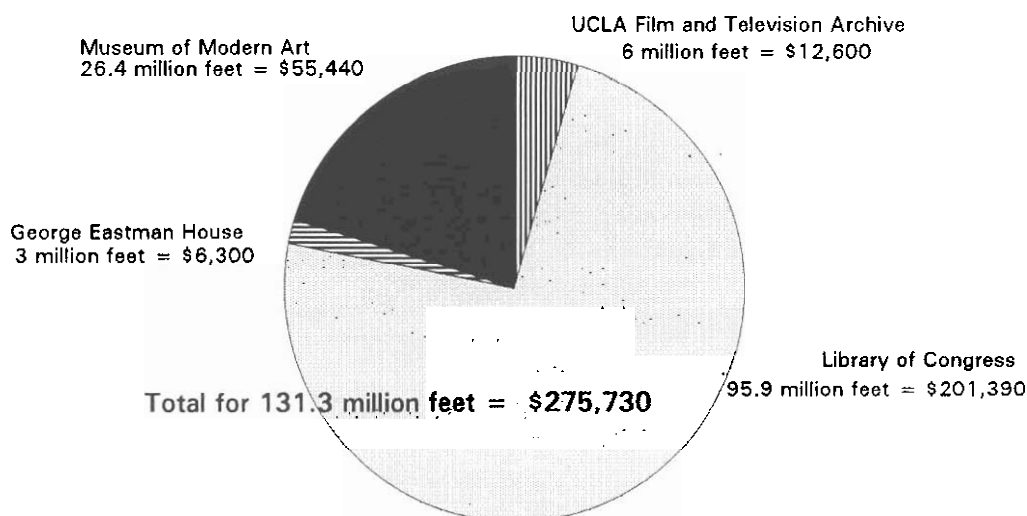


yearly to keep in a commercial vault, not counting retrieval fees and other service costs.<sup>158</sup> Figure 10 lists, by archive, the amount of the nitrate preprint footage for which studios still maintain rights. For this material, the yearly storage costs at average 1993 commercial rates would total \$275,730.



**Figure 10: Privately Controlled Nitrate Preprint at Public Archives: How Much Would It Cost in 1993 To Store This Material Commercially?**<sup>159</sup>

In the 1990s the terms of these arrangements are being rethought. In conjunction with its recent deposit agreement with the Library of Congress, Disney is paying the salary of the technician who inspects and services Disney preprint elements at the LC nitrate facilities in Ohio. Similarly Sony has begun contributing to the upkeep of the Columbia nitrate collection, donated to LC in the 1970s through the American Film Institute, by paying for two support staff.

The restoration work done by archives contributes to another private benefit. As the testimony suggests, restoration work is a costly, labor-intensive activity involving careful comparisons of many generations of film materials to identify the best surviving source

<sup>158</sup> This, of course, assumes that sufficient vault space is available.

<sup>159</sup> Estimated at the monthly rate of \$175 per million feet (one thousand 1000-foot reels), an average of the rates quoted by three commercial nitrate facilities (two East Coast, one West Coast). Public archive holdings exclude the recent Disney deposit at the Library of Congress and 1993 Turner transmittals to the Museum of Modern Art.

This rate excludes charges for service, inspection, or retrieval. MoMA estimates that at 1993 commercial rates, it would cost over \$800,000 yearly to store its film collection (nitrate and safety) at the Museum's current service and security levels (Mary Lea Bandy, interview, June 14, 1993).