition; slight perforation damage; slight shrinkage; slight base scratch; slight print damage;

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	1972
Description	travel film; disney world; landscape	Description	home movie; Christmas
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	330 ft.	Format 2(Length)	430 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0023	Identifier	2018.0001.0024
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[#7 head on sand?]	Title	[#8 critmas]
Type	Moving Image	Type	Moving Image
Note	the title of the film comes from the handwritten on the box	Note	the title of the film comes from the handwritten on the box
Condition	Fair condition; slight print damage; 9 tape splices	Condition	Fair condition; moderate frame and perforation damage; 14 tape splices

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	kids; praty; birthday party	Description	homevideo, outdoor activities
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	250 ft.	Format 2(Length)	400 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0025	Identifier	2018.0001.0026
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[#9 Kids]	Title	[#10 everything]
Type	Moving Image	Type	Moving Image
Note	the title of the film comes from the hadnwritten on the box	Note	the title of the film comes from the hadnwritten on the box
Condition	2 cement splice; 6 tape splices; Overall condition: good	Condition	1 cement splice; 10 tape splices; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	home movie	Description	the competition of "Mr. America"
Format 1(Gauge)	super 8mm	Format 1(Gauge)	super 8mm
Format 2(Length)	430 ft.	Format 2(Length)	130 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0027	Identifier	2018.0001.0028
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[NO]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	the title of the film comes from the hadnwritten on the box	Note	N/A
Condition	Fair condition; slight shrinkage and perferation damage; 7 tape splices; 1 cement splice	Condition	Good condition; 3 cement splice

Coverage	Unknown	Coverage	Unknown
Creator	Roberto Ariganello	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	1976
Description	home movie; bricks; dogs; city view	Description	boating
Format 1(Gauge)	super 8mm	Format 1(Gauge)	16mm
Format 2(Length)	330 ft.	Format 2(Length)	10 ft.
Colour	Colour	Colour	colour
Sound	Silent	Sound	silent
Identifier	2018.0001.0029	Identifier	2018.0001.0030
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	English	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[NO]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	N/A	Note	N/A
Condition	Good condition; 13 tape splices	Condition	Slight dirt; Slight shrinkage; Slight scratch; 2 tape splices; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1975	Date 2(Edge Code)	1959?
Description	Nature view	Description	Gardenview; Landscape
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	50 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Sound
Identifier	2018.0001.0031	Identifier	2018.0001.0032
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	Unknown	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Garden]
Type	Moving Image	Type	Moving Image
Note	Handwriting which can be seen on the reel and the leader is illegible	Note	The title is made based on the handwriting on the film box
Condition	Slight reel damage; Leader was loose; Slight dirt; Overall condition: fair	Condition	Slight dirt; 6 cement splices; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1967	Date 2(Edge Code)	1967
Description	nature view; Wildlife; Abandoned buildings	Description	nature view; Living goods
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0033	Identifier	2018.0001.0034
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	Most handwriting on the box is illegible; The film was labeled "Roll 1"	Note	Most handwriting on the box is illegible; The film was labeled "Roll 2"
Condition	Moderate mold and dirt on the reel and the print; Shrinkage: 0.5%; Overall condition: Fair	Condition	Moderate mold and dirt on the reel and the print; Shrinkage: 0.4-0.45%; Overall condition: Fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1967	Date 2(Edge Code)	1967
Description	Birds; nature view; Statue	Description	nature view; People; Park; Ducks
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0035	Identifier	2018.0001.0036
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	Most handwriting on the box is illegible; The film was labeled "Roll 3"	Note	Most handwriting on the box is illegible; The film was labeled "Roll 4"
Condition	Moderate mold and dirt on the reel and the print; Shrinkage: 0.4-0.45%; Overall condition: Fair	Condition	Heavy mold and dirt on the reel and the print; Heavy colour fade; Heavy frame damage; Overall condition: poor

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1965	Date 2(Edge Code)	Unknown
Description	nature view; People	Description	People playing golf and bowling, and having supper
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0037	Identifier	2018.0001.0038
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Bowling]
Type	Moving Image	Type	Moving Image
Note	Handwriting of Customer Name on the film box is "E.F. ATTRIDGE;" The film was labeled "Roll No.5"	Note	The title is made based on the handwriting on the film box; With head leader
Condition	Heavy mold and dirt on the reel and the print. The print image is heavily damaged by the mold; Shrinkage: 0.5%; Overall condition: very poor	Condition	3 tape splices; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1983	Date 2(Edge Code)	1976
Description	Kodak company; People	Description	People
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	50 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0039	Identifier	2018.0001.0040
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The title is made based on the handwriting on the film box; Most handwriting on the box is illegible; With head leader and a short tail leader; The film was labeled "Roberto" on the back of the box; Handwriting of "KODAK Canada" can be seen on the head leader.	Note	Most handwriting on the box is illegible; A clip was separate from the reel
Condition	14 tape splices; Overall condition: good	Condition	Moderate mold on the reel and print; Shrinkage: 0.55-0.75%; Overall condition: fair



Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1970; 1972	Date 2(Edge Code)	1965
Description	Nature; Titles ("presents"); People	Description	Plane and airport; People
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	20 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Black & White
Sound	Silent	Sound	Silent
Identifier	2018.0001.0041	Identifier	2018.0001.0042
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	Handwriting of "E.F. Attridge. c/o Ron Boyle. Film Ctq. Dept." can be seen on the box; Other handsriting is illegibel; 4 clips in total (not splice togther)	Note	Handwriting of "E.F. ATTRIDGE 2955A Dundas STW Toronto" can be seen on the box; Other handsriting is illegibel.
Condition	Slight perforation damage; Shrinkage: 1.25%; Overall condition: fair	Condition	Slight mold on the reel and print; Shrinkage: 1.15%; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1964	Date 2(Edge Code)	Unknown
Description	Cityview; fountains at night	Description	A clip from a film with titles of "The following hour of film has been produced by Canadian society of Cire Amateurs"
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	10 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0043	Identifier	2018.0001.0044
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	Handwriting of "E.F. ATTRIDGE 2955A Dundas STW Toronto" can be seen on the box; Other handsriting is illegibel; There's a "Condition and Cause" paper from Kodak on the box; With head leader	Note	Most handwriting on the box is illegibel; With head leader
Condition	Moderate mold on the reel and print; Shrinkage: 0.6-0.7%; Overall condition: fair	Condition	Heavy mold on the reel and print; Moderate dirt/oil/adhesive; One cement splice; Shrinkage: 0.4%



Coverage	England?	Coverage	Canada?
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1972	Date 2(Edge Code)	1974
Description	statues; buildings in England	Description	travel at the United Church of Canada
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0045	Identifier	2018.0001.0046
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[United Church of Canada]
Type	Moving Image	Type	Moving Image
Note	Most handwriting on the box is illegible; With tail leader	Note	The title is made based on the content of the film; Handwriting of "No Sound" and "E.F. ATTRIDGE 19 Hazelbvaie Rd. Toronto" can be seen on the box; With tail leader; The box was labeled "1153"
Condition	Moderate mold on reel and print; Shrinkage: 0.45%; Overall condition: fair	Condition	Shrinkage: 0.75%; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1974	Date 2(Edge Code)	Unknown
Description	People and horses	Description	Outdoor event; Cows
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0047	Identifier	2018.0001.0048
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "1154;" With tail leader	Note	The box was labeled "1155;" Handwriting of "No Sound" can be seen on the box; With head leader
Condition	Shrinkage: 0.8-0.85%; Slight scratches; Overall condition: fair	Condition	Moderate mold on the reel; Slight reel on the print; Shrinkage: 0.7%; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	outdoor event	Description	shot put; running competition; playing instrument; watching sports competition
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0049	Identifier	2018.0001.0050
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Sports]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "1156;" Handwriting of "No Sound" can be seen on the box; With tail leader	Note	The title was made based on the content; The box was labeled "1157;" Handwriting of "No Sound" can be seen on the box; With tail leader
Condition	Slight dirt on the reel; Shrinkage: 0.85%; Overall condition: good	Condition	Slight dirt on the reel; Shrinkage: 0.8%; Overall condition: good

Coverage	Canada?	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	playing instrument and sports outside	Description	Outdoor event; parade
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0051	Identifier	2018.0001.0052
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Parade]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "1158;" Handwriting of "No Sound" can be seen on the box; With tail leader	Note	The box was labeled "1159;" Handwriting of "No Sound" can be seen on the box; With tail leader
Condition	Shrinkage: 0.8-0.85%; Overall condition: good	Condition	Slight dirt on the reel and print; Shrinkage: 0.9-0.95%; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	outdoor event; art performance	Description	outdoor event; art performance
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0053	Identifier	2018.0001.0054
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "1160;" Handwriting of "No Sound" can be seen on the box; With tail leader	Note	The box was labeled "1161;" Handwriting of "No Sound" can be seen on the box; With head leader
Condition	Slight dirt on the reel and print; Moderate dirt on the print; Shrinkage: 0.85%; Overall condition: fair	Condition	Shrinkage: 0.85%; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1970	Date 2(Edge Code)	1976
Description	playing cards	Description	film titles; random shots of everyday life
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	10 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0055	Identifier	2018.0001.0056
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Poker]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "677;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible	Note	The box was labeled "1943;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head and tail leader; 5 clips not splicing together
Condition	Very heavy mold on the reel and print; The image is damaged by the mold/humidity; Overall condition: poor	Condition	Heavy mold on the reel; Moderate mold on the print; Shrinkage: 0.8%; 1 cement splice; Overall condition: good

Coverage	Unknown	Coverage	Kicking Horse River; Yoho National Park
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1976	Date 2(Edge Code)	1978
Description	nature view; climbing mountain; travel	Description	nature view; animals; travel
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0057	Identifier	2018.0001.0058
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	Unknown
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Yoho National Park]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "2995;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader	Note	The box was labeled "2997;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader; The "Coverage" and title are got from the content
Condition	Very heavy mold on the reel and print; Shrinkage: 0.55%; Obvious warping; Overall condition: poor	Condition	Heavy mold on the print and reel; Shrinkage: 0.55%; Obvious warping; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	1965?
Date 2(Edge Code)	1976	Date 2(Edge Code)	1976
Description	nature view; cityview	Description	nature view; animals; travel
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0059	Identifier	2018.0001.0060
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[travel]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "2998;" Most handwriting is illegible; With head leader	Note	The film was originally pated with [2018.0001.0061] and [2018.0001.0062]; The title was made based on the content; The box was labeled "4983;" Handwriting of "No Sound" can be seen on the box; With head leader
Condition	Heavy mold on the reel and print; 1 cement splice; Overall condition: poor	Condition	Moderate mold on the reel and print; Shrinkage: 0.6%; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	1962?	Date 1(Production)	1962?
Date 2(Edge Code)	1976	Date 2(Edge Code)	1976
Description	nature view; travel	Description	nature view; travel; camping; "Cripple Creek"
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0061	Identifier	2018.0001.0062
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[travel 2]	Title	[travel 3]
Type	Moving Image	Type	Moving Image
Note	The film was originally pated with [2018.0001.0060] and [2018.0001.0062]; The title was made based on the cotent; The box was labeled "4984;"Handwriting of "No Sound" can be seen on the box; With head leader	Note	The film was originally pated with [2018.0001.0061] and [2018.0001.0060]; The title was made based on the cotent; The box was labeled "4985;"Handwriting of "No Sound" can be seen on the box; With head leader
Condition	Slight dir; Shrinkage: 0.55-0.6%; Overall condition: good	Condition	Moderate dirt and mold on the reel and print; Shrinkage: 0.6-0.65%; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	1969 ?	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	Unknown
Description	train	Description	family union
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	50 ft.	Format 2(Length)	10 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0063	Identifier	2018.0001.0064
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Train]	Title	[Family]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "3329;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegibel	Note	The box was labeled "4144;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegibel; With head leader
Condition	Moderate mold on the reel; Heavy mold on the print; Shrinkage: 0.6-0.65%; Overall condition: poor	Condition	Shrinkage: 0.6%; Overall condition: good

Coverage	Unknown	Coverage	England?
Creator	Unknown	Creator	
Date 1(Production)	Unknown	Date 1(Production)	
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	1973
Description	boating; fishing; swan	Description	nature view; building; indoor view
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	80 ft.	Format 2(Length)	90 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0065	Identifier	2018.0001.0066
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Fishing]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "4649;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader	Note	The box was labeled "4754;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader
Condition	Slight dirt; Shrinkage: 0.25%; Overall condition: good	Condition	Shrinkage: 0.7-0.75%; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1976	Date 2(Edge Code)	1971
Description	indoor view; house; people dancing	Description	an old woman
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	50 ft.	Format 2(Length)	30 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0067	Identifier	2018.0001.0068
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Old Woman]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "5536;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible;	Note	The box was labeled "7498;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible;
Condition	Shrinkage: 0.65%; 4 splices; Overall condition: good	Condition	Heavy mold on the reel and print; Two print breakage with splices; Shrinkage: 0.55-0.6%; Overall condition: poor



Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	Unknown	Date 2(Edge Code)	1969
Description	three separate black leaders	Description	nature view; city landscape
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	20 ft.	Format 2(Length)	5 ft.
Colour	N/A	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0069	Identifier	2018.0001.0070
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	N/A	Subject (Genre)	amateru film
Title	[Leader]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "7503;" Other handwriting is illegible;	Note	The box was labeled "7503;" Handwriting of "E.F. ATTRIFGE, 19 Hazelgrae Rd. Toronto 3" can be seen on the box; Two separate clips
Condition	Slight dirt; Shrinkage: 0.35-0.55%; Overall condition: fair	Condition	Shrinkage: 0.75-0.8%; Overall condition: fair

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	1966?	Date 1(Production)	1963?
Date 2(Edge Code)	1976	Date 2(Edge Code)	1976
Description	ocean; iceberg	Description	smusement park; people and animals
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0071	Identifier	2018.0001.0072
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Iceberg]	Title	[Amusement Park]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "8042;" Other handwriting is illegible; With head leader	Note	The box was labeled "8047;" Other handwriting is illegible; With head leader
Condition	Heavy mold on the reel; Shrinkage: 0.5-0.55%; Overall condition: fair	Condition	Moderate mold on the reel; Shrinkage: 0.5-0.55%; Overall condition: fair

Coverage	Orlando?	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1976	Date 2(Edge Code)	Unknown
Description	Disneyland	Description	nature view; highway; train; drawbridge; park
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	20 ft.	Format 2(Length)	80 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0073	Identifier	2018.0001.0074
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Disneyland]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "9769;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader	Note	The box was labeled "6272;" Most handwriting is illegible
Condition	Very heavy mold on the reel and print; 3 cement splices and one of them was broken and was repaired by tape; Shrinkage: 0.25%; Overall condition: poor	Condition	Shrinkage: 0.65%; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	1977?	Date 1(Production)	Unknown
Date 2(Edge Code)	1974	Date 2(Edge Code)	1974
Description	plants; forest; grove; fishing	Description	garden; art performance
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0075	Identifier	2018.0001.0076
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Garden]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "6271;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader	Note	The box was labeled "6273;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader
Condition	Shrinkage: 0.7%; Overall condition: good	Condition	Shrinkage: 0.7-0.75%; Overall condition: good



Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1974	Date 2(Edge Code)	1974
Description	nature view; travel	Description	nature view
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0077	Identifier	2018.0001.0078
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Untitled]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "6275;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader	Note	The box was labeled "6276;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader
Condition	Shrinkage: 0.8%; Overall condition: good	Condition	Shrinkage: 0.75%; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1974	Date 2(Edge Code)	1972
Description	garden	Description	architecture
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	80 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0079	Identifier	2018.0001.0080
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Untitled]	Title	[Architecture]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "6277;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader	Note	The box was labeled "9849;" Most handwriting is illegible; With head leader
Condition	Slight dirt; Shrinkage: 0.6-0.65%; Overall condition: good	Condition	Shrinkage: 0.6-0.65%; Overall condition: good

Coverage	Unknown	Coverage	Unknown
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	Unknown
Date 2(Edge Code)	1972	Date 2(Edge Code)	1972
Description	architecture	Description	architecture
Format 1(Gauge)	16mm	Format 1(Gauge)	16mm
Format 2(Length)	100 ft.	Format 2(Length)	100 ft.
Colour	Colour	Colour	Colour
Sound	Silent	Sound	Silent
Identifier	2018.0001.0081	Identifier	2018.0001.0082
Language 1(Dialogue)	N/A	Language 1(Dialogue)	N/A
Language 2(Title)	N/A	Language 2(Title)	N/A
Film Polarity	Positive	Film Polarity	Positive
Base Type	Triacetate	Base Type	Triacetate
Publisher/Distributor	N/A	Publisher/Distributor	N/A
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Unknown
Subject (Genre)	amateur film	Subject (Genre)	amateur film
Title	[Architecture 2]	Title	[Architecture 3]
Type	Moving Image	Type	Moving Image
Note	The box was labeled "9851;" Handwriting of "No Sound," "#1" and "France" can be seen on the box; Other handwriting is illegible; With head leader	Note	The box was labeled "9853;" Handwriting of "No Sound" can be seen on the box; Other handwriting is illegible; With head leader
Condition	Shrinkage: 0.75-0.8%; Overall condition: good	Condition	Moderate dirt and mold on the print; Moderate colour fade; Shrinkage: 0.7%; Overall condition: fair

Coverage	Unknown	Coverage	Mexico
Creator	Unknown	Creator	Unknown
Date 1(Production)	Unknown	Date 1(Production)	1996
Date 2(Edge Code)	1972	Date 2(Edge Code)	N/A
Description	architecture	Description	The documentary made by Roberto Ariganello and Federico Hidalgo about lottery
Format 1(Gauge)	16mm	Format 1(Gauge)	tape
Format 2(Length)	100 ft.	Format 2(Length)	N/A
Colour	Colour	Colour	Black & White; Colour
Sound	Silent	Sound	Sound
Identifier	2018.0001.0083	Identifier	2018.0001.0084
Language 1(Dialogue)	N/A	Language 1(Dialogue)	Spanish
Language 2(Title)	N/A	Language 2(Title)	English
Film Polarity	Positive	Film Polarity	N/A
Base Type	Triacetate	Base Type	N/A
Publisher/Distributor	N/A	Publisher/Distributor	Canadian Filmmakers Distribution Center
Relation	Unknown	Relation	Unknown
Right	Unknown	Right	Roberto Ariganello
Subject (Genre)	amateur film	Subject (Genre)	documentary
Title	[Architecture 4]	Title	Loteria
Type	Moving Image	Type	Moving Image
Note	The box was labeled "9852;" Handwriting of "No Sound" and "#2" can be seen on the box; Other handwriting is illegible; With head leader	Note	This tape was once belong to CFMDC.
Condition	Shrinkage: 0.6-0.7%; Overall condition: good	Condition	N/A

Coverage	Unknown		
Creator	Unknown		
Date 1(Production)	2006		
Date 2(Edge Code)	N/A		
Description	Roberto Ariganello's interview with Carsten Knox		
Format 1(Gauge)	magnetic tape		
Format 2(Length)	N/A		
Colour	N/A		
Sound	Sound		
Identifier	2018.0001.0085		
Language 1(Dialogue)	English		
Language 2(Title)	N/A		
Film Polarity	N/A		
Base Type	N/A		
Publisher/Distributor	N/A		
Relation	Unknown		
Right	Unknown		
Subject (Genre)	N/A		
Title	[Interview]		
Type	Moving Image		
Note	This is the final interview of Roberto Ariganello. There's a note written by Carsten Knox (with his signature). (See the scan of the note in Appendix C)		
Condition	N/A		

## Bibliography

### **Primary Sources**

*Yesterday's Wine*, dir. Roberto Ariganello (Canada: Canadian Filmmakers Distribution Center, 2007), DVD.

*Shelter*, dir. Roberto Ariganello (Canada: Canadian Filmmakers Distribution Center, 2007), DVD.

*Contrafacta*. Directed by Roberto Ariganello and Chris Gehman. Canada: Canadian Filmmakers Distribution Center, 2007. DVD.

*Gesture*. Directed by Roberto Ariganello and Frederico Hidalgo. Canada: Canadian Filmmakers Distribution Center, 2007. DVD.

*Lotería*. Directed by Roberto Ariganello and Frederico Hidalgo. Canada: Canadian Filmmakers Distribution Center, 2007. DVD.

*Non-Zymase Pentathlon*. Directed by Roberto Ariganello and Chris Gehman. Canada: Canadian Filmmakers Distribution Center, 2007. DVD.

Cole, Susan G. "Roberto Ariganello 1961-2006." NOW (Toronto), August 17-23, 2006, Legacy sec.

Carsten Knox to Mr. Barker. August 28, 2006. Toronto, Canada.

Canadian Filmmakers Distribution Centre (Toronto: Lisa Kiss Design). 2013.

### **Secondary Sources**

Gracy, Karen F. "Documenting the Process of Film Preservation." *The Moving Image*, Vol 3, No 1 (Spring 2003): 1-41.

Porter, John. "Speech Delivered by John Porter at LIFT's Community Memorial." *Super8porter*. August 23, 2006. Accessed May 29, 2018.  
<http://www.super8porter.ca/Roberto.htm>.

Ilinka Mihailescu, "No Judgement: A History of the Canadian Filmmakers Distribution Centre," *Local Film Cultures: Toronto*, August 31, 2015, accessed November 19, 2017,  
<https://localfilmculturestoronto.wordpress.com/no-judgement-a-history-of-the-canadian-filmmakers-distribution-centre/>.

Harvey, D. R. and Martha R. Mahard. *The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums* Rowman & Littlefield, 2014.

Association of Cinema and Video Laboratories. *Handbook: Recommend Procedures for Motion Picture and Video Laboratory Services*. Rev. ed. Bethesda, MD: Association of Cinema and Video Laboratories, 1982.

Fairbairn, Natasha, Maria Assunta Pimpinelli, Thelma Ross, and Linda Tadic. *The FIAF Moving Image Cataloguing Manual*. Brussels: Fédération internationale des archives du film, 2016.

Robert Everett Green *The Globe, and Mail*. "CFMDC Unreels History." *The Globe and Mail* (1936-Current), Jul 13, 1987.

NOREEN SHANAHAN Special to *The Globe, and Mail*. "ROBERTO ARIGANELLO, FILMMAKER 1961-2006." *The Globe and Mail* (1936-Current), Oct 04, 2006.

"Roberto Ariganello." Roberto Ariganello. Accessed November 19, 2017. <http://roberto.ariganello.com/>.

Edmondson, Ray. *Audiovisual Archiving: Philosophy and Principles*. 3rd ed. Paris: UNESCO, 2016.

Yee, Martha M. *Moving Image Cataloging: How to Create and How to Use a Moving Image Catalog*. Westport: Greenwood Publishing Group, 2007. Accessed May 20, 2018. ProQuest Ebook Central.

"Home Movies: A Basic Primer on Care, Handling, Storage." *Little Film, for lovers of 8mm*. February 19, 2009. Accessed May 20, 2018. <http://www.littlefilm.org/>.

Streible, Dan. "The Role of Orphan Films in the 21st Century Archive." *Cinema Journal* 46, no. 3 (2007): 124-128.