COMPILING A CATALOGUE OF ARCHAEOLOGICAL FILMS

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ARCHAEOLOGY ON FILM: A COMPREHENSIVE GUIDE was compiled under the joint auspices of the Archaeological Institute of America and the Society for American Archaeology with the assistance of a grant from the Education Division of the National Endowment for the Humanities. Letters of support were also provided by the American Schools of Oriental Research, the Society for Historical Archaeology and several other institutions.

Information on films was collected from several published sources and by contacting distributors directly. Foremost among the published works is R.R. Bowker's EDUCATIONAL FILM LOCATOR, a massive and comprehensive directory of films which became the "Bible" of the project. Other resources include Jim Placek's FILMS ON ARCHAEOLOGY, a mimeographed booklet containing references to well over 300 titles; Karl Heider's FILMS FOR ANTHROPOLOGICAL TEACHING with more than 150 titles in archaeology; the Archaeological Institute of America's 1972 publication, FILMS AS AN AID TO ARCHAEOLOGICAL TEACHING; and the catalogues of several dozen university film libraries. Especially useful were 3 special review features from the AMERICAN ANTHROPOLOGIST (Beale and Healy 1975a, 1976a, &1976b) and a review of the history of archaeological film (Beale and Healy 1975b).

We also sent a questionnaire to over 100 distributors asking them for specific information on titles of archaeological interest. We included a format sheet with all the categories of information we are seeking. This was a partial success. Some distributors returned the sheets dutifully, others never returned them. Many came back incomplete and required follow-up telephone calls to obtain the information.

For each film we attempted to collect the following information: title, series title, production/release date(s), producer, director, other production personnel, length, color/B&W, format (16mm/vc), accompanying printed materials, purchase and rental prices, geographic/subject categories, audience levels, review references and a brief description.

Every effort was made to locate relevant films. One of the main problems was determining what constitutes an archaeological film. Does it have to show excavation? Should we consider non-serious productions like the van Daniken films? In the end our selections were based almost as much on intuition as logic. There are many categories of film that are marginally archaeological: art history, traditional arts and crafts, anthropology and reenactments based on evidence recovered archaeologically. Many are of interest to archaeologists, but it was impossible to include films from all these categories, so we opted for those that dealt directly with archaeology or objects recovered archaeologically. We also included films on lithic technology, for example, on the assumption that these are of specific interest to archaeologists and to few others.

There are many archaeological films made outside the United States and not all are readily available here. Originally we considered listing such films in a special category and providing information on obtaining them, but this idea was abandoned later when time, money and energy were running short. Therefore, the only foreign titles in our collection are those that are currently available in the United States. Included in this group are a number of titles distributed by embassies and cultural agencies of foreign countries.

We encountered a number of problems in our compilation. Often we would encounter a reference to a film and not be able to locate a purchase or rental source. Other titles had changed distributors as they were sold or as distributors were absorbed by larger companies. The world of film distribution is a volatile one and titles are constantly going in and out of distribution and changing from one to another. Many of the titles in our listings are no longer available for purchase but can still be rented, in which case we have listed them as "For Rental Only" and provided a rental source.

Other problems plagued us throughout. Some films have changed personnel and the resources to validate prices for over 700 films and videotapes at the last minute, this was the only alternative. Although several distributors sell discontinued titles at a discount, we did not make an effort to include this information. Many of the prints sold under those conditions are badly worn rental prints with a very short lifespan.
Since it was impossible to view every film listed we had to depend on distributor publicity materials and published reviews for our knowledge of content and quality. Often different reviews of the same production contradicted each other and there are frequently large discrepancies between claims in the distributor’s literature and judgements contained in serious scholarly reviews. Sorting this out meant that many of our discriptions are fairly neutral and focus on whether the production is up-to-date, etc. We provided review references wherever we could find them and strongly urged catalogue users to consult the reviews before using a film or videotape. Reviews were culled from a wide selection of journals which regularly review documentary film productions.

Audience levels were also a bit difficult to assign since many distributors, anxious to expand their markets, exaggerate the appeal of their products. Our ratings were fairly conservative in the end. We also provide subject and geographic/chronological categories for each film with cross referenced indices.

As material was collected it was put on floppy discs on a Digital word processor. Carole Lazio, co-editor and co-compiler of the catalogue, set up the program.

This arrangement proved somewhat unsatisfactory mainly because of the limited capabilities of the Digital machine. The main drawback was its inability to conduct a quick search. It often took 8-10 minutes to bring up an entry that was not close to the one being worked on at the time. A lot of valuable time was lost in this way. It probably would have been better if a simple system of file cards had been used until the maximum amount of information on all films had been collected. Then the information could have been fed into the word processor.

The original plan was to include slide sets and filmstrips in this catalogue, but that proved too big a task for the first volume. A great deal of material was collected, however, and if the proceeds from sales of the first volume are great enough, then a second volume listing these materials will be produced. There are also plans to update the catalogue every 3-5 years, a task that should be rendered easier by the storage of information on floppy discs. Old information can be quickly deleted and new prices, distributors and the like can be added with ease.

REFERENCES CITED
Beale, Thomas Wight and Paul F. Healy

Bowler, R. R.

Heider, Karl (ed.)

Placek, James (ed.)
1979 Films on Archaeology. Vancouver: University of British Columbia.

ANNOUNCEMENTS AND NOTICES....

Notes On SAVICOM Board Of Directors Meeting Held In Washington, D.C., 12/4/82

Glen Muschio
SAVICOM Secretary/Treasurer


Carroll Williams called the meeting to order at 12:20 p.m. The minutes of the 1981 meeting were distributed and approved.

Bob Aibel, chairperson of the nominating committee, presented the following slate of nominees for SAVICOM Offices and Board: Jack Rollwagen, President-elect (1983-85); Glen Muschio, Secretary-Treasurer (1982-84); Board of Directors (1982-84): Bob Aibel, Steve Feld, Larry Gross, Jack Rollwagen, and Joan Williams.

As Aibel read the names of the nominees for the Advisory Committee, Larry Gross suggested that since the society is looking for greater participation from its members, and in general a more visible profile, the membership of the Advisory Committee should be increased. Gross asked that those present suggest the names of individuals who might be willing to help the Society achieve its goals. A general discussion followed and ended with Aibel formally presenting the following slate of nominees for the Advisory Committee: Ira Abrams, Mitch Block, Dick Chalfen, John Collier, Gerry Davis, Rhoda Metraux, Bennetta Jules-Rosette, Carroll Williams, and Pam Wintell.

Williams asked for further nominations, none were added. Williams then called for a vote on the slates presented by Aibel. A vote was taken and the slates approved.

Aibel read from the treasury report, “Statement of Financial Condition (on a cash basis) June 30, 1982”. Total revenue $8,985.07, total expenditures $13,153.13. This excess of expenditures represents a one time loss of revenue in transferring bookkeeping records from the AAA to the Annenberg School of Communications (ASC). As it now stands, for an $18.00 membership fee the Society will receive $3.00 for each membership per year. ASC receives $3.00 for each member per year, and in return provides a number of services including maintenance of membership records and collection of fees. ASC also publishes STUDIES IN VISUAL COMMUNICATION and provides SAVICOM members with issues at $3.00 per issue, 4 issues per year. The Society will also receive $3.00 of royalties from institutional renewals. This is based on the fixed number of institutional subscriptions through 1979.

Aibel reported that the Society had experienced a sharp decline in membership - down 23% since the ASC received membership records from the AAA and down 44% since ASC assumed publication of STUDIES in January 1980.

At this point a general discussion began as to whether it might prove beneficial to both the Society and to the readers of Studies if membership in the Society could be
offered as separate from subscription to STUDIES. Jack Rollwagen suggested a $10.00 membership fee without STUDIES, $18.00 with. The $10.00 membership fee would include one year subscription to the Newsletter. He offered to handle the mailing list of members at a cost of $5.00 per membership, returning $7.00 to the Society. Glen Muschio mentioned a $10.00 membership fee might encourage greater student enrollment in the Society. Larry Gross stated that the Society is more dependent upon the NEWSLETTER than upon STUDIES, but he cautioned that he did not know what ASC’s response to the separate STUDIES subscription would be. John Collier stated that SAVICOM was the guardian of the study of Visual Anthropology and that the organization should take whatever steps necessary to safeguard its own existence. Williams suggested placing ads in the NEWSLETTER and STUDIES explaining the option of SAVICOM membership without STUDIES subscription. He felt allowing the option would be beneficial to both STUDIES readership and SAVICOM membership. There was further discussion and mention of preparing a brochure to publicize purpose of the Society and optional SAVICOM/STUDIES subscription rates. At this point Aibel announced that the changes being suggested represented radical shift from expected yearly activities and for this reason the 1983-84 budget he was about to present was not appropriate. For this reason he asked that the 83-84 budget not be approved at this meeting.

Rollwagen, commenting upon the SAVICOM Newsletter, suggested that SAVICOM take steps to set up “ambassadors” to make contacts with colleagues and other scholars who might have interests in visual studies, but who were unacquainted with the Society. He noted especially areas in Visual Sociology and social science communities in Europe and Canada.

Gross presented information regarding the 1985 Conference on Visual Communication to be held at Annenberg School of Communications at the University of Pennsylvania. He also noted that the winter issue of STUDIES will be dedicated to ethnographic film and contain articles by Ian Dunlop, Karl Heider and others.

Pam Wintell reported that the Human Studies Film Archives of the National Museum of Natural History is in the process of formulating archival policy and preparation for the building of a film vault.

Williams brought to the attention of the Board that in an information note appearing in the AAA Newsletter SAVICOM had been omitted as a section of the AAA.

Gross moved that the Board change Williams to raise the issue with the president of the AAA.

Abrams motioned that the Society should charge the president with petitioning the AAA to correct the printed error in the AAA Newsletter and to note SAVICOM’s proper section status.

Feld moved to second the motion, the Board voted and passed the resolution.

Aibel noted that the Canadian government was considering disbanding the National Film Board of Canada and turning it into a Film School.

Williams motioned that the Society write a letter to the Central Canadian Government protesting the proposed disbandment of the Film Board. He offered to write the letter on behalf of the Society.

Feld moved to second the motion. The motion was voted upon and approved.

Williams called for further business, the call went unanswered. The meeting was adjourned at 1:40 p.m.

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Notes On SAVICOM General Business Meeting Held In Washington, D.C., 12/4/82.

Glen Muschio
SAVICOM Secretary/Treasurer

Carroll Williams called the meeting to order at 5:50 p.m. He asked for and received approval of the 1981 meeting minutes.


Aibel asked for a motion to pass the slate, the motion was accepted and the slate passed. Aibel then presented the Treasurer’s Report and noted membership is down to 330 from over 400 in 1981. Aibel reviewed a discussion held that afternoon at the Board meeting which included a proposal to offer a separate, “SAVICOM Membership Only” rate at $10.00 per year. The rate would include a subscription to the NEWSLETTER, but not to STUDIES IN VISUAL COMMUNICATION. Jack Rollwagen would handle the separate mailing list from Brockport. Aibel also noted that money is needed for a new membership brochure. He pointed out that since this had only been brought up at this afternoon’s meeting a 1983-84 budget could not at this time be presented.

Jack Rollwagen delivered a status report on the Newsletter. A general discussion regarding the Newsletter then followed. Ira Abrams mentioned that regional news editors might help to increase the number of subscriptions. Aibel expressed the need to extend readership to Europe. Steve Olson asked that SAVICOM subscribers be notified before their current subscription expired.

Aibel brought up the fact that SAVICOM had not been included in the AAA’s organization structure (as it was published in a recent issue of the AAA Newsletter). Preliminary steps taken at the SAVICOM Board meeting to correct the error were noted.

Larry Gross presented a report on Studies in Visual Communication noting the winter issue would address the topic of ethnographic film.
A general discussion followed concerning what actions might be taken in order to increase the Society’s visibility. Abrams suggested that the Society sponsor an “ethnographic film contest.” Gross thought it an idea worth pursuing and suggested further discussion on the possibilities of such an event be continued in the Newsletter. He also asked that the idea be taken up as an item of agenda at the Society’s next annual meeting. Rollwagen asked Abrams to write a one page note expressing his ideas for publication in the Newsletter.

Pam Wintell, Assistant Director of the Human Studies Film Center at the National Museum of Natural History, is in the process of formulating archival policy and preparation for the building of a film vault.

Williams noted that the Board voted to write a letter to the Canadian central government supporting the continued existence of the Film Board. Williams then asked for additional business or comments, a motion was made to adjourn and the meeting was adjourned at 7:08.

The audio-visual equipment was in excellent condition and even included tristandard video equipment which made it possible to show videotapes of NTSC, SECAM and PAL origin.

Translations, whenever necessary, were made in such a way that those in the audience who understood the original language of the film would sit nearby the projector, while the remaining audience would sit near a speaker where a translation in another language was coming through.

Scope Of The Program

Almost all program elements could be presented as announced, although some time changes had to be made to accommodate speakers who had other engagements elsewhere in the congress.

Thanks to the cooperation of ZAFRA, the film distributor of socially relevant films in Mexico City, we could offer our audience a great variety of films on the selected subjects (see program). A good deal of the films were subtitled in Spanish which added to the likeness of the audio-visual program for Spanish speaking participants, many sessions in the rest of the congress came under heavy attack for being only understandable for English speaking sociologists.

The program ran each day from 11:00 a.m. to approximately 9:00 p.m. Understandably this presented a heavy burden on the technicians who operated the equipment and on the guards who were there to prevent people from sitting on the 17th Century chairs and prohibit the touching of the hand-carved decorations in “El Generalito.” The guards however enjoyed the films as much, or sometimes more than the sociologists. Thanks to much coffee drinking and a lot of joke-telling it was possible to keep the spirits high until late at night when life only starts in Mexico.

A selection of the presentations concerning “Experiences with photo, film and video in sociology” were repeated two weeks later at the annual convention of the American Sociological Association, in San Francisco. In response to an invitation of ASA president Erwin Goffman a special session was held in San Francisco entitled “Visual Sociology: International Contributions.” The session was attended by some 60 American sociologists and some European guests who had combined their attendance of the World Congress with the ASA-convention in San Francisco.

Audience Response

Predictably the internationally most well-known films tended to draw the largest crowds. Films like “Harlan County” and “With Babies and Banners” had to be shown twice to satisfy audience demand. The largest audience however came to attend the special program of Nicaraguan films (about 100 people). There appeared to be a great interest in the situation in Nicaragua after the revolution, particularly among Mexican sociologists and students. The program of Mexican documentaries also drew a filled room of mainly Mexican spectators!

For many people the entrance fee was a reason not to
enter the film showings. After consultation with local experts on entrance fees the price of tickets had been set at 80 pesos, with a reduced price of 40 pesos for students and others for whom money was a problem. (Due to the devaluation, 80 pesos was worth $1.23 at the beginning of the congress and sagged to $0.73 at the end of the congress)

The program elements concerning “Experiences with Photo, Film and Video in Sociology” drew small but highly interested audiences. Many of the presenters from Europe and the USA could not come themselves due to budget restrictions in their home countries. However in most cases their audio-visual materials could be shown and discussed. The greatest interest was created by the video experiences of the Barcelona videogroup “Servei de Video Comunitari.” Lluisa Roca and Alfredo Estival who presented the program received invitations to visit media groups in various parts of Mexico which made it possible for them to stay for another three weeks or more.

Some interest was also generated for the “open screening.” A feminist film from Caracas was shown spontaneously and was invited for further screenings in Mexico and in the U.S. Videoproductions from India were shown to a small group of people interested in community development. It turned out that quite a number of people nowadays do bring audio-visual materials to conferences, in the hope that they can find the facilities and an audience at the conference. In future the possibility of an “open screening” should be advertised in the pre-congress documents to encourage people to bring their own materials and to announce these at the beginning of the congress, rather than in the last days as was the case in Mexico.

Financial Consequences

The ISA has provided full logistic support for the program (room and audio-visual equipment). The organization however, had to decline to provide a concomitant budget for film rental and film transportation. Consequently the rental fee for the films (37,000 pesos plus 3,000 pesos in expenses = approximately 40,000 pesos) had to be obtained from entrance fees.

Because large numbers of people vehemently protested against the entrance fee (they argued that they had already paid $115. or $150.-for the congress!) we have let most people pay the reduced fee of 40 pesos or no fee at all. This has resulted in a deficit of 30,000 pesos (approximately $275.-at the exchange rate at the end of the congress).

Recommendations

It seems to us that given the relatively low costs of film rentals in Mexico it would have been much better to have had a budget for the rental of films and to let the people in for free. Considering that the congress participants received for instance a complementary copy of an ISA/SAGE book of more than 300 pages, it seems to us that the participants could have received free films as well. It would have prevented considerable ill-feeling by the participants who felt that they had already paid heavily for attending the congress. Some people felt so strong about it that they organized a petition on the last day, urging the ISA to provide free films at its 1986 congress. The petition quickly got some 50 signatures. We, from our side however, do respect the intricacies of the organization of an international congress. We understand that many organizers of special sessions in the congress will continue to claim resources, and we do feel that the ISA has done a great job in providing the logistic support for the film program. Contrary to certain critics of the congress who obtained much publicity in the Mexican press we do not feel that the congress was badly organized and we have published our criticism to the critics in a letter to the editors of the two major Mexican newspapers “Uno ma Uno” and “Excelsior.”

We look forward to the next World Congress of Sociology, and hope that it will again be possible to arrange for an audio-visual program, as it certainly fulfills a need for many sociologists who value the function of audio-visual media in sociology.

**CAMERAS ON CULTURE**

**A Visual Anthropology Workshop In Mexico**

**Module I: June 3 - July 1, 1983 (Photography)**

**Module II: July 4 - 29, 1983 (Video)**

The Universidad de las Americas, Cholula, Puebla, presents the third annual summer workshop in Visual Anthropology, emphasizing “hands-on” practice in a visually rich and varied environment. Students may register for either or both modules, each worth 6.5 U.S. undergraduate or graduate credits. The cost is $188.00 per module (at the present rate of 150 pesos per dollar), plus a modest laboratory and travel fee. This is a very intensive course for students with experience or interest in anthropology, and a minimum comprehension of spoken Spanish. Registration will be limited to 20 students, with preference being given those who register for both modules.

**Module I: Photography (June 3 - July 1)**

Week 1: Introduction to theories and methods of Visual Anthropology; basic theory and laboratory techniques in photography. Profs. Rafael Cake S. and Sandra Vasquez, Universidad de las Americas.

Weeks 2-3: Still photography. Dr. John Collier, professor of Anthropology and Education, San Francisco State University, and noted author of *VISUAL ANTHROPOLOGY: PHOTOGRAPHY AS A RESEARCH METHOD*.

Week 4: Field practice in Cuetzalan, Sierra Norte de Puebla; completion of student projects.
Module II: Video (July 4 - July 29)

Weeks 1-3: Video production, and the uses of video in anthropology. Visiting professor TO BE ANNOUNCED.

Week 4: Field practice in Cuetzalan, Sierra Norte de Puebla; completion of student projects.

Pre-Registration

Students wishing to assure a place in the workshop should write to the address given below, including pertinent personal data, and sending a deposit of $35.00 for each module. Pre-registration will close April 15, 1983, but late entries will be permitted if places are still available. Airmail from the States to Cholula takes and average of ten days.

Write: Prof. Rafael Cake S.
Dept. de Antropologia
Universidad de las Americas
Apdo. Postal 100
Sta. Catarina Martir, Puebla, Mexico
Tel. (22)47-0000, ext. 124

Cowboy Videodisc

The American Folklife Center is developing a videodisc to present material from the collection created by the Center’s Paradise Valley (Nevada) Folklife Project. The subject matter will be the work of a privately owned cattle ranch in the valley. The videodisc will be aimed at two audiences. The long-term audience will be researchers, scholars, teachers, and other persons interested in the fields of folklife, anthropology, American studies, agriculture, and history. The short-term audience will be visitors to the 1983 Library of Congress exhibit on the American cowboy.

The videodisc is part of the Library’s current experimentation with disc technology. Preservation of its collections is a primary concern for the Library, and videodiscs lend themselves to the preservation of books and periodicals as well as still and moving pictures. The Library’s experimental efforts are being coordinated by a special committee working closely with the Automated Systems Office, the Preservation Office, and the Motion Picture, Broadcasting and Recorded Sound Division. During the next several months the Library will undertake a variety of disc experiments, including the Center’s project.

Although the Paradise Valley collection is extensive and includes many subjects, most of the film and video footage concerns the 96 Ranch and its owner, Leslie J. Stewart. The film footage was mostly shot during the roundup, drive, and branding in the autumn of 1979. A good deal of the videotape footage consists of an interview with Les Stewart that seeks interpretation of the content of the film footage. Thus the videodisc will use the autumn work on the 96 Ranch as its focal point.

Conventional films and television programs use “linear” time; they proceed forward from start to finish without repeating or backing up. But alternate forms—like those made possible on a videodisc—may be more effective for describing or analyzing certain phenomena, or for certain types of teaching. For example, a disc permits easy replay of a segment, slow motion, and frame freezing.

One program on the disc will permit a viewer to choose subjects and sequences. In this interactive program, three sets of “menus” will offer three different paths through the chapters. One of these paths will serve the educational market, offering a viewer twenty-one segments with a maximum duration of about thirty minutes. The other two paths are for the exhibit: a longer exhibit program will offer seven chapters and five additional sequences for a total of about eighteen minutes, while a shorter exhibit program will offer five chapters for a maximum viewing time of ten minutes.

In addition to the programmed material in the interactive section of the disc, there will also be three “libraries” or “archives” of relatively more fragmentary material. These libraries are aimed at educational users and researchers. A classroom teacher, for instance, might select a variety of items which pertain to regional folklife for a class.

A library of 2,400 slides from the project will present teachers and researchers with a comprehensive set of images from the region. The photographs included here will depict not only the 96 Ranch, but scenes of other nearby ranches.

A second library will offer selections of motion picture and video footage with a total duration of about one hour. These segments will be edited into about thirty numbered chapters, ranging in length from ten seconds to six or seven minutes. The sources for the materials include outtakes from the 16mm motion picture shot during the project, ¾” color U-matic video recordings, and selections from 16mm motion pictures made by rancher Les Stewart himself. The Paradise Valley Folklife Project materials were created between 1978 and 1982, while Stewart’s own films were created between about 1950 and 1975.

The third library will consist of sound recordings. Videodiscs have two sound tracks. Some discs use the second track for stereo presentations, foreign-language translations of the commentary track, or interpretive information. We propose to use the additional track on the “B” side for an independent sound presentation. The audio program will pertain to the 96 Ranch and consist of spoken-word selections edited in the manner of a phonograph record. This program will provide an opportunity to publish selections from the project’s interview with the rancher’s family and employees.

In a few months the Folklife Center will have to decide how many copies of this experimental disc to create, and we would like to determine the number of interested individuals and institutions. Staff member Carl Fleischhauer, who is overseeing the development and production of the disc, would welcome any preliminary ex-
expressions of interest. He may be contacted at the American Folklife Center, Library of Congress, Washington, D.C. 20540.

Carl Fleschhauer
American Folklife Center
The Library of Congress

THE AMERICAN COWBOY

A Major Exhibition at the Library of Congress

At the James Madison Memorial Building, First Floor, from March 26-October 2, 1983. Free Admission. Showing from 8:30 a.m.-9:30 p.m. weekdays and from 8:30 a.m.-6 p.m. weekends and holidays.

Sponsored by the Library’s American Folklife Center and made possible by a generous gift from United Technologies Corporation. Never before has so much visual material on cowboys and pseudo-cowboys been assembled in one exhibition. The display of 370 items traces a century-long fascination with the cowboy and contrasts the development of the cowboy myth to the reality of cowboy life.

Three all-day symposia will include morning and afternoon sessions. March 29 - Working Cowboy, May 17 - Cowboy Image, July 21 - Cowboy Music.

For information call the American Folklife Center at 287-6590.

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FILM ARCHIVIST POSITION AVAILABLE

The Smithsonian Institution is soliciting applications for an anticipated vacancy as an archival film specialist in the Human Studies Film Archives, Department of Anthropology. Candidates must have knowledge of professional film archival principles and techniques, preservation and handling techniques for all formats of film and video materials, and organizational and research use systems for historical and contemporary documentary film and video materials. Duties include developing archival policies, investigating film and video preservation techniques, developing systems of organization and control of materials for preservation and research, chairing advisory committee, preparing publications, serving as consultant on professional archival matters, and supervising archival and clerical staff. Appointment will be at the GS-11 ($24,508 per year) level. Applicants should send a completed SF-171, Personal Qualifications Statement, and vita to:

Office of Personnel Administration
Smithsonian Institution
Arts and Industries Building
Room 1410, Desk MMC
100 Jefferson Drive, S.W.
Washington, D.C. 20560

Smithsonian Institution is an equal opportunity employer.
Multiculturalism Film and Video Catalogue Available

A catalogue compiled and edited by the Canadian Film Institute titled MULTICULTURALISM FILM AND VIDEO CATALOGUE-1982 is available free from The Canadian Film Institute, 75 Albert Street, Suite 911, Ottawa, Canada K1P 5E7.

"The introduction to the catalogue provides a clear indication about the contents of the work: The catalogue lists over 800 titles available in Canada. Most of these are for rental although some are only for sale. You should check with your distributor when ordering films and also check the format since many are now available on tape. We have listed films that are available in Canada on a national basis only and, as well, only titles confirmed by distributors. This excludes materials from some provincial agencies since they are not distributed out-of-province. Note as well, that we have not included films on Indian and Inuit Peoples, since a catalogue on this topic already exists and is referred to in the Distributors Section under Indian and Northern Affairs Canada. Users should note that distributors listed may not be the sole source and that one should check with agencies such as public libraries to find films. The catalogue is easy to use. The Subject Index gives films by title. We have taken the opportunity here to cross-reference titles that may deal with more than one subject. The Title Index is in alphabetical order and includes, for each film, information such as running time, colour or black and white, the year of production, the production company and the formats in which the title is available. Finally, the distributor's name is given. We have not translated film titles or descriptions. If a film exists in only one of the official languages it is given as such. Alternatively, a title that is in both official languages, is recorded in both. The final section is the Distributors Index, giving names and addresses. We suggest you try to confirm the play date for your film in advance to avoid disappointment and bear in mind that National Film Board titles not available from your local office may be ordered for you from other offices."

Pierre Malcolm Stevens, Archivist
National Film, Television and Sound Archives
Public Archives of Canada