

FIAF 2009 BUENOS AIRES

CONGRESS REPORT 2009

PUB/120

Fédération Internationale
des Archives du Film
International Federation
of Film Archives
Federación Internacional
de Archivos Fílmicos

fiaf



**Fédération Internationale
des Archives du Film**

**International Federation
of Film Archives**

**Federación Internacional
de Archivos Fílmicos**

**Report on the
65th FIAF CONGRESS**

**24 – 31 May 2009
Buenos Aires, Argentina**



FIAF
CONGRESS
2009 BUENOS AIRES

65

FIAF
CONGRESS

2000 BUENOS AIRES
DEL 24 AL 31 DE MAYO

CELEBRANDO LOS
100 AÑOS
DEL CINE ARGENTINO



65th FIAF CONGRESS REPORT

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List of Delegates

Buenos Aires 2009 : Congress Participants

General Assembly restricted to FIAF Affiliates
(Members and Associates)

Voting Delegates in bold

HONORARY MEMBERS

Montréal	Mr. ROBERT DAUDELIN
Washington	Mr. DAVID FRANCIS

MEMBERS

Amsterdam	FILMMUSEUM	Ms. SANDRA DEN HAMER
Barcelona	FILMOTECA DE CATALUNYA – ICIC	Mr. ROC VILLAS Ms. MARIONA BRUZZO
Beijing	CHINA FILM ARCHIVE	Mr. HONGXING FU Ms. YIWEN ZHANG Ms. LAN ZHANG
Berkeley	PACIFIC FILM ARCHIVE	Ms. SUSAN OXTOBY Ms. NANCY GOLDMAN Ms. MERRIT RUSSELL
Berlin	BUNDESARCHIV – FILMARCHIV	Mr. KARL GRIEP Mr. EGBERT KOPPE
Berlin	DEUTSCHE KINEMATHEK Museum für Film und Fernsehen	Ms. EVA ORBANZ Mr. RAINER ROTHER
Bogota	FUNDACION PATRIMONIO FILMICO COLOMBIANO	Ms. MYRIAM GARZON DE GARCIA
Bologna	CINETECA DEL COMUNE DI BOLOGNA	Ms. ANNA FIACCARINI
Bucuresti	ARHIVA NATIONALA DE FILME – CINEMATECA ROMANA	Mr. ANCA MITRAN Ms. MARIAN TUTUI
Budapest	HUNGARIAN NATIONAL FILM ARCHIVE	Ms. VERA GYUREY
Buenos Aires	FUNDACION CINEMATECA ARGENTINA	Mr. GUILLERMO FERNANDEZ JURADO Ms. MARCELA CASSINELLI
Canberra	NATIONAL FILM AND SOUND ARCHIVE	Ms. MEG LABRUM
Dublin	IRISH FILM INSTITUTE	Ms. SUNNIVA O'FLYNN
Frankfurt	DEUTSCHES FILMINSTITUT – DIF	Ms. CLAUDIA DILLMANN Mr. RONNY LOEWY
Hanoi	VIETNAM FILM INSTITUTE	Ms. NGUYEN THI LAN Mr. LUU HOANG BA Ms. DAN TRUYEN THI BICH MAI Mr. NGUYEN LUU
Helsinki	NATIONAL AUDIOVISUAL ARCHIVE / FINNISH FILM ARCHIVE	Mr. MIKKO KUUTTI Mr. ANTTI ALANEN
Ivry	ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE	Ms. MAGDALENA MAZARAKI
Jerusalem	ISRAEL FILM ARCHIVE – JERUSALEM CINEMATHEQUE	Mr. MEIR RUSSO
Kobenhavn	DANISH FILM INSTITUTE	Mr. DAN NISSEN Mr. THOMAS CHRISTENSEN Ms. ANETTE HARSLOF
Lausanne	CINEMATHEQUE SUISSE	Mr. JACQUES MUHLETHALER
Lisboa	CINEMATECA PORTUGUESA / MUSEU DO CINEMA	Mr. LUIS MIGUEL OLIVEIRA Mr. RUI MACHADO
Ljubljana	SLOVENSKI FILMSKI ARHIV	Mr. VLADIMIR SUNCIC
London	IMPERIAL WAR MUSEUM - FILM & VIDEO ARCHIVE	Mr. ROGER SMITHER
London	NATIONAL FILM AND TELEVISION ARCHIVE – BFI	Mr. DARREN LONG Mr. NIGEL ALGAR Mr. ROBIN BAKER Ms. GABRIELE POPP
Los Angeles	ACADEMY FILM ARCHIVE	Mr. JOSEF LINDNER
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE	Mr. JAN-CHRISTOPHER HORAK
Luxembourg	CINEMATHEQUE DE LA VILLE DE LUXEMBOURG	Mr. CLAUDE BERTEMES

Madrid	FILMOTECA ESPAÑOLA	Mr. JOSÉ MARÍA PRADO GARCÍA Ms. CATHERINE GAUTIER Ms. ROSARIO LÓPEZ DE PRADO Ms. MARÍA GARCÍA BARQUERO
Manchester	NORTH WEST FILM ARCHIVE	Mr. NICK GLADDEN
Mexico	FILMOTECA DE LA UNAM	Ms. GUADALUPE FERRER ANDRADE Mr. FRANCISCO GAYTÁN Ms. XIMENA PERUJO CANO
Mo I Rana	THE NATIONAL LIBRARY OF NORWAY	Mr. INGER HAAGENSEN Mr. ASBKORN STRAUMFORS Ms. LIV ANNIKEN STAVIK
Montevideo	CINEMATECA URUGUAYA	Ms. ALEJANDRA TRELLES Ms. MARIA SANTEACREU Mr. EDUARDO FLORIO Mr. FEDERICO VEIROJ Mr. MANUEL NIETO
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN-SODRE	Mr. JUAN JOSÉ MUGNI
Montréal	CINÉMATHEQUE QUÉBÉCOISE	Ms. YOLANDE RACINE
München	FILMUSEUM IM MÜNCHNER STADTMUSEUM	Mr. STEFAN DRÖSSLER
New York	THE MUSEUM OF MODERN ART	Mr. RAJENDRA ROY Ms. ANNE MORRA Ms. KATIE TRAINOR
Oslo	NORWEGIAN FILM INSTITUTE	Ms. LISE GUSTAVSON
Ottawa	LIBRARY AND ARCHIVES OF CANADA	Ms. PIERRE GAMACHE
Paris	ARCHIVES FRANCAISES DU FILM DU CNC	Mr. BORIS TODOROVITCH Mr. ERIC LE ROY Mr. JEAN-LOUIS COT
Paris	CINÉMATHEQUE FRANÇAISE	Mr. SERGE TOUBIANA Ms. CAMILLE BLOT-WELLENS
Praha	NARODNI FILMOVY ARCHIV	Mr. VLADIMIR OPELA
Pretoria	NATIONAL FILM, VIDEO AND SOUND ARCHIVES OF SOUTH AFRICA	Ms. MELISIA SHINNERS Mr. JACOB MOGALE
Roma	CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE	Mr. SERGIO TOFFETTI Ms. FRANCESCA ANGELUCCI Mr. SERGIO BRUNO
San Juan	ARCHIVO DE IMAGENES EN MOVIMIENTO	Ms. MARISEL FLORES-PATTON Ms. DANIELA GIOVANA SIQUEIRA
Santiago	FUNDACION CHILENA DE LAS IMAGENES EN MOVIMIENTO	Mr. ABDULLAH OMMIDVAR Mr. DANIEL SANDOVAL
São Paulo	CINEMATECA BRASILEIRA	Mr. CARLOS WENDEL DE MAGALHÃES Ms. OLGA FUTEMMA Mr. CARLOS ROBERTO SOUZA Mr. TOMAS FARKAS Ms. MARLY MARIANO
Seoul	KOREAN FILM ARCHIVE	M. SUNGJI OH M. SUN-HEE CHO M. EUN YOUNG MO
Skopje	CINEMATHEQUE OF MACEDONIA	Ms. MIMI GJORGOSKA-ILIEVSKA
Sofia	BULGARSKA NACIONALNA FILMOTEKA	Mr. PLAMEN MASLAROV
Stockholm	CINEMATEKET / SVENSKA FILMINSTITUTET	Mr. JON WENGSTRÖM Ms. LOVA HAGERFORS
Taipei	CHINESE TAIPEI FILM ARCHIVE	Ms. TERESA HUI-MIN HUANG
Tehran	NATIONAL FILM ARCHIVE OF IRAN	Mr. AMIRHOSSEIN GHASSEMI
Tokyo	NATIONAL MUSEUM OF MODERN ART	Mr. HISASHI OKAJIMA
Torino	MUSEO NAZIONALE DEL CINEMA	Mr. LUCA GIULIANI
Toulouse	CINEMATHEQUE DE TOULOUSE	Ms. NATACHA LAURENT

Valencia	IVAC-INSTITUTO VALENCIANO DE CINEMATOGRAFIA	Mr. JUAN IGNACIO LAHOZ RODRIGO Mr. JOSE ANTONIO HURTADO ALVAREZ
Warsaw	FILMOTeka NARODOWA	Mr. TADEUSZ KOWALSKI
Washington (Culpeper)	LIBRARY OF CONGRESS	Mr. PATRICK LOUGHNEY
Wien	FILMARCHIVE AUSTRIA	Mr. ARMIN LOACKER
Wien	ÖSTERREICHISCHES FILMMUSEUM	Mr. MICHAEL LOEBENSTEIN

ASSOCIATES

Alger	CENTRE ALGERIEN DE LA CINEMATOGRAPHIE	Mr. AHMED BENKAMLA
Buenos Aires	MUSEO DEL CINE PABLO C. DUCROS HICKEN	Ms. PAULA FÉLIX DIDIER Mr. JULIO AZAMOR Mr. PABLO DE VITA Mr. JUAN PABLO LATTANZI Mr. DAMIÁN ROMANO Ms. MARÍA DEL CARMEN VIEITES
Cambridge	HARVARD FILM ARCHIVE	Mr. HADEN GUEST Ms. LIZ COFFEY
Lima	FILMOTeka DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)	Mr. SALOMON LERNER FEBRES Ms. NORMA RIVERA
Luanda	CINEMATECA NACIONAL DE ANGOLA	Mr. AFONSO ANTÓNIO
Monterrey	CENTRO DE LAS ARTES - CINETECA	Mr. ROBERTO ESCAMILLA MOLINA
Paris	BIBLIOTHEQUE NATIONALE DE FRANCE	Ms. ISABELLE GIANNATTASIO Mr. ALAIN CAROU
Paris	CINEMATHEQUE UNIVERSITAIRE	Mr. MICHEL MARIE
Paris	FORUM DES IMAGES	Mr. JEAN-YVES DE LÉPINAY
Perpignan	INSTITUT JEAN VIGO	Mr. MICHEL CADE
Quito	CINEMATECA NACIONAL DEL ECUADOR	Mr. FABIAN CADENA
Rimini	FONDAZIONE FEDERICO FELLINI	Mr. VITTORIO BOARINI
Rio de Janeiro	ARQUIVO NACIONAL DO BRASIL	Mr. MAURO DOMINGUES DE SA
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA	Mr. CARLOS EDUARDO PEREIRA
San Sebastian	EUSKADIKO FILMATEGIA FUNDAZIOA-FUNDACIÓN FILMOTeka VASCA	Mr. PEIO ALDAZABAL Mr. ION LOPEZ Mr. MIGUEL ANGEL ASO
Santiago	CINETECA NACIONAL DE CHILE	Mr. IGNACIO ALIAGA RIQUELME Ms. MONICA VILLARROEL Ms. CARMEN BRITO Mr. JUAN JOSE ULRIKSEN Ms. MARIA ISABEL JARA Mr. GABRIEL CEA
Sarajevo	KINOTEKA BOSNE I HERCEGOVINE	Ms. DEVLETA FILIPOVIC
Singapore	ASIAN FILM ARCHIVE	Mr. BEE THIAM TAN
Thessaloniki	THESSALONIKI CINEMA MUSEUM	Mr. VASILEIOS KECHAGIAS Ms. ANASTASIA CHOURMOUZIADI Mr. FOTIOS YFANTIDIS Ms. ELENI MELIDI
Toronto	THE FILM REFERENCE LIBRARY	Ms. SYLVIA FRANK Ms. MARIE NAZAR

DONORS / VISITORS / GUESTS AND OTHER DELEGUATES

Amsterdam	HAGHEFILM FOUNDATION	Mr. PAOLO CHERCHI USAI
Bruxelles	FIAF	Mr. CHRISTIAN DIMITRIU Mr. BAPTISTE CHARLES Mr. RUTGER PENNE
	PERIODICALS INDEXING PROJECT (PIP)	Mr. ANDREA CUARTEROLO
Buenos Aires	ASAECA (ASOCIACIÓN ARGENTINA DE ESTUDIOS DE CINE Y AUDIOVISUAL)	
Buenos Aires	FACULTAD DE CIENCIAS SOCIALES UBA	Mr. FERNANDO MATÍAS RAMIREZ LLORENS Ms. INÉS MARRONE
Buenos Aires	INCAA (INSTITUTO NACIONAL DE CINE Y ARTES AUDIOVISUALES)	Ms. GEORGINA TOSI Ms. MARINA COEN
Buenos Aires	APROCINAIN	Mr. ROBERTO BERNARDIS Mr. HERNAN MARIANO L. GAFFET
Buenos Aires	CINECOLOR ARGENTINA	Mr. MARIO ZAMBRINO Mr. FERNANDO SARACHIAN Ms. SUSANA GONZALEZ Mr. RUBÉN SANTEIRO Mr. JORGE AMENGUAL Ms. NORMA QUIÑONES Ms. CLAUDIA TORREIRO Mr. EDUARDO CHIAMA Ms. MARISA MURGIER Ms. ANALIA CARBAJO Mr. LUCAS GUIDALEVICH Mr. VICTOR VASINI Ms. GEORGINA PRETTO Mr. SEBASTIAN SAVOCA Ms. MARIANA KASSES Mr. MILAGROS CIMADEVILLA Ms. PAULA NUÑEZ Mr. LEONARDO QUARTIERI Ms. VANESA ROBLES Mr. JUAN BOUSQUET Mr. DAVIDE LO VETRO Ms. INES CULLEN
Córdoba		Mr. JOSÉ ENRIQUE MONASTERIO MORALES
Curitiba	INSTITUCIÓN O ARCHIVO FUNDAÇÃO CULTURAL DE CURITIBA / CINEMATECA DE CURITIBA	Mr. GLÊNIO NICOLA PÓVOAS Mr. MARCOS STANKIEVICZ SABOIA
Genevilliers	CTM DEBRIE	Ms. HELENE MAGNIN
Ingelheim	OMNIMAGO GMBH	Mr. MICHAEL DIENES
Lausanne	INTERNATIONAL OLYMPIC COMMITTEE	Mr. ROBERT JAQUIER
Linslade	INKULLA MEDIA	Mr. ADRIAN WOOD
Madrid	ISKRA	Ms. ANGEL CARRASCO
Madrid	AECID (AGENCIA ESPAÑOLA DE COOPERACIÓN INTERNACIONAL Y DESARROLLO)	Mr. LUIS FELIPE CUETO
Madrid	IBERMEDIA	Ms. ELENA VILARDELL Ms. ZURI FERMIN
Mexico	AFRICALA	Mr. FLAVIO FLORENCIO
Montevideo		Ms. JULIETA KELDJIAN
Lima	ARCHIVO PERUANO DE IMAGEN Y SONIDO	Ms. NANCY IRELA NUÑEZ DEL POZO
New York	NEW YORK UNIVERSITY	Mr. HOWARD BESSER Ms. ANTONIA LANT
Paris	ICONOTHÈQUE DE L'INSTITUT NATIONAL DU SPORT ET DE L'EDUCATION PHYSIQUE	Mr. JULIEN FARAUT
Paris	MOVICLIC	Ms. VÉRONIQUE MOISSINAC MASSENET
Porto Alegre	CINEMATECA CAPITÓLIO	Ms. XIMENA PERUJO CANO
Río de Janeiro	INSTITUTO PATRINOMICO HISTORICO ARTISTICO NACIONAL	Ms. DEBORA BUTRUCÉ Ms. LYGIA GUIMARAES
San Salvador	MUSEO DE LA PALABRA Y LA IMAGEN	Mr. CARLOS HENRIQUEZ CONSALVI
Santiago de Chile	CINETECA UNIVERSIDAD DE CHILE	Mr. PETER CHASKEL BENKO Mr. LUIS FELIPE HORTA

REZ

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Agenda

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65th FIAF CONGRESS

GENERAL ASSEMBLY
BUENOS AIRES, 29 - 30 MAY 2009

Agenda

FIRST SESSION

29 May 2009, 9:00 am

1. Opening of the FIAF General Assembly
2. Confirmation of the status and voting rights of the affiliates present or represented
3. Adoption of the Agenda
4. Approval of the Minutes of the GA held in Paris
5. Report of the President on behalf of the Executive Committee
6. Affiliation
 - a. Report of the Secretary General on Current Affiliation
 - b. New Affiliates
 - c. Other
7. The Specialised Commissions and Working Groups
 - a. Cataloguing and Documentation Commission
 - b. Programming and Access to Collections Commission
 - c. Technical Commission
 - d. Copyright Issues
 - e. Africa
 - f. Other

8. Publications and other Projects

- a. FIAF Award 2008, 2009 and 2010
- b. Joint Technical Symposium 2010
- c. Reel Emergency Project
- d. FIAF Oral History
- e. 27 October – UNESCO World Day For Audiovisual Heritage
- f. Journal of Film Preservation
- g. Professional Training
 - Film Restoration Summer School / FIAF Summer School 2009
 - Africa / Asia
 - Latin America – School on Wheels Ibermedia
- h. Periodical Indexing Project / The FIAF Database System
- i. Update of the Cataloguing Rules and translations
- j. Proceedings of the Paris Symposium
- k. Restoration Charta
- l. Other

9. Relations with UNESCO, International and Regional Organisations

- a. Relations with UNESCO, CCAAA and other Moving Images Archives Associations and Regional Groupings (FIAF and non-FIAF)
- b. Other

10. Future Congresses

- a. 2010: Oslo
- b. 2011: Pretoria
- c. 2012: Beijing
- d. 2013: Barcelona
- e. 2014 and beyond

11. Financial Reports 2008 - 2010

- a. Accounts 2008
- b. Comments on 2009
- c. Budget 2010

12. Elections of the Executive Committee

- a. Discharge of the outgoing EC
- b. Elections Procedures
- c. Elections of the FIAF EC Officers
- d. Elections of the EC Members of Member Archives
- e. Elections of the EC Members of Associate Archives
- f. Other

FOURTH SESSION

30 May 2009, 2:00 pm

13. Open Forum
- a. Registration/Announcement Open Forum Subjects
 - b. Open Forum Session
14. Closure of the 65th FIAF Congress

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Minutes of the General Assembly



Buenos Aires Congress

Draft of the Minutes of the FIAF GENERAL ASSEMBLY Buenos Aires, 29-30 May 2009

The official opening of the 65th FIAF Congress took place at the first session of the Symposium "*The Cinematheques in Search of Their New Audiences*", on 25 May 2009, at the *Sala Leopoldo Lugones* of the Complejo Teatral San Martín de Buenos Aires. Mr. Guillermo Fernández Jurado, President of the FUNDACION CINEMATECA ARGENTINA (FCA) in Buenos Aires, welcomed the Congress participants, and recalled that the 65th FIAF Congress in Buenos Aires was also the opportunity for the Cinematheque to celebrate the creation of the FCA 60 years ago in Buenos Aires, as well as the Centenary of the first screening of *La Revolución de Mayo* by Mario Gallo in 1909. He informed the Assembly that this Congress, organized with the cooperation of strategic partners of the FCA and the Museo del Cine de Buenos Aires (MCBA), brought together more than 200 participants from 65 institutions in 57 countries. He stressed the opportunity for the FIAF Community and its friends to share their experiences through the programme organized together with the FCA Partners and the FIAF Commissions, in particular during the symposium, the workshops of the specialized commissions, the Second Century Forum (entitled "The Film Heritage as Cultural Patrimony? Not Yet..."), the Open Forum, the General Assembly, a day excursion to Tigre, and a visit to the Cinecolor Film Laboratories. He declared the 65th FIAF Congress in Buenos Aires open.

Eva Orbanz, President of FIAF, greeted the Congress participants and warmly thanked the host organizers of the FUNDACION CINEMATECA ARGENTINA (FCA) and the FIAF Commission for Programming and Access to Collections for their contributions to the programme of the Symposium. She thanked in advance all the speakers, and stressed the importance of the subject of the Symposium, "*The Cinematheques in Search of Their New Audiences*", and the significance of this topic for all cinematheques at the present time, when moving images are becoming easily accessible to everyone, at any time, and even viewable on new technologies such as mobile phones or miniature screens. However, she expressed her wish that the FIAF Affiliates, committed to the FIAF Code of Ethics, will protect the global Film Heritage for posterity in the best possible conditions and screen it in the truest possible representation, preferably on a cinema screen. This Symposium is the moment to consider how film archives can interest and accommodate their new audiences, as guardians of the world's audiovisual treasures.

Convinced of the new possibilities offered by the new technologies, she expressed her wish to make this Symposium a unique opportunity to share experiences regarding this topic.

The proceedings of the Symposium are expected to be published in the coming months by the FUNDACION CINEMATECA ARGENTINA in Buenos Aires.

Second Century Forum (preceding the GA)

"The Film Heritage as Cultural Patrimony? Not Yet..."

This year's Second Century Forum, devoted to the subject "The Film Heritage as Cultural Patrimony? Not Yet...", took place before the General Assembly on 27 May 2009, and was chaired by Luca Giuliani, Meg Labrum, Jon Wengström, and Antti Alanen. Keynote speakers were Paolo Cherchi Usai, Michael Loebenstein, and David Francis.

The contemporary era of the digital market is presenting film archives and museums with new challenges that bring into question their identity. A key aspect of this situation is the need to reconsider the idea of film heritage as cultural patrimony for the future. The Second Century Forum in Buenos Aires considered three approaches to this question:

- (1) What can FIAF archives and museums do in this respect?
- (2) How can we raise awareness outside FIAF about this aspect?
- (3) What models can other institutions that take care of cultural patrimony offer to film archives and museums?

David Francis, Paolo Cherchi Usai, and Michael Loebenstein, in collaboration with the Programming and Access to Collections Commission, explored the issues, strategies, and tools necessary to find solutions. The Second Century Forum addressed such topics as: the need for selection; the need for shared access criteria; the need to preserve the cinematic event; film heritage as "unique" cultural objects; memory vs. repository; culture and market; public and private sectors. The Second Century Forum was designed as an open discussion with FIAF members' active participation in three consecutive workshop-like sessions, devoted to SELECTION, ACCESS, and EXPERIENCE/EVENT.

See Appendix 3.1.: *Introduction* of the SCF by Luca Giuliani.
See Appendix 3.2.: *Conclusions and Outcomes* (draft) of the SCF
by Antti Alanen

GENERAL ASSEMBLY

FIRST SESSION

29 May 2009, 9:00 am

Chair: Sylvia Frank and Meg Labrum

1. Opening of the FIAF General Assembly

Sylvia Frank and Meg Labrum opened the first session of the 65th FIAF General Assembly. Sylvia informed the Assembly about the schedule of the first session, and that the voting session for the election of the new Executive Committee (EC) would take place during the third session of the General Assembly, on 30 May 2009. Meg Labrum briefly explained the election procedures, and the fact that FIAF Members will vote for Member's representatives only, and FIAF Associates will vote for Associate's representatives only. Mission statements by the candidates for the EC were circulated via the delegates' pigeon-holes.

2. Confirmation of the Status and Voting Rights of the Affiliates present or represented

Meg Labrum, FIAF Secretary General, checked the list of present and represented affiliates. The quorum was reached (the count of votes and proxies showed a total of **56** valid votes for delegates of Members and **16** valid votes for delegates of Associates).

Meg Labrum informed the Assembly that the two sets of "voting cards" would be handed out to the present Members and Associates for the session of topics submitted to a vote, and in particular the voting session for the election of the new Executive Committee.

Dr. Hicham Hamdan, the Ambassador of Lebanon in Buenos Aires, was invited to attend the FIAF General Assembly to represent the MINISTERE DE LA CULTURE / CINEMATHEQUE DU LIBAN. It was recalled that invited personalities are not entitled to vote. Dr. Hicham Hamdan warmly thanked the FIAF Executive Committee for welcoming him to the FIAF community, and transmitted salutations from Mr. Hares Bassil, director of the MINISTERE DE LA CULTURE / CINEMATHEQUE DU LIBAN, who couldn't attend the Congress this year.

See List of Delegates under Appendix 1 – General Assembly section.

3. Adoption of the Agenda

The Chair asked the delegates to vote on the adoption of the General Assembly Agenda by show of hands.

The Agenda was adopted.

See Agenda under Appendix 2 – General Assembly section.

4. Approval of the Minutes of the GA held in Paris, France, in 2008

The Chair asked for questions or comments on the Minutes of the last GA. The Minutes of the GA held in Paris, France, in 2008 did not raise any questions. The Minutes of the GA held in Paris in 2008 were unanimously approved by show of hands.

See Minutes of the GA held in Paris, France, in the Paris Congress Report 2008.

5. Report of the President on behalf of the Executive Committee

The Chair of the session invited the FIAF President to present her Report to the GA. Eva Orbanz presented the FIAF President's Report on behalf of the Executive Committee.

See Appendix 4: Report of the President on behalf of the Executive Committee.

6. Affiliation

a. Report of the Secretary General on Current Affiliation

Meg Labrum, FIAF Secretary General, reported to the GA about membership questions.

She informed the General Assembly about the decisions taken last year in Pordenone by the Executive Committee, who examined and unanimously approved the affiliation applications of 3 organizations as FIAF ASSOCIATES:

MINISTERE DE LA CULTURE / CINEMATHEQUE DU LIBAN

Imm. HATAB
Rue de Verdun
Beyrouth
LEBANON
Hares Bassil, Director
bharess1@yahoo.com

FONDATION JÉRÔME SEYDOUX-PATHÉ

2 Rue Lamennais
75008 Paris
FRANCE
Sophie Seydoux, Présidente
sseydoux@fondation-jeromeseydoux-pathe.com

THESSALONIKI CINEMA MUSEUM

Port / Apothèque A
Boîte Postale 10024 / 54110
Thessalonique
GREECE
Vasileios Kechagias, Director
cinemuse@otenet.gr

Meg Labrum presented the new FIAF Affiliates to the General Assembly, and welcomed them into the FIAF community.

The current EC Sub-Committee for Membership Questions is composed of Meg Labrum, Sylvia Frank, Eric Le Roy, and Patrick Loughney.

b. New Affiliates

Meg Labrum informed the Assembly about the decisions taken on applications for affiliation with FIAF for the 4 new candidatures which were submitted for examination by the EC during the Executive Committee meeting in Buenos Aires:

The institutions which have been accepted as FIAF Associates by the FIAF Executive Committee are:

**FILM HERITAGE PROTECTION AND ARCHIVE DEPARTMENT /
GEORGIAN NATIONAL FILM CENTER**

164 Aghmashenebeli Av.
0112 Tbilisi
GEORGIA
Lasha Bakradze, Director

MEDIATECA REGIONALE TOSCANA FILM COMMISSION

Via San Gallo, 25
50129 Firenze
ITALIA
Stefania Ippoliti, Director

NATIONAL GALLERY OF ART - FILM DEPARTMENT

6th Street and Constitution Ave NW
Washington, DC 20565
UNITED STATES OF AMERICA
Margaret Parsons, Director
p-parsons@nga.gov

**ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE
ET DE LA PERFORMANCE (INSEP)**

11, Avenue du Tremblay
75012 Paris
FRANCE
Julien Faraut, Directeur
julien.faraut@insep.fr

Meg Labrum presented the new FIAF affiliates to the General Assembly, and welcomed them into the FIAF community.

Julien Faraut, Director of the ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE (INSEP) in Paris, expressed his gratitude on becoming a FIAF Affiliate, and warmly thanked the organizers of the Congress and the members of the EC. He explained the historical link between Sport and Cinema, and the structure of the ICONOTHEQUE in relation to the French Ministry of Sports. The film collection consists of more than 2,000 unique films, from the 1940s to the 1960s, mostly on 16mm, produced by the ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE (INSEP), without any commercial aims. The ICONOTHEQUE has developed preservation activities, as well as acquisition and valorization activities.

No representatives of the FILM HERITAGE PROTECTION AND ARCHIVE DEPARTMENT / GEORGIAN NATIONAL FILM CENTER in Tbilisi, the MEDIATECA REGIONALE TOSCANA FILM COMMISSION in Firenze, and the NATIONAL GALLERY OF ART - FILM DEPARTMENT in Washington, DC, were present. All new Affiliates were invited to present their institutions in the *Journal of Film Preservation*.

These affiliations will become effective once the declaration of compliance with the Code of Ethics is signed and the affiliation fees are paid.

In addition, the Executive Committee was approached by three existing FIAF Affiliates wishing to clarify their current status:

CINETECA NACIONAL DE CHILE

Avenida José Domingo Cañas 1395
7750187 Ñuñoa
Santiago
CHILE
Ignacio Aliaga Riquelme, Director

FILMMUSEUM IM MÜNCHNER STADTMUSEUM

St. Jakobs-Platz, 1
D-80331 München
GERMANY
Stefan Droessler, Director

NORWEGIAN FILM INSTITUTE

Postboks 482 Sentrum
N-0105 Oslo 1
NORWAY
Nina Refseth, Director

The CINETECA NACIONAL DE CHILE has presented a strong candidature to be considered for a change of status from Associate to Member. The Executive Sub-Committee examined with interest this candidature, and emphasize the expanding role of the CINETECA NACIONAL DE CHILE as the protector and developer of a significant original collection of films in Chile. After recent visits paid by EC Members (Eva Orbanz, FIAF President, and Ivan Trujillo Bolio, former FIAF President), the EC has decided to support the candidature of the CINETECA NACIONAL DE CHILE for a change of status from Associate to Member, and recommended that the FIAF General Assembly vote in support of this.

A similar approach was made by the FILMMUSEUM IM MÜNCHNER STADTMUSEUM in München, based on the provision of detailed information regarding the FILMMUSEUM's commitment to the full preservation of its original film collection, as well as its very active role in digital restoration and the specific confirmation of its commitment to the application of the FIAF Code of Ethics. The EC also recommended that the FIAF General Assembly vote for the change of status of the FILMMUSEUM IM MÜNCHNER STADTMUSEUM from Associate to Member.

The NORWEGIAN FILM INSTITUTE in Oslo is a different case in terms of timing. The NORWEGIAN FILM INSTITUTE and the NORWEGIAN NATIONAL LIBRARY are undergoing a restructuring and rearrangement process. The EC has decided to wait until this process is more complete. The EC invites the two institutions to inform the EC during the next meeting in Oslo (in May 2010) of its progress. The issues of change of status will be clarified and confirmed during this next meeting.

The votes for the change of status of the CINETECA NACIONAL DE CHILE and the FILM MUSEUM IM MÜNCHNER STADTMUSEUM were submitted to the representatives of the FIAF Members only, by secret ballot, according to the FIAF Statutes and Rules.

The change of status of the CINETECA NACIONAL DE CHILE from Associate to Member was approved by the FIAF GA by 53 Yes, 1 No, and 2 Abstentions.

The change of status of the FILM MUSEUM IM MÜNCHNER STADTMUSEUM from Associate to Member was approved by the FIAF GA by 53 Yes, 1 No, and 2 Abstentions.

After the decisions taken in Buenos Aires, the number of FIAF Affiliates increased from 145 to 149 (84 Members, 65 Associates). The number of countries represented in FIAF is 78.

c. Other

There were no further questions about the Secretary General's Report.

7. The Specialized Commissions

Sylvia Frank, Chair of the session, introduced this topic, and invited the Heads of the Commissions to deliver their reports.

a. Cataloguing and Documentation Commission (CDC)

Nancy Goldman, Head of the Commission, reported on the main subjects included in the Report to the General Assembly as it was circulated in advance of the GA.

The reconfirmation procedure, activities report, and projects were unanimously approved by the EC.

The Cataloguing and Documentation Commission is composed of: Ms. Nancy Goldman, Pacific Film Archive, Berkeley - Head of the Commission; Ms. Olga Toshiko Futemma, Cinemateca Brasileira, São Paulo; Ms. Anne-Marie Grapton, Centre National de la Cinématographie, Bois d'Arcy; Ms. Maria Assunta Pimpinelli, Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma; Mr. Zoran Sinobad, Library of Congress, Washington, DC - Deputy Head; Ms. Martine Vignot, Cinémathèque Française, Paris; and *ex-officio* member Mr. Rutger Penne, FIAF - P.I.P., Brussels.

At the recent meeting of the CDC held in Rome, Italy, Ms. Rosario López de Prado (Filmoteca Española, Madrid) announced that she is resigning from the Commission. Rosario (Charo) has served on the Commission since 2003, and the CDC is very grateful for her work over these years.

In addition to full members, the Commission has also established a working group of corresponding members and others who wish to participate in the revision of the FIAF Cataloguing Rules that is presently underway.

See Appendix 5.1.: Report of the Cataloguing and Documentation Commission

b. Programming and Access to Collections Commission (PACC)

Antti Alanen, Head of the PACC, commented on the main subjects included in the Report to the General Assembly as it was circulated in advance of the GA.

Antti Alanen has completed his reconfirmation procedure, and presented his Report to the Executive Committee. The reconfirmation procedure, activities report, and projects were unanimously approved by the EC.

The Programming and Access to Collections Commission is composed of: Antti Alanen, Kansallinen audiovisuaalinen arkisto, Helsinki – Head of the Commission; Elaine Burrows, Consultant, London; Stefan Droessler, Filmmuseum im Münchner Stadtmuseum, München; Luca Giuliani, Museo Nazionale del Cinema, Torino; Meg Labrum, National Film and Sound Archive, Canberra; Patrick Loughney, Motion Picture, Broadcasting and Recorded Sound Division / Library of Congress, Washington (Culpeper); Koen Van Daele, Consultant, Ljubljana – Secretary of the Commission; and Jon Wengström, Cinemateket / Svenska Filminstitutet, Stockholm – Deputy Head of the Commission.

In November 2008, Steven Higgins (The Museum of Modern Art, New York) announced that he was leaving MoMA and the Commission after years of distinguished contributions in FIAF affairs.

See Appendix 5.2.: Report of the Programming and Access to Collections Commission.

c. Technical Commission (TC)

Thomas Christensen, Head of the TC, presented his Report to the Executive Committee and the General Assembly.

The reconfirmation procedure, activities report, and projects were unanimously approved by the EC.

During the Congress the Technical Commission presented a Workshop, whose subject was recent developments in film technology and the projects of the Commission.

For the 2010 FIAF Congress in Oslo, the Technical Commission is permanently in contact with the National Library concerning possible content for a combined FIAF Congress and Joint Technical Symposium (see Newsletter #1 of the Oslo Congress).

Thomas Christensen announced that Paul Read, member of the TC, has decided to resign and to concentrate more on private matters. He will continue to work with the Commission on some special projects. After Paul Read's resignation none of the members will have the time to produce a newsletter, as was planned in Paris. The FIAF website and the *Journal of Film Preservation* will continue to be the main channels of communication for the Technical Commission.

The Technical Commission is composed of: Thomas C. Christensen, Head of the Commission; Mikko Kuutti, Deputy Head; David Walsh; and Nicola Mazzanti. Correspondents are Alfonso del Amo, Noël Desmet, Michael Friend, Grover Crisp, Mark-Paul Meyer, Giovanna Fossati, Reto Kromer, Torkell Saetervadet, and Patricia di Fillippi.

See Appendix 5.3.1.: Report of the Technical Commission
See Appendix 5.3.2.: Preservation Best Practice
(in English, French and Spanish)

d. Africa Working Groups

Eva Orbanz presented the report about the Audio-Visual Archives in Africa on behalf of the Africa Working Group.

Members of this Working Group are: Robert Daudelin, Beirut / Montréal; Christian Dimitriu, Brussels; Wolfgang Klaue, Erkner; Eva Orbanz, Berlin; Pedro Pimenta, Maputo; Boris Todorovitch, Paris; and Melisia Shinnars, Pretoria.

Eva Orbanz reminded the GA about the previous actions which have already taken place regarding the situations of Audio-Visual Archives in Africa, as well as the actions which could/should be followed up.

Training

Several options are still to be negotiated, depending on the length of the training. Basic and advanced courses will be scheduled. Researches need to be undertaken to ascertain which archives will need training, and in which fields. Jan-Erik Billinger, from the SVENSKA FILMINSTITUTET in Stockholm, asked to find out possibilities to realize a so-called "School on Wheels". CCAAA - Coordinating Committee of Audiovisual Archive Associations - is also concerned about training. Its agenda includes the coordination of these activities.

Boris Todorovitch has organized a mission to Ouagadougou with the objective of settling technical questions about inventory, cataloguing, and conservation. It was decided: to purchase and install six PCs equipped with an adapted "File Maker Pro" database specially designed by Jean-Louis Cot for the CINEMATHEQUE AFRICAINE; to replace or repair the air conditioners (in collaboration with local workers); to create a better ventilation network for the vaults; to organize training for the staff in charge of maintenance and for the staff in charge of inventory and cataloguing; and to allocate a special budget for spare parts.

The Archives Françaises du Film du CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMEE in Paris generously paid off the FIAF debts of the CINEMATHEQUE AFRICAINE (1,200 Euros).

The CINEMATECA PORTUGUESA will continue its support of the INSTITUT NATIONAL DU CINEMA ET DE L'AUDIOVISUEL MOZAMBICAIN in Maputo, at least until the end of 2009. José Manuel Costa will be responsible for the coordination of this project.

The GOETHE INSTITUTE in München / Johannesburg will finance the visit of Mr. Harald Brandes to Accra (Ghana), Jos (Nigeria), Yaoundé (Cameroon), Nairobi (Kenya), and Dar Es Salaam (Tanzania). Harald Brandes will negotiate with the local audiovisual archives and select one person from each country to be invited to Germany for a training course. The GOETHE INSTITUTE will pay the travel and accommodation costs for the trainees, and the BUNDESARCHIV-FILMARCHIV and the DEUTSCHE KINEMATHEK in Berlin have confirmed their agreement to invite the trainees. Dates are still to be decided.

Eva Orbanz is in close contact with the SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES in Pretoria to organize a FIAF Summer School in connection with the FIAF Congress in Pretoria in 2011. It will be necessary to look for funding. So far, the GOETHE INSTITUTE gave a basic consent to possibly help this event financially. A special budget from FIAF could also be reserved.

Jan-Erik Billinger informed Eva Orbanz that Mr. Carlos Vaz, in Guinea-Bissau, got money from his government to start a process to reorganize the archive. Financial help has been asked in Sweden for making a preservation plan. Bengt Orhall agreed to go there, with the possible financial help of FIAF.

These plans have been temporarily postponed due to the political situation in the country.

Jan-Erik Billinger also informed Eva Orbanz that a delegation from Zimbabwe visited the SVENSKA FILMINSTITUTET in Stockholm in March 2009. Information about the situation of the NATIONAL FILM ARCHIVE in Zimbabwe will be exchanged between this delegation and FIAF.

Publication of a Manual of "Good Practice" for African Archives

This manual will describe questions regarding preservation and access for audiovisual materials.

In 1980 FIAF published *A Handbook for Film Archives*, which covers all the matters that an archivist should know about the work of a film archive (practical issues as well as management issues). This useful publication needs some updates in the technical area and in the management area. Pedro Pimenta believes that this manual should be simpler in order to be really useful. This new publication should be published in English, French, and Portuguese. An online version should also be available.

An editorial team should be nominated in order to go ahead with this publication. Finances also have to be found.

Information for the African Archives about activities carried out by FIAF

Informing the African Archives about current FIAF projects, such as the *Reel Emergency Project*, etc.

Researches among FIAF Affiliates about their holdings of African Audio-Visual material

A survey has been circulated to the FIAF Affiliates by the FIAF Secretariat. From the 145 FIAF Affiliates, 22 answers have been received.

The request from the African Archives was to create a database containing these holdings. It has to be negotiated whether such a task is feasible by FIAF. This project is not a priority so far, based on the few answers of the FIAF Affiliates.

Researches among the African Archives about their need of technical equipment

No action has taken place so far.

Development of a strategic vision (short-term and long-term)

This vision should also raise political awareness of the importance of the African audio-visual heritage in African countries and the rest of the world. This project needs input from the African Archives. It can be inspired by Paolo Cherchi Usai's publication *Collection Policy & Statement of Curatorial Values*, in which he describes the perfect archive and some strategic visions.

Celebration of the UNESCO World Day for Audio-Visual Heritage on October 27th.

FIAF Affiliates are asked to show a film or a programme about Africa on this special day. African Archives are also asked to consider the celebration of the 27th of October.

Other

Pedro Pimenta has made a request to the Union Latine for support for training in Portuguese-speaking countries.

José Manuel Costa has been invited to participate in the festival DOCKANEMA in Maputo. Pedro Pimenta attended the FESPACO Film Festival.

With the retirement of Eva Orbanz as FIAF President, a new coordinator of the Africa Working Group needs to be nominated.

Dan Nissen, from the DANISH FILM INSTITUTE in Copenhagen, informed the Assembly about the special collaboration that they have initiated with Mali. The head of the archive of the DANISH FILM INSTITUTE has paid a visit to the film archive in Mali, and with some funds that they have raised from collaborators in Denmark, they have invited two Malian archivists to Copenhagen in order to study at the archive. The preservation of some precious Malian film was also included in this budget.

Eva Orbanz also reminded the Assembly about the FIAF "Reel Emergency Project", a cooperative venture aimed at providing small but concrete assistance to those archives whose national film heritage is in a state of extreme or terminal danger. African archives are welcome to take part in this project.

e. Other

There were no further questions on the Specialized Commissions and Working Groups.

Chair: Eric Le Roy

8. Publications and Other Projects

a. FIAF Award 2008 and 2009

Eric Le Roy informed the GA that the 2009 FIAF Award was to be presented to the French-Cambodian film director Rithy Panh, to celebrate his dedication to the cause of film preservation and for his actions in favour of the Cambodian film heritage. The Award itself, a 1,000-foot film can made of pure silver and designed by the Filмотека de la UNAM in Mexico, will be presented to Rithy Panh in November at a special ceremony organized by the Archives Françaises du Film – CNC, in Paris. He informed the GA that at the occasion of the annual official dinner organized by the CNC during the Cannes Film Festival in May 2009, Boris Todorovitch, Directeur du Patrimoine Cinématographique du CNC, announced this event, in the presence of Rithy Panh.

The list of recipients of the FIAF Award since its inauguration is as follows:

- 2001: Martin Scorsese
- 2002: Manoel de Oliveira
- 2003: Ingmar Bergman
- 2004: Geraldine Chaplin
- 2005: Mike Leigh
- 2006: Hou Hsiao-Hsien
- 2007: Peter Bogdanovich
- 2008: Nelson Pereira dos Santos
- 2009: Rithy Panh

The commitment of these film personalities has raised awareness of the historical and cultural importance of film preservation, and helped to ensure recognition of the fact that our moving-image heritage must be preserved, restored, and made accessible to future generations.

FIAF affiliates are asked to publicize the existence of the FIAF Award in their own institutions.

The General Assembly was invited to nominate candidates for future FIAF Awards. Nominations should be sent to the FIAF Secretariat, with strong information about their dedication to the cause of film preservation.

See Appendix 6.3.: List of FIAF Awards

b. Joint Technical Symposium (JTS)

Thomas Christensen, Head of the Technical Commission, reported on the Joint Technical Symposium during his Technical Commission report. The last JTS took place 28-30 June 2007 in Toronto, hosted by AMIA. The topic was "Audiovisual Heritage and the Digital Universe". The proceedings of the previous JTS are available online on the JTS website.

The Technical Commission is permanently in contact with the Norwegian National Library and Norwegian Film Institute about possible content for the FIAF Congress and Joint Technical Symposium. It is foreseen that most of the efforts of the Commission for the next year will go into the preparation of the JTS. The topic of the JTS/FIAF symposium will focus on new digital technologies in audiovisual and sound archiving, under the title "Digital Challenges and Digital Opportunities in Audiovisual Archiving". The dates are 2-5 May 2010, and the event will be free of charge for FIAF Affiliates. The special website of the JTS will deliver more information about this event: <http://www.jts2010.org/>.

c. Reel Emergency Project (REP)

Sylvia Frank reported on the Reel Emergency Project, which was launched in 2003. She commented on the REP's progress, while remarking that there has been some difficulty in getting information about the projects already achieved.

This year, a new project was finalized with the collaboration of FIAF, The World Film Foundation, the CINETECA DI BOLOGNA, and the NATIONAL FILM ARCHIVE OF EGYPT in Giza. The restoration of the masterpiece *Al Momia / The Mummy* was undertaken, in the framework of the REP, and the film was screened during the 2009 Cannes Film Festival.

This successful new project raises to 3 the total of REPs which have been completed so far:

- *Allá en el trapiche*, by Roberto Saa Silva, Colombia, 1943 (951 m.),
Fundación Patrimonio Fílmico Colombiano, Bogotá.
Restored by the Fundación Patrimonio Fílmico Colombiano.
- *30.000 Km. en automóvil*, by Adam Stoessel, Argentina, 1929/31
(2400 m.), Fundación Cinemateca Argentina, Buenos Aires.
Restored by the Library of Congress - Motion Picture, Broadcasting, and
Recorded Sound Division / National Audio-Visual Conservation Center.
- *Al Momia (The Mummy / The Night of Counting the Years)*, by Shadi
Abdel Salam, 1969, Egyptian Film Center, Cairo.

Restored by the Cineteca di Bologna, sponsored by FIAF and The World Film Foundation.

Eleven Reel Emergency Projects are still open for sponsorship. The dedicated REEL EMERGENCY PROJECT section on the FIAF Website will be updated as new information becomes available.

See Appendix 6.4.: Reel Emergency Project: Previous and new projects.

d. FIAF Oral History Project

Eric Le Roy reported on the progress made on this project. Guidelines are available in the dedicated section of the FIAF Website. Several interviews have so far taken place: Guillermo Fernández Jurado, Manuel Martínez Carril, and Eileen Bowser, by Christian Dimitriu; Michelle Aubert, by Eric Le Roy; Farrokh Gaffary, by Michelle Aubert and Eric Le Roy; Aito Mäkinen, by Antti Alanen; and Freddy Buache, by Robert Daudelin. There have also been several proposals for the next interviews: Elaine Burrows, Wolfgang Klaue, Madeleine Malthète-Méliès, Dominique Païni, Paul Spehr, Lia Van Leer, Bernard Martinand, and Pierre Cadars.

Future aims of the project are to post significant excerpts of the recordings on the FIAF Website, and to keep the complete recordings, as well as a transcription, available at the FIAF Secretariat. Editing of the recordings and transcriptions are to be undertaken by the interviewers. A list of potential interviewees is needed from every archive.

A limited budget is included in the FIAF Budget for the Oral History Project.

e. 27 October – UNESCO World Day for Audiovisual Heritage

Eric Le Roy, on behalf of Vladimir Opela, reported on the activities organized by FIAF Archives on 27 October 2008, for the second official celebration of the UNESCO World Day for Audiovisual Heritage. The FIAF Archives have promoted their special activities and screenings via their own websites, national and regional television channels, and radio broadcasts, as well as the print media. These special activities included: academic conferences dedicated to preservation and restoration of the Audiovisual Heritage; publications (scientific and popular) about the Audiovisual Heritage; informative lectures, symposia, and board discussions about the history of the UNESCO World Day for Audiovisual Heritage; diffusion of the message of Matsuura Koichiro, UNESCO Director-General; and diffusion of the appeal launched by Kurt Deggeller, Convenor of CCAAA. FIAF film archives also screened restored films, and cooperated on various programmes among the FIAF Community.

Particularly mentioned were activities which took place in the framework of the African Project: 23 FIAF affiliates informed the FIAF Secretariat about their holdings of African films, and organized special screenings of African films. The Archives Françaises du Film-CNC in Paris and the Cinémathèque Africaine in Ouagadougou screened some restored African films. The Deutsche Kinemathek in Berlin presented, in the cinema Arsenal, the newly created project and website "Lost Films" (www.lost-films.eu). The Národní Filmový Archiv in Prague concluded an agreement with the Academy of Arts for the creation of several animation films about safeguarding film heritage, and the winning film was screened in the framework of the World Day of Audiovisual Heritage.

Eric Le Roy, on behalf of Vladimir Opela, warmly encouraged every archive to develop a special programme for this day, and asked them to inform the FIAF Secretariat early enough to allow for the publication of these activities on the FIAF Website.

See Appendix 6.2.1.: UNESCO World Day for Audiovisual Heritage:
Programme of 27 October 2008

See Appendix 6.2.2.: Report of Vladimir Opela

f. *Journal of Film Preservation (JFP)*

Robert Daudelin first reported about the special FIAF 70th anniversary volume, published by the CNC in Paris last year on the occasion of the 64th FIAF Congress held in Paris.

This two-part publication was made available at the Paris Congress. Part One consisted of contributions by artists and other cinema specialists. Part Two contained FIAF administrative information, as well as an up-to-date review of the FIAF Executive Committee from 1938 to 2008, a review of all the FIAF Congresses, and a FIAF Chronology. Part Two is available on the FIAF Website.

Robert Daudelin informed the Assembly that this publication was selected for the French competition "Les plus beaux livres français en 2008". A jury of professional editors decided to award the FIAF publication as one of the 25 most beautiful books of the year (out of 380 selected publications), for the quality of its edition, paper, design, and format.

Robert Daudelin, Chief Editor of the *JFP*, then reported on behalf of the Editorial Board, who met on 23 May 2009.

Two issues have been published since the Paris Congress. *JFP* #77/78 (a double issue) was published in Autumn 2008.

This issue was focused on a region (Maghreb, Middle East, and Africa) for which FIAF is supporting cooperative projects in the field of preservation of the audiovisual heritage. *JFP* #79/80 (also a double issue) was published in Spring 2009, just before the Buenos Aires Congress, and copies were circulated during the Congress.

More and more articles are being sent to the Editorial Board, mainly from people within the FIAF community, but also from external contributors. For these two last issues, contributors from 26 countries have sent articles to the Editorial Board. The Editorial Board ideally wishes to have more time to prepare coming issues, and to avoid receiving late texts, which do not give them enough time to prepare them properly for publication.

The current editorial team is composed of Eileen Bowser, Christian Dimitriu, Eric Le Roy, Hisashi Okajima, Jan-Christopher Horak, and Robert Daudelin. Correspondents are Paolo Cherchi Usai, Thomas Christensen, Clyde Jeavons, Roger Smither, and Patrick Loughney.

The next issue (#81) of the *JFP* will appear in November 2009. The content is almost definitive, and the deadline for submitting articles is 30 August 2009. The Spring issue (#82) will be published in April 2010, and will be focused on the "specialized collections" within the FIAF Archives. Robert Daudelin instantly invited the affiliates to produce articles about their collections, activities, and/or exceptional events they could organize, to maintain the section "News from the Affiliates", which has sometimes been neglected. Robert also asked the Affiliates to help circulate the *JFP* through the archives' libraries and documentation centres.

g. Professional Training

Film Restoration Summer School / FIAF Summer School 2009, Bologna

Anna Fiaccarini presented the Film Restoration Summer School / FIAF Summer School 2009, which took place in Bologna in May (starting with a long-distance learning phase), June, and July 2009, hosted by the Cineteca del Comune di Bologna and the laboratory L'Immagine Ritrovata, with the financial support of FIAF, EUROMED, and the MEDIA Plus Programme of the European Union. The course aimed to provide vocational training in film restoration for 30 participants from 16 different countries, selected by a panel of FIAF, ACE (Association des Cinémathèques Européennes), and Cineteca di Bologna experts.

The project's main objective is to teach and update participants on how to restore, reconstruct, and preserve a film using analog and new digital technologies, and how both analog systems and new digital technologies can actually coexist. Participants will have the chance to experience everyday work in a highly specialized laboratory, including all departments and every step of the process, from beginning to end.

By completing the Film Restoration Summer School / FIAF Summer School 2009, the target group will acquire the following skills: knowing how a film can be restored following new digital and analog technologies in a modern, flexible work environment; being able to assess the best format to restore a film and have it translated from film support to HD and SD broadcasting from DVD support; being able to discuss with a restoration laboratory how to carry on a restoration project; knowing the diverse approaches to restoration of different FIAF archives; and managing a budget for a film restoration project.

The Film Restoration Summer School / FIAF Summer School 2009 will be organized in 3 phases:

Phase 1 will take place from 19 May to 23 June, through a long-distance learning programme. Participants will be provided with weekly downloadable texts designated by the Summer School staff; at this stage the focus will be on technical and theoretical aspects of film restoration principles, access to material, and preservation.

Phase 2 will be held in Bologna from 27 June to 4 July 2010, during the XXI Edition of the Cinema Ritrovato film festival, the ideal place to meet and discuss film archive-related issues, preservation of film heritage, and film restoration, and exchange ideas on how to present the history of film today. During the festival week, the FIAF Summer School will organize meetings and roundtables for its students, with some of the most distinguished experts in the film restoration field taking part.

Phase 3 will also take place in Bologna, from 6 to 17 July, in the facilities of L'Immagine Ritrovata's restoration laboratory. Through a practical internship, the Summer School's students will follow directly the whole process of film restoration, from mending to printing, from developing to obtaining a new copy. Students will learn about analog as well as digital techniques: digital scanning, colour correction, digital cleaning, editing, and authoring.

The results of the Film Restoration Summer School / FIAF Summer School will be published as a book with an accompanying DVD, and circulated to film archives, film schools, and specialized libraries all over the world.

The possibility for students attending the Summer School in Bologna to attend the ED Cine programme of the EU is under study.

Information regarding the programme and conditions is available on the FIAF Website, in the Education section.

See Appendix 6.6.: Film Restoration Summer School / FIAF Summer School
2009

Africa & the Middle East

Melisia Shinnars, from the SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES in Pretoria, reported about the preparation of the 2011 FIAF Summer School, which will be held in Pretoria in connection with the 65th FIAF Congress.

The change of the Ministry of Culture in South Africa had an impact on the preparation of the 2011 FIAF Summer School, in terms of funding. A change in the original calendar structure of the Congress has been solicited by the Hosting Archive due to budget/administrative reasons. Further details are to be discussed by the Congress organizing committee (the membership of this committee is to be completed/confirmed).

The Summer School is expected to start on Monday 28 March 2011 and end on Wednesday 13 April 2011. The intention is to invite 15 international archivists from the African continent and 10 archivists from South Africa. The programme will cover basic handling of audiovisual materials, building a film vault, saving the national cinema, management of a film archive, saving documents related to the audiovisual heritage, etc. The training will be organized in Pretoria at the SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES, and the practical training will be held in the laboratory, located 1-hour's drive from Pretoria.

The possibility has been examined of including the Congress excursion in the Summer School programme.

School on Wheels

- Latin America

Guadalupe Ferrer Andrade, Director General of the FILMOTECA DE LA UNAM in México, presented the FIAF-IBERMEDIA School on Wheels projects organized in cooperation with CLAIM (Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento). She recalled that for 5 years, successful cooperation has been developed in Latin America.

The programmes have so far been developed and supervised by Iván Trujillo Bolio. The financial reports have been presented by Christian Dimitriu to the Ibermedia administration on behalf of Iván Trujillo Bolio.

In 2008 a large School on Wheels was successfully organized in San Antonio de los Baños, Cuba, under the supervision of Iván Trujillo Bolio, from 21 July to 8 August. The project focused primarily on the restoration of the ICAIC Newsreels (in particular, on the documentaries by Santiago Alvarez), and gathered students, experts, and teachers.

In Buenos Aires, CLAIM held its yearly meeting and designated a commission that would deal with technical, programming, and coordination subjects.

The programme will continue in the Region with the financial support of IBERMEDIA, with the coordination of Iván Trujillo.

h. Periodicals Indexing Project (P.I.P.) and FIAF Database

Rutger Penne, Editor of the Periodicals Indexing Project (P.I.P.), highlighted the advances made in the development of the new FIAF Database system.

Before reporting about this year's activities, Rutger Penne clarified the relations between P.I.P. and the other databases developed by FIAF.

The Periodicals Indexing Project (P.I.P.) publishes every year the *International Index to Film Periodicals* (Vol. 36 in 2008). As editor, Rutger Penne is responsible for editorial control. The *Index* is published every year as a book, CD-ROM (in the past), and for the past several years, online. In 1993 it was decided, together with the Cataloguing and Documentation Commission (CDC), to combine the *International Index to Film Periodicals* with other FIAF databases, which were handled by this time by the CDC. A CD-ROM was published, including the *International Index to Film Periodicals*, the *International Index to Television Periodicals*, the *Treasures from the Film Archives*, the *Bibliography of FIAF Affiliates Publications*, and the *International Directory of Film/TV Documentation Collections* (these three last databases are CDC's projects, but are simultaneously published on an electronic platform). The CDC is responsible for the content of these databases, and Rutger Penne is the publishing editor.

Access to these FIAF databases online (in electronic format) is not included in the general FIAF membership fee. FIAF affiliates who want to have access to all these databases have to pay an additional fee (subscription).

Publications

The FIAF databases are published in electronic format by Ovid (SilverPlatter platform) and ProQuest (Chadwyck-Healey platform). Important changes are ahead for both platforms. The SilverPlatter platform will be discontinued in 2009 and the FIAF data will be migrated to a new platform (OvidSP), involving a new working method (Ovid will build the data themselves instead of the Belgian company IVS). As a result, Ovid signed a new licensing agreement with FIAF as a follow-up of the old agreement between Ovid and IVS. Rutger Penne is currently evaluating a trial build of the FIAF databases on the OvidSP platform. If everything goes well, the FIAF databases will be published officially on this new interface in May/June 2009. There are no longer plans for a CD-ROM publication in the future, so the Fall 2008 edition was the last such disc published. However, the P.I.P. plan is to publish one more update of the "Treasures only" CD-ROM (using SilverPlatter software) to replace the existing 2003 edition.

ProQuest also announced that they are developing a new online platform to replace the separate Chadwyck-Healey, ProQuest, and CSA platforms. There is no date yet for the introduction of this new platform.

Volume 36 of the *International Index to Film Periodicals* was published in December 2008. The P.I.P. has used for the first time a new programme to export data from FIAFCat to produce this volume, which explains why it was published with delays.

The P.I.P. continues to apply reduced rates based on indexing contributions. The general rule is that every periodical title indexed for the P.I.P. entitles a FIAF affiliate to a discount of 100 €. A growing number of FIAF affiliates is subscribing to FIAF Plus, the full text version offered by ProQuest.

Indexing matters

At the FIAF Congress in Paris, a meeting with representatives of the different French archives took place to discuss a better collaboration with the P.I.P. As a result of this, a one-day indexing workshop was organized at the Cinémathèque Française on 18 November, which was attended by participants from various French archives (Bois d'Arcy, Paris, Perpignan, and Toulouse). All archives present engaged themselves to collaborate with the P.I.P. from now on.

The P.I.P. is currently testing a new version of the indexing software, enabling more search possibilities, and which should solve the problems now experienced with the use of the Mozilla and Safari browsers. Once this new version is implemented, we are planning to do some work on the conversion of Russian and Czech diacritics, and to finish ongoing work on the development of a new export tool for the online publication of the thesaurus.

P.I.P. Business Plan

Taking into account the current economic crisis (which is clearly affecting our external sales), Rutger Penne doesn't think it's appropriate to start with the implementation of Phase Two of the original Action Plan (involving the centralization of the FIAF databases in Brussels, which would require hiring extra staff).

In December 2006, all data of the *International Index to Film/TV Periodicals* were successfully migrated to the new platform. The new Web-based indexing system has been operational since January 2007.

Workshops are scheduled in Bologna, Copenhagen, and Stockholm, to present the new system to contributors, Affiliates, and interested people.

See Appendix 6.5.: Periodicals Indexing Project Report

i. Update of the Cataloguing Rules and translations

Nancy Goldman, in her report to the General Assembly on behalf of the CDC, recalled that the Commission presented a brief workshop during the Buenos Aires Congress on 27 May, entitled "Updates on Film Cataloguing Rules and Standards". Nancy reported on the current state of the FIAF Cataloguing Rules revision project, and corresponding member Ronny Loewy has presented the work done by the European Committee for Standardization (CEN) to devise a comprehensive metadata standard for film identification that will enhance interoperability, and plans for dissemination of the standards. The CDC shall also discuss ways interested individuals can participate in these standards projects.

j. Proceedings of the Paris Symposium

Eric Le Roy informed the Assembly that the proceedings of the Paris Symposium, organized by the Archives Françaises du Film / CNC at the Cinémathèque Française, will be published in a printed volume and will be made available online through the FIAF website. Most of the speeches are already available online on the CNC website, in English and French. This is one of the most important FIAF collections of texts on the matters of rights. The Programming and Access to Collection Commission will work, during the coming years, on compiling all the texts and articles about the subject of "Legal Deposit", which was the topic of the Paris Symposium.

k. Restoration Charter

Vittorio Boarini, Member of the EC, reported on the advances made on the development of a Restoration *Charter*. He recalled that the Restoration Charter was under study for more than 10 years, and was first presented in 2001, on the occasion of the FIAF Congress in Rabat. This Restoration Charter is a crucial document for an organization such as FIAF, as it sets out the fundamental principles and rules that govern film restoration work. Thanks to the cooperation of Vladimir Opela, a structured document (organized into 10 points) was officially handed to the Technical Commission for advice and suggestions.

The next draft will be presented during the next FIAF Congress, in Oslo in 2010 (May 2-8).

l. Other

FIAF Manifesto

Eric Le Roy reported about the "FIAF Manifesto" project.

It was in Paris that was discussed the "FIAF Manifesto" – a declaration for FIAF's 70th anniversary stressing the importance to keep and preserve film material in the digital century in which we now live.

Referring to the discussion during the General Assembly, Hisashi Okajima, together with Robert Daudelin, Paolo Cherchi Usai, Christian Dimitriu, and some members of the Executive Committee made some changes in the text and did editorial work on the translations. In the meantime, the final text has been published on FIAF's website, as well as in the *Journal of Film Preservation*, in English, French, and Spanish.

During the Executive Committee meeting in Pordenone last October, the EC discussed further possibilities to promote the text and content. It was decided to have a poster made for FIAF to make the message clear: Don't throw film away! Prints will last. Don't destroy them!

This FIAF Manifesto poster was circulated to every FIAF Affiliate in three languages (English, Spanish, and French), before and during the Congress in Buenos Aires, together with a letter from Eva Orbanz.

In this letter, Eva Orbanz stressed the vital importance that all Affiliates of FIAF advertise the issue in their country and their institution.

She suggested that every Affiliate translate the text in its language and put it on its website, as well as printing it and finding ways to distribute it in its publications, newsletters, pamphlets, etc.

The more widely the message is disseminated, the better it will be understood.

So far, the FIAF Manifesto has been translated into Japanese, and put online on the CNC website.

Copies of this poster are still available on demand at the FIAF Secretariat, in electronic and printed form.

See Appendix 6.1.: FIAF Manifesto in English, French and Spanish

9. Relations with UNESCO and other International Organizations

- Relations with UNESCO

Eric Le Roy, on behalf of Vladimir Opela, reported on the relations between FIAF and UNESCO.

Vladimir Opela proposed organizing a meeting with UNESCO partners at the UNESCO building in Paris on 4 June 2009, under the title "The Safeguarding of the World Audiovisual Heritage".

A special programme has been formulated by Vladimir Opela and Eric Le Roy. Newly restored films from the Archives Françaises du Film / CNC (Paris) and the Národní Filmový Archiv (Praha), about the theme of "United Nations", will be screened, and interventions of specialists will be scheduled (Eva Orbanz, Christian Dimitriu, Gian Luca Farinelli, Boris Todorovitch, Eric Le Roy, and Vladimir Opela).

- Relations with CCAA

Eva Orbanz reported on the meetings that have taken place within the CCAA (Co-ordinating Council of Audiovisual Archives Associations) group.

Eva Orbanz warmly thanked Vladimir Opela for attending the last CCAA meeting, which took place in The Hague 12-13 March 2009, hosted by IFLA.

See Appendix 8.1.: Minutes of the CCAA Meeting held in The Hague, 12-13 March 2009

- **Association des Cinémathèques Européennes (ACE)**

Claudia Dillmann, director of the ACE, reported to the Assembly on behalf of the Association des Cinémathèques Européennes (ACE). She announced that the ACE has accepted the application for membership of the FILMOTEKA NARODOWA in Warszawa, Poland. This raised the number of FIAF affiliate members of the ACE to 39.

See Appendix 8.2.: Report of the Association des Cinémathèques Européennes (ACE)

- **Council of North American Film Archives (CNAFA)**

Sylvia Frank, Director of the Film Reference Library / CINEMATHEQUE ONTARIO - THE FILM REFERENCE LIBRARY in Toronto, reported to the Assembly on behalf of the CNAFA.

The 14 members of the Council of North American Film Archives (all affiliated to FIAF) have not able to meet for 2 years, except during the FIAF Congress. Many members could not attend the annual meeting, which is usually organized in Mexico, because of economic reasons (i.e., the economic crisis).

During the FIAF Congress in Buenos Aires, the CNAFA members took the opportunity to meet. They discussed the possibility of creating a consortium in order to buy prints together. They also discussed the idea of creating a collection of classic films in order to share it within the CNAFA group at lower prices.

The next meeting of the CNFA is to take place in Mexico in 2010.

- **Association of Moving Image Archivists (AMIA)**

Jan-Christopher Horak, Director of the UCLA Film & Television Archive, Los Angeles, reported on AMIA's activities. He recalled that AMIA was founded in 1991 and has over 100 members, not only from North America but also from Asia, Europe, and Australia (individual membership, and not institutional membership). AMIA publishes a journal twice a year, entitled *The Moving Image*. AMIA also has a very active listserv that everyone can join, in which technical and programming issues are discussed. A directory is also circulated among members. More and more AMIA projects and activities are available online: there is public access to the main website, as well as private access for AMIA members only.

The last AMIA conference was held in Savannah (Georgia) in November 2008, lasting 5 days. Many activities were scheduled, including "The Reel Thing", a kind of JTS where various issues are discussed, such as technical innovations and changes in the digital era.

The AMIA Board has been very busy this year, particularly with the reorganization of its committee structure. The working groups have been replaced by committees; as well as the Board, there are committees responsible for the organization of special projects and activities: elections, conferences, education, preservation, publications, membership, etc. The international committee task force is chaired by Ray Edmondson. There has been a lot of pressure from international AMIA members to allow AMIA to become an international organization, not just a North American organization. The Board is thinking about expanding activities to other parts of the world.

The next AMIA conference will be held in Saint Louis (Missouri) in November 2009. A huge amount of topics will be discussed: technical, esthetic, political, and social, about all sorts of media (television, video, and digital). Jan-Christopher Horak invited everyone interested in film archive activities to join AMIA. A system of mentors has been introduced to guide new members within the AMIA structure and organization.

- Forum of Asian Film Archives (FAFA)

Hisashi Okajima reported on behalf of the Forum of Asian Film Archives. He reminded us that the Forum is an informal gathering created in 2002 in Vietnam. The organization does not have a President, nor an official language and administration (there are no rules and statutes).

Hisashi Okajima stressed the fact that the FIAF Congress is the only opportunity for the FAFA archives to meet.

The meeting in Buenos Aires, during the FIAF Congress, was the occasion for the FAFA members to discuss the situation in the Asian Archives, and to think about collaborations that could be undertaken. Last year, a joint project between the National Film Center (Tokyo) and the Korean Film Archive (Seoul) was finalized with success. This project was the restoration of 20 minutes of footage of an important Japanese film (from 1941), directed by a Korean. The restoration of this masterpiece, important for both national film heritages, has been split between the two national institutions.

The text of the "Memorandum of Understanding" (signed by FIAF and SEAPAVAA) was also clarified by Tan Bee Thiam, Executive Director of the Asian Film Archive (Singapore).

The possibility for three or more Asian FIAF archives (Tokyo, Seoul, and Beijing) to become members of SEAPAVAA was also considered.

Some specific projects have been proposed, such as the creation of a list of all film materials of every archive, in order to facilitate the exchange of information and films. The publication of a newsletter is also under study.

Every Asian institution which wants to join FIAF is very welcome.

- Nordic Group of Film Archives

Dan Nissen, director of the Archive and Cinematheque / DANISH FILM INSTITUTE - ARCHIVE & CINEMATHEQUE (Copenhagen), reported to the Assembly on behalf of Jan-Erik Billinger, for the Nordic Group of Film Archives. He recalled that the Nordic Group of Film Archives is also an informal organization, without any President, no membership fees, nor an official language and administration. The Nordic Group of Film Archives is a small group of six archives which meet once a year. At the creation of the group, the aim was to exchange information for making restorations of colour films, for which some money was given by their governments.

The latest meeting was held in 2008 in Copenhagen, where 25 members from the Nordic Film Archives spoke about the theme "bringing the cultural film heritage to the audience". An article about the speech of Antti Alanen on this subject was published in the last issue of the *Journal of Film Preservation*. The discussion about this subject was very interesting, and some tracks have been highlighted, such as the edition of DVDs and the expanding use of online access to collections. Another topic was the political and administrative situation in the Nordic Film Archives, which have to face several similar problems. The situation of the reorganization of the National Library in Norway (with preservation activities in Mo I Rana and the Cinematheque still hosted in Oslo) is a good example. The split between these two important activities for film archives is also a current topic in Sweden and Finland. This issue could become a major one for every film archive in the world at the beginning of the digital era. This discussion could be the topic of a future Symposium.

- South East Asia-Pacific Audiovisual Archive Association (SEAPAVAA)

Meg Labrum, Senior Curator of the National Film and Sound Archive (Canberra) and FIAF Secretary General, reported on behalf of the *South East Asia-Pacific Audiovisual Archive Association (SEAPAVAA)*. She confirmed what Hisashi Okajima said for FAFA, about the signature of a "Memorandum of Understanding" between FIAF and SEAPAVAA. She expressed the wish that this project will help to build closer relations between the two organizations.

Tan Bee Thiam, Executive Director of the *Asian Film Archive* (Singapore) has been elected Secretary General of SEAPAVAA. He stressed the fact that the "Memorandum of Understanding" should improve the collaboration between FIAF and SEAPAVAA for an active preservation of the film heritage, the organization of exhibitions and special activities, technical expertise, and contributions to each other's congresses and conferences. Many of SEAPAVAA's members are also affiliated with FIAF.

Tan Bee Thiam reported on SEAPAVAA's annual conference, which took place in Indonesia 15-20 May 2009. He invited FIAF members who might have collections of South-East Asian Pacific films in their collections to give support to SEAPAVAA activities, and to give advice to South East Asian-Pacific film archives in terms of facilities and resources.

Meg Labrum stressed that one of the most urgent needs for these regional film archives is the organization of training, particularly in the technical and management fields.

See Appendix 8.3: Report of the 13th SEAPAVAA Conference in Jakarta on May 15-20, 2009 & Report of Bee Thian Tan, Secretary General of SEAPAVAA

- **Coordinadora Latinoamericana de Archivo de Imágenes en Movimiento (CLAIM)**

Ignacio Aliaga Riquelme, director and curator of the Cineteca Nacional de Chile (Santiago) reported on behalf of CLAIM, whose latest meeting was held prior to the GA in Buenos Aires.

In 2009, the CINETECA NACIONAL of Santiago (Chile) will organize a joint meeting with the INSTITUT NATIONAL DE L'AUDIOVISUEL of Paris (France), about legal deposit and digital issues.

10. Future Congresses

2010: The National Library in OSLO, NORWAY

The next FIAF Congresses were ratified by the General Assembly during the Paris Congress, and will be organized by the following archives:

2011: South African National Film, Video and Sound Archives, in PRETORIA, SOUTH AFRICA.

2012: China Film Archive, in BEIJING, CHINA.

2013: Filmoteca de Catalunya, in BARCELONA, SPAIN.

2014: Official invitations to hold FIAF Congresses after 2013 are to be submitted to the FIAF Secretariat in Brussels, before being examined by the Executive Committee and ratified by the General Assembly.

a. 2010: Oslo

Roger Jøsevoid and Asbjorn Straumfors, from the NATIONAL LIBRARY OF NORWAY in Mo, reported on the organization of the 66th FIAF Congress, which will be held in Oslo in 2010. The Congress will take place 2-8 May 2010, and will be organized by THE NATIONAL LIBRARY OF NORWAY - Sound and Moving Images Section and by the NORWEGIAN FILM INSTITUTE.

A PowerPoint presentation and a short silent movie, recently restored by the National Library of Norway and the Norwegian Film Institute, were screened for the Assembly.

The archives of both institutions have merged (the Film Archive and the National Library) at the National Library of Norway. Mo keeps the restoration and preservation activities and the vaults, and Oslo is in charge of the public activities. The National Library of Norway and the Norwegian Film Institute are now ready to welcome the participants of the 66th FIAF Congress.

The Congress will also host the Joint Technical Symposium during the first three days, and the subject of the Symposium will be "Opportunities and Challenges which Digital Developments Pose for the Audiovisual World".

The meetings of the Executive Committee will be held 30 April-2 May, and the Joint Technical Symposium will take place 3-5 May. The opening of the Congress and the Regional Meetings will take place at the National Library. The Joint Technical Symposium will take place at the Klingenberg Cinema, and the General Assembly in the Tancred Cinema, at the Norwegian Film Institute.

As part of the Congress, the Norwegian Film Institute will run a 70mm festival with daily screenings.

Information about the Congress programme, activities, registration, accommodation, etc., will be circulated in Newsletter #2 (January 2010) and published on the special Congress website: <http://www.fiafcongress.org>

See Appendix 7.1: Newsletter #1 (English, French, and Spanish)

b. 2011: Pretoria

Melisia Shinnors, Head of the Film and Video Collection of the FILM, VIDEO AND SOUND ARCHIVES OF SOUTH AFRICA in Pretoria, presented the plans for the organization of the 67th FIAF Congress.

The Congress will be held in Pretoria in April. One possible subject for the Symposium could be "Cinema as a Substitute for Travel", with screenings of sociological and ethnographic films. The huge diversity of South African culture (11 languages and many different cultures) is at the origin of this cultural topic. Other options are still under study. FIAF Affiliates are welcome to propose papers to present during the Symposium.

Further details will be discussed with the Executive Committee during the next meetings, and information will be given during the next General Assembly in Oslo in 2010.

c. 2012: Beijing

Zang Yiwen, on behalf of Fu Hongxing, Director of the CHINA FILM ARCHIVE (CFA) in Beijing, reported on the preparation of the 68th FIAF Congress in Beijing in 2012. An organizing committee has been appointed, under the supervision of the Minister. A book has been published, introducing the content of the ten last years' FIAF Congresses, in order to promote a better understanding of FIAF's work for Chinese archivists. Several conference rooms have been selected for the different activities (Symposium and General Assembly). The CFA's cinema can also welcome major events, with more than 600 seats. It is planned to give English training courses to CFA's staff before the Congress. The Chinese government has already given its support to the organization of the Congress.

FIAF EC members and experienced archive directors will be invited before the Congress in order to give organizational advice. Eric Le Roy, FIAF Vice-President, has already paid a visit to the CFA building and vaults. He discussed different possible subjects for the Symposium, and proposed to the Chinese organizational team that they select a special and rare topic: "The Preservation of Animation Films". This will be the first time that a FIAF Congress will be dedicated to this subject.

Christian Dimitriu, FIAF Senior Administrator, will pay a visit to CFA in the coming month, in order to study practical issues.

Further details will be made available in future meetings.

d. 2013 and beyond

Roc Villas, Director of the FILMOTECA DE CATALUNYA – ICIC in Barcelona, reported on the preparation of the 69th FIAF Congress in Barcelona in 2013. The construction of the new building which will host the Congress in 2013 has experienced some delays because of archaeological discoveries.

Finally, the works are almost done, and the brand-new building will be ready to host the participants in 2013.

Further details will be made available in future meetings.

Chair: Christian Dimitriu

11. Financial Reports 2008-20010

a. Accounts 2008

Christian Dimitriu, FIAF Senior Administrator, presented the Financial Reports, which were sent to the Affiliates in advance of the Buenos Aires Congress, and circulated in the "pigeon-holes" during the Congress. In its meeting prior to the Congress, the Executive Committee unanimously approved the 2008 FIAF Financial Report and made the recommendation to the GA to approve it.

Jan-Christopher Horak, Director of the UCLA Film & Television Archive (Los Angeles), asked Christian Dimitriu about the amount provisioned for the OVID royalty incomes in 2008, and the extreme drop between the amount provisioned in 2008 and 2009. Christian Dimitriu pointed out that this amount is an estimate of the incomes for the coming year. Rutger Penne, Editor of the P.I.P., reported that this huge drop is due to a delayed adjustment of the budget to the economic realities of 2008, because the accounts were prepared one year before the real economic exercise. The consequences of the world economic crisis have been integrated into the 2008 results. For the actual provisions, it is still difficult to know exactly how the global economic situation will move on, and the 2010 P.I.P. budget is still an estimate based on the previous results and the actual economic situation. Nancy Goldman stressed the fact that the estimates of P.I.P. sales depend on various data, such as the value of the US \$ (Dollar) versus the € (Euro), the economic crisis, etc.

Jan-Christopher Horak made the proposal that the annual FIAF Accounts and Budget be presented by the FIAF Treasurer and Deputy Treasurer, elected by the Affiliates (both of them were not present during this session of the General Assembly). This proposal will be submitted to the Executive Committee for the next General Assembly.

Karl Griep, Head of the Bundesarchiv-Filmarchiv in Berlin proposed to the Assembly to keep the draft P.I.P. Budget as it is and to approve it, and to ask that future FIAF Treasurers get in contact with Rutger regularly, so the EC will be warned in case of problematic changes in the predicted sales.

Some clarification was also requested about the Congress expenses for 2008 and 2009.

Serge Toubiana, Directeur Général of the Cinémathèque Française / Musée du Cinéma in Paris, said the FIAF Accounts and Budget are not only an economic issue, but also a political issue. He proposed that for the next GA, other EC

officers elected by the Assembly should present the budget and defend it in front of the Assembly.

Karl Griep proposed to end the discussions and to vote for the 2008 Accounts and 2010 Budget.

There were no more questions on this matter. **The 2008 Financial Report was unanimously approved.**

b. Comments on Budget 2009

Christian Dimitriu commented upon the Treasurer's Reports for 2009. He pointed out that the exchange rate between the US Dollar and the Euro this year was not favourable for Archives operating in the USD zone. This situation led to reviewing some expected provisions in the Budget which are influenced by the income in US dollars, in particular for the P.I.P.

No other questions were raised about the situation of the 2009 budget.

c. Budget 2010

Christian Dimitriu opened the discussion about the **2010 FIAF-P.I.P. Budget**. As agreed upon by the GA, the EC has aimed to keep a balanced 2010 budget.

There were no questions or comments on this matter. **The Budget for 2010 was unanimously approved.**

See Appendix 9: Financial Report – Account and Budget

12. Elections of the Executive Committee

Chair: Boris Todorovitch

a. Discharge of the outgoing Executive Committee

Boris Todorovitch, after a short explanation on the functioning of the session, started the procedure. The outgoing Members of the Executive Committee were formally given discharge by show of hands and thankfully acknowledged for their contributions to the development of FIAF. The General Assembly warmly thanked the outgoing Executive Committee with heartfelt applause.

The outgoing Executive Committee included the following EC Members:

Eva Orbanz (President), Meg Labrum (Secretary General), Patrick Loughney (Treasurer), Jan-Erik Billinger (Deputy Treasurer), Vittorio Boarini, Sylvia Frank, Luca Giuliani, Lise Gustavson (Deputy Secretary General), Eric Le Roy (Vice-President), Carlos Magalhães, Hisashi Okajima (Vice-President), Vladimir Opela (Vice-President), and Iván Trujillo Bolio (Vice-President).

b. Election Procedures

Boris Todorovitch reminded members of the voting procedures according to the Statutes and Rules.

An election commission in conformity with Rule 36 was chosen, including Baptiste Charles, Rutger Penne, and Aude Alibert (from FCA in Buenos Aires).

The Chair of the session proceeded to the counting of present and represented Affiliates. There were **62 Members and 21 Associates** present or represented. The quorum was attained.

c. Elections of the FIAF EC Officers

President

Hisashi Okajima was the only candidate. He was elected President of FIAF for a first term by a vote of 49 in favour, 4 against, and 9 abstentions (62 valid votes).

The newly elected president warmly thanked the Assembly and said a few words about his new function.

Secretary General

Meg Labrum was the only candidate. She was elected for a fourth term as Secretary General of FIAF by a vote of 52 in favour, 4 against, and 6 abstentions (62 valid votes).

Treasurer

Patrick Loughney was the only candidate. He was elected for a second term as Treasurer of FIAF by a vote of 52 in favour, 4 against, and 6 abstentions (62 valid votes).

d. Elections of EC Members representing FIAF Members

Boris Todorovitch reminded the delegates that they had to elect 8 Executive Committee Members out of the 11 following candidates by absolute majority:

- Jan-Erik Billinger, Cinemateket - Svenska Filminstitutet, Stockholm, Sweden
- Anna Fiaccarini, Cineteca del Comune di Bologna, Bologna, Italy
- Olga Toshiko Futemma, Cinemateca Brasileira, São Paulo, Brazil
- Guadalupe Ferrer Andrade, Filmoteca de la UNAM, México D.F., Mexico
- Luca Giuliani, Cineteca del Friuli, Gemona, Italy
- Lise Gustavson, Norsk Filminstitut, Oslo, Norway
- Mikko Kuutti, National Audiovisual Archive, Helsinki, Finland
- Eric Le Roy, Archives Françaises du Film - CNC, Bois d'Arcy, France
- Michael Loebenstein, Oesterreichisches Filmmuseum, Wien, Austria
- Vladimir Opela, Národní Filmový Archiv, Prague, Czech Republic
- Melisia Shinnars, South African National Film, Video and Sound Archives, Pretoria, South Africa

The Chair invited the candidates to present themselves and their aims as EC Members verbally.

The candidates introduced themselves and presented their mission statements to the delegates.

Only the delegates of the FIAF Members' institutions could vote for the EC Members representing the FIAF Members. It was asked that every delegate of a FIAF Member's institution choose a maximum of 6 candidates out of the 11 candidates. The 8 candidates who have the best results will be elected. An absolute majority is needed to be elected.

62 ballot papers were cast at the first voting session. Candidates therefore needed 32 votes to be elected.

At the first poll, 5 EC Members were directly elected with an absolute majority:

Eric Le Roy (58 votes out of 62 valid ballot papers)

Olga Toshiko Futemma (39 votes out of 62 valid ballot papers)

Luca Giuliani (36 votes out of 62 valid ballot papers)

Vladimir Opela (34 votes out of 62 valid ballot papers)

Anna Fiaccarini (32 votes out of 62 valid ballot papers)

Boris Todorovitch informed the Assembly that a second poll needed to be organized, in order to elect the 3 last EC Members out of the 6 remaining candidates by an absolute majority. The remaining candidates were:

- Jan-Erik Billinger, Cinemateket - Svenska Filminstitutet, Stockholm, Sweden
- Guadalupe Ferrer Andrade, Filmoteca de la Unam, México D.F., Mexico
- Lise Gustavson, Norsk Filminstitut, Oslo, Norway
- Mikko Kuutti, National Audiovisual Archive, Helsinki, Finland
- Michael Loebenstein, Oesterreichisches Filmmuseum, Wien, Austria
- Melisia Shinnars, South African National Film, Video and Sound Archives, Pretoria, South Africa

At the second poll, no EC Members were elected because none of them attained an absolute majority.

Boris Todorovitch informed the Assembly that regarding Rule 41 of the FIAF Statutes and Rules, *"Notwithstanding Rule 37, in the event that a majority vote is not reached by the second ballot in the election of the other members of the Executive Committee, the President shall ask the General Assembly to authorize by show of hands a final ballot where candidates are elected by relative majority."*

Hisashi Okajima, newly elected FIAF President, asked the Assembly to vote by show of hands for a final ballot in which candidates would be elected by relative majority.

The organization of a third poll was approved by the General Assembly by a vote of 60 in favour, 2 against, and 0 abstentions (62 valid votes).

At the third poll, the 3 following EC Members were elected by the relative majority:

- **Michael Loebenstein**, Oesterreichisches Filmmuseum, Wien, Austria
- **Guadalupe Ferrer Andrade**, Filmoteca de la Unam, México D.F., Mexico
- **Lise Gustavson**, Norsk Filminstitut, Oslo, Norway

e. Elections of EC Members representing FIAF Associates

Boris Todorovitch reminded the delegates that they were to elect 2 Executive Committee Members out of the 3 following candidates by absolute majority:

The candidates for EC positions representing FIAF Associates were the following:

Vittorio Boarini, Fondazione Federico Fellini, Rimini, Italy
 Michel Cadé, Institut Jean Vigo, Perpignan, France
 Sylvia Frank, Cinematheque Ontario, Toronto, Canada

The three candidates made an introductory presentation to the General Assembly.

Only the delegates of the FIAF Associates' institutions could vote for the EC Members representing the FIAF Associates. It was asked that every delegate of a FIAF Associate's institution choose 2 EC candidates out of the 3 candidates. An absolute majority is essential to be elected.

21 ballot papers were cast at the first voting session. Candidates therefore needed 11 votes to be elected.

The following Members of the Executive Committee representing the FIAF Associates were elected with the requested majority:

Vittorio Boarini (16 votes out of 21 valid ballot papers)

Sylvia Frank (15 votes out of 21 valid ballot papers)

f. Nomination of a New Honorary Member

Vladimir Opela introduced a motion to nominate Eva Orbanz as new Honorary Member. He presented a short biography of the former Senior Curator of the Deutsche Kinemathek in Berlin and FIAF President. The motion was backed by Vittorio Boarini and put to a vote.

Eva Orbanz was elected an Honorary Member of FIAF by a vote of 54 in favour, 5 against, and 3 abstentions (62 valid votes).

Eva Orbanz warmly thanked the Assembly.

Eva Orbanz thus joined the group of current FIAF Honorary Members, which is composed of Mary Lea Bandy, New York; Eileen Bowser, New York; Robert Daudelin, Montréal; David J. Francis, Bloomington; Wolfgang Klaue, Erkner; Peter Konlechner, Wien; Peter Kubelka, Wien; and Ib Monty, Frederiksberg.

13. Open Forum

Chair: Eva Orbanz

a. UCLA: production of an educational DVD, *A Century of Sound*

Jan-Christopher Horak, Director of UCLA Film & Television Archive, Los Angeles, informed the Assembly that in 2007, UCLA, in cooperation with several major audio post-production houses in Los Angeles, produced a DVD based on a series of lectures by UCLA Deputy Head Robert Gitt, under the title "A Century of Sound". The edited DVD is called *A Century of Sound*. After difficult negotiations about copyrights with many studios and major companies, a special agreement has been found between FIAF and the editors of this DVD, under the terms of a contract. This contract allows every FIAF Affiliate to get this DVD for free, under the condition that it is only used for educational purposes (researchers, individual studies, and classrooms). The conditions of this contract are included with the DVD, and are available at the FIAF Secretariat.

b. Update of FIAF Statutes and Rules

Roger Smither, Keeper at the Film and Video Archive - Imperial War Museum in London and former FIAF Secretary General, pointed out a number of legal issues discussed in the past months in the FIAF community. These issues really required formal bases in the FIAF Statutes and Rules, and maybe even in the FIAF Code of Ethics, which might require some revisions. Roger Smither stressed the fact that, as former FIAF Secretary General, he knows that these kinds of projects are not easy and quick, but he encouraged the incoming Executive Committee to start working on this as soon as possible.

Roger Smither pointed out three main topics which would need some adjustments and/or changes within the FIAF legal documents (the Statutes and Rules and the Code of Ethics).

The first topic, and the most important one for Roger, is the definition of the notion of materials and viewing prints as cultural artefacts, and the importance of developing a culture where all archivists treat them with respect. He stressed the fact that for some of these elements, it is difficult and sometimes impossible to replace them. In this context, it could be salutary to re-read Rules 95 and 106 of the FIAF Statutes and Rules, which were not affected by the last revision of the Statutes and Rules:

Rule 95

Each Member has the right within its own country:

(a) to receive or to act as an intermediary for all films, documents, and artefacts sent by other Members or Associates to its country;

(b) to have priority in the acquisition of any films or any collection of documents and artefacts relevant to its work that are available in its country.

These rights are qualified as follows:

(1) A Member may negotiate directly with a representative of a foreign source in its own country in order to obtain material relevant to its work. Such negotiations, if they eventually lead to acquisitions from other countries, will not constitute violations of rights of Member(s) in those countries.

(2) A Member or an Associate intending to acquire films or any collection of documents and artefacts relevant to its work in another country, from a source that is not a Member or an Associate of FIAF, must first secure the consent of the Member of that country. If there are 2 or more Members in that country, the consent and co-operation of one Member must be obtained. It is the duty of that Member to inform the other Member(s) in his country, on the basis of a prior agreement within the spirit of Rule 12 of the FIAF Internal Rules.

(3) A Member or an Associate intending to loan films to an organization that is not a Member of FIAF in a country in which there is a Member, must first secure the consent and co-operation of that Member. Should there be 2 or more Members in that country, the last sentence of point (2) above will apply.

Rule 106

When Members or Associates publish, directly or not, a publication on the cinema, they must ask the publisher that a copy of the publication be sent free of charge to all affiliates of the Federation.

Roger Smither expressed his expectations that the value of a print as a cultural artefact would also be integrated in the global value of the cultural artefact, regarding the costs and the difficulties of replacing a print. This should not avoid any exchange of materials between FIAF Affiliates, but the value of the print needs to be integrated in the text. Roger Smither also commented upon Rule 106, which mentions that when FIAF Members edit a publication on the Cinema they must ask the publisher to send a copy of the publication free of charge to all Affiliates of the Federation. Roger said that many publishers do not agree to make this kind of deal, because most of FIAF's affiliated institutions are the primary market for this sort of publication.

He proposed we step back from this requirement, because this rule is too idealistic. Asking a publisher to offer a special price for FIAF Affiliates would be more realistic.

Secondly, Roger Smither pointed out the question of the impact of the world of digital-born productions on FIAF Archives. In Article 1 of the FIAF Statutes and Rules, it says that "by 'film' is meant a recording of moving images, with or without accompanying sounds, registered on motion picture film, videotape, video-disc, or on any other medium now known or to be invented".

Roger Smither wondered if these terms are really adequate for the world of digital-born production, even though the terms "any other medium now known or to be invented" are very inclusive and should naturally comprise digital production. He stressed the fact that these global terms could not encourage future archivists to think about the way that production is changing.

The third topic raised by Roger concerns the question of the relationship between FIAF and different commercial bodies, specifically film studios and film producers. He said that many commercial film studios are doing very useful preservation work, which could be connected with FIAF activities and the Code of Ethics. More and more studios are becoming more open to dialogue, and FIAF should not automatically close the door to this. In FIAF archives, there are records recalling the time when relations between studios/producers and FIAF were good. He invited the FIAF Executive Members to think with caution about how this relationship should be taken forward. Roger Smither stressed the fact that Article 4.1. of the FIAF Code of Ethics could be an example of good practices for studios and producers as well.

4.1.

Archives believe in the free sharing of knowledge and experience to aid the development and enlightenment of others and the development of the archival ideal. Their staff will act in a spirit of collaboration, not competition, with fellow archivists in their own and kindred institutions. Archivists will not knowingly be party to the dissemination of false or misleading information, and will not deliberately withhold information (except where the confidentiality of a third party is involved) relating to their collections or areas of expertise.

[Examples of co-operation between archives and archivists may include the provision of information or materials to assist in programming, in the cataloguing of collection materials, or in the compilation of filmographies; the provision of information on holdings relevant to a colleague's collecting policy, or assistance with the formulation of decisions on preservation or restoration work; the release of materials to assist in an active preservation or restoration project; the sharing of documentation to assist in works of scholarship, etc.]

Roger Smither invited the Executive Committee to give more importance to the FIAF Code of Ethics during FIAF events, and to recall his philosophy periodically, especially during special occasions such as the welcoming of a new Affiliate or a change of director of an existing Affiliate.

Eva Orbanz proposed to leave Rules 95 and 106 of Chapter 9 of the Statutes and Rules (concerning the relationship between Affiliates) as they currently are. She recognized that whether or not many FIAF Affiliates are exchanging publications between them, for practical and financial reasons it is more complicated to exchange prints. She also proposed to keep the text of Chapter 1 of the Statutes and Rules as it is (i.e., the definition of Film), because this definition is exactly the same as in the UNESCO Recommendation. This issue was also discussed at the last CAAA meeting (Ray Edmondson wanted to include the notion of "sound" in the definition). Eva stressed that a change of the "film" definition in the FIAF Statutes and Rules would have to be accompanied by a change of the definition in the UNESCO Recommendation.

Rajendra Roy, Chief Curator of the Department of Film - The Museum of Modern Art in New York, encouraged the Executive Committee to pursue this dialogue with private studios and archives. He said that many of these private archives and/or distribution companies are aware of the historical debts they have toward public archives (for preserving films from the beginning of cinema). He said that now is the right moment to start an open dialogue in order to find ways to work together.

Jan-Christopher Horak, Director of the UCLA Film & Television Archive, Los Angeles, reported on the AMIA experience with private archives, emphasizing the importance of looking at commercial corporate policies and individual archivists. He stressed that many studio archives are subsidising preservation work, as they realize they cannot preserve all the deteriorated films, and they need human and financial resources. This cooperation benefits everybody. He invited the EC to start a close cooperation with studio archives.

Eva Orbanz said the FIAF Executive Committee is thinking about inviting these private/studio archives for certain FIAF events and/or projects.

Karl Griep explained that in Germany, when he was working with studio archives on a project for legal deposit, he noticed that there is a real trust of these private companies for the public archives. He also insisted on the fact that FIAF should not hesitate too much in starting close cooperation with these archives, even if we need to remain careful.

Meg Labrum thanked Roger for raising these issues. She said that the discussion about the relationship between FIAF and the studios is one of the fundamental issues in the current archival world. A good cooperation could benefit both archives and studios. FIAF should work towards possible progress in this respect.

Howard Besser, Professor and Director of the MIAP Program at New York University / Tisch School of the Arts in New York, and member of AMIA's Code of Ethics Committee, said that AMIA has tried to write a Code of Ethics acceptable to those who work for the studios, but has encountered many difficulties, especially because of copyrights and access issues.

He informed us that IFLA, also a member of CCAAA, has developed a questionnaire about legal deposit, which will be circulated during the next 6 months to every CCAAA member. The questionnaire will focus on the bases for legal deposit: copyright laws, government subsidy for productions, etc.

Roc Villas, Director of the Filmoteca Española in Madrid, said that his archive managed to distribute free copies to fellow archives, as well as to make the edition in three languages (Catalan, Spanish, and English). He supported the idea of negotiating a discount price with edition companies for circulating copies to other FIAF Affiliates.

Thomas Christensen, Curator of the Danish Film Institute / Archive & Cinematheque in Copenhagen, supported the idea of a revision of the FIAF Code of Ethics, in order to bring it in line with actual practices. These actual practices could probably also benefit from being brought more in line with the Code of Ethics. He mentioned that free print loans, and the reciprocity of free loans, could be one of these new practical issues. He also stressed the fact that the 10% of an archive's budget that is supposed to be spent on preservation activities (as mentioned in the Code of Ethics) was not sufficient with the coming of digital preservation. Thomas Christensen advised working continuously on revisions of the FIAF Code of Ethics in order to reflect actual practices.

c. Current SEAPAVAA's activities and projects

Tan Bee Thiam, Executive Director of the Asian Film Archive in Singapore and Secretary General of SEAPAVAA, and Adrian Wood, member of SEAPAVAA's Executive Committee, reported on current SEAPAVAA's activities and projects.

See Appendix 8.3: Report of the 13th SEAPAVAA Conference in Jakarta on May 15-20, 2009 & Report of Bee Thiam Tan, Secretary General of SEAPAVAA

d. About FIAF Elections and Producers

Vittorio Boarini stressed that Buenos Aires has been a fantastic Congress, with excellent election results: a courageous President has been elected, a Secretary General who has already proved to be excellent, and a good selection of EC Members. What worried him is that there was currently only one (unopposed) candidate for President, who got 85% of the votes. Furthermore, there were three candidates for two positions of representatives of the Associates.

Why is it that, in a period of great change (the digital future of preservation, etc.) there are no more candidates who would be willing to accept a sacrifice in order to face these new challenges? If the future of cinema is digital, what will curators be doing? Why don't they worry more about the future? What seems to be worrying is the sort of fatalism around this new situation.

A second motive for worries was the proposal circulated during the Congress about the admission of film producers into FIAF. Producers are naturally there to make money out of their films, and are important interlocutors of FIAF. But to have them as FIAF Affiliates in FIAF is another question.

There are points in common with them, but they work differently. Raymond Borde used to remind us that historically the big film destructions took place because there was no demand on the market. Producers act according to the laws of the market.

Vittorio admitted that he has only posed questions, but didn't propose any answers so far. He counts on the new generations of curators for that.

Eva Orbanz stated the belief that if we are not more numerous in attending the GAs, it's because we are all very busy at our archives. More candidates would, however, be most welcome.

Luca Giuliani wished to complete Vittorio's assessment by adding that: (1) Producers are not so far from our goals as Vittorio seems to believe. (2) Producers will not make that much money out of films in future. They will, on the contrary, be closer to FIAF than today. And (3) there is no such enormous opposition between film and digital, as there is no major opposition between curators and producers. If we keep in mind where we are going, there will be no opposition and no scandal, and dialogue would be valuable for both sides.

Vittorio concluded that there is no problem in going into business with the Producers, but that we have to be prepared for it.

Hisashi Okajima, newly elected President of FIAF, warmly thanked the Congress participants and the FIAF General Assembly, and especially the Argentine colleagues of the FUNDACION CINEMATECA ARGENTINA in Buenos Aires, particularly Mr. Guillermo Fernández Jurado, President of the FCA, for their hospitality, as well as the organizers of the Symposium "The Cinematheques in Search of Their New Audiences", in particular Ms. Marcela Cassinelli, Vice-President of the FCA, for this wonderful Congress of Buenos Aires.

The President of FIAF officially closed the 65th FIAF Congress, and formally invited all participants to attend the 66th FIAF Congress, which will take place in Oslo, 2-8 May 2010.

Appendices

1. Program of the 65th FIAF Congress – Buenos Aires 2009
2. Symposium: «*The Film Archives in search of their new audiences*»
3. Second Century Forum: «*Film Heritage as Cultural Patrimony? Not Yet...*»
 - 3.1. Introduction by Luca Giuliani
 - 3.2. Conclusions and Outcomes (draft) by Antti Alanen
4. Report of the President on behalf of the Executive Committee
5. Report of the Specialised Commissions
 - 5.1. Cataloguing and Documentation Commission
 - 5.2. Programming and Access to Collections Commission
 - 5.3. Technical Commission
 - 5.3.1. Report to the General Assembly
 - 5.3.2. Preservation Best Practice (in English, French and Spanish)
6. Publications & Projects
 - 6.1. FIAF Manifesto (English, French and Spanish)
 - 6.2. UNESCO World Day for Audiovisual Heritage:
 - 6.1. Program of October 27th, 2008
 - 6.2. Report of Vladimir Opela
 - 6.3. List of FIAF Awards
 - 6.4. Reel Emergency Project: previous and new projects
 - 6.5. Periodicals Indexing Project Report
 - 6.6. Film Restoration Summer School/FIAF Summer School 2009

7. Future Congresses

7.1. 2010 – Oslo – Newsletter #1 (English – French – Spanish)

8. Relation with UNESCO and other International Organisations

8.1. Minutes of the CCAAA Meeting Held in
The Hague on March 12-13, 2009

8.2. Report on ACE activities

8.3. Report on the 13th SEAPAVAA Conference in
Jakarta on May 15-20, 2009 & Report of Bee Thiam Tan, Secretary
General of SEAPAVAA

9. Financial Reports: Account and Budget

FIAF CONGRESS

ary

1. Program of the 65th FIAF Congress – Buenos Aires 2009

65° FIAF CONGRESS - BUENOS AIRES

21-31 May 2009

<p>THURSDAY 21</p>	<p>Arrival of EC Members in Buenos Aires</p>
<p>FRIDAY 22</p> <p>09:00 / 18:00 CCC</p> <p>12:30 / 14:30 CCC</p> <p>20:30 / 23:00 Prosciutto Restaurant (1212 Venezuela St.)</p>	<p>CONGRESS ACTIVITY</p> <p>FIAF EC Meeting (1st Day)</p> <p>Lunch EC Members</p> <p>Dinner EC Members</p>
<p>SATURDAY 23</p> <p>09:00 / 18:00 CCC</p> <p>12:30 / 14:30 CCC</p> <p>LIBRE See recommended restaurants*</p>	<p>CONGRESS ACTIVITY</p> <p>FIAF EC Meeting (2nd Day)</p> <p>Lunch EC Members</p> <p>Dinner EC and Commission Members</p>
<p>SUNDAY 24</p> <p>09:00 / 16:00 CCC</p> <p>10:00 / 18:00 FIAF Registration desk CTBA - Hall Ground Floor</p> <p>15:00 / 18:00 CCC - Sala Abel Ponce</p> <p>19:00 / 21:00 Salón Dorado de la Legislatura de la Ciudad de Buenos Aires (130 Perú St.)</p>	<p>CONGRESS ACTIVITY</p> <p>FIAF EC meeting (3rd Day)</p> <p>Arrival / Registration of Delegates</p> <p>Programming and Access to Collections - Commission Meeting (PACC)</p> <p>Reception and Welcome Party</p>
<p>MONDAY 25</p> <p>09:00 / 09:30 CTBA 10° Floor - Sala Leopoldo Lugones</p> <p>09:30 / 12:30 CTBA 10° Floor - Sala Leopoldo Lugones</p> <p>12:45 / 14:00 CTBA's surroundings*</p> <p>14:15 / 18:30 CTBA 10° Floor - Sala Leopoldo Lugones</p> <p>FREE See recommended restaurants*</p> <p>22:00 / 00:00 Teatro Maipo (449 Esmeralda St.)</p>	<p>CONGRESS ACTIVITY</p> <p>Official Opening of Congress</p> <p>Symposium (1st Day) The Film Archives in search of their new audiences</p> <p>Free lunch</p> <p>Symposium (1st Day) The Film Archives in search of their new audiences</p> <p>Dinner</p> <p>Evening at the Maipo Theatre Film and Show " Perdón Viejita "</p>
<p>TUESDAY 26</p> <p>09:00 / 12:30 CTBA 10° floor - Sala Leopoldo Lugones</p> <p>12:45 / 14:00 CTBA's surroundings*</p> <p>14:15 / 18:30 CTBA 10° floor - Sala Leopoldo Lugones</p> <p>18:00 / 19:00 CTBA - Photo Gallery Mezzanine Ground Floor</p> <p>18:30 CTBA 10° floor - Sala Leopoldo Lugones</p> <p>20:00 / 21:00 Teatro El Globo (1155 Marcelo T. de Alvear St.)</p> <p>LIBRE See recommended restaurants*</p>	<p>CONGRESS ACTIVITY</p> <p>Symposium (2nd Day) The Film Archives in search of their new audiences</p> <p>Free lunch</p> <p>Symposium (2nd Day) The Film Archives in search of their new audiences</p> <p>Opening Exhibition "Buñuel In México"</p> <p>Closure of the Symposium</p> <p>Special Screening of Reel Emergency Project Restored by the LOC " Expedición Argentina Stoessel " (1928) Live Music scored by Santiago Chotsourian</p> <p>Dinner</p>

Congress locations

FCA - Fundación Cinemateca Argentina - 1915 Salta: 1st & 2nd Floor, and School Center.
 CTBA - Complejo Teatral de Buenos Aires -1530 Corrientes Av. - 10th Floor and Ground Floor.
 CCC - Centro Cultural de la Cooperación - 1543 Corrientes Av. 1543 - 2nd & 3rd Floor.
 Business Center for Delegates (with Pc's, internet...) - CTBA -1530 Corrientes Av. - 6th Floor.

* Lunch and Dinner

During the Congress, Delegates will have a big choice of restaurants located in the close surroundings of the CTBA to lunch. A list of recommended restaurants will be available for lunch and dinner.

Newsletter N°3

WEDNESDAY 27

09:00 / 13:00 CTBA 10° floor - Sala Leopoldo Lugones

13:00 / 14:30 CTBA's surroundings*

13:00 / 14:15 CCC - Sala Nelson Giribaldi

12:00 / 18:00 CCC - Sala Meyer Dubrovsky

09:00 / 18:00 CCC - Sala Jacobo Laks

14:00 / 16:00 CCC - Sala Aníbal Ponce

14:00 / 16:00 CCC - Sala Héctor Agosti

14:30 / 16:00 CCC - Sala Nelson Giribaldi

16:15 / 18:00 CCC - Sala Aníbal Ponce

16:15 / 18:00 CTBA 10° floor - Sala Leopoldo Lugones

16:15 / 18:00 CCC - Sala Nelson Giribaldi

LIBRE See recommended restaurants*

CONGRESS ACTIVITY

Second Century Forum The Film Heritage as cultural patrimony - Not yet

Free lunch

Editorial Board Meeting
Journal of Film Preservation (JFP)Meetings of Regional Groups
ACEMeetings of Regional Groups
CLAIM - AECID and School on wheelsMeetings of Regional Groups
CNAFAMeetings of Regional Groups
FAFAMeetings of Regional Groups
Nordic ArchivesProgramming and Access to Collections Commission (PACC) Workshop
Progress on matters of rightsTechnical Commission (TC) Workshop
Cinecolor Presentation of Restoration of "Revolución de Mayo"

Cataloguing & Documentation Commission (CDC) Workshop

Dinner

CONGRESS ACTIVITY

Day Tour to El Tigre and Institutional Visit to Cinecolor

Dinner

Special screening for the FIAF Delegates of "Metropolis" by Fritz Lang, 1927
(Copy found at Museo del Cine de Buenos Aires)

CONGRESS ACTIVITY

General Assembly
Regular proceeding. See General Assembly

Free Lunch

Dinner

CONGRESS ACTIVITY

General Assembly
Regular proceeding. Elections of the Executive Committee

Free Lunch

General Assembly
Open Forum

FIAF EC - 2nd Meeting

Farewell Party. 60° FCA Anniversary Celebration

Departure of Delegates

THURSDAY 28

08:00 / 19:00 See separate information

FREE See recommended restaurants *

20:30 / 23:00 CTBA 10° floor - Sala Leopoldo Lugones

FRIDAY 29

09:00 / 12:30 CTBA 10° floor - Sala Leopoldo Lugones

12:30 / 14:00 CTBA's surroundings*

FREE See recommended restaurants *

SATURDAY 30

09:00 / 12:30 CTBA 10° floor - Sala Leopoldo Lugones

12:30 / 14:00 CTBA's surroundings*

14:00 / 16:00 CTBA 10° floor - Sala Leopoldo Lugones

16:00 / 17:00 CCC - Sala Nelson Giribaldi

20:00 / 23:00 FCA - School Center

SUNDAY 31

* Congress locations

-FCA - Fundación Cinemateca Argentina - 1915 Salta: 1st & 2nd Floor, and School Center.
 -CTBA - Fundación Cinemateca Argentina - 1530 Corrientes Av. - 10th Floor and Ground Floor.
 -CTBA - Complejo Teatral de Buenos Aires - 1543 Corrientes Av. 1543 - 2nd & 3rd Floor.
 -CCC - Centro Cultural de la Cooperación - 1543 Corrientes Av. - 6th Floor.

* Lunch and Dinner

During the Congress, Delegates will have a big choice of restaurants located in the close surroundings of the CTBA lunch. A list of recommended restaurants will be available lunch and dinner.

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**2. Symposium: «*The Film Archives in search
of their new audiences*»**

"THE CINEMATHEQUES IN SEARCH OF THEIR NEW AUDIENCES" Buenos Aires, 25 - 26 May 2009

FIRST DAY - MONDAY 25 MAY, 2009 - REGIONAL EXPERIENCES AND CHALLENGES

Chair of the Symposium Marcela Cassinelli, with the cooperation of Antti Alanen and the PACC

Location Sala Leopoldo Lugones, Complejo Teatral de Buenos Aires (CTBA)
1530 Corrientes Avenue - 10th Floor.

MONDAY 25

09:00 / 9:30

OFFICIAL OPENING CEREMONY OF THE FIAF CONGRESS

Guillermo Fernández Jurado - *President of the Fundación Cinemateca Argentina, Buenos Aires*
Hernán Lombardi - *Culture Minister, Buenos Aires*
Liliana Mazure - *President of the Instituto Nacional de Cine y Artes Audiovisuales (I.N.C.A.A.)*
Eva Orbanz - *President of FIAF, Berlin*
Marcela Cassinelli - *Vice-President of the Fundación Cinemateca Argentina, Buenos Aires*

09:30 / 10:00

INTRODUCTION AND OBJECTIVES OF THE SYMPOSIUM

PRESENT SITUATION AND PERSPECTIVES

Keynote Speakers ▶ - David Francis, *FIAF Honorary Member, Bloomington-IN*
- Robert Daudelin, *FIAF Honorary Member, Montréal*

Moderators ▶ - Boris Todorovitch, *Directeur du Patrimoine Cinématographique, CNC, Paris*
- Christian Dimitriu, *FIAF General Delegate, Brussels*

10:00 / 11:00

FOCUS ON AFRICA

FUTURE OF ACCESS AND PROGRAMMING OF MOVING IMAGES

Chair/Introduction ▶ Ardiouma Soma, *Ardiouma Soma, Head of Film Collections of the Cinémathèque Africaine, Ouagadougou.*

Speakers ▶ - Nwanneka Okwonko, *Head of National Film Video and Sound Archives, Jos*
- Afonso António, *Director of Cinemateca Nacional de Angola, Luanda*
- Flavio Florencio, *Director of the AFRICALA Festival, México*

11:00 / 11:30

COFFEE BREAK

11:30 / 12:45

FOCUS ON LATIN AMERICA

EXPERIENCE OF THE FILM ARCHIVES MOVEMENT IN LATIN AMERICA

Chair/Introduction ▶ Iván Trujillo, *FIAF Executive Committee Member, México*

Speakers ▶ - Guillermo Fernández Jurado, *President of Fundación Cinemateca Argentina, Buenos Aires*
- Elena Vilardell, *FIAF-Ibermedia Programme, Madrid*
- Manuel Martínez Carril, *Member of the Board, Cinemateca Uruguay, Montevideo*
- Ignacio Aliaga Riquelme, *Director of Cineteca Nacional, Santiago de Chile*

12:45 / 14:00

LUNCH BREAK

14:15 / 15:15

FOCUS ON ASIA

EXPERIENCES AND PERSPECTIVES

Chair/Introduction ▶ Hisashi Okajima, *Chief Curator, Head of National Film Center, Tokyo*

Speakers ▶ - Fu Hongxing, *Director of China Film Archive, Beijing*
- Oh Sungji, *Korean Film Archive, Seoul*
- Tan Bee Thiam, *Executive Director of Asian Film Archive, Singapore*
- V.H. Jadhav, *Director of National Film Archive of India, Pune*

"THE CINEMATHEQUES IN SEARCH OF THEIR NEW AUDIENCES" Buenos Aires, 25 - 26 May 2009

MONDAY 25 (Continued)

15:15 / 16:00

FOCUS ON NORTH AMERICA

EXPERIENCES AND PERSPECTIVES

Chair/Introduction ▶ Pat Loughney, *Senior Curator, Library of Congress, Culpeper*

Speakers ▶ - Susan Oxtoby, *Senior Film Curator of Pacific Film Archive, Berkeley*
 - Rajendra Roy, *Chief Curator, Department of Film, MoMA, New York*
 - Jan-Christopher Horak, *Director of UCLA Film and Television Archive, Los Angeles*
 - Haden Guest, *Director of Harvard Film Archive, Cambridge*

16:00 / 16:30

COFFEE BREAK

16:45 / 17:45

FOCUS ON EUROPE

EUROPEAN CHALLENGES OF THE FUTURE

Chair/Introduction ▶ Claudia Dillmann, *Director of Deutsches Filminstitut, Frankfurt*

Speakers ▶ - Catherine Gautier, *Deputy Director and Programming, Filmoteca Española, Madrid*
 - Sergio Tofetti, *Conservateur Cineteca Nazionale, Roma*
 - Sunniva O'Flynn, *Archive Curator, Irish Film Archive, Dublin*

17:45 / 18:15

Q & A

22:00 / 00:00

EVENING AT THE MAIPO THEATRE

FILM AND SHOW " PERDÓN VIEJITA " by Augustín Ferreyra, 1927

Location ▶ Teatro Maipo - 449 Esmeralda Street

SECOND DAY - TUESDAY 26 MAY, 2009 - SPECIAL ISSUES

Location ▶ Sala Leopoldo Lugones, Complejo Teatral de Buenos Aires (CTBA)
 1530 Corrientes Avenue 10th Floor

TUESDAY 26

09:00 / 10:00

PERSPECTIVES AND FUTURE

PERSPECTIVES AND CONTEXT OF FILM CULTURE IN THE NEW MEDIA WORLD

Chair/Introduction ▶ Serge Toubiana, *General Director, Cinémathèque Française, Paris*

Speakers ▶ - Rainer Rother, *Artistic Director, Deutsches Kinemathek, Berlin*
 - Michael Loebenstein, *Curator, Research, Education, Österreichisches Filmmuseum, Wien*
 - Robin Baker, *British Film Institute National Archive, London*

10:00 / 11:00

EDUCATION AND CINEMA: FUTURE AUDIENCES

Chair/Introduction ▶ Luca Giuliani, *Head of Film Collections, Museo Nazionale del Cinema, Torino*

Speakers ▶ - Hugo Salas, *Ministry of Education of Buenos Aires City, Buenos Aires*
 - Anne Morra, *Assistant Curator, Dpt. of Film, MoMA, New York*
 - Dolly Pussi, *Federación Latinoamericana de Escuelas de Cine, Buenos Aires*

11:00 / 11:30

COFFEE BREAK

"THE CINEMATHEQUES IN SEARCH OF THEIR NEW AUDIENCES"

Buenos Aires, 25 - 26 May 2009

TUESDAY 26

(Continued)

11:30 / 12:30

NEW TECHNOLOGIES AND FUTURE AUDIENCES

TECHNICAL ASPECTS

Chairs/Introduction ▶ Thomas Christensen, *Film Curator, Danish Film Institute, Kobenhavn*

- Speakers** ▶
- Eric Le Roy, *Access, Valorisation et Enrichissement des collections, CNC, Paris*
 - Lise Gustavson, *Director of the Norwegian Film Institute - NFI, Oslo*
 - Jan Langlo, *Head of Programming at the NFI, Oslo.*
 - Paula Félix Didier, *Director of Museo del Cine de Buenos Aires, Buenos Aires*

12:45 / 14:00

LUNCH BREAK

14:15 / 15:30

PROGRAMMING TRENDS AND CHALLENGES

Chairs/Introduction ▶ Antti Alanen, *Head of the PACC, Programmer of National Audiovisual Archive, Helsinki*

- Speakers** ▶
- Dan Nissen, *Director Archive and Cinematheque, Danish Film Institute, Kobenhavn*
 - Leonardo García Tsao, *Director General Cineteca Nacional, México*
 - Diego Brodersen, *Fundación Cinemateca Argentina, Buenos Aires*
 - Jean-Yves de Lépinay, *Directeur des Programmes, Forum des Images, Paris*
 - Katie Trainor, *Department of Film, MoMA, New York*

15:45 / 16:45

SPECIAL EVENTS

Chairs/Introduction ▶ Karl Griep, *Head of the Filmarchiv - Bundesarchiv, Berlin*

- Speakers** ▶
- Vittorio Boarini, *Directeur de la Fondazione Federico Fellini, Rimini*
 - Claude Bertemes, *Conservateur de la Cinémathèque de la ville de Luxembourg*
 - Santiago Chotsourian, *Composer and Orchestra Conductor, Buenos Aires*
 - Eleonora Jaureguiberry, *Director of Culture, City of San Isidro, Buenos Aires*

16:45 / 17:00

COFFEE BREAK

17:00 / 18:00

FESTIVALS AND THE ROLE PLAYED BY THE CINEMATHEQUES AND CRITICS

Chairs/Introduction ▶ Eduardo "Quintín" Antín, *Film Critic, Buenos Aires*

- Speakers** ▶
- Christian Dimitriu, *FIAF General Delegate, Brussels*
 - Sandra den Hamer, *Director Filmmuseum, Amsterdam*
 - Sergio Wolf, *Director of the Buenos Aires Film Festival BAFICI, Buenos Aires*

18:00 / 18:30

SUMMATION - Q & A

18:30

CLOSURE OF THE SYMPOSIUM

20:00 / 21:15

SPECIAL SCREENING OF REEL EMERGENCY PROJECT RESTORED BY THE LOC

"EXPEDICIÓN ARGENTINA STOESSEL", by ADÁN and ANDRÉS STOESSEL, 1928-1930
WITH MUSICAL SCORE BY SANTIAGO CHOTSOURIAN

Location ▶ Teatro El Globo - 1155 Marcelo T. de Alvear St.

Marcela Cassinelli

Marcela Cassinelli
Vice-President
Fundación Cinemateca Argentina

**3. Second Century Forum: « *Film Heritage as Cultural
Patrimony? Not Yet...* »**

3.1. Introduction by Luca Giuliani

3.2. Conclusions and Outcomes (draft) by Antti Alanen

3.1. Introduction by Luca Giuliani

Second Century Forum
Buenos Aires - 27 May 2009

FILM HERITAGE AS CULTURAL PATRIMONY

Luca Giuliani

Cinema is widely understood as having a two-fold existence and significance. On the one hand, from an economic perspective, it is considered a form of entertainment, an industry and business. It is logical that the commercial aspects of this form of creative expression should be governed by appropriate copyright and intellectual property laws.

On the other hand, cinema is clearly one of the key realms of artistic and cultural expression to develop in the twentieth century. Countless cinematic works are now considered part of a common international patrimony "of the people" worthy of preservation and broad public access for enjoyment and scholarly study. Because of the cultural and artistic value of cinema, there are legislative tools (such as the "fair use" principle and exceptions to copyright laws) aimed at fostering free access to this film heritage.

Broadly speaking, this second principle (public access) is not promoted and protected to the same degree as the first (copyright), despite all the formal statements by international bodies such as UNESCO and the European Union. In this regard, there is serious imbalance between the way in which books and other media are treated under the law as compared to works of cinema. There is almost no country without a national library where the printed word and recorded sound are made available for access, loan, and - within specific limits - reproduction for bona fide study.

THE PARADOX

Of course films must be experienced in an appropriate context, the cinema, but even taking into consideration broader access on an individual basis (such as DVDs), the situation with cinema is not quite the same. National and international legislation protects the rights of producers and filmmakers but the public right of access to archival holdings is left in limbo encumbered by a multitude of restrictive legal provisions and ill-defined regulations that discourage access and, in some cases, put those who try to preserve cinema heritage outside the law.

The same copyright laws that serve to protect owners' rights and to regulate the commercial exploitation of films available in cinemas, on television, through cable and home video, are *de facto* preventing public access to that part of the moving image heritage where in fact financial profit is no longer a possibility - and impede the efforts of archives to preserve the cultural heritage of cinema, television and radio. The majority of all the films produced in the 20th century are no longer publicly accessible.

THE DANGERS

As a consequence, films held by archives and museums remain unseen, thus marginalizing a large part of the film culture that emerged over the course of the past century (and of modern culture therefore). The danger is that the public will become oblivious to the importance of cinema as an historical phenomenon and to the intrinsic value of the cinematic experience. A film is more than a mere narrative sequence of images and sounds (what is defined in today's corporate language as "content"). It is also, and primarily, a relationship between moving images and their interpretation by a collective audience. This audience operates in a context based on specific spaces and rituals of vision, with all their technological and psychological implications (the context also includes materials used for documenting and promoting films). A film experience reflects the degree of historical awareness shared by the members of the public, their conscious or unconscious knowledge of genres, styles and modes of production and the social and cultural environment in which they live. The loss of the notion of "film experience" deprives cinema of this context, diminishing its status to the level of "content".

In real terms, limiting public access to film heritage through highly restrictive laws has serious consequences:

- it prevents students and educators from seeking legitimate ways to experience cinema and its history, thus encouraging the viewing of films by illegal means;
- it endangers the quality of the film experience by encouraging public access through substandard versions, formats, and spaces where the original intent of the artists is ignored or undervalued.

MUSEUMS FOR THE FUTURE

It is imperative to recognize the distinction between the two aspects of cinema as outlined above, in terms of legislation and the public's right to access. After they have lost their commercial value, films should be primarily considered as cultural objects and as resources for scholarly research and objects of public enjoyment, especially after the responsibility for their continued existence has become the responsibility of moving image archives and museums. The public policies and museum practices in place with respect to other art forms and cultural objects should apply also to cinema.

This should be achieved in institutions where the film experience can find its fullest expression through retrospectives, permanent exhibitions of historical artifacts, access to documentation and educational projects. While these activities are already taking place in many institutions, their progress development is severely hampered by overly restrictive laws that limit public access to works of cultural heritage that have outlived their original commercial intent. A different approach would also have the advantage of cultivating new audiences for film, therefore helping the commercial sector as well.

It is possible for the interests of motion picture rights holders and the public need for access to cinema heritage to co-exist. The non-profit endeavors in film archives and museums must be encouraged and supported as they have been for a long time in art museums. Through the recognition of the film experience as a cultural object, greatly enables film archives in their efforts to fulfill their core mission: to preserve, restore, and show film as cultural heritage according to the highest curatorial and museum standards.

This text, has benefited from discussion with the Programming and Access to Collections Commission as well as with friends and colleagues whom I thank sincerely for their remarks: Alberto Barbera and Donata Pesenti (Museo Nazionale del Cinema, Torino), Alex Horwath and Paolo Caneppele (Österreichisches Filmmuseum, Wien), Patrick Loughney (Library of Congress, Washington), Eva Orbanz and Paul Klimpel (Deutsche Kinemathek, Berlin), Paolo Cherchi Usai (Haghefilm Foundation, Amsterdam), Kathryn Weir (Australian Cinémathèque, Brisbane) and Jon Wengstrom (Svenska Filminstitutet, Stockholm).

3.2. *Conclusions and Outcomes* (draft) by Antti Alanen

SECOND CENTURY FORUM:
"FILM HERITAGE AS CULTURAL PATRIMONY? NOT YET!"

CONCLUSIONS AND OUTCOMES (DRAFT)

The FIAF Second Century Forum in Buenos Aires in 2009 was inspired by the book *Film Curatorship: Archives, Museums, and the Digital Marketplace* edited by Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Loebenstein and published in Pordenone's *Le Giornate del Cinema Muto* in October 2008. Three of the authors (Alexander Horwath was not present) gave keynote speeches followed by lively debate.

There are real substantial matters of controversy in the digital transitional era. There are also areas of misunderstanding based on the sometimes brash way our digital experts have presented their views in the past. That may have changed by the evidence of the Second Century Forum in Buenos Aires.

The Second Century Forum has not been designed to be just a platform of discussion but a launching-pad of concrete action plans.

Despite the debate we have common ground. The FIAF archives refuse to be identified as content providers in the digital marketplace. We are proud to identify ourselves as carriers of film heritage as cultural patrimony.

The following are suggestions of the Second Century Forum for the consideration of the Executive Committee of FIAF.

- 1) Selection is the single most important issue on the table. Should individual FIAF archives give clear descriptions of their selection policies and their preservation priorities and preservation levels and make them public to FIAF archives and the broader public?
- 2) Should FIAF archives be more rigorous in demanding (and awarding) certification for venues and projectionists in regard to lending prints? And if yes: what criteria will be employed (on a sliding scale)?
- 3) Should the Executive Committee draft a recommendation for a percentual recuperation of restoration costs for commercial users?
- 4) Should the Programming and Access Commission come up with a list of criteria mandatory for the crediting of archival materials being published or exhibited theatrically, in museum galleries, or digital editions?
- 5) Should FIAF prepare a short document to our financiers clarifying that digitization does not equal preservation, written in a non-archival language?

Drafted by AA with special thanks to Michael Loebenstein.

4. Report of the President on behalf of the Executive Committee

Report of the President on behalf of the Executive Committee

It is with great sadness that FIAF has lost 4 friends since the Paris congress:

- Joao Benard da Costa, known to all of us as an exceptional lover of cinema, a profound film historian, director of the Cinemateca Portuguesa for many years and the creative spirit behind their activities.

- Harold Brown, a FIAF Honorary Member and not only a very important senior technician for many years in the British Film Institute but also the inventor for many useful tools for the preservation of films.

- Anita Falck of the Swedish Film Institute and those who attended the FIAF congress in Stockholm in 2003 will still remember her brilliance in organizing the symposium on colour.

- Mato Kulkuljica, director of the Croatian Cinematheque.

The members of the Executive Committee are:

Jan-Erik Billinger, Vittorio Boarini, Sylvia Frank, Luca Giuliani, Lise Gustavson, Eric Le Roy, Hisashi Okajima, Vladimir Opela, Iván Trujillo Bolio, Carlos Wendel de Magalhaes.

The officers are:

Meg Labrum, Patrick Loughney and myself.

The Executive Committee met 3 times since the Congress in Paris last year:

- April 26th, 2008 in the Cinémathèque française just after the Congress
- October 2nd till 4th, 2008 in Pordenone at the kind invitation of the Giornate del Cinema Muto
- And here in Buenos Aires in the Centro Culturale de Cooperación at the invitation of the Fundación Cinemateca Argentina from May 22nd to 24th, 2009

Since the congress in Paris 7 new Affiliates have joined FIAF, so that today our Federation has 149 affiliates, that includes 85 member and 64 Associates, from 76 countries.

It is not only that our membership is growing. More significant is the growth of each affiliate. The Annual Reports 2008 describe this quite clearly: not only that in more and more countries a system of legal deposit assures that films are given to the archives, but also more and more materials are received through voluntary deposits – surely a result of the successful and therefore convincing work carried out by the film archives.

New climate controlled vaults have been built in Bucuresti, in Kopenhagen, in Lima, in Los Angeles, in Pune, in Zagreb, and in Yerevan the film vaults have been restored; the film archives in Bruxelles, Warszawa and Jerusalem have new cinemas; the colleagues from Santiago de Chile moved to new premises,

and the Korean Film Archive moved into new premises and opened a Film Museum.

Almost all affiliates in the meantime have their web-site on which one can see what activities are carried out, and information is given about the collections in their archive.

Many FIAF affiliates celebrated the UNESCO World Day of Audio Visual Heritage with a special programme – the FIAF web-site gives information on many of these events.

The FIAF Award 2008 was presented to Nelson Pereira dos Santos during the International Film Festival in San Sebastian by Hisashi Okajima, with the screening of RIO 40 DEGREES – a restored print from our colleagues in Prague.

The FIAF Award 2009 will be presented later this year in Paris. We are grateful to Boris Todorovitch for presenting the information to Rithy Panh in Cannes during the annual lunch of the CNC.

A decision about the FIAF Award 2010 has, so far, not been taken and we are still welcoming suggestions from you.

The FIAF Commissions and Working Groups have continued their valuable work.

I should like to express my sincere gratitude for their dedication – without their input FIAF would not only be less significant, but the congresses would not have such interesting and profound symposia, nor the valuable work shops. – You will be informed about the details of their work in their Reports.

The Secretariat in Bruxelles has again been very busy with the administrative work for the Federation

– which grows annually according to FIAF's membership -,
with keeping the web-site up to date,
with the publication of the Journal for Film Preservation,
with helping the communication between the affiliates,
and last but not least with helping us, the Executive Committee members. Because of this increased activities work time and pay arrangements of the FIAF staff are under discussion.

The Executive Committee discussed the Federations ongoing projects and publications and kept close contact with everybody concerned:

Interviews of the Oral History Project are being collected in the Secretariat and sometimes published in the Journal for Film Preservation;

so far Robert Daudelin has conducted interviews with Freddy Buache and Peter van Bagh,

Eric Le Roy interviewed Michelle Aubert and Farrokh Gaffary,

Christian Dimitriu talked to Guillermo Fernandez Jurado and Manuel Martinez Carril,

Antti Alanen interviewed Aito Makinen,

and Elaine Burrows together with Clyde Jeavons talked to Harold Brown.

A poster was produced for the FIAF Appeal – and I should like to repeat our request to you to make the text known in your country, and bring it to the persons responsible;

From the Reel Emergency Project the film AL – MOMIA (The Mummy), (Egypt /1969) from Shadi Abdel Salam was picked up by the Cineteca di Bologna,

restored with the financial support of the World Cinema Foundation, and screened in its restored version in Cannes with an introduction by Martin Scorsese;

The Executive Committee started in Pordenone the discussion on a suggestion made by PACC:

to actively organize a more regular presence of the industry in FIAF. Following the very successful symposium in Paris, we propose to invite representatives from the industry for specific subjects or projects. We believe that significant mutual benefit could be achieved through these meetings and discussions.

Training of film archivists still is very high on the agenda of the Executive Committee.

The Film Restoration / FIAF Summer School in Bologna has been supported in 2008 and 2009;

the School on Wheels, financed by Ibermedia, enabled not only the organization of the symposium here in Buenos Aires but also made possible the participation of the Congress for several representatives from film archives in Latin America.

We are happy to report that our colleagues in Pretoria are considering organizing a FIAF Summer School for African film archivists in 2011.

With FIAF growing as it does it becomes more and more important that the work and the communication in the Regions are intensified and that FIAF understands its role as a catalyst which collects and disseminates the information.

Most active in this respect is at the moment ACE in Europe, which has created many useful projects in regard to access to the film collections in the archives:

The European Filmgateway – a web portal to digital objects;

The Moving Image Database for Access and Re-use of European Film Collections (MIDAS);

Cinematographic Works Standards (CEN-project) – a project with the task to standardise the specific descriptions for moving images – a project in which the Cataloguing and Documentation Commission is involved as well;

Other projects include the European Film Treasures – a film programme which included 23 European countries and 37 film archives,

and the EDCINE project – a research project to address the problems film archives face when they have to archive, preserve, manage, and provide access to digital born films – a project in which the Technical Commission was involved as well.

Copyright questions are also discussed on several levels.

FIAF responded – after deliberation with ACE –

to the Green Paper "Copyright in the knowledge economy",

explaining in detail the cultural position of film archives.

Together with Luca Giuliani and Christian Dimitriu I visited Christophe Forax in the European Commission, a member of the Cabinet of Ms Viviane Reding, to discuss with him FIAF's document and concept on Fair Use.

While we certainly consider the projects realised in Europe as useful, we have discussed our concern about the fact that finances from the European programmes are almost entirely dedicated to "access", and that archival or preservation projects have not been on the agenda for several years.

FIAF's contact with UNESCO continues via the CCAAA.

The Joint Technical Symposium is one of the outstanding projects organised through CCAAA, and the next one will take place in Oslo as part of FIAF's 66th congress.

Discussion has also started to organize a joint Management Symposium. Jan-Erik Billinger has volunteered to participate in the programme commission of such a Symposium.

The UNESCO World Day of Audio Visual Heritage also is an important point in the discussion of the CCAAA, and while they are aiming at events world wide under a specific headline on October 27th, the Executive Committee is of the opinion that the variety of different programmes created by FIAF affiliates on that day is not only more interesting but also results in a greater impact.

"To aim at the impossible – to reach the possible" – this could be the motto describing the work in film archives. Here at the symposium we were looking for "new audiences". During the 2nd Century Forum we discussed "Film Heritage as Cultural Patrimony – Not Yet" – We realise that film archives are still daily involved in the act of keeping the balance between the different tasks they committed themselves to:

to preserve and to show.

In a time in which technically everything is possible to make the moving images easily accessible, it becomes more difficult to underline the importance of preserving the films and showing them in the surroundings for which they have been made by their creators.

Words are changing and sometimes we may in our activities or projects adapt too easily to the new vocabulary –

content instead of artefact / access instead of presenting artefacts.

This may lead to a different understanding of our tasks, the goals we have set ourselves.

With the financial crisis we are living in, it is entirely possible that film archives will have to struggle to continue working at the level they have reached.

But there is also our conviction that because of the professional standards and the political recognition film archives have reached today,

they will also in the future continue to make the impossible possible.

Buenos Aires, May 27, 2009

A personal footnote

This was my last report as President of FIAF and I should like to take the opportunity to thank not only my colleagues in the Executive Committee, Christian and Baptiste, and the Kinemathek for their continues help and their patience.

But also I like to thank all of you who have made my job an easy one and always gave me the strength to continue.

And I want to thank Paolo Cherchi Usai,
who in 2003 encouraged me to be a candidate for this office –
without his trust I think I would never have dared to try.

Thank you.

5. Report of the Specialised Commissions

5.1. Cataloguing and Documentation Commission

5.2. Programming and Access to Collections Commission

5.3. Technical Commission

5.3.1. Report to the General Assembly

5.3.2. Preservation Best Practice (in English, French
and Spanish)

5.1. Cataloguing and Documentation Commission

FIAF CATALOGUING AND DOCUMENTATION COMMISSION

REPORT TO THE FIAF GENERAL ASSEMBLY Buenos Aires, May 2009

I. MEMBERSHIP AND MEETINGS

The Commission's confirmed members are Ms. Olga Toshiko Futemma (Cinematoteca Brasileira, São Paulo), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Anne-Marie Grapton (Centre National de la Cinématographie, Bois d'Arcy), Ms. Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma), Mr. Zoran Sinobad (Library of Congress, Washington DC), Ms. Martine Vignot (Cinémathèque française, Paris), and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels). Nancy Goldman serves as Head of the Commission and Zoran Sinobad serves as Deputy Head.

At our recent meeting held in Rome, Italy, Ms. Rosario Lopez de Prado (Filmoteca Española, Madrid) announced that she is resigning from the Commission. Rosario (Charo) has served on the Commission since 2003, and we are very grateful for her work over these years. Charo was instrumental in surveying the members regarding the *FIAF Cataloguing Rules* revision project, has presented talks at several FIAF Congresses, and has co-chaired the *FIAF Cataloguing Rules* revision working group, among many other projects. Although we are sorry to lose her participation as a full Commission member, she has assured us we can still count on her for help with FIAF work, which we certainly plan to do! Many thanks to Charo for her contributions and hard work.

In addition to our full members, the Commission has also established a working group of corresponding members and others who wish to participate in the revision of the *FIAF Cataloguing Rules* that is presently underway. Several members of the working group, as well as most Commission members, recently met at the Cineteca Nazionale in Rome, Italy. The meeting took place from April 20-23, 2009, with the first 1½ days of the meeting devoted to the *Cataloguing Rules* project, and the remainder covering all other Commission business. We had an extremely productive meeting on all fronts, and are very grateful to Cineteca Nazionale and to Maria Assunta Pimpinelli for their generous hospitality.

II. PRESENTATIONS

The Commission will present a brief workshop at the Buenos Aires Congress on May 27, entitled "Updates on Film Cataloguing Rules and Standards". Nancy will report on the current state of the *FIAF Cataloguing Rules* revision project, and corresponding member Ronny Loewy will

present the work done by the European Committee for Standardization (CEN) to devise a comprehensive metadata standard for film identification that will enhance interoperability, and plans for dissemination of the standard. We shall also discuss ways interested individuals can participate in these standards projects.

III. COMMISSION PROJECTS

FIAF Databases Online

Please see Rutger Penne's report for details on the overall project.

Databases:

International Index to Film Periodicals
Volume 36 of the *International Index to Film Periodicals* was published in December 2008, and the Ovid and ProQuest online versions have been updated every three months. Most Commission members regularly index periodicals for the project. FIAF is offering discounts on subscriptions for any archives supplying indexing; please contact Rutger Penne for more details.

Bibliography of FIAF Affiliates' Publications
The 2008 edition of the *Bibliography of FIAF Affiliates' Publications*, edited by René Beauclair, is available for download on the FIAF website. In addition, paper copies were mailed to each FIAF affiliate. The 2008 edition of the *Bibliography* contained 249 citations from 59 archives and covered materials published in 2007. The full *Bibliography* database, which is published on the ProQuest and Ovid versions of *FIAF Databases Online*, now holds more than 5,409 citations covering materials published between 1966 and 2007. Additionally, PDF versions of each annual *Bibliography* published since 2002 are freely available on the FIAF website.

In January 2009 René Beauclair wrote to all FIAF affiliates requesting information on materials published in 2008 for this year's edition; information received by May 2009 will be included in the 2009 edition. This will be the last edition produced by René, who has graciously volunteered to edit and produce the *Bibliography* for many years. René's efforts have been extremely generous and greatly appreciated. The Commission is working with the Executive Committee to ensure continuation of this valuable project after 2009.

International Directory of Film/TV Documentation Collections
Over the past year, Martine Vignot conducted a detailed analysis and survey of the current structure, content, and usability of the *Directory*, and reported on her findings at the Rome Commission meeting. She identified a number of recommended improvements. Nancy will work with computer consultant Platon Alexiades to implement those that can be added without extensive programming before the *Directory* is next updated on the Fall release of *FIAF Databases Online*. These include adding hyperlinks to all web addresses; noting when each entry was last updated; and clarifying terms such as "special collections." Other improvements, such as improving indexing; adding controlled vocabularies via drop down menus to better standardize data entry; including fields for time periods, geographical locations, collection themes, and other topics; and improving browse capabilities, among others, will be implemented as funding permits. Martine will work on designing a new structure so that we can better estimate the programming and costs required to make the future improvements.

In July, once Platon has implemented the improvements that can be added without extensive programming, Nancy will ask participants to update their entries over the Internet in time for the fall release of *FIAF Databases Online*. In order to include information on as many institutions as possible (FIAF and non-FIAF), Nancy will also post messages on library and archive listservs requesting participation.

Treasures from the Film Archives

We were delighted to receive a final year of foundation funding for the *Treasures* project from October 2008 – September 2009. The funding supports 10 hours per week of a Data Editor's time and 30 hours in computer programming from our Filemaker Pro database consultant. PFA continues to provide in-kind support such as office space and supplies, computing equipment, administrative support, and project direction. Unless additional grant funding is identified, we anticipate using the funds currently included in the FIAF budget to cover *Treasures* expenses starting in October 2009.

The *Treasures* database was updated and published in both Fall 2008 and Spring 2009, so that FIAF could publish one last "Treasures-only" CD-Rom before the Silver Platter software platform is discontinued. Due to the enthusiastic collaboration of archives around the world, the *Treasures* database continues to grow and improve. *Treasures* currently holds 47,296 records, of which 36,565 include details on prints and elements held by 100 individual archives.

Due to staff transitions at PFA, Stephanie Boris, a longtime employee of the PFA Library, will now take on the data editing duties previously handled by Pamela Jean Smith. Luckily, Pamela is still at the Archive and will help train Stephanie on the procedures. Stephanie recently contacted all FIAF archives to request updates for the Fall 2009 release of the database. Thanks very much to all affiliates for the continued collaboration with this project; it is your efforts that make it a success!

FIAF Cataloguing Rules

Work on this project has progressed steadily over the last year. Commission members co-chairing the project are Maria Assunta Pimpinelli and Anne-Marie Grapton, with many other Commission members and working group members involved as well. In recent months, Maria Assunta worked with Detlev Balzer to provide access to project documents on a wiki available at filmstandards.org. We also plan to create a workgroup on Google to facilitate virtual conferences and to share working drafts. We will work with the Secretariat to link both the wiki and Google URLs from the FIAF website.

On April 20-21, the *Cataloguing Rules* revision working group had a very fruitful meeting in Rome, where we discussed at length conceptual, editorial, and technical aspects of the project. We created a timeline for our activities over the next year, which should result in the completion of rough drafts of several chapters by April 2010. We are still grappling with how to organize the structure to best suit the needs of film archives while also harmonizing with other projects and standards including the European Committee for Standardization /Comité Européen de Normalisation (CEN) task force's CEN/BT/TF 179 Cinematographic Works standard, which is currently up for a formal vote; *Resource Description and Access* (RDA), which is slated for release in 2009, and with Functional Requirements for Bibliographic Records (FRBR) concepts.

In 2008, Rosario Lopez de Prado and Maria Assunta completed their analysis of the results of the Cataloguing Rules Survey undertaken in 2005. Although the document is too detailed for publication in the *Journal of Film Preservation*, it is available for download on the wiki filmstandards.org.

Glossary of Filmographic Terms

During the past year, Zoran Sinobad has contacted a number of the individuals who volunteered to translate the revised *Glossary* and sent them copies in Excel with the English text in one column and a column identified for each language's translation. Thanks very much to all those contributing translations! Several translations are near completion (Portuguese from Cinemateca Brasileira and French from Cinémathèque Québécoise). We must now determine how to best publish this project online, hopefully in a database structure accessible from the FIAF website. Once the French version is finalized, after review by our French colleagues at Bois d'Arcy and Cinémathèque française later this summer, we will work on its online presentation. We may need to identify funding for computer software programming to accomplish this task.

Nancy Goldman
Head of the FIAF Cataloguing and Documentation Commission
Berkeley, May 11, 2009

5.2. Programming and Access to Collections Commission

**COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS
REPORT TO THE FIAF GENERAL ASSEMBLY, 20 MAY 2009**

MEMBERS OF THE COMMISSION

Head of the Commission:

Antti Alanen, Kansallinen audiovisuaalinen arkisto, Helsinki

Members:

Elaine Burrows, Consultant, London

Stefan Droessler, Filmmuseum im Münchner Stadtmuseum, München

Luca Giuliani, Museo Nazionale del Cinema, Torino

Meg Labrum, National Film and Sound Archive, Canberra

Patrick Loughney, George Eastman House, Rochester

Koen Van Daele, Consultant, Ljubljana – Secretary of the Commission

Jon Wengström, Cinemateket – Svenska Filminstitutet, Stockholm – Deputy Head of the Commission

PROGRESS ON THE MATTERS OF RIGHTS AND CONTINUING THE OPENINGS OF THE 2008 PARIS SYMPOSIUM

Twelve years after Jerusalem FIAF organized a two-day symposium dedicated to the question of rights. International legal experts and policy advisors, historians and archivists, film makers and producers had the floor. The film industry had a high profile, including for the first time The Motion Picture Association of America in the person of Mr. Fritz Attaway. The great news of the meeting with the MPAA was that we are closer to mutual agreement than many of us have expected.

1: MEMBERSHIP. We hope film industry presence can be more permanent in FIAF in the spirit of opening windows, even raising the question for our consideration whether we should have a new category of FIAF membership for the film industry? We need more permanent circumstances to meet representatives of the film industry in a constructive and fruitful atmosphere for mutual benefit. We all recognize the need to fully understand the others' perspective, to reach consensus. We feel the film industry is welcome to participate more in the exchange of information. A high-level studio contact list for FIAF would be useful. A good example of FIAF and industry archives' interaction has been set by the AMIA (the Association of Moving Image Archivists in America).

The Executive Committee has discussed the PACC suggestion and appointed Patrick Loughney to draft a proposal to recommend specific action confirming the importance of ongoing sustained relationships with the film companies, engaging them in our meetings on a regular basis.

In the PACC workshop in Buenos Aires the common opinion was stronger than that: that it would be a matter of urgency to create a special membership category for the film company archives in FIAF.

2: WIPO. Furthermore, there is a need to create new high level platforms for the meeting of rightsholders and archives. As an immediate result of our meeting, already during the Symposium the proposal of a WIPO (World Intellectual Property Organization) information meeting on audiovisual archives and education was registered in Geneva, to be realized this or next year.

3: NETWORK. The situations of film archives are very different from region to region. Each archive and region needs to pursue developments with film companies, rightsholders and their associations and recommend best practices. Many of us already have good legal counsel. It would be a good idea to develop a FIAF network of house lawyers, and we already have a group of good ones in Brussels, Washington, London, Paris... In the future there might even be a legal commission of FIAF?

4: PUBLICATIONS. Following the Symposium with the expert translators in English, French and Spanish, a draft glossary of legal terms for film archives was compiled by Eric Le Roy. This important document should be made available in FIAF.

The excellent Paris Symposium presentations have now been published on the AFF / CNC website in French and in English. This is one of the most important FIAF collections of texts on the matters of rights, together with the Jerusalem publication "The Rights Thing".

Mr. Jukka Liedes made the initiative for our consideration of a FIAF legal handbook for film and audiovisual archives, to cover the different legal systems, commendable practices and model agreements, recognizing in a respectful way our widely different circumstances. This handbook might be edited together with FIAF by our special expert WIPO friends such as Messrs. Schwartz and Liedes. The handbook might be the basis of international archival education projects in matters of rights. The next task would be to appoint the editor for this book.

5: TERMINOLOGY. In the FIAF Paris Congress The FIAF Declaration on Fair Use and Access was passed unanimously. However, the U.S. American term "fair use" is not understood very well among lawyers outside the United States, and we propose to revise the terminology: to replace "fair use and access" with "fair access".

6: MPAA. Importantly, it did seem that the MPAA representatives had no principal problems with FIAF's views on fair use. In the U.S.A., Patrick Loughney has met with Daniel Glickman, Chairman and CEO of the Motion Picture Association of America, and a next meeting is due before August.

CINEMA EXPERT GROUP – SUBGROUP FILM ARCHIVES (AUDIOVISUAL AND MEDIA POLICY UNIT, EUROPEAN COMMISSION), BRUSSELS, 9 JUNE 2008. Jon Wengström and Luca Giuliani visited Bruxelles to report after two years from the European recommendation on film heritage and the competitiveness of related industrial activities. We have been in close touch with the Subgroup and Mari Sol Perez Guevara since.

MEETING WITH WARNER BROS., JUNE 2008

In June 2008 Patrick Loughney had a meeting with Warner Bros. following up with the FIAF declaration on fair use. The WB representatives were sympathetic and would like to have more direct discussions with PACC members from Europe.

NORDIC MEETING, SEPTEMBER 2008

In the Nordic film archive meeting in Copenhagen, 4-5 September, 2008 (Alanen and Wengström were present) the theme was "Bringing Cultural Heritage to the Audiences". Mr. Jesper Andersen presented an excellent survey on the state of programming based on 16 special interviews in 13 cinemateques (worthy of JFP publication and incorporation into the Buenos Aires symposium). In Mr. Kjell Runar Jenssen's report from the digital cinemateque project (seven cities involved) it turned out that the expenses of digital cinema are still three times higher than in analogue presentation, but the quality is clearly inferior. The meeting was good preparation for Buenos Aires.

EUROPEAN COMMISSION GREEN PAPER ON COPYRIGHT IN THE KNOWLEDGE ECONOMY

The PACC met in Le Giornate del Cinema Muto in Pordenone, 4-12 October, 2008, to prepare comments on the Green Paper on Copyright in the Knowledge Economy prepared by the Audiovisual and Media Policy Unit of the European Commission. Our contactperson has been Mari Sol Pérez-Guevara. On Monday, 6 October a dinner meeting with Claudia Dillmann (ACE) is scheduled to coordinate our comments. Luca Giuliani was in touch Mari Sol Pérez-Guevara before the deadline of the comments to the Green Paper. PACC was active in keeping on the FIAF agenda the statement on the Green Paper, which was decided to be presented with the same wording as the ACE statement.

LEX BEATLES: EUROPEAN COMMISSION: PLANS FOR THE EXTENSION OF THE NEIGHBOURING RIGHTS IN THE EU FROM THE PRESENT 50 YEARS TO (FIRST 95 YEARS, 90 YEARS) 70 YEARS

PACC was active in keeping on the FIAF agenda the urgent European Commission plan for the extension of the neighbouring rights in the EU from the present to 70 years. The extension can result in unreasonable restrictions in the freedom of information, unless proper balances are created. The harmful consequences to libraries and archives are well documented, while there are no studies of the alleged benefits. It will be possible to extend the term later on, if this proves necessary, but it will be very difficult to shorten it, if it has proven excessive. PACC prepared the FIAF Statement to the European Commission, which states:

"Current European legislation on film producers' rights has a copyright term of 50 years, and it would be an unfortunate situation if a film's sound-track has a different copyright term than the film itself, and we fear there is a danger of a later extension also of producers' rights to harmonize the different legislations."

"Over the years, FIAF archives have put huge financial resources - in many cases public money - in to the preservation of films whose rights belong to other entities, often resulting in difficulties to present the preserved films and making them available for the general public. We strongly oppose any extension of copyright protection that would increase the obstacles involved in FIAF archives' public presentations and educational activities."

PREPARING THE FIAF CONGRESS IN BUENOS AIRES 2009

The PACC dedicated most of its energy between the Congresses of Paris and Buenos Aires to the preparation of the symposium "The Cinematheques in Search of Their New Audiences", under the leadership of Marcela Cassinelli. The PACC worked in Paris in April and in Bologna in July 2008 with Marcela Cassinelli and Christian Dimitriu, and further in Pordenone in October 2008 and in Berlin in February 2008 contributing to the planning of the Symposium. Luca Giuliani had the responsibility to plan the Second Century Forum of Buenos Aires on "Film Heritage as Cultural Patrimony", with contributions from the PACC.

THE FIAF CONGRESS IN OSLO 2010

The Technical Commission is planning a joint technical symposium "How to Present Films in the Digital Era", utilizing Oslo's state-of-the art equipment and the presence of Torkell Saetervadet, and to arrange one of Oslo's famous 70mm festivals during the Congress. The PACC has a high motivation to contribute.

THE ELECTRONIC SUBTITLING NETWORK

The FIAF electronic subtitling network keeps expanding. It is important to remember to 1) treat the translators well, 2) keep the translations and clear archival rights, 3) keep the original dialogue lists, 4) to prepare for D-Cinema, where subtitles can be selected from the digital projector's server menu. With the development D-Cinema all our collective work will have a new significance.

BETTER EXCHANGE

Serge Toubiana's made the initiative in Tokyo in 2007 on better exchange of touring shows and exhibitions. Such exchange becomes more topical every year as availability of 35mm prints gets more scarce. It would be an excellent idea to develop for the General Assembly a general round of presentations of touring initiatives available to affiliates.

COMMISSION LINE-UP

In November 2008, Steven Higgins (The Museum of Modern Art, New York) announced that he is leaving MoMA and the Commission after years of distinguished contributions in FIAF affairs.

5.3.1. Technical Commission :

Report to the General Assembly

FIAF Executive Committee
FIAF General Assembly

FIAF TECHNICAL COMMISSION REPORT TO THE FIAF EC BUENOS AIRES MAY 2009

1) Members of the Technical Commission (2009-11)

Members:

Thomas C. Christensen, Danish Film Institute, Head of Commission

Mikko Kuutti, Finnish Film Archive, Deputy Head

David Walsh

Nicola Mazzanti

Correspondent members:

Alfonso del Amo, Noël Desmet, Michael Friend, Grover Crisp, Mark-Paul Meyer,
Giovanna Fossati, Paul Read, Reto Kromer, Torkell Saetervadet, Patricia di Fillippi,
Ekbert Koppe.

The members are expected to attend all meetings and events of the TC and to ensure that the TC lives up to its obligations as far as projects etc. are concerned. Appropriate funding will be provided from the TC budget to ensure their attendance. The Correspondent members are invited to participate in meetings and projects, but are not obliged to attend all meetings.

2) Projects:

FIAF congress 2009, Buenos Aires:

The Technical Commission is providing a workshop at the congress. The subject of the workshop is mainly focused on issues in digitization and digital storage. The workshop in Paris had an "open forum" format, which will be continued in Buenos Aires.

FIAF congress and JTS 2010, Oslo:

The Technical Commission is already in contact with the Norwegian National Library and Norwegian Film Institute with possible content for a combined FIAF congress and Joint Technical Symposium. It is foreseen that most of the effort of the commission for the next year will go into the preparation of the JTS.

FIAF Technical Commission Basic Bibliography

A draft of a basic bibliography has been created by the Technical Commission. It will be attempted to provide a listing heavily based on free or cheap resources to ensure accessibility to all archives and collections. Currently the bibliography is very English biased. It is expected that it will be available on the FIAF website within the year.

FIAF Technical Commission Preservation Best Practice

A draft of the best practise document will be discussed with the EC in Buenos Aires. The document is not meant to be an exhaustive description, but rather a basic document for guidance to archives starting from scratch or to function as a guiding list of core issues, when making changes in archival structures. Film archiving is a complex activity and the document is an attempt at tying together the multifaceted approach to film preservation practised by FIAF, by describing the symbiotic relationships and dependencies throughout the action chain of film preservation and presentation.

3) Meetings (recent and future)

Paris, April 2008

Bologna, July 2008

Copenhagen, January 2009

DIREKTION & ADMINISTRATION
/MANAGEMENT & ADMINISTRATION

PRODUKTION & UDVIKLING
/PRODUCTION & DEVELOPMENT

DISTRIBUTION & FORMIDLING
/DISTRIBUTION & MARKETING

MUSEUM & CINEMATEK
/ARCHIVE & CINEMATHEQUE

GOTHERSGADE 55
DK-1123 COPENHAGEN K
TEL +45 3374 3400
FAX +45 3374 3401
WWW.DFI.DK

CVR-NR. 56-85-83-18
EAN-NR. 5798 000 794085



(Buenos Aires, May 2009)
Bologna, June 2009

4) Other activities & cooperation with other commissions and working groups
JTS, Oslo, 3-5 May 2010.

FIAF Summer School, Bologna, June 2008.

Thomas Christensen, Mikko Kuutti and David Walsh were among the speakers at the session during the Bologna Festival.

FIAF Summer School, Bologna, June/July 2009

The Technical Commission supports the efforts by Cineteca Bologna to hold the Summer School, and commission members frequently make themselves available for talks and panels.

EDCINE

Nicola Mazzanti and Paul Read are involved in the EDCINE project on behalf of the Cinémathèque Royale de Belgique and the ACE (European Cinematheque Association). It is an important project, which will hopefully answer many questions within the field of digital film handling, storage, archive interchange, and screening. It is a European Union funded project. The result of the project will be presented in Bruxelles in June 2009.

DCI and frame rates

The SMPTE DC28 group is in contact with the FIAF TC on the subject of archival frame rates of less than 24 fps.

ISO liaison

FIAF TC has become formally liaised with the ISO/JPEG2000 SC29/WG1

European Film Gateway

A number of European FIAF/ACE archives have initiated an EU funded project to create a single access point to the film heritage held at European archives. Several TC members are involved and the results of the project will be disseminated to the FIAF membership as it progresses.

5) Budgetary matters

Apart from travel and meeting subsidies there are no activities planned requiring funding. Publication and dissemination of project findings will go through the existing channels such as The Journal of Film Preservation, the FIAF web-site, and at the annual congress. The commission is aware that funding beyond the annual budget is available by application. However, most of the relevant research and work is currently funded through external projects such as EDCINE and European Film Gateway.

Thomas C. Christensen, Copenhagen, May 11, 2009

5.3.2. Technical Commission :

Preservation Best Practice (in English, French and Spanish)

FIAF Technical Commission Preservation Best Practice

Preserving motion picture film is a complex operation, involving both technical and intellectual expertise.

1) Acquisition

In order to ensure that cinematographic works are properly preserved, it is essential that in acquiring film, whether by legal or voluntary deposits, purchases, donations, etc., archives strive to obtain the elements most suitable for preservation and conservation.

What constitutes the most suitable elements will depend on the production process used for each work, but ideally they will include image and sound negatives, analogue or digital sound elements, first generation duplicates, digital master files, and, if possible, a presentation copy (i.e. a print or digital cinema package).

Film archives should have a written acquisition and de-accession policy.

2) Conservation

Conservation means the safeguarding and protection of original materials from damage, decay and loss.

The primary task of film preservation is the conservation of the original elements. Ideally these elements will include the earliest generation elements which survive, as well as an original presentation copy. In no circumstances should the original elements ever be cut or in any other way altered.

The single most important factor in the preservation of film is the maintenance of a cold and dry storage environment. Film can be preserved for a very long time if stored and handled properly. New film has an estimated life expectancy of around 500 years at 5°Celsius and 35% Relative Humidity.

Film should be stored in appropriate containers, flat on shelves, and the recommended conditioning time observed when moving between different environments. Correct physical handling of film is essential in avoiding damage.

Archives are responsible for setting up comprehensive policies and procedures for collection management, to include such factors as:

- the use of modern information science tools (catalogues, databases, etc.) based on international standards
- the regular inspection of the materials in the collections
- collection handling procedures to ensure the safety of both staff and the collections
- control of analogue and digital access to guarantee the security of the collections, particularly in regard to copyrighted materials.

Archives must also set up policies and procedures that strictly regulate the de-accessioning of materials in the collections. Original elements should not be de-accessioned unless their instability becomes a danger to the rest of the collection; this is because improvements in preservation and restoration techniques may lead to better results in the future.

3) Preservation

Preservation means the duplication, copying, or migration of analogue and digital film to a new support or format, typically in cases where the life expectancy of the original elements is limited or unpredictable.

Any duplication of analogue material will inevitably create a new element which is different from the original. However, the process should attempt to create a duplicate that adheres as faithfully as possible to the original. It is of the utmost importance that newly created elements retain the originals' authenticity. Maintaining authenticity is not only an issue of image quality, but also of frame ratio, aspect ratio, etc.

It must be recognised that:

- Preservation is a demanding and complex process, requiring specialised staff and equipment, and is not routine work.
- Preservation must be entrusted to specialised laboratories within or outside the archive, with a proven record of handling archival film to the highest possible standards of quality, safety and security. Archives are responsible for identifying the laboratories that best meet these standards.
- No loss of quality in preservation duplicates is acceptable beyond what is unavoidable in analogue duplication. For example, image characteristics such as aspect ratio, format, etc. must be maintained to the limit of available techniques, the original gauge and format should be retained whenever possible, and reductions (such as duplication from 35mm to 16mm) avoided. Similarly, when migration or reformatting are performed as part of digital preservation, the original quality of the content must be maintained: lossy compression, reduction of resolution or bit-depth are to be discouraged.
- Because the ultimate goal of preservation is to extend the life expectancy of the original work, and to allow for future access, the use of the best available techniques and materials (e.g. polyester base films vs. acetate, well-established films stocks and equipment) is essential.

4) Restoration

Restoration is a complex term which can mean the faithful duplication of an original element using techniques to remove or disguise damage and deterioration, or it can mean the recreation of an original cinematographic work from surviving elements which may be incomplete or from different versions.

Restoration will inevitably involve subjective decisions, both on technical matters and on the question of content, such as the choice of version, soundtrack, titles, etc. These decisions must be informed by as much knowledge of film production at the time of production as possible, and by historical information about the specific work. Because a restoration involves the manipulation of each element that contributed to it, it is imperative that all restoration projects are fully documented and that this documentation is accessible.

It must be recognised that:

- Restoration projects must be based on a sound and coherent theoretical and historical approach and be entrusted to highly specialized and expert staff.
- The long term conservation of all original elements used in the restoration must be ensured, so that future restorations may be undertaken should improved techniques or new elements become available.

- Any restoration process should be reversible: this implies that no modification is allowed to the original elements on which the restoration is based.
- The condition of the original elements and the requirements of the restoration process will determine whether analogue or digital technologies are used; however, any restoration process should result in a new set of elements suitable for long term preservation.
- Any restoration process should be documented as precisely as possible; such documentation should be retained by the archive and made accessible along with the elements derived from the restoration.

5) Access

Access is the ultimate goal of the archive: the purpose of conservation, preservation and restoration is to achieve this objective.

Access must be regulated in order to limit any danger to the elements in the collection, and therefore archives must define access policies and procedures to protect their collections, while not restricting accessibility for legitimate uses.

In order to achieve this:

- Archives must identify which elements in their collections are 'master elements' and which are 'access elements'. Master elements are irreplaceable (or replaceable only at high cost, or at the expense of a loss of quality). Access elements, on the other hand, can be handled without endangering the existence and the quality of the work.
- Archives will implement policies and procedures which clearly define how master and access elements may be used.
- In devising these, archives must take into consideration the obsolescence of many film processes (e.g. colour processes, sound systems, etc.). A release print, for example, can become the only reference to the way a film looked and sounded, and it may therefore be necessary to designate it as a master.
- Whenever film elements are accessed, they should be carefully checked to ascertain their condition, both before and after use.
- Access will be provided only in environments (laboratories, theatres, etc.) controlled or approved by the archive.
- Access to master elements in particular must be closely regulated to ensure their safety, especially when this is for processes which require significant handling, such as digitisation or the production of new prints. Consequently, archives must set up procedures to ensure that:
 - o Any such processes will take place under the strict supervision of the archive, preferably within its premises; whenever this is not possible, the master elements will only be entrusted to laboratories considered by the archive to meet the highest standards
 - o Masters and printing elements will not be endangered by excessive use. The number of times a master element is exposed to such processes should be strictly regulated, for example by limiting the number of prints that can be made from an original element before the mandatory production of a duplicate.

6) Presentation

In order to ensure the presentation of an authentic image, the projection, or delivery system, should be capable of handling the motion picture element properly. Presentation should adhere to the same principles of authenticity that inform the other stages of motion picture preservation. The film should be shown with the original frame and aspect ratio, and with other features of the original experience. However, since changes in technology do not always allow the exact reproduction of original presentation systems, some degree of "translation" into modern presentation platforms is accepted. Such modern translations should always aspire to the principles of authenticity.

FIAF Technical Commission 2009

Recommandations d'usage de la Commission Technique de la FIAF

Préserver les images en mouvement est une entreprise complexe, nécessitant une expertise technique et intellectuelle adéquate.

1. Acquisition

Afin d'assurer la bonne préservation des œuvres cinématographiques, il est essentiel qu'au moment de l'acquisition (dépôt légal, dépôt volontaire, achat, don, etc.), les archives s'efforcent d'obtenir les éléments les plus appropriés à la préservation et à la conservation.

Le procédé de production propre à chaque œuvre déterminera les meilleurs éléments de conservation. Idéalement ils inclueront les négatifs image et son, des éléments sonores photochimiques ou numériques, des éléments intermédiaires de première génération, des masters numériques, et, si possible, une copie d'exploitation (copie film ou DCP).

Les archives filmiques devront avoir une politique clairement définie d'acquisition et de sortie d'inventaire.

2. Conservation

Conserver signifie sauvegarder et protéger les éléments originaux de toute détérioration, décomposition ou perte.

La tâche première de la préservation filmique est la conservation des éléments originaux. Idéalement cela comprendra les éléments de meilleur niveau générationnel existants et une copie de présentation originale. Dans aucun cas les éléments originaux ne devront être coupés ou modifiés.

Le facteur majeur de la préservation filmique est le maintien d'un environnement frais et sec. Correctement stockés et manipulés, les films peuvent être conservés très longtemps. Le film neuf a une espérance de vie estimée d'environ 500 ans à 5° C et 35 % d'humidité relative.

Les films devront être stockés dans des contenants appropriés, posés à plat sur des étagères et on devra respecter le temps d'acclimatation recommandé en cas de changement d'environnement. Une manipulation correcte du film est essentielle pour éviter son endommagement et sa détérioration.

Les archives sont tenues de mettre en place des politiques et procédures exhaustives pour la gestion de la collection, comprenant notamment des facteurs tels que :

- L'utilisation d'outils modernes de gestion des informations (catalogues, bases de données, etc.) répondant à des standards internationaux.
- L'inspection générale régulière des éléments des collections.
- Des procédures de manipulation susceptible d'assurer la sécurité du personnel et des collections.
- Le contrôle de l'accès au photochimique ou au numérique afin de garantir la sécurité des collections, surtout pour les éléments soumis aux droits d'auteur.

Les archives doivent aussi mettre en place des politiques et procédures régissant de manière stricte la sortie de l'inventaire des éléments des collections. Les éléments originaux ne devront pas être déclassés sauf si leur instabilité devient un danger pour le reste de la collection. À l'avenir, des progrès dans les techniques de conservation et de restauration pourraient éventuellement permettre de meilleurs résultats.

3. Préservation

Préserver signifie dupliquer, copier ou migrer des films photochimiques ou numériques vers un support ou un format nouveau, généralement lorsque l'espérance de vie des éléments originaux est limitée ou imprévisible.

Toute duplication d'un élément photochimique créera inévitablement un élément différent de l'original. Cependant, lors de la duplication on devra veiller à ce que le nouvel élément soit le reflet le plus fidèle possible de l'original. Il est primordial que les nouveaux éléments conservent l'authenticité de l'original. Respecter l'authenticité n'est pas seulement une question de qualité d'image mais aussi de format, de cadre, etc.

Il doit être établi que :

- La préservation est un processus complexe et exigeant, qui requiert un personnel et un équipement spécialisés. Ce n'est donc pas un travail de routine.
- La préservation doit être confiée à des laboratoires spécialisés, internes ou externes à l'institution d'archives, ayant une expérience reconnue dans le travail de films d'archives et répondant aux plus hauts standards de qualité, sécurité et sûreté. Les archives sont tenues d'identifier les laboratoires répondant à ces critères.
- Aucune perte de qualité n'est acceptable dans la copie de présentation en dehors de ce qui ne peut être évité lors d'une duplication photochimique. Par exemple, il faut respecter les caractéristiques de l'image, telles que le support, le format, etc., dans la mesure des techniques disponibles ; le format original et le cadrage doivent être conservés autant que possible et il faut éviter les réductions, comme le passage du 35mm au 16mm. De même, lorsque la migration ou le reformatage sont réalisés dans le cadre de la préservation numérique, la qualité originale du contenu doit être maintenue : la compression avec perte d'information, la diminution de la résolution spatiale ou de la résolution de l'information couleur originales doivent être évitées.
- Le but ultime de la préservation étant d'augmenter l'espérance de vie de l'œuvre originale et de permettre son accessibilité future, l'utilisation des meilleures techniques et produits actuels est essentielle (ex. films polyester plutôt qu'acétate tout comme des pellicules et équipements approuvés).

4. Restauration

Restaurer est un terme complexe qui peut signifier la duplication fidèle d'un élément original en utilisant des techniques permettant de supprimer ou atténuer les dommages et détériorations, mais aussi la recréation d'une œuvre cinématographique originale à partir d'éléments qui peuvent être incomplets ou appartenant à des versions différentes.

La restauration supposera inévitablement des décisions subjectives, qu'elles concernent la technique ou le contenu, telles que le choix de la version, la bande sonore, les cartons, etc. Les décisions doivent être basées sur la connaissance des conditions de la production cinématographique à l'époque et de la production du film et des données historiques propres de l'œuvre. Parce qu'elle implique une manipulation de tous les éléments utilisés au cours du projet, tout travail de restauration doit être impérativement documenté et la documentation rendue accessible.

Il devra être établi que :

- Les projets de restauration doivent être basés sur une approche théorique et historique solide et cohérente et doivent être confiés à un personnel hautement qualifié et expérimenté.
- La conservation à long terme de tous les éléments originaux utilisés lors de la restauration doit être assurée, afin que dans le futur de nouvelles restaurations puissent être entreprises si les progrès techniques le permettent ou que de nouveaux éléments filmiques apparaissent.
- Tout processus de restauration devrait être réversible; ce qui implique qu'aucune modification des éléments originaux qui servent à la restauration ne devrait être permise.
- L'état des éléments originaux et les exigences des processus de restauration déterminent l'emploi de techniques photochimiques ou numériques ; dans les deux cas, tout processus de restauration devrait aboutir à un nouveau jeu d'éléments adéquats à une préservation à long terme.
- Tout processus de restauration devrait être documenté aussi précisément que possible ; cette documentation devrait être conservée par l'institution d'archives et rendue accessible en même temps que les éléments issus de la restauration.

5. Accès

L'accès est le but ultime de l'institution d'archives ; les travaux de conservation, de préservation et de restauration visent à atteindre cet objectif.

L'accès doit faire l'objet de règles afin de limiter les dangers pour les éléments des collections. Par conséquent, les archives doivent établir des politiques et procédures d'accès pour protéger leurs collections. Toutefois, il ne faut pas restreindre l'accessibilité pour les usages légitimes.

Afin d'atteindre cet objectif :

- Les archives doivent identifier les éléments de leurs collections qui doivent être considérés comme des masters ou comme des éléments d'accès. Les masters sont irremplaçables (ou difficilement remplaçables, que ce soit techniquement ou économiquement) ; au contraire, les copies d'accès seront celles qu'on pourra utiliser sans compromettre la conservation de l'œuvre.
- Les archives doivent définir et appliquer des politiques et des procédures qui prescrivent clairement comment les masters et les copies d'accès peuvent être utilisés.
- En ce faisant, les archives doivent prendre en compte l'obsolescence de nombreux processus techniques (ex. procédés couleur, systèmes sonores, etc.). Une copie d'exploitation, par exemple, peut devenir l'unique référence de la façon dont un film était vu et entendu, et il peut être nécessaire de la traiter comme un master.
- Chaque fois que des éléments filmiques sont rendus accessibles, ils doivent être soigneusement vérifiés afin de s'assurer de leur état physique, avant et après leur utilisation.
- L'accès ne sera autorisé que dans le cadre de structures (laboratoires, cinémas, etc.) contrôlées et agréées par l'archive.
- L'accès aux éléments master, en particulier, doit être strictement défini afin d'assurer leur sécurité, spécialement lorsqu'il s'agit de travaux qui requièrent une certaine manipulation, comme la numérisation ou le tirage de copies neuves. Par conséquent, les archives doivent mettre en œuvre des procédures pour s'assurer que :
 - tout travail sera fait sous la supervision étroite de l'institution d'archives, de préférence dans ses propres locaux ; lorsque ce n'est pas possible, les éléments master seront confiés uniquement à des laboratoires considérés par les archives comme répondant aux standards les plus exigeants ;
 - les masters et éléments de duplication ne seront pas manipulés fréquemment. Le nombre de fois qu'un master est exposé à une manipulation devrait être strictement défini, par exemple en limitant le nombre de copies pouvant être tirées de l'élément original avant la production obligatoire d'un nouvel élément de tirage.

6. Présentation

Afin d'assurer la présentation de l'image authentique, le projecteur ou le système de diffusion devra être capable de gérer correctement l'élément cinématographique. La présentation devra suivre les mêmes principes d'authenticité que ceux observés aux autres stades de la préservation cinématographique. Le film devra être montré au format original et avec son cadrage d'origine, avec d'autres caractéristiques de l'expérience originale. Cependant, du fait que les changements technologiques ne permettent pas toujours la reproduction exacte de la présentation originale, un certain degré de « conversion » vers les nouveaux systèmes de présentation est accepté. Ces « conversions » devront toujours être soumises aux principes d'authenticité.

Recomendaciones de uso de la Comisión Técnica de la FIAF

Comisión Técnica de la FIAF, 2009

La preservación de las películas constituye un conjunto de actividades que requieren una formación técnica e intelectual específica.

1. Adquisiciones

Para asegurar la preservación idónea de las obras, es esencial que en el momento de la adquisición de los materiales, sea por vía de depósito legal o voluntario, compra, donación, etc., los archivos intenten obtener los elementos más adecuados para la preservación y conservación.

Determinar cuáles son los mejores elementos dependerá del proceso de producción propio de cada obra pero, idealmente, podrían incluir a los negativos de imagen y sonido, registros de sonido analógicos o digitales, duplicados de primera generación, archivos máster digitales y, si fuese posible, una copia estándar de distribución o un Digital Cinema Package (DCP).

Los archivos deben definir sus políticas de adquisición y de baja para la gestión de sus materiales.

2. Conservación

Conservar significa salvaguardar y proteger los materiales originales de todo deterioro, degradación o destrucción.

El primer objetivo de la preservación cinematográfica es la preservación de los elementos originales; es decir, idealmente, de los elementos del mejor nivel generacional que se conserven, así como de una copia de exhibición original. Los elementos originales no deberán ser cortados o alterados bajo circunstancia alguna.

El factor primordial de la preservación consiste en mantenerlas en un ambiente de almacenamiento frío y seco. Las películas pueden ser conservadas mucho tiempo si están almacenadas y manipuladas correctamente. La película recién procesada tiene una esperanza de vida estimada de alrededor de 500 años, si está conservada a 5°C y 35% de humedad relativa.

La película deberá ser almacenada en envases adecuados, apilada horizontalmente en estanterías, y respetando los protocolos de aclimatación cada vez que sea necesario cambiarla de ambiente. Efectuar correctamente los procedimientos que supongan manipulación física, es esencial para evitar daños.

Los archivos deberán establecer una política y unas normas exhaustivas para la gestión de la colección, teniendo en cuenta factores como:

- el uso de herramientas de información modernas (catálogos, bases de datos, etc) basadas en los estándares internacionales
- la inspección regular de los materiales de la colección

- los procedimientos para la manipulación de los materiales, adecuados para asegurar la seguridad del personal y de las colecciones
- el control de acceso, tanto a los materiales como a los archivos digitales, para garantizar la seguridad de las colecciones, particularmente en lo que concierne los materiales sometidos al derecho de autor.

Los archivos deberán establecer políticas y normas estrictas para reglamentar la retirada de los materiales de sus colecciones. Los elementos originales no deberían ser dados de baja, salvo en el caso que su inestabilidad represente un peligro para el resto de los materiales; es necesario considerar que los avances en las técnicas de preservación y restauración podrían permitir mejores resultados en el futuro.

3. Preservación

Preservar significa duplicar, copiar o migrar una película fotoquímica o digital a un nuevo soporte o formato, especialmente cuando la esperanza de vida de los elementos originales es limitada o imprevisible.

Toda duplicación fotoquímica generará un elemento distinto del original; no obstante, en este proceso debe intentarse conseguir un duplicado lo más fiel posible al original. Es extremadamente importante que el nuevo elemento refleje la autenticidad del original. El mantenimiento de la autenticidad no afecta sólo a la calidad de la imagen sino también al formato, el paso, etc.

Debe quedar por sentado que:

- la preservación es un proceso complejo y exigente, que requiere personal y equipamiento especializados y no es un trabajo rutinario.
- la preservación tiene que ser econfiado a laboratorios especializados, del propio archivo o externos al mismo, con experiencia reconocida en la manipulación de materiales de archivo y que cumplan los más altos estándares de calidad, seguridad y garantía. Los archivos son responsables de identificar los laboratorios que cumplen dichos estándares
- ninguna pérdida de calidad en los duplicados de preservación será admisible fuera de lo inevitable en los casos de duplicación fotoquímica. Por ejemplo, las características de la imagen como el formato, el paso, etc., deberán ser respetadas dentro de los límites de las técnicas disponibles, evitando en lo posible la realización de reducciones (como la duplicación del 35mm en 16mm). De la misma manera, cuando la migración o el reformateado forman parte del proceso digital, la calidad original de los contenidos deberá ser respetada: la compresión con pérdidas de información, la reducción de la resolución o de la profundidad bite, o la resolución de la información de los colores originales deben ser rechazadas.
- prolongar la esperanza de vida de la obra original y permitir su acceso futuro constituyen los objetivos de la preservación; por ello, es esencial seleccionar las mejores técnicas y materiales (utilizando, por ejemplo, soportes de poliéster en vez de acetato, y seleccionando los mejores materiales vírgenes y los equipos mas comprobados).

4. Restauración

El concepto de restauración es complejo y puede significar tanto la duplicación fiel de un material original con técnicas que permitan quitar o disimular daños o deterioros, como la recreación de una obra cinematográfica a partir de elementos incompletos o procedentes de versiones distintas.

La restauración implica, inevitablemente, una toma de decisiones subjetivas, sobre cuestiones técnicas o sobre los contenidos, como, por ejemplo, la elección de la versión, la banda sonora, los rótulos, etc. Tales decisiones deben basarse en el mejor conocimiento posible sobre la producción cinematográfica en la época en que fue realizada la película y de todos los datos históricos que puedan ser recopilados sobre la obra en concreto. Dado que la restauración implica una manipulación de los elementos utilizados, es imperativo que los proyectos de restauración estén plenamente documentados y que dicha documentación sea accesible.

Debe quedar por sentado que:

- los proyectos de restauración deben estar basados en un enfoque teórico e histórico coherente y sólido y deben ser encomendados a personal altamente especializado y experimentado
- debe quedar asegurada la conservación a largo plazo de todos los elementos originales utilizados en la restauración de una película; los avances técnicos que puedan producirse o la aparición de nuevos elementos de dicha obra, pueden permitir la realización de nuevas y mejores restauraciones en el futuro
- todo proceso de restauración debería ser reversible: esto implica que no puede permitirse la modificación de los materiales originales utilizados en la restauración.
- la condición de los materiales originales y las necesidades del proceso de restauración determinarán el uso de tecnologías fotoquímicas o digitales; de todos modos, la finalidad de todo proceso de restauración es obtener un nuevo juego de elementos adecuados para la preservación a largo plazo
- todo proceso de restauración debería ser documentado lo más detalladamente posible; esta documentación debería ser conservada por el archivo y facilitada junto con los materiales procedentes de la restauración.

5. Acceso

El acceso es el objetivo último del archivo: el propósito de la conservación, preservación y restauración es lograr esta meta.

El acceso deberá ser reglamentado atendiendo a limitar los riesgos de deterioro de los materiales, por lo cual los archivos deberán definir políticas y normas de acceso para proteger sus colecciones, sin restringir su accesibilidad para usos legítimos.

Para lograrlo:

- los archivos deben identificar en sus colecciones qué elementos deberán ser considerados como "materiales máster" y cuáles son los "materiales de acceso". Los "masters" son irremplazables (o sólo reemplazables a un coste alto o con el riesgo de pérdida de calidad), en cambio, los elementos de acceso pueden ser manejados sin arriesgar la existencia o calidad de la obra.

- los archivos deberán implementar políticas y normas que definan, claramente, cómo pueden utilizarse los materiales máster y de acceso.
- al concebir estas normas, los archivos deberán tomar en cuenta la obsolescencia de muchos sistemas cinematográficos, como procedimientos de color o sistemas de sonido; así, por ejemplo, una copia de exhibición puede llegar a ser la única referencia de cómo fue vista u oída una obra y por tanto debe ser considerada como un material máster
- cuando se permite el acceso a los elementos de una película, éstos deberán ser cuidadosamente inspeccionados, para controlar su estado físico, antes y después de cada uso.
- el acceso sólo será permitido en sitios (laboratorios, cines, etc.) controlados y aprobados por el archivo
- en particular, el acceso a materiales máster deberá ser cuidadosamente reglamentado para asegurar su seguridad, especialmente cuando los procesos requieren una cierta manipulación, como la digitalización o el tiraje de copias nuevas; en consecuencia, los archivos deben establecer normas que aseguren que:
 - todo proceso de este tipo será realizado bajo la supervisión del archivo, preferiblemente dentro de sus locales; cuando no sea posible, los elementos máster sólo serán entregados a laboratorios que según el archivo cumplan los estándares más exigentes.
 - los máster y elementos de duplicación no serán expuestos a riesgos debido a un uso demasiado frecuente. El uso de un máster debería ser reglamentado, por ejemplo limitando la cantidad de copias que puedan ser tiradas de un material original antes de deber producir necesariamente un nuevo duplicado.

6. Exhibición

Con el fin de asegurar la presentación de una imagen auténtica, la proyección o el sistema de difusión deberán ser capaces de tratar correctamente el elemento filmico. La exhibición deberá seguir los mismos criterios de autenticidad que rigen las demás etapas de la preservación de las obras cinematográficas. Las películas deberán ser exhibidas en su formato y cuidando todas las características de esa experiencia filmica concreta; no obstante, atendiendo a que los cambios tecnológicos no siempre permiten la reproducción exacta de los sistemas de exhibición originales, debe considerarse la tolerancia de un cierto grado de «transformación» en las presentaciones a través de las plataformas de difusión actuales. Estas versiones «modernas» siempre deben aspirar a mantener el principio de autenticidad.

Comisión técnica de la FIAF 2009

6. Publications & Projects

- 6.1. FIAF Manifesto (English, French and Spanish)
- 6.2. UNESCO World Day for Audiovisual Heritage:
 - 6.2.1. Program of October 27th, 2008
 - 6.2.2. Report of Vladimir Opela
- 6.3. List of FIAF Awards
- 6.4. Reel Emergency Project: previous and new projects
- 6.5. Periodicals Indexing Project Report
- 6.6. Film Restoration Summer School/FIAF Summer School
2009

6.1. FIAF Manifesto (English, French and Spanish)

Don't Throw Film Away!

The FIAF 70th Anniversary Manifesto

Open Forum

Motion picture film forms an indispensable part of our cultural heritage and a unique record of our history and our daily lives. Film archives, both public and private, are the organizations responsible for acquiring, safeguarding, documenting and making films available to current and future generations for study and pleasure.

The International Federation of Film Archives (FIAF) and its affiliates comprising more than 130 archives in over 65 countries have rescued over two million films in the last seventy years. However for some genres, geographical regions and periods of film history the survival rate is known to be considerably less than 10% of the titles produced.

On the occasion of its 70th anniversary, FIAF offers the world a new slogan: **"DON'T THROW FILM AWAY."** If you are not sufficiently equipped to keep film yourself, then FIAF and its members will gladly help you locate an archive that is. Film is culturally irreplaceable, and can last a long time, especially in expert hands.

While fully recognizing that moving image technology is currently driven by the progress achieved in the digital field, the members of FIAF are determined to **continue to acquire film and preserve it as film**. This strategy is complementary to the development of efficient methods for the preservation of the digital-born heritage. FIAF affiliates urge all those who make and look after films, whether they be professionals or amateurs, and the government officials in all nations responsible for safeguarding the world cinema heritage, to help pursue this mission.

The slogan **"DON'T THROW FILM AWAY"** means that film must not be discarded, even though those who hold it may think they have adequately secured the content by transferring it onto a more stable film carrier or by scanning it into the digital domain at a resolution which apparently does not entail any significant loss of data. Film archives and museums are committed to preserve film on film because:

- A film is either created under the direct supervision of a filmmaker or is the record of an historical moment captured by a cameraman. Both types are potentially important artifacts and part of the world's cultural heritage. Film is a tangible and "human-eye readable" entity which needs to be treated with great care, like other museum or historic objects.
- Although film can be physically and chemically fragile, it is a stable material that can survive for centuries, as long as it is stored and cared for appropriately. Its life expectancy has already proved much longer than moving image carriers like videotape that were developed after film. Digital information has value only if it can be interpreted, and digital information carriers are also vulnerable to physical and

chemical deterioration while the hardware and software needed for interpretation are liable to obsolescence.

- Film is currently the optimal archival storage medium for moving images. It is one of the most standardized and international products available and it remains a medium with high resolution potential. The data it contains does not need regular migration nor does its operating system require frequent updating.
- The film elements held in archive vaults are the original materials from which all copies are derived. One can determine from them whether a copy is complete or not. The more digital technology is developed, the easier it will be to change or even arbitrarily alter content. Unjustified alteration or unfair distortion, however, can always be detected by comparison with the original film provided it has been properly stored.

Never throw film away, even after you think something better comes along. No matter what technologies emerge for moving images in the future, existing film copies connect us to the achievements and certainties of the past. **FILM PRINTS WILL LAST - DON'T THROW FILM AWAY.**

April 2008, Paris (revised July/September 2008)

Acknowledgements:

The FIAF 70th Anniversary Manifesto was originally drafted as FIAF Appeal by Hisashi Okajima in 2007, based on his inspiration first suggested in 2005 in his mission statement for Executive Committee membership of FIAF. The draft was thoroughly refined by David Francis, fully elaborated and edited by Roger Smither, with invaluable advices from Paolo Cherchi Usai, Robert Daudelin, Edith Kramer and Paul Read, and with the consultation of the current EC members of FIAF. Translation into French was done by Robert Daudelin, and into Spanish by Christian Dimitriu.

The Manifesto was adopted in principle by the majority of those attending the FIAF General Assembly in Paris, after discussion that included a number of reasonable suggestions for improvements. As agreed in the proposal that was put to the vote, these have been discussed by a team appointed by the Executive Committee, which has produced this final text. The team consisted of Paolo Cherchi Usai, Roger Smither, Hisashi Okajima and Eva Orbanz. Contributions to the final editing process were also received from Iván Trujillo, Alexander Horwath and Maria Elisa Bustamante.

Ne jetez pas vos films!

Le Manifeste du 70e Anniversaire de la FIAF

Open Forum

Le cinéma constitue une part essentielle de notre héritage culturel et les films sont des enregistrements incomparables de notre histoire et de notre quotidien. Pour permettre le travail des chercheurs et l'accès du public aux œuvres, les archives du film ont la charge d'acquérir, de sauvegarder, de documenter et de rendre accessibles les films pour les générations actuelles et futures.

Les 130 archives de 65 pays regroupées au sein de la Fédération internationale des Archives du film (FIAF) ont sauvé plus de deux millions de films au cours des soixante dix dernières années. Néanmoins, dans le cas de certains genres, de certaines régions géographiques et de certaines époques de l'histoire du cinéma, moins de 10% de la production a survécu.

Culturellement, les films sont des objets uniques et irremplaçables, et leur durée de vie est très longue, surtout si des experts sont responsables de leur conservation. D'où l'insistance de la FIAF, au moment de fêter son soixante dixième anniversaire, de proclamer très haut : « Ne jetez pas vos films ! ». Et si vous ne possédez pas les équipements adéquats pour conserver vous-mêmes vos films, la FIAF et ses affiliés se feront un plaisir de vous mettre en contact avec une institution correctement équipée.

Bien qu'ils reconnaissent volontiers que les progrès récents dans le domaine du numérique affectent directement la technologie des images, les affiliés de la FIAF demeurent néanmoins convaincus qu'ils doivent **continuer à acquérir les films et à les conserver en tant que films**. Cette prise de position est complémentaire à l'élaboration de méthodes de conservation efficaces pour le patrimoine d'origine numérique. Pour ce faire, la FIAF sollicite impérativement la collaboration étroite de tous ceux qui font des films et/ou en ont la charge, qu'ils soient professionnels ou amateurs; la FIAF sollicite aussi la collaboration, essentielle, des représentants des gouvernements de tous les pays qui ont la responsabilité de sauvegarder l'héritage cinématographique mondial.

L'expression « Ne jetez pas vos films!» veut dire en clair qu'il ne faut pas se défaire d'un film, même si son propriétaire est porté à croire qu'il en a préservé le contenu en le transférant sur une pellicule plus stable ou en le numérisant à une résolution qui ne semble pas produire de perte d'information significative. Les archives du film et les musées doivent **conserver les films sur support film** :

- Un film est le résultat du travail d'un cinéaste, ou l'enregistrement d'un moment d'histoire capturé par un caméraman. L'un et l'autre sont potentiellement des matériaux importants, faisant partie de l'héritage culturel mondial. Le film a une réalité matérielle ; c'est un objet que l'œil humain peut lire et qui doit être traité avec beaucoup de soins, comme tout autre objet de musée ou qui a une valeur historique.

- Bien que le support film soit fragile, physiquement et chimiquement, c'est néanmoins un matériau stable qui peut survivre pour des siècles, tant et aussi longtemps qu'il est entreposé et traité comme il faut. Il est d'ores et déjà établi que l'espérance de vie d'un film est beaucoup plus longue que celle d'autres supports, tels le ruban vidéo, qui sont apparus ultérieurement. Une information numérique n'a de valeur que si elle est accessible et tous les systèmes numériques sont susceptibles de détérioration physique et chimique ; tous les appareils et tous les logiciels sont guettés par l'obsolescence.
- Dans l'état actuel des connaissances, le film est le meilleur outil de conservation archivistique pour les images en mouvement. Le film est un support dont les standards sont très largement internationalisés et c'est un medium avec un potentiel de haute résolution. Les informations consignées sur un film n'ont pas besoin d'être transférées périodiquement et les appareils qui lui sont associés n'ont pas besoin de mises à jour fréquentes.
- Les éléments sur film conservés dans les entrepôts des archives du film sont les matériaux d'origine à partir desquels on peut tirer des copies. C'est à partir des éléments ainsi conservés qu'on peut déterminer si une copie est complète ou pas. Plus la technologie numérique va se développer, plus il va être facile de changer, voire même tronquer arbitrairement le contenu d'une œuvre, alors qu'une modification injustifiée ou une déformation abusive peut toujours être mise à jour en retournant au matériau d'origine, en peuvant qu'il a été correctement conservé.

Ne jetez jamais un film, même si vous êtes convaincu qu'un support encore meilleur verra bientôt le jour. Quelles que soient les technologies futures des images en mouvement, les copies film constituent notre lien avec les réalisations et les acquis du passé. **LES COPIES DE FILMS PEUVENT DURER. NE LES DÉTRUISEZ PAS.**

Paris, avril 2008 (révisé en juillet/septembre 2008).

NOTE

Le Manifeste des 70 ans de la FIAF fut originellement rédigé par Hisashi Okajima en 2007, sous le titre « Appel de la FIAF ». Ce document proposait de fait une première synthèse d'un travail commencé en 2005 et présenté au Comité directeur de la FIAF pour discussion. Ce projet de texte fut soigneusement retouché par David Francis, puis corrigé par Roger Smither en tenant compte des commentaires de Paolo Cherchi Usai, Robert Daudelin, Edith Kramer et Paul Read. Cette version corrigée fut alors soumise pour discussion à l'actuel Comité directeur de la FIAF. La traduction française a été effectuée par Robert Daudelin et la traduction espagnole par Christian Dimitriu.

Le Manifeste a fait l'objet d'une adoption de principe par l'Assemblée générale de la FIAF durant le congrès de Paris d'avril 2008, après discussion et propositions de changements éventuels. Tel que convenu dans la proposition alors mise aux voix, ces suggestions ont été examinées par un groupe de travail nommé par le Comité directeur et responsable de la version finale proposée aujourd'hui. Ce groupe de travail était formé de Paolo Cherchi Usai, Eva Orbanz, Hisashi Okajima et Roger Smither; Alexander Horwath, Maria Elisa Bustamante et Iván Trujillo Bolio ont également participé à la révision finale.

¡No tire las películas!

Manifiesto del 70° Aniversario de la FIAF

Open Forum

Las películas forman parte de nuestro legado cultural y constituyen un testimonio único de nuestra historia y nuestra vida cotidiana. Los archivos cinematográficos, públicos y privados, son responsables de la adquisición, salvaguardia, documentación y exhibición de las películas para las generaciones presentes y futuras, para su estudio y disfrute.

La Federación internacional de archivos filmicos (FIAF) y sus 130 afiliados, que operan en más de 65 países, han salvaguardado más de dos millones de filmes durante los últimos 70 años. Sin embargo, en el caso de algunos géneros, regiones de producción y períodos históricos, el porcentaje de las películas sobrevivientes es sin duda inferior al 10% de los títulos producidos.

Con motivo de su 70° aniversario, la FIAF propone al mundo un nuevo lema: **¡No tire las películas!** Si usted no está equipado para conservar sus películas, FIAF y sus miembros le ayudarán a encontrar un archivo que esté en condiciones de hacerlo. Las películas son un bien cultural único e irremplazable, y pueden durar mucho tiempo, especialmente si su cuidado está en manos de expertos.

Aún reconociendo las grandes posibilidades que ofrece el progreso constante de las técnicas digitales en materia de acceso y las facilidades que pueden brindar en los procesos de conservación, los miembros de FIAF mantienen su resolución de **seguir adquiriendo películas y conservarlas como tales**. Esta estrategia complementa el empleo de procedimientos eficaces de preservación de materiales de origen digital. Los afiliados de la FIAF solicitan el apoyo de quienes producen películas o las conservan, ya sean profesionales, aficionados o funcionarios de gobiernos de las naciones comprometidos con la salvaguardia del acervo cinematográfico mundial, y los invita a que ayuden a cumplir esta misión.

El lema "¡No tire las películas!" significa que las películas no deben ser descartadas, ni siquiera en los casos en que quienes las poseen piensen que han salvaguardado su contenido transfiriéndolo a un soporte más estable o escaneándolo a un sistema digital con una resolución que aparentemente no implica una pérdida significativa de datos. Los archivos y museos cinematográficos se comprometen a preservar películas sobre soporte fotoquímico por las siguientes razones:

- Una película es creada bajo la supervisión directa de un director cinematográfico o constituye la captación de un momento histórico fijado sobre película por un camarógrafo. Ambos tipos de películas son testimonios potencialmente importantes y representan una parte del acervo cultural mundial. La película es una creación tangible y "legible a simple vista", cuyo cuidado requiere suma atención, al igual que otros objetos de museo o de valor histórico.
- A pesar de cierta fragilidad física y química, la película es un material

estable que puede durar siglos si se lo conserva y trata de manera adecuada. Se ha comprobado que la durabilidad de la película resulta mayor que la de otros soportes de imágenes en movimiento tales como la cinta video, desarrollados ulteriormente. La información digital sólo cobra valor si se la puede interpretar, mientras que los soportes de la información digital resultan vulnerables al deterioro físico y químico. Además, los sistemas y programas informáticos indispensables para su interpretación presentan un alto grado de obsolescencia.

- La película sigue siendo el medio más adecuado para archivar las imágenes en movimiento. Es un producto estandarizado, disponible internacionalmente, y sigue siendo el medio que asegura el mejor potencial en términos de resolución de la imagen. Los datos que contiene no requieren medidas de migración especiales y no exigen actualizaciones particulares de los sistemas operativos.
- Los elementos de película conservados en los depósitos adecuados constituyen los materiales originales de los que derivan todas las reproducciones. A partir de ellos se puede determinar si una copia está completa o no. El desarrollo de la tecnología digital permite cambiar e incluso alterar arbitrariamente su contenido. Estas alteraciones o distorsiones injustificadas, siempre pueden ser detectadas por comparación con la película original, a condición de que ésta haya sido almacenada correctamente.

Nunca tire una película, aunque esté convencido de que existe un soporte mejor. Sea cual fuere la tecnología que aparezca en el futuro, las copias de películas existentes reflejan los logros y certezas del pasado. **LAS COPIAS DE PELÍCULAS PUEDEN DURAR – NO LAS DESTRUYA.**

París, abril de 2008 (revisado en julio/septiembre de 2008)

Nota:

El Manifiesto para el 70° Aniversario de la FIAF fue inspirado por la misión encomendada a Hisashi Okajima en el seno del Comité ejecutivo en 2005. Su primer proyecto de Llamamiento de la FIAF, que es de 2007, fue luego cumplidamente desarrollado por David Francis y elaborado y editado por Roger Smither, con el inapreciable asesoramiento de Paolo Cherchi Usai, Robert Daudelin, Edith Kramer, Paul Read, y la consulta permanente de los miembros del Comité Ejecutivo de la FIAF. La traducción al francés estuvo a cargo de Robert Daudelin y al español de Christian Dimitriu.

El Manifiesto fue adoptado en su principio por la mayoría de los presentes en la Asamblea general de la FIAF durante el Congreso de París, en abril 2008, y luego de una discusión que generó sugerencias para la mejora de su formulación. Como estipulado en la propuesta sometida a votación, las sugerencias fueron discutidas por un equipo de reflexión nombrado por el Comité ejecutivo y produjeron finalmente el presente texto. El grupo de trabajo estuvo constituido por Paolo Cherchi Usai, Eva Orbanz, Hisashi Okajima y Roger Smither. Alexander Horwath, María Elisa Bustamante, e Iván Trujillo participaron en la redacción final.

6.2.1. UNESCO World Day for Audiovisual Heritage:

Program of October 27th, 2008

27th October 2008: World Day For the Audiovisual Heritage

The following FIAF affiliates have announced their plans for a special event/celebration around the 27th October 2008:

BARCELONA FILMOTECA DE CATALUNYA

Title of celebration foreseen for the WDAVH:

No specific title.

Description of the event/celebration:

La Filmoteca de Catalunya celebrará el Día Mundial del Patrimonio Audiovisual con las siguientes actividades:

- 1) La exhibición de la restauración de *Verd madur* (versión catalana de *Siega Verde*, Rafael Gil, 1960), un melodrama rural sobre el fondo paisajístico y folklórico de los Pirineos catalanes, en una insólita versión hablada en catalán, totalmente inhabitual en plena dictadura franquista.
- 2) Una doble proyección de *L'assassinat del Duc de Guise* (André Calmettes y Charles Le Bargy, 1908). En primer lugar se proyectará la versión muda original, restaurada por les Archives Françaises du Film du CNC, acompañada al piano por el maestro Joan Pineda. A continuación se proyectará la versión sonorizada, que si bien cuenta con la centenaria banda sonora compuesta originalmente por Camille Saint-Saëns, presenta los inconvenientes de la mutilación del lado izquierdo de la imagen, necesaria para dar cabida al sonido, y la duplicación de un fotograma de cada dos, para pasar de la velocidad de 18 fps a 24 fps.
- 3) Proyección de un programa constituido por documentos de temática africana, (un bloque mudo y uno sonoro) siguiendo la recomendación de FIAF, y a pesar de la escasez de este tipo de materiales en nuestro Archivo, según detalle que se encuentra a continuación.

Lunes 27/10/2008

17:00

Verd madur

(*Siega verde*) Rafael Gil, 1960. Int: Jeanne Valerie, Carlos Larrañaga, Luis Induni, José Rubio, Mari Ángeles Hortelano, Luz Márquez, Matilde Muñoz Sampedro, José María Caffarell, Consuelo de Nieva, Rafael Bardem, Elvira Quintilla. (Cataluña, versión catalana)

En un pueblecito del Pirineo catalán hay dos casas centenarias: la rica Can Pujalt y la ruinosa Can Xanot. La joven Xana, hija de Can Xanot, es atacada un día por el vagabundo Met, pero el primogénito de Can Pujalt, Enric, la salva y los dos se enamoran apasionadamente. Con el tiempo, ella se queda embarazada y se va del pueblo para no complicar-le la vida al rico heredero. Pero él planta cara a la situación con coraje. La película, más allá de su valor cinematográfico estricto, es destacable por una magnífica fotografía de los Pirineos, que adquieren naturaleza de personaje en la propia historia, un espacio geográfico poderoso que condiciona y moldea a los personajes que habitan en él.

22:15

L'assassinat du Duc de Guise / L'assassinat del duc de Guisa

André Calmettes, Charles le Bargy, 1908. Int: Charles le Bargy, Albert Lambert, Gabrielle Robinne, Berthe Bovy, Jean Angelo. (Francia. Muda, con subtítulos electrónicos en catalán.

La primera película del Film d'Art, que puso punto y final al anonimato artístico del cine primitivo poniendo al frente del proyecto a dos de los mejores directores del teatro francés de entonces: Charles Le Bargy y André Calmette. L'assassinat du duc de Guise encarriló una parte de la producción cinematográfica hacia los caminos de la estética teatral. Las 18 escenas de que consta el film están rodadas en plano general, sin utilizar el montaje.

(Film restaurado por los ARCHIVES FRANÇAISES DU FILM, en el marco del plan de salvaguarda de films antiguos del Ministerio de Cultura francés.

Con el acompañamiento musical del maestro Joan Pineda

L'assassinat du Duc de Guise / L'assassinat del duc de Guisa

André Calmettes, Charles le Bargy, 1908. Int: Charles le Bargy, Albert Lambert, Gabrielle Robinne, Berthe Bovy, Jean Angelo. (Francia. Sonorizada, con subtítulos electrónicos en catalán)

A diferencia de la copia anterior, esta lleva incorporada la partitura original compuesta por Camille Saint-Saëns, la cual se considera la primera banda sonora de la historia del cine.

Programa África

Proyección en Betacam. 47'

La elección de los documentos viene condicionada por la limitación de nuestro propio fondo en esta temática, y por el mal estado de una parte del material que conservamos. A pesar de ello, la selección efectuada es un buen reflejo de nuestras relaciones con África, del Magreb más próximo, a la lejana África subsahariana, donde aparecen los safaris, primero de caza y más adelante fotográficos, para acabar con un film de animación y un reportaje sobre la matanza de elefantes. El programa está organizado en dos bloques, uno mudo y otro sonoro, según el detalle siguiente:

Bloque mudo:

En el África oriental francesa. Tombouctou. Aspecto de sus estrechas calles (Francia, 1922).
Excursió a Tànger (Francesc Bordàs Salillas - Cataluña, 1930).
África (Madronita Andreu de Klein - Cataluña, 1966).

Con el acompañamiento musical del maestro Joan Pineda

Bloque sonoro:

Don Cleque de los monos (Francesc Tur - España, 1942).
Blancos y negros a la busca del elefante (Noticiero NO-DO - España, 1951)
África en globus (Jaume Llansana - Cataluña, 1980).

Contact person:

Mr. Roc Villas

BERLIN

DEUTSCHE KINEMATHEK - Museum für Film und Fernsehen

Title of celebration foreseen for the WDAVH:
UNESCO's World Day for Audiovisual Heritage

Description of the event/celebration:

The Day falls on a Monday this year, which is normally our closing day. Exceptionally, the Museum will be open, and the entry will be free on that day.

During the day, the television dept. will hold a conference for television archivists from the various german stations who cooperate with us.

The day will close at Kino Arsenal with a presentation of the newly created project and website "Lost Films" (www.lost-films.eu) which is a platform for archivists and collectors for the identification of lost or unknown film materials, as well as for the presentation of films which are really lost and only survive in the form of descriptions, scripts, photos etc. In addition, we will present a number of lost films which have been made into instructive films about the problem, such as lost films by Murnau and one with Asta Nielsen.

As we have no African collection to speak of, we could not follow the suggestion of FIAF to focus on African themes.

Contact person:

Mr. Martin Koerber

More details can be found on the web-site: www.deutsche-kinemathek.de

**BUENOS AIRES
CINEMATECA ARGENTINA**

Title of celebration foreseen for the WDAVH:

Día mundial del patrimonio audiovisual (World day for the av heritage)

Description of the event/celebration:

Proyección de *El último malón* (Alcides Greca) en la Sala Leopoldo Lugones

En el Día Mundial del Patrimonio Audiovisual proclamado por la UNESCO y conmemorando el 59 aniversario de la Fundación Cinemateca Argentina

El Complejo Teatral de Buenos Aires y la Fundación Cinemateca Argentina han organizado la proyección de *El último malón*, de Alcides Greca, con el acompañamiento musical de Santiago Chotsourian, para conmemorar el 59 aniversario de la Cinemateca Argentina. La cita es el lunes 27 de octubre a las 19.30 horas, en la Sala Leopoldo Lugones del Teatro San Martín (Avda. Corrientes 1530), con entrada gratuita.

Con la proyección de esta rareza del cine mudo nacional la Sala Lugones se une, además, a la celebración del Día Mundial del Patrimonio Audiovisual proclamado por la UNESCO. Con el propósito de fomentar la salvaguarda y preservación del patrimonio cultural y considerando que una parte importante de este patrimonio está representado por las imágenes en movimiento —con o sin el acompañamiento de sonido—, la UNESCO declaró el 27 de octubre como Día Mundial del Patrimonio Audiovisual. La declaratoria se dio en el 2005, durante la 33ª reunión de la Conferencia General que se celebró en París, tuvo como objetivo conmemorar los 25 años de la adaptación de la "Recomendación sobre la salvaguarda y la conservación de las imágenes en movimiento", documento impulsado por la Filmoteca de Checoslovaquia (hoy República Checa).

Santiago Chotsourian: Es licenciado en música por la Universidad Católica Argentina. Dirige Amadeus 103.7, radio de música clásica, y tiene a su cargo los conciertos 'A cielo abierto' que reúnen cada año en Buenos Aires cientos de miles de asistentes. Fue Director de Estudios Musicales del Teatro Colón (2002 / 2004) y Director de Música y Danza de la Nación (2001). En 2002 dirigió por encargo de la Fundación Cinemateca Argentina el estreno mundial de la música original (sinfónico - coral) de *La Pasión de Juana de Arco*, de C. T. Dreyer que hasta ese entonces se consideraba perdida. Es titular del Programa de Arte Acústico de la Universidad Nacional de San Martín, en el marco del cual se ha producido la música original de *Expedición Argentina Stoessel*, encargada especialmente por la Cinemateca Argentina para el estreno de la copia restaurada en el Festival de Biarritz 2008.

Lunes 27, a las 19.30:

El último malón (Argentina, 1917)

Dirección: Alcides Greca.

Filmada en San Javier, provincia de Santa Fe en los mismos lugares donde habían ocurrido los sucesos reales de 1904 en los que se basa el film. *El último malón* es un docudrama de carácter histórico, social y antropológico. Su director Alcides Greca, era un conocido abogado, escritor, periodista y bohemio, que

habría "realizado estudios de arte cinematográfico". Con este insólito film quiso reconstruir el hecho verídico que tuvo lugar en su ciudad natal, para el que empleó 1.600 extras, gente del poblado de San Javier y aborígenes mocovíes de la zona, entre los que se encontraba el último cacique que había liderado el verdadero y real último malón. Greca usa para mostrar la situación travelings y montajes paralelos. Lo que asombra no es sólo su técnica, sino su ambigua simpatía por la vida natural de los aborígenes. Por un lado, exalta la vida natural, por el otro, considera que el malón es un resto de barbarie que justifica su represión.

A las 19.30 horas (65', 35mm.).

Entrada gratuita

La proyección se realizará con una copia nueva impresa en el laboratorio Crest National, de Hollywood, gracias al auspicio de la UNESCO.

Contact person:

Ms. Marcela Cassinelli

**CANBERRA
NATIONAL FILM AND SOUND ARCHIVE**

Title of celebration foreseen for the WDAVH:
UNESCO's World Day for the Audiovisual Heritage

Description of the event/celebration:

Monday 27 October is UNESCO's World Day for Audiovisual Heritage and the National Film and Sound Archive of Australia is celebrating the day by highlighting a special project, the preservation of The Corrick Collection of early cinema.

The Corrick Collection is a treasure trove of more than 135 films produced in the earliest years of the 20th Century. The films were exhibited as part of a highly successful musical and cinematic traveling show presented by the Corrick family who toured Australia and overseas from 1901 to 1914.

The Collection is an extremely rare, diverse collection of works which in some cases are the only known copies still in existence anywhere in the world. The films range from mad chase stories, to tender fairy tales, films of world travels and amazing early trick photography as well as tinted and stenciled colour on film, reminding us that film has always been a wonderful medium for manipulation.

Blending the earliest comic, travel and dramatic short films being produced in France, Britain and the United States, with similar Australian fare made by the Corricks themselves, the collection had been well cared for over many years by the family before being donated to the NFSA.

The NFSA is progressively preserving the entire collection and producing quality 35mm screening prints for exhibition with live musical accompaniment so that audiences today can enjoy an actual silent cinema experience close to the original.

In the past two years, the NFSA has been presenting the newly preserved titles at the pre-eminent Pordenone Silent Film Festival in Italy, with enormous success.

The NFSA's Chief Curator, Meg Labrum, said today that work on The Corrick Collection is opening up new opportunities to experience irreplaceable audiovisual heritage both nationally and internationally, and to fulfill major scholarly needs world wide. The widest possible delivery of the entire Corrick Collection to audiences near and far is the important ultimate goal for this major preservation project.

UNESCO's World Day for Audiovisual Heritage, which has been celebrated officially since 2006, highlights the crucial importance of the world's moving image and recorded sound for both present and future generations.

Contact person:

M. Heather Millard

FRANKFURT**DEUTSCHES FILMINSTITUT – DIF / DEUTSCHES FILMUSEUM****Title of celebration foreseen for the WDAVH:**

UNESCO's World Day for the Audiovisual Heritage

Description of the event/celebration:

This year the UNESCO's World Day for the Audiovisual Heritage will be taking place along with the Aktionstag der kommunalen Kinos (Annual Promotion Day of the Municipal Cinemas). All the Kommunale Kinos put together a programme on this year's subject: Cinema as a special and unique place of experience.

We will present *EYE TO EYE*, a documentary by Michael Althen (film critic) and Hans Helmut Prinzler (former director of the Deutsche Kinemathek in Berlin) about the love for cinema, a voyage of discovery through one hundred years of German film. After the screening Claudia Dillmann (Deutsches Filminstitut) will discuss the film with Michael Althen and Hans Helmut Prinzler.

Cinema of Deutsches Filminstitut – DIF /Deutsches Filmmuseum

Monday, 27 October

8 pm

UNESCO's World Day For the Audiovisual Heritage / Aktionstag der kommunalen Kinos (Annual Promotion Day of the Municipal Cinemas)

Auge in Auge – Eine Deutsche Filmgeschichte

(*Eye to Eye – All About German Film*)

Germany 2007/2008, 106 min

D: Michael Althen and Hans Helmut Prinzler

Participants: Michael Ballhaus, Doris Dörrie, Andreas Dresen, Dominik Graf, Wolfgang Kohlhaase, Caroline Link, Christian Petzold, Tom Tykwer, Wim Wenders and Hanns Zischler

After the screening: Claudia Dillmann discusses the film with Michael Althen and Hans Helmut Prinzler.

EYE TO EYE shows the great moments of German cinema history. Unforgettable images are passing before our eyes and make us feel like watching the classics again. Acclaimed German filmmakers such as Caroline Link, Doris Dörrie, Michael Ballhaus, Tom Tykwer, Wim Wenders, Dominik Graf, Christian Petzold, Andreas Dresen, Wolfgang Kohlhaase and Hanns Zischler use film extracts to illustrate the films that have been particularly important to them; they investigate the essence of German film. Layer by layer, the film uncovers what so often has obscured our view of German film history. *EYE TO EYE* – an homage to what we love about German cinema.

Contact person:

Ms. Monika Haas

More details can be found on the web-site: www.deutsches-filmmuseum.de

LISBOA**CINEMATECA PORTUGUESA – MUSEU DO CINEMA****Title of celebration foreseen for the WDAVH:**

Dia mundial do património audiovisual (World day for the av heritage)

Description of the event/celebration:

Nous avons programmé pour le 27 octobre une séance, à 21h30, consacrée à la préservation.

Comme nous n'avions aucun film lié au thème de l'Afrique ou des droits humains qui ait fait l'objet d'une restauration, j'ai choisi de programmer à cette importante date, la restauration faite par notre archive du film de Robert Kramer (commandé par Erica Kramer) *MILESTONES*, qui a d'ailleurs été montrée au

Festival International de Cinéma de Cannes cette année, et qui nous a permis de recevoir nombreuses félicitations pour le travail entrepris.

Contact person:

João Bénard da Costa

**LJUBLJANA
SLOVENIJE / SLOVENSKI FILMSKI ARHIV LJUBLJANA**

Title of celebration foreseen for the WDAVH:
World Day of Audiovisual Heritage

Description of the event/celebration:

Slovenski filmski arhiv Ljubljana/Slovene Film Archive will celebrate UNESCO World Day for Audiovisual Heritage with special screenings in the theatre of Slovenska kinoteka in Ljubljana. Thanks to the colleagues from Jugoslovanska kinoteka Beograd we were in position to screen a new print of the feature film Rdeče klasje/ Red Wheat 1970, which was made from the materials kept in Jugoslovanska kinoteka.

Also we will screen three new prints of documentary films: Karnten and Jugoslavija vas zove (before the second World war) and Julijska krajina 1946. All three prints were also made from the materials loaned by Jugoslovanska kinoteka. Screenings will take place in the theatre of Slovenska kinoteka on Monday 27th of Octobre at the afternoon and in the evening.

Contact person:

Mr. Vladimir Suncic

**MO I RANA
NATIONAL LIBRARY OF NORWAY**

Title of celebration foreseen for the WDAVH:
UNESCO World Day for Audiovisual Heritage

Description of the event/celebration:

The National Library of Norway wishes to celebrate the UNESCO World Day for Audiovisual Heritage, and we do this by inviting all employees at the National Library who are in Rana on October 24 to the National Library movie theatre where we will introduce a few samples from our archives. In addition Thomas Bårdsen will talk about the preservation of Christian Leden's collection of sound recordings.

We will also launch a web presentation with some of the samples on our website www.nb.no on the 27th of October.

10:00 and 13:00

Film: **Aerial mapping of Svalbard 1938 (ca. 13 min)**

Photo: Lars Romnæs for Norsk luftfoto

Rights: Norsk Polarinstitut

Norwegian titles

35mm B/W silent, from B/W nitrate projection print

Copy: National Library of Norway

We follow the expedition from Tromsø with the plane tied on deck, embarking to Bear Island. The plane

used on the expedition belonged to the Widerøe air line, and was the same one used on Lars Christiansen's last Antarctic expedition 1936-37. We see the first aerial photography of Nordostlandet, Svalbard, the location of the "Italia" airship tragedy, Temple Mountain and shots from a polar bear hunt. The film will be presented with music specially composed by Rudi Pedersen.

Photography: **The material left by Marthinus Skøien**

Pictures: Along the Akerselva by Vaterland, ca. 1890-1900

Rights: Released

Black and white photographs

Copy: National Library of Norway

Music: **Norway's first gramophone star**

The first documented sound recording in Norway took place in 1879. The arrival of the phonograph made possible the documentation of the first years of our sound history on phonograph rolls, until the first commercial phonograph discs were marketed in early 1905. This part of our heritage is little known and in many ways undervalued as source material. The 1976 UNESCO resolution on the protection of the audiovisual heritage was aimed at rectifying this.

Adolf Østbye was Norway's first gramophone star and he participated in the first recordings at the Grand Hotel Kristiania, December 1904. The first recording was a parody of Henrik Ibsen's "Terje Vigen", but the one that was to become the most popular, was "Bal i Hallingdal" which was also released in the United States!

Example 1: Bal i Hallingdal (1904)

Example 2: Hu Marthe går og stuller (1905)

Contact person:

Mr. Tone Føreland

PARIS
ARCHIVES FRANCAISES DU FILM DU CNC

Title of celebration foreseen for the WDAVH:
World Day of Audiovisual Heritage

Description of the event/celebration:

À l'occasion de la journée mondiale du patrimoine cinématographique et audiovisuel, Christine Albanel Ministre de la Culture et de la Communication, Véronique Cayla, Directrice générale du CNC et Eva Orbanz, Présidente de la Fédération internationale des archives du film (FIAF) ont invité le public à participer aux projections de :

Funérailles de femmes à Bongo de Jean Rouch
1973 - couleurs - 23'

La Noire de... de Ousmane Sembene
Prix Jean Vigo 1966 - 1966 - noir et blanc - 60'

Le lundi 27 octobre 2008 à 20 heures
au Centre national de la cinématographie
12 rue de Lübeck - Paris 16e

Contact person:
Mr. Eric le Roy

QUITO
CINEMATECA NACIONAL DEL ECUADOR

Title of celebration foreseen for the WDAVH:
DÍA DE LA MEMORIA AUDIOVISUAL / World Day of Audiovisual Heritage

Description of the event/celebration:

CINEMATECA NACIONAL DEL ECUADOR, comunica con satisfacción que nos unimos al movimiento mundial para celebrar el Día de la Memoria Audiovisual, decretado por la UNESCO, con una fiesta de imágenes y de música patrimonial del Ecuador.

Desde las 15:00 horas hasta las 22:00 del día lunes 27 de octubre del 2008, en nuestra sala de Cine Alfredo Pareja de la Casa de la Cultura Ecuatoriana, proyectaremos:

La primera función del cinematógrafo de los Hnos. Lumiere en Paris 1895.

El documental *Aquí la memoria está viva*. Documental realizado por Fabián Cadena de Cinemateca Nacional que incluye fragmentos de las películas recuperadas, por décadas (1922-2007)

Cuatro filmes ecuatorianos preservados de la década del veinte:

Ecuador Noticiero Ocaña Film (1929), Fondo Miguel Alvarez (1922-1935), Un poquito de Guayaquil (1925-1930). El terror de la Frontera (1929). Corrección digital: Werner Aubelé y Hernán Cuellar.

A las 18:30 haremos público el libro "**Inicio y Memoria 25 años de Cinemateca Nacional 1982-2007**". Recopilación de Verónica Falconí y Bolívar Regalado (+).

A las 19: horas, se presentará la **Camerata Sinfónica Tuhumari**, dirigida por el Maestro Leonardo Cárdenas y compuesta por prestigiosos músicos sinfónicos del medio quienes interpretarán música ecuatoriana del siglo XIX y principios del XX. Además, una recopilación de música de películas de *Chaplin*.

Finalizaremos con la proyección del documental restaurado por Cinemateca Brasileña y el Ministerio de Cultura del Brasil: **Deja que hablo**, sobre la obra fílmica de Leon Hirszman, destacado pionero del *cinema novo*, en los años sesenta.

Cinemateca Nacional, aprovecha esta celebración para reconocer públicamente a la UNESCO y a Cinemateca Brasileña el aporte fundamental que nos han brindado, desde 1984 y los años siguientes, para que podamos preservar los filmes ecuatorianos de la etapa silente. De igual manera, al Instituto Nacional de Patrimonio Cultural que declaró al cine ecuatoriano como parte del Patrimonio Cultural del Estado y delegó su custodia a Cinemateca Nacional, en 1989. Asimismo, se solidariza y complace con el Decreto de Emergencia del Patrimonio decretado por el actual Gobierno y agradece que se haya incluido a Cinemateca en esta emergencia que le posibilitarán los resguardos necesarios para potenciar nuestro trabajo.

Tal como el Director General de la UNESCO recuerda que "la salvaguardia del patrimonio audiovisual es un proceso muy complejo que exige una amplia gama de soluciones jurídicas, institucionales, técnicas y económicas. La ausencia de ello, acarrea, en menos de diez años, la pérdida de parcelas enteras de

este patrimonio y causaría un empobrecimiento irreparable de la memoria, la cultura y la identidad humanas."

En esta primera celebración del Día Mundial del Patrimonio Audiovisual, el Sr. Matsuura, Presidente de la UNESCO, exhortó a los gobiernos, las organizaciones internacionales, la sociedad civil y el sector privado "a otorgar a ese patrimonio el reconocimiento que merece y a aportarle, además, los recursos indispensables para su preservación." Y concluye : "Sólo así seremos capaces de garantizar a las futuras generaciones el disfrute de ese legado que todavía está en nuestras manos"

El programa es el siguiente:

- 15:00 La primera sesión del cinematógrafo de los Hermanos Lumière 1895
10 min
- 15:30 Presentación Video Cinemateca Nacional del Ecuador Aquí la memoria está viva
- 16:00 El cine ecuatoriano digitalizado.:Ecuador Noticiero Ocaña Film 1929,
El terror de la Frontera 1929, Fondo Miguel Ángel Alvarez 1922-1935
- 18h30: Presentación del Libro Inicio y Memoria (25 años de Cinemateca Nacional del Ecuador
- 19: 30 Presentación Musical
- 20:00: Fondo Miguel Ángel Álvarez 1922-1935
- 20:30: Estreno del documental brasileño restaurado sobre la obra de León Hirsman: Deja que hablo. Dirección: Eduardo Escorel. Curaduría Carlos Augusto Calil.

AQUÍ LA MEMORIA DEL CINE ESTA VIVA

Lugar: Sala Alfredo Pareja Diezcanseco

Casa de la Cultura Ecuatoriana (Avenida Patria, entre seis de Diciembre y Doce de Octubre)

Contact person:

Ms. Wilma Granda

SANTIAGO (CHILE) CINETECA NACIONAL

Title of celebration foreseen for the WDAVH:

Conmemoran Día Mundial del Patrimonio Audiovisual

Description of the event/celebration:

El 27 de octubre, la Cineteca Nacional de Chile se une a la convocatoria de la UNESCO y de la Federación Internacional de Archivos Fílmicos, Fiaf.

Se exhibirá "Terremoto" (1939), con música en vivo y películas para todas las edades.

Con un nutrido programa de actividades gratis para niños, adultos mayores y la exhibición con música en vivo de películas mudas recién restauradas, la Cineteca Nacional conmemorará en Chile el Día Mundial del Patrimonio Audiovisual, el próximo 27 de octubre en el Centro Cultural palacio La Moneda, incluyendo una ceremonia que será encabezada por la Ministra de Cultura, Paulina Urrutia.

La fecha, proclamada hace dos años por la Unesco, resalta la importancia de las imágenes en movimiento como "parte irremplazable del patrimonio cultural" y subraya la toma de conciencia en torno a la importancia de preservar y resguardar los archivos fílmicos.

Las actividades desarrolladas por la Cineteca Nacional se centrarán en la realización de un coloquio sobre conservación y difusión del patrimonio fílmico, además de la exhibición de filmes nacionales recuperados por la entidad, de películas que forman parte del patrimonio audiovisual del mundo y de la presentación de un filme de animación chileno para niños.

Especial interés reviste la muestra "Documentos de la historia de Chile", que contempla materiales que la Cineteca acaba de editar en formato dvd y que se presentarán en una función especial con música en vivo. Incluye dos recientes restauraciones: Terremoto (1939) y Combate de Tani Loayza (años 20), además de "Paseo a playa ancha" (1903), "Recuerdos del Mineral El Teniente" (1918) y "Funerales de Luis Emilio Recabarren" (1924).

Durante el día también se exhibirán "La mano del muertito", de José Bohr, y "Largo viaje", de Patricio Kaulen, dos recientes trabajos de restauración de la Cineteca Nacional, con el apoyo del Fondo Audiovisual del Consejo Nacional de la Cultura y las Artes.

La obra de Bohr estaba en absoluto peligro de desaparición, debido a que la única copia existente contenía una inusual mezcla de soportes de nitrato y acetato, lo que significaba un alto riesgo de destrucción. Y en el caso de la película de Kaulen, la situación era más compleja aún porque, además, su negativo se extravió.

De acuerdo a la Unesco, los archivos audiovisuales logran trascender el idioma y las fronteras culturales, transformando la sociedad y convirtiéndose en un complemento a la tradición escrita y hablada. Pero aunque los materiales han evolucionado y cambiado con el paso del tiempo, lo cierto es que siguen siendo extremadamente vulnerables.

De allí es que el organismo internacional, en cooperación con el Consejo de Coordinación de Asociaciones de Archivos Audiovisuales (CCAAA) y otros asociados, instauró el Día Mundial del Patrimonio Audiovisual en 2006, conmemorando los 25 años de la "Recomendación sobre la salvaguarda y conservación de las imágenes en movimiento", instrumento impulsado por la Filmoteca de la actual República Checa.

La Federación Internacional de Archivos Fílmicos, Fiaf, de la cual la Cineteca es miembro asociado, ha hecho un especial llamado a todas las filmotecas e instituciones afines a conmemorar el Día Mundial del Patrimonio Audiovisual.

Programación:

11 horas: Cine Niños: "Ogú y Mampato en RapaNui" (Animación, Alejandro Rojas, Chile, 2007) - Sala Cine

16 horas: Cine Club - Los tres primeros Buñuel: "El perro andaluz", "La edad de oro" y "Las Hurdes" - Microcine

17 horas: Cine del recuerdo: "La mano del muertito" (José Bohr, Chile, 1948, 85 min.) - Sala Cine

18 horas: Coloquio sobre conservación y difusión del patrimonio fílmico (Equipo Cineteca e invitados) - Microcine (inscripción previa)

18: 30 horas: Clásicos chilenos: "Largo viaje" (Patricio Kaulen, Chile, 1967, 87 min.) - Sala Cine

20 horas: Documentos de la historia de Chile: "Paseo a Playa Ancha" (1903), "Recuerdos del Mineral El Teniente" (1918), "Funerales de Luis Emilio Recabarren" (1924), "Combate de boxeo de Tani Loayza" (1925), "Terremoto" (1939). Musicalización en vivo

Terremoto

Restauración de la Cineteca Nacional de Chile, año 2007. Imágenes del Terremoto de Chillán del '39. 1939, 35mm, b/n, 14 min.

El documento está conformado por dos noticieros de la época, que llegaron a la Cineteca donados por particulares. Se presentan conservando el montaje que los documentalistas de la época elaboraron. Estas imágenes fueron filmadas siguiendo el recorrido de la comitiva presidencial por la zona devastada, entre Curicó y Bulnes, aunque se centran en el epicentro del sismo en la ciudad de Chillán.

Los noticieros son:

- 1) Imágenes silentes, de autor anónimo. Duración de 7'15"

- 2) Imágenes en parte sonorizadas, filmadas por Luis Fiol Berner. Producción de Pluma Films Chile. Duración: 6'30".

El martes 24 de enero de 1939, a las 23.35 horas, un violento terremoto, de una magnitud de 8 grados en la escala de Richter, asoló a Chillán y las provincias vecinas de Maule, Linares, Ñuble y Concepción, en el centro sur de Chile. Fue percibido en Chile desde Arica a Aysén y de la costa a Mendoza (Argentina). El terremoto destruyó totalmente la mayor parte de las casas de Chillán, y provocó, según estimaciones de la prensa, más de 30.000 muertos en la zona.

El Presidente de la época, don Pedro Aguirre Cerda, se trasladó al día siguiente a la zona. El Presidente expresó a su regreso de Chillán: "Una de las regiones más ricas y prósperas del país han sido convertidas en un montón de ruinas y miles de hogares chilenos están siendo sometidos a una terrible prueba. He regresado de la zona devastada con la sensación de un luto nacional. Talca, Linares, Maule, Ñuble, Concepción y Bío-Bío están bajo el peso de un intenso dolor" (30 de enero de 1939).

Estos materiales se encontraron en su soporte original de nitrato.

Su restauración fue realizada en la Cineteca Nacional de Chile el año 2007 y completada en los laboratorios de la Filmoteca de la UNAM en México.

"Combate de Tani Loayza"

Restauración de la Cineteca Nacional de Chile, año 2007.

Las imágenes corresponden a uno de los combates en EEUU del boxeador Tany Laoyza (1905-1981), que enfrentó al norteamericano Jimmy Goodrich, por la corona mundial de la categoría liviano en 1925.

Estanislao Loayza Aguilar, el "Tani", nació en Iquique en 1905. Veinte años después era una gloria nacional y figura en todos los rings del mundo. Falleció en Santiago el sábado 16 de mayo de 1981.

Estas imágenes fueron entregadas por la Familia Loayza al cineasta Carlos Flores del Pino, quien las traspasó a la Cineteca Nacional para su preservación. El material se encontraba en su soporte original de nitrato, por lo que concluimos que sólo el azar permitió que esta película sobreviviera desde la década del 20 hasta nuestros días.

Contact person:

Mónica Villarroel Márquez

**SÃO PAULO
CINEMATECA BRASILEIRA**

Title of celebration foreseen for the WDAVH:
World Day of Audiovisual Heritage

Description of the event/celebration:

On 27 October 1980, the Recommendation for the Safeguarding and Preservation of Moving Images was adopted in Belgrade, during the 21st General Conference of UNESCO. The Cinemateca Brasileira, taking part in this worldwide celebration along with its fellow affiliates of FIAF, has programmed the following exhibitions of African cinema from its archives:

PROGRAM for 27 October 2008

SALA CINEMATECA/BNDES
3.00pm
Jaguar

5.00pm
Por quê a Eritréia? / A panther in Africa

7.30pm
O ritmo do Ngola Rítmos

9.00pm
Black Goddess

TECHNICAL INFORMATION AND SYNOPSIS

Black Goddess, by Ola Balogun

Rio de Janeiro - Brazil, 1978, 35mm, color, 95' | DVD Exhibition

Cast: Jorge Coutinho, Zózimo Bulbul, Sônia Santos, Lea Garcia

Babatunde, a young Nigerian belongs to a family of returnees--those captives who came back to their country of origin after slavery was abolished. He promises his dying father that he will go to Brazil to search for their relatives. In Brazil, he not only finds his family, he also finds his history, his culture and himself.

Jaguar, by Jean Rouch

France/Nigeria, 1967, 16mm, color, 105' | English subtitles | DVD Exhibition

Three people from the country travel to the big city to seek employment in this documentary that contrasts primitive and modern life in Nigeria. After they have money, the three return to their native village to resume shepherding and hunting. (Dan Pavlides, All Movie Guide)

A panther in Africa, by Aaron Matthews

United States/Tanzania, 2004, digital video, color, 71' | English spoken | Without subtitles

On October 30, 1969, Pete O'Neal, a young Black Panther in Kansas City, Missouri, was arrested for transporting a gun across state lines. One year later, O'Neal fled the charge, and for over 30 years, he has lived in Tanzania, one of the last American exiles from an era when activists considered themselves at war with the U.S. government. Today, this community organizer confronts very different challenges and finds himself living between two worlds - America and Africa, his radical past and his uncertain future.

Contact person:

Ms. Carlos Wendel de Magalhães

SINGAPORE ASIAN FILM ARCHIVE

Title of celebration foreseen for the WDAVH:

Asian Film Archive Celebrates UNESCO World Day for Audiovisual Heritage and Searches for Lost Films

Description of the event/celebration:

27 October 2008 is designated as a UNESCO World Day for Audiovisual Heritage, a day commemorated by film and audiovisual archives around the world by working together with communities to further the preservation of audiovisual heritage.

On this second World AV Heritage day, the Asian Film Archive is observing the occasion with an open call to the public in search of some significant local films whose existence are currently unknown. The aims of this search are several folds:

- o Unearth the location of local cinematic gems that were once thought to be lost and to properly preserve them.
- o Create public awareness of the importance and urgency of archiving Singapore's culture and heritage through its films.
- o Publicize the existence of organizations such as the Asian Film Archive in Singapore that the members of public can turn to for help on archival or preservation of films.

In line with 2008 being proclaimed by the United Nations General Assembly as the International Year of Languages, the Asian Film Archive's second public search of lost local films, take into account that films help to foster greater understanding amongst communities through linguistic diversity. These films are also of cinematic, cultural, and historical importance to the local industry. The list of films, format, and types of materials that the Archive is searching for are attached in Annex A.

Contact person:

Mr. Tan Bee Thiam, Executive Director, Asian Film Archive
info@asianfilmarchive.org
www.asianfilmarchive.org

**SKOPJE
KINOTEKA NA MAKEDONIJA****Title of celebration foreseen for the WDAVH:**

World Day of Audiovisual Heritage

Description of the event/celebration:

Having in mind that the appropriate storing and keeping of film holdings on deposit is one of the main precaution measures for film preservation, and on the other hand, at this moment, our complete film heritage, (including the national one), moved previously in Bardovski Konaci (outside the city) where it is still situated when we moved in our new building, we have already started a project for reconstruction and adaptation both of Bardovski Konaci (outside the city) and of lower level premises of our building, with all technical facilities for storing and preservation (air conditioning etc) in order to store primarily national production (in our building) and the world-wide (in Bardovski Konaci).

This huge project will be fully supported by the Ministry of Culture. So, on the occasion of World Day of Audiovisual Day, we have made a public video presentation of the project for reconstruction and adaptation of our vaults. Activities will start at the beginning of 2009.

Also, the same day, we have offered a special programme of archive films from our collections – from the world archives' treasures, underlining the importance of audiovisual materials for history and culture.

The programme was the following:

Addressing: Ms Mimi Gjorgoska-Ilievska, MA, Director,
Kinoteka na Makedonija / Cinematheque of Macedonia, Skopje
(The Significance of the Audiovisual Heritage Storing And Preservation)
Elizabeta Kancevska-Milevska, MA, Minister of Culture,
(Presentation of the capital project of the Macedonian Government
for revitalization of the cultural monument – Havzi Pasha Konaci in the village of Bardovci,
where Kinoteka na Makedonija/Cinematheque of Macedonia would get appropriate and adequate
storing space for preservation, keeping and presentation of audiovisual heritage)
Igor Stardelov, MA
Head of Film Archive, Kinoteka na Makedonija / Cinematheque of Macedonia
(Presentation of the project for reconstruction and adaptation of the vaults for
national audiovisual collections (in our building), as a first phase of the capital
project of the reconstruction and revitalization of Havzi-Pasha Konaci)

Film showings: From the World-Wide Film Archives' Treasures

Contact person:

kinoteka@ukim.edu.mk

**STOCKHOLM
CINEMATEKET - SVENSKA FILMINSTITUTET****Title of celebration foreseen for the WDAVH:**

World Day of Audiovisual Heritage

Description of the event/celebration:

The SVENSKA FILMINSTITUTET will heed the call from the Paris congress by screening Yeleen by Mali film-maker Souleymane Cissé on October 27th. Furthermore Mr. Cissé will be present to introduce the screening. As Mr. Cissé is on the advisory board of the World Cinema Foundation, we will also screen, on October 29th, Touki Bouki by Senegalese film-maker Djibril Diop Mambéty, which has been preserved with support from the WCF.

These screenings coincide with the 75th anniversary of our archives, which we will celebrate during the week October 26th to November 2nd, with screenings, lectures and seminars. During this week of celebrations, we will also take the opportunity to screen some films on the UNESCO Memory of the World Register, such as Los olvidados, The Wizard of Oz and the WW1 documentary The Battle of the Somme.

Apart from these screenings related to UNESCO and to the African film heritage, present and former curators of the collections will present a programme each of rarely seen films from the collections, and present and former preservation officers will talk about and introduce their favourite restoration projects. On October 30th we will arrange two panels, one on preservation in the digital era and one of accessing the heritage in the digital era. Among the panel participants are our FIAF colleagues Joe Lindner from the Academy Film Archive, Thomas Christensen from the DFI, Lise Gustavson from the NFI (or maybe now, National Library?) and Michael Loebenstein from Österreichisches Filmmuseum (as you know one of the editors of the Film Curatorship book, the topic of next year's 2nd century forum). The day will end with a gala screening of one of our most recent preservations, I lifvets vår (1912), a Swedish Pathé film starring Sjöström, Stiller and Klercker in the three main parts.

The UNESCO World Day for the Audiovisual Heritage will be celebrated not only in Stockholm, but also at the affiliate venues in Göteborg and Malmö. Abderrahmane Sissako's Heremakono in Göteborg and Idrissa Ouedraogo's Yaaba in Malmö will be screened On Tuesday October 28th .

Contact person:

Mr. Jon Wengström

TAIPEI

CHINESE TAIPEI FILM ARCHIVE

Title of celebration foreseen for the WDAVH:

UNESCO's World Day for Audiovisual Heritage

Description of the event/celebration:

Screening of two African films from our collection on October 27 and November 1.

October 27, 14h00 HYENAS, 16h00 ALEXANDRIA AGAIN AND FOREVER
November 1, 14h00 HYENAS, 16h00 ALEXANDRIA AGAIN AND FOREVER

With an powerpoint introduction of the storage vault and preservation task undertaken by the Chinese Taipei Film Archive.

Contact person:

Ms. Teresa Huang

TALINN

ESTONIAN FILM ARCHIVES

Title of celebration foreseen for the WDAVH:

World Day of Audiovisual Heritage

Description of the event/celebration:

Estonian Film Archives together with working group "Estonian Film 100" are celebrating the

International audiovisual heritage day with the screening of digitally restored film "the Ideal Landscape" (1980), film company "Tallinnfilm", director Peeter Simm. The film is about life in countryside in 1950-s, during Stalin period. The screening will take place together with the new documentary with the memories of filmmakers and actors about how the film was made on the 22th of October in Tallinn in cinema "Friendship".

On the 27th of Oct. Estonian Film Archives has invited the film producers to the archive to discuss the voluntary deposit issues and copyright. With the glass of wine to celebrate the day of audiovisual heritage and to remind them the nowadays films will be part of heritage in the future!

Contact person:

Ms. Ivi Tomingas

**TORONTO
FILM REFERENCE LIBRARY / CINEMATHEQUE ONTARIO**

Title of celebration foreseen for the WDAVH:

UNESCO World Day for Audiovisual Heritage

Description of the event/celebration:

October 27, 2008 8:45 PM, at Jackman Hall

Projection of: ***A Cuban fight against demons*** (Una pelea cubana contra los demonios)

Director: Tomás Gutiérrez Alea

Year: 1972

Runtime: 120 minutes

Country: Cuba

Cast: José Antonio Rodríguez, Raúl Pomares

This is a rare opportunity to see an extraordinary film from the director of *Memories of Underdevelopment* (1968) and *Strawberry and Chocolate* (1994). Chosen by The Film Reference Library to celebrate UNESCO World Day for Audiovisual Heritage, which recognizes the importance of film restoration and preservation on October 27 each year, *A Cuban Fight Against Demons* reflects Tomás Gutiérrez Alea's unwillingness to limit himself to one visual style or even genre and it stands as evidence of the spirit of experimentation that has energized the Cuban film tradition since the revolution. The film is a feverish, cinematic polemic that draws on seventeenth-century Cuban history to spin a narrative that slams right into the contemporary reality of Seventies Cuba, a time of heightened ideological vigilance. But this is not a simple tale of right and wrong: Alea weaves a multi-layered and philosophically complex narrative that refuses to settle for superficial morality.

The film retells the story of a documented event that occurred in 1672, though in the film, Alea changed it to 1659, a date that would resonate with a Cuban audience. A priest in a coastal town becomes obsessed with a notion of religious purity, which is endangered by the possibility of pirate incursions and the presence of heretics. He exhorts his congregation to pick up stakes and move, en masse, to a new inland site, away from these external threats. The opposition is led by a larger-than-life local landowner whose scepticism and hedonism are his undoing. Quick flashes of iconic contemporary Cuban figures such as Che, Fidel Castro, and José Martí transpose the story to contemporary Cuban reality. The acting is neorealist, the camera is on wings but the director's vision keeps a firm grasp on the mayhem.

Due to the deteriorating conditions of the archive vaults in Cuba, *a Cuban Fight Against Demons* was in danger of disappearing forever. This new print is the result of an international effort led by the Cuban Institute of Cinematographic Art and Industry to restore the negative. The restoration work was carried out by João Socrates de Oliveira at Prestech Labs in the U.K. – Alex Anderson

Alex Anderson teaches documentary history and production at Ryerson University. In 1994 she made a documentary on Tomás Gutiérrez Alea while he was filming *Strawberry and Chocolate*. She is part of an international consortium working to preserve the Cuban film archive.

The film will be introduced by Alex Anderson and will be preceded by a pre-recorded introduction by Mirtha Ibarra, the widow of T.G. Alea.

Contact person:
Ms. Sylvia Frank

6.2.2. UNESCO World Day for Audiovisual Heritage:

Report of Vladimir Opela

THE WORLD DAY FOR AUDIOVISUAL HERITAGE

The celebrations of the second (official) World Day for Audiovisual Heritage 2008 took place in a few levels, and FIAF, its regional organisations, and individual film archives utilized to its promotion

- their own web sites
- television and radio broadcast
- press

By means of this mass media, the public was informed about the significance of World Day for Audiovisual Heritage and also about various individual film archives' activities prepared to this day.

These activities were:

- academic (conferences, symposias, lectures, board discussions) dedicated to preservation and restoration of Audiovisual Heritage
- publication (scientific and popular)
- informative: individual archives presented their scientific activities by means of lectures, and by days of open doors for public
 - worked up selective lists of restored films,
 - lists of films in danger and documentation of films thought lost,
 - some archives accorded informations
 - Brief description/Mission Statement of FIAF
 - History of origin of the World Day for Audiovisual Heritage
 - Message from Koïchiro Matsuura, Director-General of UNESCO on the occasion of the World Day for Audiovisual Heritage
 - appeal from Kurt Deggeller, Convenor of CCAAA

Film archives presented reconstructed and restored films from more than hundred-ten-year's history of cinematography.

Film archives, in the frame of this day, cooperated on various programs and provided restored films to each other.

It is recommendable to mention, besides these activities, activities coming from Africa Project:

- a) 23 FIAF Affiliates informed about their holdings of African films
- b) CNC organized political, financial and technical help to Cinémathèque Africaine, Ougadougou
- c) member archives presented African films or programs about Africa

Further there were presented new projects:

Deutsche Kinemathek Berlin presented, in the cinema Arsenal, newly created project and Website "Lost Films" (www.lost-films.eu).

Národní filmový archiv Prague concluded an agreement with Academy of Arts for a creation of animation films about safeguarding of film heritage which became part of an educational plan.

The winning film was awarded and showed in the frame of the World Day for Audiovisual Heritage.

Vladimír Opěla

6.3. List of FIAF Awards

FIAF AWARDS

The International Federation of Film Archives bestows each year a FIAF Award to a renown personality. The Award celebrates the dedication of contributors to the cause of film preservation from around the world.

The FIAF Award brings to the fore an individual whose actions in film preservation embody the Federation's mission to:

- uphold a code of ethics for film preservation and practical standards from all areas of film archive work
- promote the creation of moving image archives in countries which lack them
- promote film culture and facilitate historical research on both a national and international level
- foster training and expertise in preservation and other archive techniques
- ensure the permanent availability of material from the collections for study and research by the wider community
- encourage the collection and preservation of documents and materials relating to the cinema

The Award itself is a 1000-foot film can, made up of pure silver and designed by the Filmoteca de la UNAM, Mexico.

The recipients of the FIAF Award are the following:

- Martin Scorsese (2001)
- Manuel de Oliveira (2002)
- Ingmar Bergman (2003)
- Geraldine Chaplin (2004)
- Mike Leigh (2005)
- Hou Hsiao-Hsien (2006)
- Peter Bogdanovich (2007)
- Nelson Pereira dos Santos (2008)
- Rithy Panh (2009)
- Liv Ullmann (2010)

The commitment of these film personalities has raised awareness of the historical and cultural importance of film preservation, and helped ensure recognition of the fact that our moving-image heritage must be preserved, restored, and made accessible to future generations.

6.4. Reel Emergency Project: previous and new projects

Reel Emergency Project

Since the initiation of the REP, eleven projects have been submitted for sponsorship. The so far presented and/or adopted elements are the following:

Previous projects (sponsored or still open)

1. *Allá en el trapiche*, by Roberto Saa Silva, Colombia, 1943 (951 m.)
Fundación Patrimonio Fílmico Colombiano, Bogotá.
Contact person: Rito Alberto Torres Moya
Status: restored by the Fundación Patrimonio Fílmico Colombiano
2. *La transmisión del mando de Alfonso López*, by Gonzalo Acevedo, Colombia, 1942 (757 feet). Fundación Patrimonio Fílmico Colombiano, Bogotá.
Contact person: Rito Alberto Torres Moya
Status: open for sponsoring
3. *Comedia del Taller Garland*, by Guillermo Garland, Perú, 1926 (300 m.)
Archivo Peruano de Imagen y Sonido, Lima.
Contact person: Ms. Irela Núñez del Pozo
Status: open for sponsoring
4. *34th International Eucharistic Congress, May 1938*, by Arpad Sipos, Hungary, 1938 (240 m.). The Hungarian National Film Archive, Budapest.
Contact person: Ms Blanka Szilagyi
Status: open for sponsoring
5. *Commemoration of Saint Stephen First Apostolic King of Hungary 1038-1938*, by Arpad Sipos, Hungary, 1938 (120 m.).
The Hungarian National Film Archive, Budapest.
Contact person: Ms Blanka Szilagyi
Status: open for sponsoring
6. *Sib Song Toulá Thí Xam Neua*, by Somtheu, Laos, 1961 (220 m.)
The Lao National Film Archive and Video Center, Vientiane.
Contact person: Bounchao Phichit
Status: open for sponsoring
7. *Manok Ni San Pedro (St. Peter's Rooster)*, by Joe Macachor, Philippines, year?, (2035 feet)
Contact person: Mr Nick de Ocampo
Status: open for sponsoring
8. *30.000 Km. en automóvil*, by Adam Stoessel, Argentina, 1929/1931 (2400 m.).
The Fundación Cinemateca Argentina, Buenos Aires.
Contact Person: Ms Marcela Cassinelli
Status: restored by the Library of Congress – Motion Picture, Broadcasting and recorded Sound Division / National Audio-Visual Conservation Center

The following projects have been submitted in 2007 and 2008
for sponsorship:

9. *Journey to Cusco and Machu Picchu*, by Guillermo Garland Higginson, Peru, 1924
Archivo Peruano de Imagen y Sonido, Lima
Contact Person: Irela Nunez del Pozo
10. *Journey to the Amazon Forest*, by Guillermo Garland Higginson, 1924
Archivo Peruano de Imagen y Sonido, Lima
Contact Person: Irela Nunez del Pozo
11. *Industrias Pinto de Bucaramanga (título asignado)*, Director unknown, around
1940
Fundación Patrimonio Fílmico Colombiano, Bogotá.
Persona de contacto: Rito Alberto Torres Moya
12. The Mummy "The Night of Counting the Years", by Shadi Abdel Salam, 1969
Egyptian Film center, Cairo
Contact Person: Ali Abou Shadi
Status: sponsored by the Cineteca de Comune di Bologna.

6.5. Periodicals Indexing Project Report

**REPORT OF P.I.P. ACTIVITIES
GENERAL ASSEMBLY FIAF CONGRESS
(Buenos Aires 2009)**

1. Publications

The FIAF databases are published in electronic format by Ovid (SilverPlatter platform) and ProQuest (Chadwyck-Healey platform). Important changes are ahead for both platforms. The SilverPlatter platform will be discontinued in 2009 and the FIAF data will be migrated to a new platform (OvidSP), involving a new working method (Ovid will build the data themselves instead of the Belgian company IVS). As a result, Ovid signed a new licensing agreement with FIAF as a follow-up of the old agreement between Ovid and IVS. We are currently evaluating a trial build of the FIAF databases on the OvidSP platform. If everything goes well, the FIAF databases will be published officially on this new interface in May/June 2009. There are no longer plans for a CD-ROM publication in the future, so the Fall 2008 edition was the last disc we published. However, we plan to publish one more update of the 'Treasures only' CD-ROM (using SilverPlatter software) to replace the existing 2003 edition.

ProQuest also announced that they are developing a new online platform to replace the separate Chadwyck-Healey, ProQuest and CSA platforms. There is no date yet for the introduction of this new platform.

Volume 36 of the *International Index to Film Periodicals* was published in December 2008. We have used for the first time a new program to export data from FIAFCat to produce this volume, which explains why it was published with delay.

We continue to apply reduced rates, based on indexing contributions. The general rule is that every periodical title indexed for P.I.P. entitles a FIAF affiliate to a discount of 100 €. A growing number of FIAF affiliates is subscribing to FIAF Plus, the full text version offered by ProQuest.

2. Indexing matters

At the FIAF Congress in Paris a meeting with representatives of the different French archives took place to discuss a better collaboration with the P.I.P. As a result of this, a one-day indexing workshop was organized at the Cinémathèque française on November 18, which was assisted by participants from various French archives (Bois d'Arcy, Paris, Perpignan, and Toulouse). All archives present engaged themselves to collaborate with the P.I.P. from now on.

We are currently testing a new version of the indexing software, enabling more searching possibilities and which should solve the problems with the use of the Mozilla and Safari browsers. Once this new version is implemented, we are planning to do some work on the conversion of Russian and Czech diacritics, and to finish ongoing work on the development of a new export tool for the online publication of the thesaurus.

3. P.I.P. Business Plan

Taking into account the current economic crisis (which is clearly affecting our external sales), we don't think it's appropriate to start with the implementation of phase two of the original Action Plan (involving the centralization of the FIAF databases in Brussels, which would require hiring extra staff).

Rutger Penne
P.I.P. Editor
18/05//2009

**6.6. Film Restoration Summer School/
FIAF Summer School 2009**

FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2009

Theory lessons on Film Restoration: distance learning, May 19th to June 23rd (each Tuesday)

Introduction and attendance to Il Cinema Ritrovato film festival: Bologna, June 27th to July 4th

Restoration practice: Bologna, July 6th to July 17th

2009 PROGRAMME

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FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2009

Theory lessons on Film Restoration: distance learning, May 19th to June 23rd (each Tuesday)
Introduction and attendance to Il Cinema Ritrovato film festival: Bologna, June 27th to July 4th
Restoration practice: Bologna, July 6th to July 17th

1. INTRODUCTION

1.1. FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2009 WORK IN PROGRESS

The Film Restoration Summer School / FIAF Summer School 2009 is starting again, for the third time, in May 2009. For two years in a row, Fédération Internationale des Archives du Film (FIAF) and the Association des Cinémathèques Européennes (ACE) will combine their efforts with Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory, and organize the Film Restoration Summer School / FIAF Summer School 2009.

After the succesful previous editions, FIAF, ACE, Cineteca di Bologna and L'Immagine Ritrovata are ready to start a new training course in the field of film restoration. As well as 2007 Summer School, 2009 course is aimed at specialists and people who work in the film industry. Priority will be given to people working for FIAF and ACE members.

1.2. WHY A FIAF SUMMER SCHOOL FOCUSED ON RESTORATION?

While the whole film community numbers many film archives, specialized laboratories are by contrast very few. Every year, many film archives restores a considerable number of prints. Hence, it appears necessary for today's curators and their staff to be trained to use new digital equipment to preserve and restore old films, and to learn about digital strategies for access. Furthermore, all students who are interested in working in a film archive and/or restoration laboratory in the near future should be provided with highly specialized digital and analog tools to enter this field.

1.3. FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2009 AND IL CINEMA RITROVATO

Film restoration should not be confined within the walls of a specialized laboratory. Presenting and exhibiting restored films is an active part of the restoration process. For

this reason we have decided to open the Film Restoration Summer School / FIAF Summer School 2009 in Bologna, in conjunction with the festival Il Cinema Ritrovato (27 June-4 July 2009), a true meeting place for researchers and experts. The connection between learning about digital and analog restoration and Il Cinema Ritrovato is therefore a close one. It is important to put restoration into practice and to learn how to restore a film, while it is equally crucial to understand how films, restored by different archives, can be exhibited today.

1.4. FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2009 TARGETS

The project's main objective is to teach and update participants on how to restore, reconstruct, and preserve a film using analog and new digital technology, and how analog systems and new digital technologies can actually coexist. Participants will have the chance to experience everyday work in a highly specialized laboratory, including all departments and every step of the process, from beginning to end. Film Restoration Summer School / FIAF Summer School 2009 participants are expected to acquire certain skills: being able to operate all digital and analog equipment in an archive and a restoration laboratory; being able to follow a complete restoration process; performing all the main necessary operations needed to restore a film; evaluating the state of conservation of a film, and deciding the best practice to restore, reconstruct, and preserve it.

1.5. ANALOG AND DIGITAL RESTORATION

The innovative Film Restoration Summer School / FIAF Summer School 2009 is a film school programme dedicated to teaching digital and analog techniques to restore archival prints. While digital technologies have a well-established role in the contemporary film industry, the importance that they play in film restoration has been somewhat neglected as a teaching/learning experience.

At L'Immagine Ritrovata laboratory participants will follow the entire restoration process: analog, digital and sound restoration, from repairing to printing preservation material and projection positive, from film scan to film recording, from sound acquisition to optical sound film recording.

1.6. FINAL AIM

After completing the Film Restoration Summer School / FIAF Summer School 2009, the target group will possess the following skills:

- knowing how a film can be restored following new digital and analog technologies in a modern, flexible work environment;
- being able to assess the best format to restore a film and have it translated from film support to HD and SD broadcasting until DVD support;
- being able to discuss with a restoration laboratory about how to carry on a restoration project;
- knowing the diverse approaches to restoration of different FIAF archives;
- how managing a budget for a film restoration project.

Finally, past editions of Film Restoration Summer School / FIAF Summer School 2009 have proved to be an excellent meeting ground for people working in the same field who might work on the same restoration projects in the future. This is a great chance for the beginning of new collaborations.

2. PROGRAMME

2.1. PARTICIPANTS

The training is conceived for an international target group, and will be taught by an international panel of the best experts from different countries. The Film Restoration Summer School / FIAF Summer School 2009 is conceived both for archivists and staff working at FIAF archives, and students. The aim is to foster a shared knowledge in the field for current and future generations and world film archives. Classes will be in English.

2.2. WHERE AND WHEN

Training will take place at the Cineteca di Bologna's screening theatres and library, while the internship will be organized at the laboratory L'Immagine Ritrovata in Bologna. Training will last 2 weeks, from Monday 6 July through Friday 17 July 2009, and will be preceded by Il Cinema Ritrovato film festival [27 June to 4 July 2009 - 1 week], and a one-month (19 May to 23 June 2009 - each Tuesday) online distance learning experience on restoration technologies with a weekly update.

2.3. TRAINING PROGRAMME

L'Immagine Ritrovata laboratory's highly specialized staff will be closely involved in the intensive 2-week training programme and internship. Participants will be divided into different groups, and will work in each department of the laboratory:

- | | |
|-----------------------------|---|
| 1. Film repair and cleaning | 8. Scanner |
| 2. Grading | 9. Telecine |
| 3. Desmet Color | 10. Digital Restoration |
| 4. Optical Printing | 11. Digital Color Correction 2 |
| 5. Contact Printing | 12. Machine Room and Network Management |
| 6. Processing | 13. Sound Restoration |
| 7. Film Recording | 14. Subtitles |

2.4. MAIN LINES OF INTEREST

The Film Restoration Summer School / FIAF Summer School 2009 is structured along three main lines of interest:

1. **Theory lessons on Film Restoration:** distance learning, May 19th to June 23rd (each Tuesday)
2. **Introduction and attendance to Il Cinema Ritrovato film festival:** Bologna, June 27th to July 4th
3. **Restoration practice:** Bologna, July 6th to July 17th

2.4.1. Theory Lessons on Film Restoration

2.4.1.1. DISTANCE LEARNING – 1 MONTH

For one month before the beginning of classes in Bologna, participants will be provided with theory lessons, downloadable weekly (each Tuesday) online at www.immagineritrovata.it. This distance learning will include lessons on new digital film restoration, access, and conservation. These online lessons will run from 19 May until 23 June 2009.

2.4.2. Introduction and attendance to Il Cinema Ritrovato film festival (1 week)

2.4.2.1. IL CINEMA RITROVATO FILM FESTIVAL

The first week will be entirely devoted to the XXIII edition of the Il Cinema Ritrovato film festival, which is Cineteca di Bologna's main international event. Since 1987, the festival has investigated the most obscure territories of cinema history, screening the best of "Recovered and Restored Films" from archives around the world.

Some screenings will be compulsory.

Daily meetings of 2 hours or more with international specialists will be organized for all participants.

2.4.2.2. MEETINGS WITH SPECIALISTS

During the festival week, meeting will tackle more general issues, as film houses and archives management, conservation and preservation of film heritage, cataloguing and non-film issues. Meetings will also focus on film restoration theory, dealing in particular with working in a film restoration laboratory and analyzing specific pieces of restored works. These meetings will introduce the two-week long internship; daily topics will reflect laboratory stages.

2.4.3. Internship (2 weeks)

2.4.3.1. TO PUT INTO PRACTICE

During the internship participants will be supervised by international experts and laboratory staff to put into practice what they have learned during their first week of theory.

A considerable amount of time will be devoted to restoration practices. For 2 weeks, students will be offered hands-on experience, working in each department of the laboratory. On top of it, participants will have the chance to participate to contemporary film post-production. This will be an opportunity to show that restoration machines and tools are actually originally tailored for post-production and then adapted for restoration purposes.

2.4.3.2. LABORATORY EXPERIENCE

During the internship participants are expected to be in the premises of the laboratory L'Immagine Ritrovata for 8 hours a day, for 10 days. Participants will have access to all departments of the laboratory.

Each department will accommodate a maximum of 5 participants. This is considered the right ratio of students per piece of equipment, so that each student will be able to interact directly.

2.4.3.3. INTERNSHIP IN SIX SECTIONS:

Film Repair, comparing and cleaning:	Film handling and inspection: how to use film clear sprocket tape to fix tears and breaks; analysis of old splices; restoring splices by hand or with a cement splicer; repairing film to prepare it for cleaning and printing; film comparing and analysis to chose the best prints for restoration; analysis of intertitles; cleaning film nitrate, triacetate, polyester 35mm and 16mm, with Ultrasonic Cleaning Machine.
Grading	Use of new Color master 2300 P to set printing values to print from negative to interpositive for preservation or a positive for screening.
Desmet Color	Study of Desmet method and practical application to recreate tinting and toning.
Optical and Contact Print:	Principles of optical and contact printing and their differences; study of different printers, printer loading and use. Rudiments of development and parameters analysis of mutual relations between printing and development.

- Processing:** Application of Lad, Strip, and other quality-control tools to check the correct operation of printing and development. Quality control.
- Digital Scanning:** Scanning of a motion picture image from negative, positive and intermediates materials 35mm and 16mm to a digital file (2K and 4 K).
- Telecine:** Film transfer from negative, positive and intermediates materials 35mm and 16mm film to tape and use of Da Vinci Renaissance control panel.
- Digital Restoration:** Digital treatment of image by dedicated software to eliminate some physical damage of the film due to time usury and manual film handling and also to restore a visual clarity of the specific image itself working on problems like grain, instability and flicker without affecting the original materials. Digital restoration has a wide range of tools and potentials, therefore it is vital for archivists to know what can be done in order to establish their specific restoration code.
- Digital Colour Correction:** Film colour correction and colour fade restoration. 2K, HD, SD conforming, Mastering, Primary and Secondary Color correction and Titling.
- Machine Room and Network Management:** How a machine room works and how all machines are connected to workstations and between them. Data processing and data transfer to make a copy of a film on digital support.

Sound Restoration: Optical and magnetic sound acquisition (35mm, 16mm, 17,5mm) to digital data. Sound Restoration, with dedicated plug-in for editing.

Subtitles Use of a software to add subtitles on different supports.

3. ABOUT PARTICIPANTS

3.1. SELECTION

Participants will be selected according to their CV, commitment and motivation.

15 out of 45 places are reserved to the students who attended 2008 Film Restoration Summer School / FIAF Summer School 2009.

3.2. COMMISSION

All applications will be examined by a special commission composed of representatives of FIAF, ACE, and Cineteca di Bologna. The commission will officially release the names of the 45 selected participants via e-mail and via the Film Restoration Summer School / FIAF Summer School 2009 website on April 2009.

3.3. LEVELS OF EXPERIENCE

The course will be divided into different levels. Skill evaluation will determine a separation into different groups on the basis of personal CV and film archive experience.

Unlike last year's course, 2009 Summer School's level will be advance, as well as 2007's course, Lessons will be tailored for people who work in the field and as a follow up of 2008's course.

3.4. PARTICIPATION FEE

Participation fee: 2.000 Euros. Participation fee includes: registration, festival pass, room for 21 days (from Saturday 27 to Saturday 18) and lunch for 16 days (from Sunday 28 to Friday 17 – all days except Saturday and Sunday out of the festival week).

If there are too many applicants, a selection will be made. If your application will be accepted you should pay the course fee in advance, not later than May 15th.

Applicants who do not pay by the due date will be excluded and replaced by the following eligible candidates on the list.

4. DEADLINES

DATES	MEETING	ABOUT MATERIALS
January 2009	FIAF, ACE, Cineteca di Bologna and L'Immagine Ritrovata websites	Official presentation of Film Restoration Summer School / FIAF Summer School 2009 programme and announcement - Application Form available online - Temporary schedule available online
March 20 th 2009		Deadline for application form submission
23 – 27 March 2009		A special commission made up of FIAF, ACE and Cineteca di Bologna members will examine all application forms, select the 45 participants and release their names.
1 st April		Announcement of participants' names. All candidates will receive a communication by email about the selection results. The list of selected participants will be published on Cineteca di Bologna and L'Immagine Ritrovata websites.
15 th May 2009		Deadline to settle registration fee payment
22 - 30 May 2009	FIAF Congress in Buenos Aires	Formal presentation of Film Restoration Summer School / FIAF Summer School 2009
June 2009		Definitive programme, names of international tutors
May 19 th 2009		Beginning of Film Restoration Summer School / FIAF Summer School 2009 distance learning
27 June – 4 July 2009	Bologna	Il Cinema Ritrovato film festival. Start of theory Summer School lessons
6 – 17 July 2009	Bologna, L'Immagine Ritrovata film lab	Start of the training in lab

Partners of the Film Restoration Summer School / FIAF Summer School 2009

Cineteca del Comune di Bologna

Via Riva di Reno, 72 - 40122 Bologna - Italia

Director: Gian Luca Farinelli

Cinetecadirezione@comune.bologna.it

www.cinetecadibologna.it

FIAF

Rue Defacqz, 1

B-1000 Brussels/Bruxelles/Bruselas

Belgium/Belgique/Belgica

Tel.: +32-2 534 47 74

Fax: +32-2 534 47 74

FIAF Secretariat: Mr. Christian Dimitriu

Senior Administrator of FIAF

Tel.: +32-2 538 30 65

www.fiafnet.org

ACE

c/o Deutsches Filminstitut – DIF

Schaumainkai 41

D-60596 Frankfurt am Main, Germany

Tel +49 69 961220 621

Fax +49 69 961220 339

Kerstin Herlt

herlt@deutsches-filminstitut.de

www.deutsches-filminstitut.de

L'Immagine Ritrovata – Film Restoration and Conservation

via Riva di Reno, 72

40123 – Bologna - Italia

Tel.: +39 051 552541 - Fax: +39 051 521584

Davide Pozzi

www.immagineritrovata.it

Film Restoration Summer School / FIAF Summer School coordinator

Elena Tammaccaro

elena.tammaccaro@immagineritrovata.it

Tel.: +39 051 552541 - Fax: +39 051 521584

7.1. Future Congresses :
2010 - Oslo - Newsletter #1
(English - French - Spanish)

66th FIAF Congress 2010 Oslo

fi af

JTS

Newsletter No. 1

OSLO 2010, 66th FIAF Congress
2 - 8 May 2010

FIAF GOES NORTH!

It is a pleasure for the National Library of Norway to invite you to Oslo to participate in the 66th Congress of the International Federation of Film Archives.

The FIAF congress will take place in the Capital of Norway from the 2nd to the 8th of May. This is the second time the congress is hosted by The Norwegian Film Institute and the National Library of Norway. Now the archives of both institutions have merged at the National Library of Norway, and we very much look forward to seeing you at our facilities in Oslo.

Oslo is known to be a beautiful city with short distances from the glittering seaside to the deep forests. Among its many sights, the Royal Palace, the Vigeland Sculpture Park, the numerous museums ranging from fine arts to the history of bold explorers. At the new Opera House, digital techniques allow audiences to experience the performances as well inside as on the roof of the building.

This time we are hosting the Joint Technical Symposium during the first three days of the congress, and we will be presenting opportunities and challenges which the digital developments pose upon the audiovisual world.

As part of the Congress, the Norwegian Film Institute will run a 70mm festival with daily screenings.

We look forward to sharing some unforgettable days in Oslo with you!

Bulletin d'Information No 1

OSLO 2010, 66ème Congrès de la FIAF
du 2 au 8 mai 2010

LA FIAF VA AU NORD!

C'est un plaisir pour la Bibliothèque Nationale de Norvège de vous inviter à Oslo pour participer au 66ème Congrès de la Fédération Internationale des Archives du Film.

Le Congrès de la FIAF aura lieu dans la capitale de la Norvège du 2 au 8 mai 2010. Ce sera la seconde fois que le congrès est pris en charge par l'Institut Norvégien du Film et la Bibliothèque Nationale de Norvège. Aujourd'hui, les archives des deux institutions sont toutes les deux à la Bibliothèque Nationale, et nous serons heureux de vous accueillir dans nos locaux à Oslo.

La ville d'Oslo est connue pour être une belle ville située entre le fjord d'Oslo et de vastes étendues forestières. Parmi les nombreuses attractions touristiques, vous trouverez le palais royal, le parc sculptural de Vigeland et de nombreux musées, dont les thèmes vont des beaux-arts à l'histoire des explorateurs polaires. Au nouvel opéra, les techniques numériques permettent aux spectateurs de profiter des spectacles non seulement à l'intérieur, mais aussi sur le vaste toit du bâtiment.

Cette fois nous accueillerons le Symposium Technique Mixte (Joint Technical Symposium) qui aura lieu les trois premiers jours du Congrès, et nous présenterons les possibilités et défis que représente le développement du numérique pour le monde de l'audiovisuel.

Lors du Congrès, l'Institut Norvégien du Film organisera un festival du format 70 mm lors duquel vous pourrez assister à des projections quotidiennes.

Nous sommes en train de vous préparer des journées inoubliables à Oslo!

Boletín de información N° 1

OSLO 2010, 66º Congreso de FIAF
2-8 de mayo 2010

¡FIAF VA RUMBO AL NORTE!

La Biblioteca Nacional de Noruega se complace en invitarles a Oslo para participar en el 66º Congreso de la Federación Internacional de Archivos Fílmicos.

El congreso de la FIAF se celebrará en la capital de Noruega del 2 al 8 de mayo.

Es la segunda vez que el Instituto Noruego de Cine y la Biblioteca Nacional de Noruega organizan conjuntamente el congreso. Esta vez, los archivos de las dos instituciones se encuentran juntos en la Biblioteca Nacional de Noruega, y nos complace poder recibirles en nuestras instalaciones en Oslo.

Oslo es famosa por ser una ciudad hermosa, por una costa atractiva y con profundos bosques en las cercanías. Entre sus numerosas atracciones figuran el Palacio Real, el parque de las esculturas de Vigeland y numerosos museos, desde los de bellas artes hasta los museos de valientes exploradores polares. En la flamante nueva Ópera, técnicas digitales permiten al público disfrutar de espectáculos tanto en el interior como sobre el tejado del edificio.

En esta ocasión, acogeremos el Simposio Técnico Conjunto durante los tres primeros días de la Conferencia, y abordaremos las oportunidades y desafíos que impone al mundo audiovisual el desarrollo de la tecnología digital.

Formando parte del Congreso, el Instituto Noruego de Cine ofrecerá un festival de 70mm, con sesiones diarias.

¡Nos estamos preparando para poder ofrecerles unos días inolvidables en Oslo!

SINCÈREMENT, CORDIALEMENT, ATENTAMENTE

Vigdis Moe Skarstein

VIGDIS MOE SKARSTEIN

NATIONAL LIBRARIAN OF NORWAY, OSLO, MAY 2009

MME LE BIBLIOTHECAIRE NATIONAL DE LA NORVÈGE, OSLO, MAI 2009

BIBLIOTECA NACIONAL DE NORUEGA, OSLO, MAYO 2009

DATES The 66th FIAF Congress will take place from Sunday May 2nd till Saturday May 8th 2010. The meetings of the Executive Committee will be held April 30th - May 2nd and the Joint Technical Symposium will take place May 3rd - 5th.

LOCATION The opening of the congress and the Regional Meetings will take place at the National Library. The Joint Technical Symposium will take place at the Klingenberg Cinema, and The General Assembly in the Tancred Cinema, at the Norwegian Film Institute.

DATES Le 66^{ème} Congrès de la FIAF aura lieu du dimanche 2 mai au samedi 8 mai 2010. Les réunions du Comité Exécutif auront lieu du 30 avril au 2 mai, et le Symposium Technique Mixte aura lieu du 3 au 5 mai.

LIEUX L'ouverture du Congrès et les rencontres régionales auront lieu à la Bibliothèque Nationale. Le Symposium Technique Mixte aura lieu au cinéma Klingenberg et l'Assemblée Générale au cinéma Tancred, situé à l'Institut Norvégien du Film.

ACTIVITIES

FRIDAY APRIL 30 NATIONAL LIBRARY
Executive Committee meetings

SATURDAY MAY 1 NATIONAL LIBRARY
Executive Committee meetings
FIAF Committee Meetings

SUNDAY MAY 2 NATIONAL LIBRARY
Executive Committee meetings
FIAF Committee Meetings

NATIONAL LIBRARY
Arrival and accreditation of delegates.
Opening of the Congress.

MONDAY MAY 3 KLINGENBERG CINEMA
Joint Technical Symposium (9 - 16:30)

TUESDAY MAY 4 KLINGENBERG CINEMA
JTS (9 - 16:30)

WEDNESDAY MAY 5 KLINGENBERG CINEMA
JTS (9 - 12:30)
Work Shops & Regional Meetings

THURSDAY MAY 6
Excursion: Norwegian Explorers

FRIDAY MAY 7
NATIONAL LIBRARY / TANCREC CINEMA
Second Century Forum (morning)
THE NORWEGIAN FILM INSTITUTE,
TANCREC CINEMA
FIAF General Assembly (afternoon till 18:00)

SATURDAY MAY 8 THE NORWEGIAN FILM INSTITUTE / TANCREC CINEMA
FIAF General Assembly (9 - 16:00)
NATIONAL OPERA AND BALLET HOUSE
Closing Party

SUNDAY MAY 9 Departure of delegates

ACTIVITÉS

VENDREDI 30 AVRIL
BIBLIOTHÈQUE NATIONALE
Réunions du Comité Exécutif
Réunions du Comité FIAF

SAMEDI 1 MAI BIBLIOTHÈQUE NATIONALE
Réunions du Comité Exécutif
Réunions du Comité FIAF

DIMANCHE 2 MAI BIBLIOTHÈQUE NATIONALE
Réunions du Comité Exécutif
Réunions du Comité FIAF

BIBLIOTHÈQUE NATIONALE
Arrivée et accréditation des participants
Ouverture du Congrès

LUNDI 3 MAI CINÉMA KLINGENBERG
Symposium Technique Mixte (Joint Technical Symposium "JTS")
(9 - 16:30)

MARDI 4 MAI CINÉMA KLINGENBERG
JTS (9 - 16:30)

MERCREDI 5 MAI CINÉMA KLINGENBERG
JTS (9 - 12:30)
Ateliers. Réunions régionales

JEUDI 6 MAI
Excursion: Explorateurs norvégiens

VENDREDI 7 MAI BIBLIOTHÈQUE NATIONALE
Second Century Forum, FIAF
Rencontres régionales, FIAF
Réunions des comités FIAF
L'INSTITUT NORVÉGIEN DU FILM
Assemblée Générale de la FIAF
CINÉMA TANCREC
(après midi jusqu'à 18:00)

SAMEDI 8 MAI
L'INSTITUT NORVÉGIEN DU FILM
Assemblée Générale de la FIAF (9-16)
CINÉMA TANCREC / L'OPÉRA
Fête de départ

DIMANCHE 9 MAI
Départ des participants

ACTIVIDADES

VIERNES 30 DE ABRIL BIBLIOTECA NACIONAL
Reuniones del Comité ejecutivo

SÁBADO 1 DE MAYO BIBLIOTECA NACIONAL
Reuniones del Comité ejecutivo

DOMINGO 2 DE MAYO BIBLIOTECA NACIONAL
Reuniones del Comité ejecutivo
BIBLIOTECA NACIONAL
Llegada y acreditación de los delegados.
Apertura del Congreso

LUNES 3 DE MAYO CINE KLINGENBERG
Simposio Técnico Conjunto

MARTES 4 DE MAYO CINE KLINGENBERG
Simposio Técnico Conjunto

MIÉRCOLES 5 DE MAYO CINE KLINGENBERG
Talleres

JUEVES 6 DE MAYO
Excursión al Museo de los Exploradores
Noruegos

VIERNES 7 DE MAYO BIBLIOTECA NACIONAL
Reuniones regionales
Reuniones del comité de FIAF
INSTITUTO NORUEGO DE CINE / CINE TANCREC
Asamblea General de FIAF

SÁBADO 8 DE MAYO INSTITUTO NORUEGO DE CINE / CINE TANCREC
Asamblea General de FIAF
ÓPERA & BALLET NACIONAL
Fiesta de clausura

DOMINGO 9 DE MAYO
Partida de los delegados

FECHAS El 66º Congreso de la FIAF se celebrará desde el domingo 2 de mayo hasta el sábado 8 de mayo 2010. La Reunión del Comité Ejecutivo tendrá lugar del 30 de abril al 2 de mayo, y el Simposio Técnico Conjunto del 3 al 5 de mayo.

LOCALIZACIÓN La apertura del congreso y las reuniones regionales tendrán lugar en la Biblioteca Nacional. El Simposio Técnico Conjunto tendrá lugar en el Cine Klingenberg, y la Asamblea General en el Cine Tancred, en el Instituto Noruego de Cine.

ACCOMMODATION We have selected hotels in the centre of Oslo within walking distances of the different Congress activities. There will be several proposals for diverse budgets and preferences.

TRANSPORTATION The OSL airport at Gardermoen is where international flights arrive. It is located 20 minutes from the centre of Oslo and can be reached by Airport Express Train every 10 minutes, slower (and cheaper) trains and buses as well. In the centre of Oslo there is easy access by taxis, buses and street cars.

CURRENCY The official currency is Norwegian kroner, NOK. Money can easily be exchanged at the airport or at ATMs outside banks in Oslo. Credit cards are accepted everywhere.

PASSPORT Passports are checked at the airport entering the country, and are usually asked for in hotels. Participants requiring visa to Norway, please consult the foreign ministry's home page at www.udi.no/templates/Tema.aspx?id=4477

JOINT TECHNICAL SYMPOSIUM The topic for the symposium is DIGITAL CHALLENGES AND DIGITAL OPPORTUNITIES IN AUDIOVISUAL ARCHIVING. JTS has its own web site where you can look for updates: www.jts2010.org/

ACCOMODATION Nous avons choisi des hôtels situés dans le centre d'Oslo et proches des activités du Congrès. Nous proposerons des hôtels adaptés à des budgets et des préférences variés.

TRANSPORT Les vols internationaux arrivent à l'aéroport OSL de Gardermoen. Il se situe à 20 minutes du centre ville et on peut y aller en train express toutes les 10 minutes, ainsi qu'en trains ordinaires plus lents (et moins coûteux) ou en cars. Il est facile d'accéder au centre ville d'Oslo en taxi, bus ou tramway.

DEVICES La devise officielle est la couronne norvégienne, NOK. Les retraits de monnaie se font aux bureaux de change à l'aéroport ou aux distributeurs automatiques en centre ville. Les cartes de crédit sont acceptées partout.

PASSEPORT Les passeports sont demandés à l'entrée du pays à l'aéroport, et ils sont également régulièrement demandés dans les hôtels. Pour les visas, référez-vous aux pages Internet de l'Office National Norvégien de l'Immigration: <http://www.udi.no/templates/tema.aspx?id=4477>

LE SYMPOSIUM TECHNIQUE CONJOINT Le thème du symposium est DÉFIS ET POSSIBILITÉS D'EXPLOITATION NUMÉRIQUES DANS L'ARCHIVAGE AUDIOVISUEL. Allez voir les mises à jour sur www.jts2010.org.

ALOJAMIENTO Hemos elegido hoteles en el centro de Oslo y con posibilidad de ir a pie a las actividades del Congreso. Les vamos a presentar varias propuestas para diversos presupuestos y preferencias.

TRANSPORTE Los vuelos llegan al Aeropuerto de Oslo, Gardermoen. Está situado a 20 minutos del centro de Oslo, se llega tomando el Tren Expreso del Aeropuerto que sale cada 10 minutos. También salen trenes ordinarios (más baratos) y autobuses con frecuencia. En el centro de Oslo hay acceso fácil a taxis, autobuses y tranvías.

MONEDA La moneda oficial es la Corona Noruega, NOK. Cambio de moneda se hace con facilidad en el aeropuerto o en los cajeros automáticos en Oslo. Se admiten tarjetas de crédito en todos los comercios.

PASAPORTE Se verifican los pasaportes en el aeropuerto al llegar al país, y habitualmente en los hoteles. Se ruega a los participantes que necesiten visado para Noruega consultar las páginas Web del Ministerio de Asuntos Exteriores: www.udi.no/templates/Tema.aspx?id=4477

SIMPOSIO TÉCNICO CONJUNTO El tema del simposio será DESAFÍOS DIGITALES Y OPORTUNIDADES DIGITALES EN EL ARCHIVO AUDIOVISUAL. El simposio tiene su propia página Web donde se encontrarán las actualizaciones del programa: www.jts2010.org/

66th FIAF
Congress
2010
Oslo

fiaf

JTS

LOGISTICS Delegates attending the Congress will have access to computers at the Congress Centre at the National Library. There will be Internet computers, Wi-Fi access, fax facilities, printers etc.

SIMULTANEOUS TRANSLATION The activities of the JTS and the General Assembly will have simultaneous translation into the three official languages of FIAF, English, French and Spanish.

LOGISTIQUE Les délégués participant au Congrès auront accès à des ordinateurs au centre de Congrès à la Bibliothèque Nationale. Il y aura un accès Internet avec Wi-Fi, ainsi que des services téléfax, imprimante etc.

TRANSLATION SIMULTANÉE Durant les activités du JTS et de l'Assemblée Générale nous proposerons la traduction simultanée dans les trois langues officielles de la FIAF (l'anglais, le français et l'espagnol).

LOGÍSTICA Los Delegados del congreso tendrán acceso a ordenadores en el Centro del Congreso en la Biblioteca Nacional. Habrá ordenadores, acceso Internet, acceso Wi-Fi, instalaciones de fax, impresoras etc.

TRADUCCIÓN SIMULTÁNEA Las actividades del JTS (Simposio Técnico Conjunto) contarán con traducción simultánea a los 3 idiomas oficiales de la FIAF, inglés, francés y español.

www.visitoslo.com



CONTACTS

FIAF Congress Oslo 2010

National Library of Norway
Asbjørn Inga Lysaunfors
Asbjorn@naunfors.no
+47 909 26 900

FIAF

FIAF Secretariat
Rue D'atx 1
1000 Brussels Belgium
Tel: +32 2 536 3000
Fax: +32 2 536 4174
info@fiaf.net

JTS 2010 Oslo

info@jts2010.no



Nasjonalbiblioteket
National Library of Norway

NORSK FILMINSTITUTT

8. Relation with UNESCO and other International Organisations

8.1. Minutes of the CCAAA Meeting Held in

The Hague on March 12-13, 2009

8.2. Report on ACE activities

8.3. Report on the 13th SEAPAVAA Conference in

Jakarta on May 15-20, 2009 & Report of Bee Thiam Tan,

Secretary General of SEAPAVAA

relations
The Hague

**8.1. Minutes of the CCAA Meeting Held in
The Hague on March 12-13, 2009**

Co-ordinating Council of Audiovisual Archives Associations

Draft Minutes of the thirteenth CCAA meeting held on 12 - 13 March, 2009 in The Hague

Participants

Bruce Royan (BR), IFLA (chair)
Sjoerd Koopmann (SJ), IFLA (partial attendance on both days)
Janice Simpson (JSi), AMIA
Laura Rooney (LR), AMIA
David Seubert (DSeu), ARSC
Kevin Bradley (KB), IASA
Richard Green (RG), IASA
Joan Boadas i Raset (JB), ICA
Vladimir Opela (VO), FIAF
Herbert Hayduck (HH), IFTA/FIAT (12 March only)
Brid Dooley (BD), IFTA/FIAT
Tuenjai Sinthuvnik (TS), SEAPAVAA
Ray Edmondson (RE), SEAPAVAA
Bel Capul (BC), SEAPAVAA
Adrian Wood (AW), SEAPAVAA

Kurt Deggeller (KD), Convenor
Catherine Lacken (CL), Rapporteur

Observers

Joie Springer, (JSp) UNESCO
Dietrich Schueller (DSch), UNESCO IFAP Bureau

Guests

Marjan Otter (MO), Ass. National Committees Blue Shield (Item 7, Friday 9 – 10 hours)

Apologies:

Ilse Assmann, IASA
David Leitch, ICA
Eva Orbanz, FIAF

AGENDA

- Item 1.** Welcome and opening of meeting (Chair IFLA – Bruce Royan)
- Item 2.** Approval of minutes of meeting March 2008
- Item 3.** Business arising from last year's meeting
- Item 4.** Convenor's Report
- Item 5.** Comments and questions regarding NGO reports
- Item 6.** CCAAA and UNESCO
- Report from UNESCO
 - Report from IFAP
 - Issues Paper – UNESCO Instrument for safeguarding and Preservation of the Audiovisual Heritage MOW - CCAAA representative
 - Future promotion and organization of the World Day for AV Heritage
- Item 7** CCAAA and relationships with “Convergence Group”, WIPO, ICBS, ANCBS, ICOM, ICOMOS
- Item 8** Training (SOIMA by ICCROM)
- Item 9** “Archives at Risk” Programme - FIAT, Ray Edmondson
- Item 10** JTS (Joint Technical Symposium) – Vladimir Opela
- Item 11** JMS (Joint Management Symposium) – SEAPAVAA
- Item 12** Future Direction of the CCAAA
- Item 13** Any other business: Proposal from AMIA's Education Committee to UNESCO on state of AV archiving profession
- Item 14** Date and venue of next meeting

Draft Minutes

Item 1. Sjoerd Koopmann of IFLA welcomed participants to the IFLA headquarters. The meeting was then opened by chair Bruce Royan and a round of introductions followed.

Item 2. Approval of minutes of meeting March 2008

The minutes were approved with two minor amendments.

Item 5: in lines 4 and 5 ICBS to be replaced by ANCBS; Item 8 – line 11: CCAAA relationship with ICCROM (not with CCAAA).

Item 3. Business arising from last year's meeting

There was no business arising from the last meeting other than items already on the agenda.

Item 4. Convenor's Report

As the convenor KD provided regular updates to member NGO in his newsletters his report was confined to items not covered by these. He began by saying he thought there was room for improvement in the level of members' commitment to the CCAAA. The lack of financial resources and the limited time resources of both convenor and rapporteur were part of the weakness of the CCAAA but he pointed out that the CCAAA was made up of its member NGOs and they could contribute to increasing the impact and influence of the Council.

Although not officially an NGO, CCAAA was a partner recognized by WIPO, ICROM and the ICBS. Due to its multi-lateral cooperations it had been partly responsible for progress made on important issues such as copyright and digitization. However more could be done to raise its profile and if this were not achieved there was the danger that other organizations would take its place on core CCAAA issues.

Communication tools

The Council's most important communication tool was its website. However there were problems with the site: Basic functions were included in the maintenance fee but any other services tended to be expensive and the provider was not very flexible. The e-mail function of the site was not satisfactory because of the amount of spam and the convenor had ceased to use it. KD said he would welcome proposals on a new provider and wondered if the CCAAA could be hosted by a body or institution, such as New York University, which could provide relevant content. He also thought the CCAAA needed a printed leaflet for distribution at international conferences and other events and felt this would be an important tool for raising awareness. The meeting agreed that a leaflet or brochure was necessary and it was decided that the convenor and rapporteur prepare a draft version and circulate it to the NGOs for approval by the end of June.

A discussion on an alternative website provider followed. The general feeling was that a good arrangement would cost money and that even satisfactory arrangements did not necessarily last. The problems were not only related to the provider but also to the provision of content, which had to be updated on a regular basis. Regarding content, it was suggested that the NGOs become more active in making contributions. The rapporteur was willing to coordinate input and to put news items on the site and link these to more detailed information on member websites. Responsibility for content could rotate among members on a monthly or two-monthly basis. LR reported on the recent re-design of the AMIA website and offered to contact the its provider to find out what it would cost to host the CCAAA site. BR wondered if other NGOs had providers that would suit CCAAA needs and suggested that these also be contacted for quotations. The CCAAA could fund its website but needed a cost estimate for the services it envisaged as the basis for a decision on a new provider with new services. The contract with Dusted Design could be terminated at short notice.

It was agreed that AMIA and other NGOs contact their website providers regarding a quotation for hosting the CCAAA website. Results should be sent to the rapporteur by 30 April 2009.

Financial Statement

The financial statement was prepared by IASA treasurer Anke Leenings who manages the CCAAA accounts. The only current expenditure was for the website. To date the fee that members had agreed to pay for the website's maintenance had been paid by 5 NGOs. KD read a statement received from FIAF stating that FIAF was not willing to support the CCAAA website. VO confirmed this decision and stated that this matter would be brought before the Executive Board again in May.

RE said all NGOs had agreed to pay and he could not understand how FIAF could in retrospect say it would not pay. RG expressed his disappointment at the FIAF stance. The council decided that the convenor contact FIAF for clarification of the reasons behind this decision.

SEAPAVAA announced that it would now pay a two year subscription. DSeu was not aware that ARSC had not paid and would arrange for ARSC payment.

Item 5. Comments and questions regarding NGO reports

AMIA: RB asked about the extension of the Moving Image Catalogue (MIC) to include other languages. IFLA had delivered input on this about 18 months ago but was not aware of any progress since then. JSi reported that the project manager of MIC had left the LOC and as AMIA also had questions concerning MIC, it would be happy to forward IFLA's question when in contact with the new project management. She also suggested that IFLA contact Gregory Lukow of the LOC by e-mail.

KD asked about a role for CCAAA in the online workshops under discussion within AMIA. LR stated it was too early to say as discussions with AMIA committees had just begun.

ARSC: DSeu apologized for not meeting the deadline for delivering the ASRC report. Over the past year there had been a concentration on copyright issues and he was pleased to report very encouraging developments regarding audio copyright and legislation was now ready for signature by US President Obama.

IASA: KB announced the launch of the second edition of *Guidelines on the Production and Preservation of Digital Audio Objects* (TC-04) in the coming week. The document would be available from the IASA website

ICA: JB informed the meeting about an ICA proposal to create a working group to determine what measures were necessary to safeguard photographs and audiovisual documentation in general archives. The WG should consist of 10 archival specialists from around the world and its mission would be to analyse studies conducted by various bodies and to make recommendations on how to disseminate know-how and skills to non-specialists. The ICA was interested in cooperation with the CCAAA and the its NGOs on this. (see appendix 1) .

FIAT/IFTA expected strong Chinese representation at its annual conference in Beijing in October.

Item 6. CCAAA and UNESCO

A: Report from UNESCO

JSp did not have much to report. MOW was the main area of activity over the past year. She drew attention to the launch of the Digital Library planned for 21 April 2009 in Paris with a team from LOC. The DL included AV objects and information would be up on the site after the launch. Two AV projects from Israel had been financed: one for the digitization of films in the Cinematheque of Jerusalem and the other for the digitization of old photos of Jerusalem. Both had a focus on online access.

She felt the World Day for AV Heritage could have been better coordinated last year and thought that a theme would be a better way of promoting the day. She urged the NGOs to provide UNESCO with information so that AV was put on the UNESCO agenda.

DSch encouraged the NGOs to attend the UNESCO General Conference and have their views expressed. NGOs that missed the deadline for registration could not attend. KD asked about the most effective form of representation for the NGOs at UNESCO. JSp advised against general plenary sessions and said Commission 5 was a more effective channel. It was very important that the NGOs have statements read or presented here as such interventions were recorded. Statements did not have to be made by the NGOs but could also be made by state representatives. Programme Officers welcomed interventions because they documented interest which was important when budgets were being allocated. Programme budgets would be discussed at this year's General Conference so now was a good time to make comments and statements.

B) IFAP

DSch outlined the aims of the IFAP programme and pointed out that the five priority areas defined in the strategic plan now included the preservation of information. He encouraged members to consult pages 14 / 15 of the Strategic Plan where the relationship between MOW and IFAP was explained (*see IFAP pages of UNESCO website*).

MOW also included the promotion of preservation and access to information. A new aspect of IFAP was that working groups were to be established. DSch had been charged with setting up a preservation group which would include the MOW Sub-Committee on Technology (ScoT) as its core. Jonas Plam is head of ScoT. The NGOs had been asked to nominate representatives on strategic preservation issues to the IFAP preservation group. Representatives of the private sector were also necessary as the development of open software was an important aspect of preservation. Another aim of the working group was to examine how the costs of digital preservation could be reduced and for this joint efforts were necessary.

KD said he had received a letter of invitation to participate in WG Preservation of Information and was willing to represent the CCAAA. The NGOs agreed to his representing the CCAAA. DSch pointed out that through its working groups IFAP could exercise influence on the work of UNESCO. He urged the NGOs to also channel their needs through national delegations. KD said there was a low level of AV representation within the 18 existing national IFAP committees. He mentioned Dietrich Schueller as an example of an NGO representative on a national committee. He called on the NGOs to ask their members to encourage their national committees to voice concerns on the AV heritage. He proposed that the NGOs brief members on procedure for getting involved at national level during their conferences. KD agreed to send out a list of existing national committees to the secretariats of CCAAA member organizations who should then contact members in countries with UNESCO National Commissions.

JSi pointed out that the existence of an IFAP committee on paper did not necessarily mean an active one. She nevertheless encouraged the setting up of more national committees and the activation of existing ones.

DSeu asked about achievable goals in the US. JSp suggested getting AV documents added to the Digital Library as an effective means of promotion.

C. Issues paper: UNESCO Instrument for safeguarding and Preservation of the Audiovisual Heritage

RE briefed the meeting on the background to the issues paper. The 1980 recommendation on the safeguarding and preservation of AV heritage was the main instrument backing the work of CCAAA which the World AV Day celebrated it. There had been discussion on the need to update it as audio was not covered in its own right nor were technology issues adequately covered. The paper covered the whole AV spectrum and summarized the issues surrounding its safeguarding.

JSp stated that luck had been partly instrumental in having the World AV Day approved as many states felt there were already too many such instruments. She advised that a recommendation or charter had better prospects of success than a binding convention. The debates surrounding the Cultural Diversity Convention showed that many states were against any further conventions. She confirmed that if one or more countries put forward a proposal for a recommendation to Executive Board this would be a way forward. Once on the agenda the formal process for getting approval to draft a recommendation could start. Recommendations had weight, even if not legally binding and could be used for moral persuasion on countries that were known not to follow such recommendations. VO pointed out that recommendations were also an expression of dreams which could be fulfilled at a later stage when more means were available.

The meeting agreed that the CCAA should work towards having a recommendation adopted by UNESCO. It was further agreed that Ray Edmondson make inquiries about which countries to approach about making a proposal at the Board meeting in April. Bruce Royan should contact the representative of the United Kingdom, who had spoken for EU countries in the past and which might be willing to propose this recommendation.

D) Memory of the World (MOW)

RE briefed the meeting on his 4-year term as CCAA representative on the International MOW register sub-committee (IAC RSC). This committee reviewed and developed the rules and guidelines for nominations to the register and monitored existing nominations. His term on the RSC would come to an end in July, and a recommendation for the next 4-year term was now due. JSp added that of the 7 members, three were chosen after consultations with NGOs and four were appointments were made on the grounds of regional representation and expertise. The RSC made preliminary recommendations to the MOW International Advisory Committee (IAC) which in turn advised the UNESCO DG, who made the final decision on inscriptions in the International Register.

BR asks if RE willing to stand for next 4 year term. He expressed his willingness and as there were no objections, RE was nominated for the next 4 years by acclaim. JSp welcomed this decision.

RE felt AV was still underrepresented on the register and said greater effort was needed to convey this message. KD thought the NGOs should actively encourage its members to promote MOW and to submit nominations. DSch said that many proposals were made that did not meet the criteria, for example that of uniqueness and universal significance. He suggested that RSC in cooperation with the NGOs advise on the guidelines and criteria for nominations. BR wondered if a leaflet or brochure for distribution could help. RE endorsed this suggestion and offered to draft a paper. This offer was accepted.

JSp said that in August UNESCO would send out notification that the process for nominations was again open. She would forward the invitation to the rapporteur for circulation to NGOs. She drew attention to the MOW national registers for documents of national significance and to the regional registers for Asia/Pacific, Africa and Latin America and the Caribbean.

JSp confirmed the need to create more awareness of the registers. UNESCO was currently conducting an awareness survey due for completion at the end of April and so far response had been good.

E) World AV Day

KG stated that the organization of the World AV Day in 2008 was not very successful and part of the problem was the website. His personal view was that promotion should be bottom-up and not top-down. He referred to his experience in Switzerland where a letter with proposals for activities around the day was widely circulated. These included small local

exhibits which proved to be an effective way for wide promotion of the Day. He expressed his thanks to all those who had organized events: much had been done but not coordinated. There was a difference of opinion on the Day's theme. Human rights had been proposed but not widely accepted and the alternative theme "cultural diversity" was not well communicated. He took part of the responsibility for the confusion.

VO reminded the meeting that FIAF had suggested Africa as a theme to its members last year and the Day was successful for FIAF. Agreements had been made with colleges to have students make promotional films on the World AV Day as part of their film studies programmes. Over time this would document how film heritage is viewed at a particular point in time. It also created awareness of the Day among future film makers. HH agreed fully with VO and KD on a bottom-up approach by forging an identity between the public and archives at a local level. There was a lot of potential for television archives, especially those belonging to national broadcasters, to transfer the message of the World AV Day to the public through broadcasts. Last year FIAT encouraged its members to get producers to promote the day with programme input. BD said experience had shown that producers were interested in strongly worded texts and pictures. The UNESCO statement that 80% of AV heritage was endangered was an example of such a statement and television was a very strong medium to convey this message.

AW asked if convergence between World AV Day and Home Movie Day, which had been moved from July to October (not a particular day) was being contemplated - he thought this had the potential to strengthen both movements. JSi said the Home Movie Day was a separate movement that was very successful at grass roots level. RE said there two different concepts involved and he was not sure how both could be promoted together for the same day, although they were related.

JB stated that it was not easy for ICA to promote AV day as 9 June was the International Archives Day. He distributed two brochures that his organization had prepared as part of a series on the audiovisual heritage and suggested, that if the CCAAA was interested in translating these, then maybe the CCAAA logo could be included. He would forward the web-address of ICA-brochure to rapporteur:
http://www.ajuntament.gi/sgdap/cat/dia_patrimoni_audiovisual.php

KD asked if an animated logo would be acceptable for World AV Day logo. JSp said yes, if it met the stipulations for UNESCO logos. She confirmed that a competition for the logo could be organized with a prize of US \$2000. This would be good for promotion of the Day. KD suggested seeking cooperation with WIPO on the World AV Day as it had financial resources which would be helpful in promoting the Day.

TS asked if film and video clips could be published on UNESCO's website on the Day. JSp saw no reason for not including clips from other organizations or countries. She would talk to those responsible for the UNESCO web-site.

BR called for a volunteer to coordinate the World AV Day in 2009. Belina Capul volunteered. The meeting thanked her for this. It was agreed that her task also involve coordination of the logo competition, the prize for which would be awarded on World AV Day 2009. The jury would consist of a representative from each NGO. The names of these representatives were to be communicated to BCI and the rapporteur by 31 March 2009. RE, BR and BC would draw up the specifications for logo.

Theme for world AV day

SEAPAVAA suggested "lost heritage" as a theme for 2009. JSi said she had had initial reservations about this topic but thought this idea had potential. It was felt that disappearing or fading heritage allowed for a more positive approach for events. Publicity could be centred on examples of the AV heritage that had been saved.

The NGOs agreed to consult their boards and report back to Belina Capul and to the convenor and rapporteur by 30 April on the theme.

Item 9: Archives at Risk (brought forward):

HH stated all archives were to some extent endangered and that the maximum synergy for the *Archives at Risk* project could be achieved if as many NGOs and organizations as possible got involved. The project was initiated 5 years ago during World Electronic Media Forum by Edwin Huis who had since has resigned his positions. FIAT was very much involved in AAR and Sue Malden was its executive organizer and responsible for interaction with the UN, UNESCO and the broadcasting unions. In the Electronic Media Review ideas on how to restructure the project at different levels were put forward. Part of the concept was to secure finance from sponsors which had become difficult in the present economic situation. He was operational head of the project and a concept for engaging patrons was currently being developed. Emmanuel Hoog of INA was one of the patrons but prominent global figures connected with the AV heritage were also being sought.

HH cited Sean Connery as an example of the type of patron sought for the AAR. He wanted to spread the AAR idea in the AV community represented by the CCAAA and he would welcome participation in the AAR. There had already been contacts with SEAPAVAA on regional activities and a project in Thailand was organized in 2008. Another initiative involved Swedish support for a project in Botswana. FIAT was currently trying to identify other projects, for example training activities. It was also planned to try and promote AAR at NAB in Las Vegas in April with a view to finding sponsors.

BR asked about the costs and level of commitment involved. HH replied that projects were only possible with sponsorship. BR asked about recycling clips of World AV Day as a means of capitalizing on work already done. HH said this was possible subject to the clearance of rights.

RE cited examples of SEAPAVAA, AMIA and FIAF projects which had been organized in areas where a real need had been identified. He thought it would indeed make sense for those involved to consult each other where projects with the same intent were concerned. There was much to be done and there was a very unbalanced situation around the globe concerning the extent of loss of the AV memory of 20th century.

KD was surprised that AAR had not been talked about at CCAAA level before as both FIAT and UNESCO were involved. He emphasized that it was important to use the CCAAA platform for future projects. BR welcomed this information from FIAT/IFTA and also stressed the need for future cooperation. HH added that the AAR project was discussed during the WSIS Tunis summit. JSp commented that communication between UNESCO departments was not always optimal.

HH added that a review of AAR project was in progress and as its clientele was wider than that of FIATs he asked the NGOs to consider becoming organizational members. He urged the NGOs to have a look at the *Archives at Risk* website and that there was a link to it from the FIAT/IFTA site: (www.archivesatrisk.org)

Item 8 Training – brought forward

DSch informed the meeting that he had made a proposal for a summer school on audio preservation. A basic introduction to audio and video along the lines of TAPE was envisaged in a one-week course at the Phonogrammarchiv in Austria. He favoured the model of designing a course and then advertising it. If participants paid a fee, courses carried themselves financially.

HH mentioned the PrestoPrime project, which was a follow-up to PrestoSpace and had funding from the EU. It began in January 2009 and was a 3-year project headed by Daniel Teruggi from INA who was also head of FIAT's Preservation and Migration commission. A collection of documents and recommendations had resulted from Presto Space. One aspect

of PrestoPrime was a research focus on the preservation of born digital content. DSch referred to IASA document TC – 04 which also covered this topic.

KD quoted from a document about the project on the EU website which dealt with training. It was also noted that a "European Association of AV Archives" was to be established and wondered whether this was a threat or a redundancy. He thought that competition between the NGOs and EU members would not be helpful. HH pointed out that EU funding was restricted to EU projects, hence the mechanism of an association, and suggested that KD contact Teruggi for more information. KD had been in touch with Richard Wright on standards for digital preservation and was invited to a seminar in Turin on 24 March which was the PrestoPrime kick-off event.

SOIMA

RE briefed the meeting on cooperation between ICCROM and CCAAA over joint training events. Upon request CCAAA had provided input for a SOIMA course in Brazil in 2007. A second proposal was directed at IASA for an event planned for Asia in 2008 but this did not take place. Recently a new request had been received for event in India later this year. RE outlined the main aspects of criticism contained in an evaluation of the SOIMA course in 2007 which he and Dietrich Schueller had submitted to the CCAAA. DSch said they had reported back to the CCAAA and maybe their criticism was not conveyed to ICCROM. This might explain why the SOIMA course planned for 2009 did not incorporate any of the evaluation's recommendations.

RE was in favour of cooperation between CCAAA and ICCROM and thought that if the ICCROM liaison officer was familiar with AV archiving issues, this would enhance the organization of joint training events. The present organizer, Aparna Tandon, did not have any background in this field which was a deficit. The training course for 2009 had already been announced and part of the present dilemma was that it concerned a core area that CCAAA wished to be involved in but it could be detrimental for the CCAAA to be associated with the results of a poorly organized training event. KB, VO and KD confirmed that IASA, FIAF and the CCAAA had been approached about providing input for the course in India and that they all had reservations about how ICCROM was planning to organize this training course. A discussion ensued on what input the CCAAA could provide for SOIMA and how it could influence the design of the course. The fact that three different locations in India were involved also complicated matters. There was consensus that CCAAA must have influence on both input and structure of the course and also be involved in the selection of suitable candidates.

RE felt it was important for CCAAA to build a relationship with ICCROM, especially as ICCROM was willing to finance such training events and thought other contact points should be sought to communicate CCAAA's position. He asked if UNESO could offer advice. JSp offered to make enquiries about an appropriate person to contact regarding the problems being experienced. BR suggested a letter with a positive offer of cooperation which also outlined in clear terms the conditions and implications of jointly organized courses.

The meeting then discussed the essence of such a letter. Regarding the training course in India, it was important to salvage whatever possible. The desired effect would be that Aparna Tandon would receive signals on how this and future courses were to be designed and organized. The conditions for cooperation would include CCAAA involvement in course design and in selection of trainers and participants. A concept for future joint training events would include a clear view of the objectives and how ICCROM and CCAAA could join forces to realize their common goals in times of limited resources.

It was agreed that RE draft of letter which after approval of the NGOs would be sent to a person named by JSp.

Friday 13 March

Item 7 CCAAA and relationships with "Convergence Group", WIPO, ICBS, ANCBS, ICOM, ICOMOS

ICBS/ANCBS

KD introduced Marjan Otter of the ANCBS. In a powerpoint presentation she outlined the history and aims of the International Committee of the Blue Shield which was founded in The Hague in 1954 and to which the CCAAA belonged since 2006. She went into detail on how the CCAAA could help built a network of AV specialists that could help minimize destruction of the audiovisual heritage in the event of disaster. (ANCBS presentation circulated by e-mail on 24 March 2009).

At the moment the ANCBS consisted of a group of volunteers and professionals concerned about protection of cultural heritage. Its greatest weakness was that it had no staff members. It concentrated on awareness raising activities which was difficult without a budget. The National Blue Shield Committees worked together with ministries of Defense, Culture and Internal Affairs and built up networks which coordinated in the event of disaster. The recent collapse of the archives building in Cologne had shown how the BS works.

The 2nd protocol of the ICBS which came into force in 2004 allowed for persons from countries that had ratified the convention, to be brought before an international court of justice if they violated or destroyed cultural heritage. More information on the ICBS was available on its website: www.ifla.org/icbs.htm

Regarding the structure of the ICBS MO pointed out that because CCAAA was a member, it had to have a representative on the national BS committees in order for them to be officially recognised. She was not sure if the NGOs were aware of this and therefore asked the NGOs present to encourage their members to get involved in the BS at national level. The ANCBS offered training programmes, for example for the armed forces and emergency management teams and the AV specialists could provide input to these.

KD pointed out that due to the diversity of CCAAA members it was difficult to identify one person to participate in national committees. However it was important that expertise on the special requirements of AV media be available in times of disaster. He cited the situation after flooding in Switzerland as an example: expertise for paper documents was readily available but this was not the case for magnetic tapes. He said that broadcast buildings were often targets in armed conflicts and AV archives were potentially endangered in such situations.

BR proposed that standard texts for distribution be made available to generate awareness on this issue among NGOs. KD + MO agreed to compile a list of texts that were already available for distribution to the NGOs..

BD offered to establish a connection with Archives at Risk project and the ANCBS.

VO mentioned that through UNESCO channels FIAF was involved in projects for the restoration of films which had been damaged during by natural disasters. MO said she would like to use examples of projects to generate awareness and was also very interested in receiving best practice guides.

BR suggested that more use of national committees be made, for example as a clearing house for activities already going on. He asked if ANCBS could inform the CCAAA when new national committee were founded so that CCAAA could establish contact with persons in the region involved. MO agreed to do so KD and CL to do so and would also send them a list of national committees without CCAAA representative.

Item 7 Other Convergence groups

As reported in his last newsletter, the convenor had attended the *First Meeting of the International on the Convergence of Libraries Archives and Museums* in November. The NGOs met on the initiative of IFLA to discuss areas of cooperation. The next meeting of this group would take place on 6 April. Some basic areas for intensifying cross-sectoral cooperation had been identified. These included advocacy on copyright issues such as exceptions to copyright for archives and libraries and protection and recovery of cultural heritage through the channels of the Blue shield. A mutual agenda on digitization and security issues or on UNESCO topics such as information literacy would help in realizing common

goals. It was not easy to organize a mandate for the convenor to speak at such meetings and KD asked if the CCAAA wanted to be more integrated in the larger community concerned with heritage or if it would prefer to remain separate as the AV community. The members endorsed the convenor's initiatives and his representation of the CCAAA in this area. RG commended KG on his newsletters which were an excellent means of communicating information to the CCAAA members.

Item 8 Training

BR mentioned plans to hold a workshop offering basic training for non-specialist archivists in Milan during the IFLA conference in Milan there in August and asked if the CCAAA could provide input as IFLA would need support in the organization of this workshop. RG suggested that IFLA get in touch with Pio Pellizari, head of the IASA training commission and that IASA would discuss this at its next board meeting. BR said he would pass on this information and added that specialists for film and video were also needed. The question of whether workshop participants should have to pay the rather substantial IFLA conference fee had been raised within IFLA and the matter still had to be resolved. The possibility of holding the workshop at a different location and making it an off-site IFLA event was an option being discussed. The AV section in IFLA was very keen to have this workshop.

JB said that similar events had been organized by ICA during its conferences in past. He mentioned a document on the organisation of training courses and offered to prepare a template of expertise for different parts of the world with a matrix of trainers and their skills and the languages they were competent in. RE said that if such a list were on the CCAAA website, there were implications in this such as how people were chosen for the list and if being on the list meant a recommendation by the CCAAA.

KD informed the meeting that there would be an information session on the Digital Library during IFLA congress in Milan. CCAAA members were invited to register for this off-site event. He thought it important to be present and to speak on AV and the special issues surrounding it. KD offered to attend and to report back to the Council.

VO said FIAF was organizing a restoration summer school in Bologna. This had a distance learning element but also presence in Bologna.

KD said that a CITRA training event was to be held this year. He had contacted the organizer and suggested that AV also be a topic for this event and recommended CCAAA involvement.

RG reminded the meeting that IASA had offered to coordinate training within the CCAAA. So far it had received very few suggestions. If the NGOs had any interesting ideas they should contact Pio Pellizari.

DSeu drew attention to the difference between education and training and proposed that this be put on CCAAA agenda. He thought core competencies for AV archiving was an issue that needed to be discussed. BR suggested this topic might be an interesting item for the next meeting. DSeu agreed to prepare a think-piece by December and to circulate it in advance of the next meeting.

RE pointed out that this tied up with agenda item 13; existing courses at 3rd level institutes (East Anglia, Australia) – other courses being developed.

BD mentioned that FOCAL was involved in curricula development for such professional courses and she could provide contact details if desired.

Item 9 "Archives at Risk" Programme

Dealt with on 12 March after Item 6

Item 10 JTS (Joint Technical Symposium)

VO gave a brief on the state of preparations. The organizer, Thomas Christiansen of FIAF, had called for proposals on content. FIAF thought the proceedings should be made available in the form of book or CD. DSch said that publication of the proceedings was a substantial part of the JTS. It was important that outcome was available to those who do not attend. UNESCO was also more likely to support the event if the proceedings were made public. Most NGOs had nominated a representative to the organizing group. KD agreed to circulate a list of contact persons, who for the most part were head of NGO technical commissions. JSi asked for clarification that FIAF would coordinate the JTS. AMIA was willing to provide advice but not to act as coordinator. VO confirmed that the Norwegian National Library and the FIAF Technical Committee would organize the logistics and make necessary arrangement. The programme committee with representatives from NGOs was responsible for content. RE asked if UNESCO would support participation from developing countries. JSp presumed it would as it had done so in the past.

KD had received an e-mail from the organizing committee concerning the fee for JTS which referred to a possible conflict of traditions. FIAF members did not pay congress fees as membership fees were high and it was a tradition that FIAF members did not pay for participation in symposia held in conjunction with FIAF congresses. Finding sponsors had become more difficult and there was a potential loss of income for the CCAAA if FIAF members did not pay. BR thought the main issue was not who paid a fee but who carried the financial risk for running the JTS.

RE suggested the way forward was to have a notional budget with pricing for non-FIAF attendants and to aim for profit. Similar issues were raised when SEAPAVAA and FIAF had held a joint conference.

RG asked if the JTS would be integrated into FIAF congress. VO replied that a 3-day JTS was planned and how separate arrangements would be had not yet decided.

KB said it must be made transparent that other members were not subsidizing FIAF attendance.

It was agreed that in his reply to FIAF KD state that CCAAA did not wish to interfere with FIAF traditions. There would be a reasonable fee for JTS, would be waived for FIAF members attending the Congress. Budgeting should aim at a profit but FIAF would carry the financial risk.

JSi said it was important that the JTS be seen as CCAAA event and she said CCAAA had reason to be proud of what previous JTS symposia had achieved.

Item 11 JMS (Joint Management Symposium)

After discussion on a Joint Management Symposium at last year's meeting SEAPAVAA had offered to lead initial discussion on what aims and content of a JMS could be and an e-mail group had progressed this. RE outlined the thought behind the SEAPAVAA paper and the ideas on approaches to such a symposium. Training measures to date generally concentrated on skill sets and not on the strategic aspects of management. Concern had been voiced that archives increasingly were being run by general managers and not specialists. The aim should be to develop the management skills of AV archive specialists. What now remained to be done was to flesh it out with a proper curriculum and when the content had been fixed to consider how it could be financed. A working group could be charged with this task.

JSi said JMS idea was related to AMIA's proposal on professional training (Item 13).

A discussion on when to introduce professionals to management skills followed. RE said he was involved in 3rd level programmes in Rochester and East Anglia. Only a limited number of the young people attending these courses would hold management positions later in their work lives and therefore emphasis on basic skills was what needed in these courses.

A summer school approach could be tailored to have a focus on those in management positions. Once a target group had been selected the courses could provide those

components and content deemed necessary. BR thought the JMS could be aimed at those transitioning from technical and hands-on positions to management. JB raised the issue of the language and the problems that such international training programmes presented for those outside the English-speaking world. It was agreed that this was an issue that needed to be addressed at a later stage. RG suggested that a working group develop a concept for a 3-week idea in cooperation with institutions offering courses in this field. RE agreed to coordinate this working group. Each NGO nominate a representative to it by 30 April.

Item 12 Future Direction of the CCAAA

RG outlined the background to the issues paper. There was general consensus on what CCAAA was about and the document could be broken down into two sections: the first part dealt with its mission and general role and the second part about where its future direction. There had been discussion on where its emphasis should be. In the past the emphasis had been on UNESCO projects and related issues. There was a feeling that other aspects, incorporation a vision, should be reflected in terms of reference. The present version was more modest in its ambitions. The CCAAA had a long-term commitment and had long way to go but also there was much potential for cooperation on the way to accomplishing its goals. Smaller steps were just as important as working with UNESCO on global issues. The paper concluded with recommendations for the key next steps. He asked the Council for its comments on the aspects covered in the paper.

Introduction:

Correction: Catherine Lacken

Mission for the CCAAA

Agreement on content and wording

Why CCAAA Exists

First paragraph: The audiovisual heritage is an endangered part of the cultural and documentary heritage; (drop "(as defined by Ray Edmondson)")

Terms of Reference

There was general agreement on these and they were accepted by the NGOs.
Fourth term: to promote and endorse relevant projects (drop "seeking funding")

Vision for the CCAAA

First vision: Rewording: *Is a joint vehicle for the international AV community to pursue the goals outlined in the Terms of Reference*

Second vision:

KD pointed out when the convenor represented the CCAAA at events where policy decisions were taken, a common CCAAA stance was difficult on issues such as copyright where NGOs could have conflicting views. It was nevertheless important that the CCAAA be present at these events. He suggested rewording to incorporate something more specific but which stressed the importance of a prominent role of the CCAAA but also allowed for different stances and wondered if the solution might be an additional second sentence. RG agreed to try and integrate this idea in the re-wording but said that practical difficulties would remain.

Third vision:

RG to seek alternative wording for "within five years" along the lines of "A stable CCAAA will assume the (points following)"

There was general agreement to the sentiments expressed in the Vision. Richard Green agreed to review the wording for the second and third aspects of the vision in the sense of the issues raised during the discussion.

How does the CCAAA Achieve this Vision?

First paragraph:

The word "limited" to be dropped from last line The "AV archive community" be included in the first sentence.

Second paragraph, second line:

....that we need to continue strengthen the Council and enhance the CCAAA as a suitable forum

Internal Operations:

Second paragraph: The main venue is the annual meeting of the representatives of the members of the CCAAA:

"Assembly" to be replaced by "Council" throughout text. "Executive Board" to be replaced by "Bureau" throughout text.

Convenor's task:

KD felt the large scale of duties might be a deterrent for future candidates. There was an over-reliance on private and institutional means which suitable applicants might not have at their disposal. Sooner or later the issue of finance would have to be tackled as continued reliance on good will and voluntary input was not good. He suggested the addition of a statement to the effect that the Bureau could delegate tasks

Fourth task: drop "Dusted Design"

Members' commitment:

First point: replace "Secretary" with "Rapporteur"

Last point: With the exception of IFLA, continue to permit one member from each CCAAA member organization to attend annual conferences at no cost.

Note rapporteur: What about the convenor or his/her representative?

RG stated that as all CCAAA members had agreed on the terms of their commitment as expressed here, this should be remembered during future discussion. The terms were binding and had to be accepted by any future members.

Rapporteur

It was further agreed that RG define the role of the rapporteur and base this on the original terms of reference which were on the website.

Key Next Steps in Development of the CCAAA:

RE felt that currently CCAAA was a weak organization and the problems surrounding the levy of a very modest sum of money reflected this. If this was to change, then the NGOs must accept financial responsibility. A flat rate was not fair on smaller NGOs and European meeting venue also involved more expense for some NGOs than others. A percentage of NGO income would seem to be a fairer way of determining a fee but finding a formula was difficult. A CCAAA budget should be realistic. Another problematical issue was that all NGOs valued their independence and there was potential for disunity here. However a major issue was to secure member commitment to take the Council forward.

JSi stated that financial commitment would implied a budget which must be realistic. KD said the CCAAA had to decide what its funds were for, in other words what CCAAA was doing and why. As an example he asked if all members thought that WIPO participation was useful? WIPO sessions usually lasted one week and time constraints meant the convenor could not attend the whole sessions. However if value was perceived, then provision could be made in the budget for a CCAAA representative to attend. He thought this would be a

good exercise to see if there was agreement within CCAAA. A discussion on how to communicate to members that they got value in return for a membership fee followed. Some benefits were less immediately tangible or obvious. It was also felt that items covered by the contribution should be documented: this transparency was important for NGO executive boards. In-kind costs, for example travel expenses of convenor and rapporteur also needed to be documented. .

The meeting agreed that the Bureau draw up a proposal for budget based on figure €15,000 per year. This should be followed up by information gathering on an analysis of member incomes and the different set-up within the NGOs. The task of the Bureau was also to define what benefits members got from their membership and it could co-opt others to work on this. The Bureau would prepare its report by 1 December and get feedback by February 2010 in time to have a vote on issue at next CCAAA meeting.

RG would update the issues paper upon receipt of the minutes and circulate it as soon as possible.

RE asked what other professional bodies might be targeted for membership of CCAAA. AW offered to draw up a paper based on the ideas expressed in the second last paragraph of the issues paper by 1 September 2009.

Item 13 Any other business

A - State of AV professions

The proposal from AMIA's Education Committee to conduct a survey on the state of the AV archiving profession had arisen almost incidentally. The committee felt it would be useful to compare the present situation with that of 20 years ago because this might deliver interesting information about what needed to be done. JSi asked about UNESCO involvement in this survey. JSp thought this was an interesting idea but terms of reference would have to be provided before any decision could be taken. JSi asked if anyone was aware of any similar undertakings, for example as a subject for a thesis.

The meeting agreed that RE and Rebecca Bachmann would prepare a document to present to JSp at UNESCO.

B: SEAPAVAA Report

BC drew attention to two corrections of the SEAPAVAA report: (i) Lindner Prize – IASA was suggested as the next chair to administer the prize; (ii) dates of SEAPAVAA conference were 15 – 20 May 2009

C: ICA project

JB reported on the establishment of the "Permanent Observatory of Archives and Local Televisions" between the "Research and Diffusion Image Centre" in Girona, the National Archives of Andorra, the Archives Association of Catalonia and the Catalan Local Television Network. The objectives of the organization was to promote the protection of the heritage contained in television archives and a number of commissions had been set up to further these objectives. (See Appendix 2)

Item 14 Date and venue of next meeting

The chair of the CCAAA will pass to IFTA / FIAT in 2010. The tentative date and venue for the next meeting are 11-12 March 2010 in Paris both subject to confirmation by the President of FIAT/IFTA.

(Date and venue have been confirmed by FIAT/IFTA president Herbert Hayduck).

Bruce Royan closed the meeting and announced that he would cease to be an officer in the IFLA's AV Section and therefore would not be attending future meetings. He wished the CCAAA every success in the future.

Appendix 1

PROPOSAL FOR THE CREATION OF A "WORKING GROUP" THAT ATTENDS THE NEEDS ARISING FROM THE SAFEKEEPING OF PHOTOGRAPHIC AND AUDIOVISUAL DOCUMENTATION IN ARCHIVES

In the ICA Executive Board they know that our organization doesn't work a lot in the photographic and audiovisual areas.

In general a lot of archives keep audiovisual records, but not as exclusive material if not as complementary material among another kind of documentation, especially photographic and textual documents, in paper or electronic format.

A lot of archivists work alone in their institution and at a local level there are important quantities of audiovisual records that come from the local televisions, local production companies or amateur filmmakers

Also, the general training of archivists is often insufficient to attend the needs of this heritage and complementary training options are usually limited or inadequate because they are not, and they probably won't be, specialist in this area.

However, the existence of archival specialist in audiovisual materials in some institutions, allow us to think of the possibility of creating educational resources within and for the **archivist community**, it's to say, suitable to its needs.

To try to advance in the role and projection of ICA in relation to these aspects, we propose the creation of a Working Group composed of archival specialist that should develop a general framework with the following **mission and goals**:

- To establish the basic guidelines for intervention in audiovisuals funds
- To provide archivists with working tools to do works of description, conservation, digitization, etc
- To promote activities and resources for training
- To create a virtual place for communication and dissemination of resources, thinking of the non specialized audiovisual archivists.

Ultimately, the goal should be to bring to archives, in a "non-elitist way", the issues of interest related to audiovisual heritage.

The **working plan** would be:

- 1.- Creation of a Working Group, with a general coordinator, to carry out the mission proposed by the ICA
We are thinking about a group of archival specialists of 10 people (approximately) and with a Worldwide geographical scope.

Each member should create a "Working Group" in a regional level.

2. - The **Work Programme** would be:

A. - Collect and analyze the surveys done by different bodies,

for example **ECPA** (European Commission on Preservation and Access) in Europe, which developed the project **TAPE** (Training for Audiovisual Preservation in Europe). As you know ECPA has finished its project.

At European level, the existence of some projects like **PRESTOSPACE** (Preservation towards Storage and Access. Standardized Practices for Audiovisual Contents in Europe) is very important.

Among the others projects, could be interesting to know, as example, the followings: **(INEDITS European association); Archives du Monde (Association pour la sauvegarde et la promotion des archives radiophoniques et télévisuelles; Film and Television Collections in Europe - the Map-TV Guide -; or Videoactive**

At an international level, there are some projects that should be analyzed, such as **UPDIG** (Universal Photographic Digital Imaging Guidelines) in which participate different organizations from USA, Australia, Great Britain, Canada, Italy, Hong Kong, etc.

No new surveys should be proposed. Existing ones should allow us to have an understanding of the state of the matter. From this information, identify the needs of the archives and identify the subjects of interest

B. - Select the resources that have already been developed by different organizations and that may be relevant for the archives

C. - "Distill" existing resources and develop versions that can be useful for archives. Possible topics such as: Description, Metadata, Conservation, Intellectual Property, Digitization, etc.

D. - Create a bibliographic database. As an example, people could attempt to have the material produced by TAPE project. Some of these papers are already translated to different languages. The ICA or the CCAA website could create a section to host the various papers that were previously endorsed by the "Working Group"

E. - Consider the possibility of creating an online forum designed for archivists who manage audiovisual funds

The objective would not be to break contact in any way with the CCAA, but to **take advantage of all the different information** that the different members have elaborated on, **to adapt this information to the necessities of the archivist** and **to offer it so that they can do their work** in relation to audiovisual documents.

Ultimately, to work in a coordinated way with the CCAA

(JBR 7/03/09) E/GroupAudiovisuallCAdoc

Appendix 2

PERMANENT OBSERVATORY OF ARCHIVES AND LOCAL TELEVISIONS <http://www.xtvlblocs.cat/observatori/>

In March of 2008 the **Research and Diffusion Image Centre** for the Girona City Council, the **National Archives of Andorra**, the **Archives Association of Catalonia** and the **Catalan Local Television Network** signed in Girona an agreement in order to analyze the state of art and the relationship between the archives and the local televisions. This is the reason why we created a **Permanent Observatory of Archives and Local Televisions**.

In Catalonia, since 1980, 175 local televisions station have existed. In 2004, 120 existed, and nowadays the Catalan Network joins 59 of them.

This great amount of local televisions is explained, in part, by the fact that after Franco's Regime people needed to communicate news and took advantage of the new situation that the democracy offered.

The Observatory established 12 strategic objectives. In my opinion the most important are:

- 1- To celebrate an annual meeting where several aspects related to the management and conservation of the audiovisual heritage coming from the local televisions are put under discussion.
- 2- To promote the knowledge and to establish the methodological bases for the work in the audiovisual archives generated in the area of local televisions.
- 3- To know what is the state of the audiovisual heritage that comes from the local televisions in Catalonia and Andorra.
- 4- To create a useful space of reference for the persons responsible for keeping this type of documentation, as well as for archivists, documentalists, media professionals and, in general, for all those people interested in the subject.
- 5- To promote the participation of the several audiovisual archives from the local televisions and to help to solve their strategic and technical questions, as well as supplying them with tools and resources to improve it.
- 6- To be an open space to all those institutions and organizations that are interested in participating.
- 7- To establish the theoretical and practical principles for the archival description of the audiovisual documentation in a standardized frame.
- 8- To know what are the existing technologies in the processing of the digital video.
- 9- To establish some criteria of selection that allows the application of rules of selection and elimination.
- 10- To promote the best practices in the use and the exchange of audiovisual documentation following the respect of the copyright.
- 11- To contribute to giving answers to the needs of training in the area of management of audiovisual archives.

12- To sustain a constant and flowing communication among all members and collaborators and to be permanently alert to the advances and novelties in the study subject: being a "permanent observatory".

The first meeting took place in Andorra in April of 2008. It gathered 29 professionals coming from archives and local televisions.

We have established **4 Work Commissions:**

Strategic Commission. Its role is to appraise and to propose strategies for obtaining more visibility around the administration and also more funding and economic support.

Commission of Evaluation and Documentation. It has to work from the legislation and the knowledge of other experiences, to make proposals and recommendations about aspects of methodology in the cataloguing and selection of documents.

Commission of technological alert. Its role is to analyse and to appraise different technical criteria related to storage formats and parameters of digitization, and also to make recommendations about the use and the acquisition of the different documental management systems that there are in the market.

Legislative Commission. It collects and empties the information related to legal aspects, for example: copyright and intellectual property that affect the audiovisual productions.

After the Andorra meeting (in March 2008) we met three more times and the different Commissions have been working on different proposals (that we can see in our blog).

Maybe one of the most important actions **has been the realization of a survey** in order to know the situation of the audiovisual documentation of the local televisions. This documentation could be kept on the televisions themselves and in the archives of Catalonia and Andorra.

The survey has been answered by 26 local televisions and by 37 archives and allows us to know in detail the state of the question of the audiovisual heritage produced by the televisions. Although it will be necessary to study the results in more detail, the **number of hours of video** in accordance with the survey is: 127.000 that are in the local televisions and 9.282 that are in the local archives.

Asked if any professional dedicated himself exclusively to the audiovisual archives, of the 45 answers 36 of them replied negatively.

ICA is interested in this project and for this reason we have presented it to the ICA Programme Commission. **The goal is to produce a Guide of best practices for the creation of an Observatory of Archives and Local Televisions.** Now we are waiting for their approval.

(The Programme Commission is responsible for the preparation and execution of the professional and technical programme of ICA, for monitoring the activities of regional branches, sections and committees).

<http://www.xtvbloccs.cat/observatori/>

JBR 8/03/09

ObservatoryOfArchivesLTV

8.2. Report on ACE activities

ACE (Association des Cinémathèques Européennes)

EC ACE at its meetings dealt with:

- Agreement between ACE and FIAPF about voluntary deposit
 - FIAF Summer School/Film Restoration Summer School and contributed 10000,- Euro for organisation and scholarships.
 - accepted the application of Filmoteka Narodowa for membership
 - protest to the proposed Directive on copyright term extension
 - Mari Sol Pérez Guevara informed in the First Report on the Implementation of the Film Heritage Recommendation. She presented projects related to film heritage.
- Subgroup Film Heritage will met 18th June 2009.
Key issue for 2009 is Study on „Public Domain in the Information Society!“ – first and general overview about the situation in Europe.

Projects:

European Film Gateway (EFG)

Work on joint European online film portal, The European Film Gateway began on September 2008. The Deutsches Filminstitut is responsible for the co-ordination of the European Film Gateway. 20 partners cooperate on this project including 15 European film archives and museums. Their aim is to set up a central point of access to the European film heritage, overcoming institutional and language barriers.

At the same time the EFG will serve as a supplier to Europeana, the platform for the cultural heritage of Europe.

The project is funded by the European Commission's eContentplus programme.

MIDAS: Moving Image Database for Access and Re-Use of European Film Collections

The MIDAS project, which started in January 2006, officially ended 15 January 2009. To date, around 24000 titles are searchable via <http://www.filmarchives-online.eu/> 6000 more than originally envisaged and the website is available in eight languages (English, Italian, French, German, Greek, Lithuanian, Czech and Norwegian).

In order to sustain *filmarchives online*, 14 of the 18 project partners from 11 countries declared to pay an annual contribution. As the basis for these payments a Service Level Agreement has been worked out by DIF in co-operation with the project partners. The SLA was signed by the partners end of January 2009.

MOVIE

A new film digitalisation project. MOVIE will focus on digitising and providing free access to non-fiction material such as documentary films, newsreels, amateur film, advertising and industrial films, travelogues etc. on the themes of „European Cities“ and „Travel“. Transfer is planned to be done from film material to digital video in HD quality and subsequently encoded into lower-quality.

Other projects:

Cinematographic Works Standards Group (CEN-Project)

European film archives are participating in the project under the umbrella of CEN (Comité Européen de Normalisation) resulting in a two-part standard *Film Identification – Minimum set of metadata for cinematographic works* and *Enhancing interoperability of data from disparate sources*.

Green Paper „Copyright in the Knowledge Economy“

European Commission circulated a Green Paper called „Copyright in the Knowledge Economy“. After consultation with the members, a final version was sent to the Commission by end of November 2008.

Europeana prototype launch

A version of Europeana has been launched on 20 November 2008 in Brussels. ACE contributed 75 videos from 16 member archives to Europeana.

**8.3. Report on the 13th SEAPAVAA Conference in
Jakarta on May 15-20, 2009 &
Report of Bee Thiam Tan,
Secretary General of SEAPAVAA**

Strengthening Collaborations and Bridging Gaps: 13th SEAPAVAA Conference held in Two Indonesian Cities

The 13th Conference of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) was held in two cities in Indonesia. In May 15-20, 2009 the grand old city of Bandung and the vibrant capital city of Jakarta served as the meeting points of 124 delegates representing 14 different countries from the region and beyond. The conference was hosted by Arsip Nasional Republik Indonesia (National Archives of Indonesia), in cooperation with the Badan Arsip dan Perpustakaan Daerah Jawa Barat (West Java), the National Library of the Republic of Indonesia and Sinematek Indonesia. Like previous years, the Conference was composed of a symposium, the annual general assembly, screening nights, workshops, cultural tours and institutional visits.

With the theme "Collection and Access Development: Two Sides of the Same Coin," the conference in summary advanced the statement that continuing interaction and collaboration between individuals, institutions, governments, nations and regions is a key force in collection and access development of AV Archives during these troubled times.

The symbolical hosting of two cities, the dialogue between the archive community and its stakeholders, the discourse of the young and the aged, the meeting of east and west, the interaction between cultural tradition and technological advancement, the overlapping images and sound of what was, is and will be – all pointed out that indeed strengthening collaborations and bridging gaps is at heart of advancing the AV archiving community amidst socio-economic difficulties. As Chris Puplick, Chair of National Film and Sound Archive - Canberra (NFSA), in his Keynote Speech hoped for, the conference was able "to develop creative and collaborative solutions to issues plaguing the field" and "to discuss ways of working together to preserve and make accessible this extraordinary heritage" that the community devotes its life to.

The Symposium echoing such statements, as summarized in its closing synthesis panel, calls the AV Archiving community to reach out, include and dialogue with other stakeholders such as historians, academics, commercial entities, artists and the general public in its endeavors and strategic plans. It proposed that discourse must be elevated to transnational sensibilities and deal with related concerns of diaspora and cosmopolitanism while maximizing diversity and differences. That a free flow and exchange of information is a rich resource for archivists and archives. As such, any gaps and hindrances must be bridged and cleared out. And with the opening of archives and archivists to their stakeholders, to new sensibilities and to changing contexts/grounds, constant assessment and evaluation is called for.

The General Assembly concretized these statements by considering, moving and adopting collaborative plans and strategies as laid out in the Association's Work Programme for 2009-2011. The Programme includes an extensive training and exchange program between NFSA and other SEAPAVAA member institutions, a strategic plan to extend reach and increase membership in underrepresented regions and countries, an evaluation and mapping of member archives to assist them in their development and an arrangement to maximize new media to increase access to valuable information and create space for exchange and dialogue.

Staying true to its tenets, SEAPAVAA held its annual conference workshop to develop archivists in the region. Mick Newnham was the director of this year's training workshop that was attended by 85 participants. The workshop centered on the "Preservation of Audiovisual Collections." Covering the basics and presenting current issues, Mick began by defining preservation and going over the identification of AV objects and identifying risks to these materials. The training also included modules on condition assessment & reporting and strategic preservation planning.

Delegates and guests were treated to two screening nights. The annual Archive Gem Screening Night featured clips from the collection of five member archives with a special tribute to Misbach Biran, founder of Sinematek Indonesia. While the Indonesian Screening Night featured the film "Tamu Agung" by H Usmar Ismail. Participants went around Bandung for a cultural excursion while the institutional visits in ANRI, RCTI, and National Library of Indonesia was in Jakarta. Governor Ahmad Heryawan, Lc of West Java Provincial graciously hosted a grand dinner for the delegates as well at Gedung Sate in Bandung, while Dr Djoko Utomo, Director-general of ANRI capped the conference off with a special closing dinner in Jakarta.

For the conference summary and full report, symposium presentations/papers, General Assembly minutes/proceedings, and conference photos visit <http://www.seapavaa.org>. You can also contact the Secretariat at infoseapavaa@gmail.com for further info.

Bee Thiam Tan (Secretary-General, SEAPAVAA; Director, Asian Film Archive – Singapore)



13th SEAPAVAA CONFERENCE & GENERAL ASSEMBLY
"Collection and Access Development: Two Sides of the Same Coin".
Hotel Savoy Homann, Bandung
and
Grand Kemang Hotel, Jakarta
May 15-20, 2009

**REPORT ON THE THIRTEENTH CONFERENCE AND GENERAL ASSEMBLY OF THE
SOUTHEAST ASIA-PACIFIC AUDIO VISUAL ARCHIVE ASSOCIATION**

INTRODUCTION

1. The Thirteenth Conference and General Assembly of the South East Asia-Pacific Audio Visual Archive Association (SEAPAVAA) was held in the cities of Bandung and Jakarta, Indonesia on May 14-20, 2009. It was hosted by the Arsip Nasional Republik Indonesia (National Archives of Indonesia), in cooperation with the Badan Arsip dan Perpustakaan Daerah Jawa Barat (West Java), the National Library of the Republic of Indonesia and Sinematek Indonesia.
2. With the conference theme "Collection and Access Development: Two Sides of the Same Coin" the Conference aimed to consider how collections can be grown, maintained, managed and accessed amidst difficult economic times and with new technological grounds.
3. The conference was attended by 124 delegates composed of archivists, academics, government officials, filmmakers and the likes representing 14 different countries from the region and beyond.
4. Like previous years, the Conference was composed of a symposium, the annual general assembly, screening nights, workshops, cultural tours and institutional visits.

OPENING CEREMONIES

5. The Opening Ceremonies were held at the Grand Ballroom of the Hotel Savoy Homann in Bandung, Indonesia on the morning of the 15th of May. In his welcoming remarks, Dedi Junaedi, Director of BAPUSIPDA, greeted everyone and stressed the importance of the conference to Indonesians and the rest of the region sharing a common goal towards cultural heritage preservation. Following Junaedi's speech Director-General of ANRI, Djoko Utomo, welcomed everyone to Bandung and expressed his honor to host this year's conference. Tuenjai Sinthuvnik, current President of SEAPAVAA, in her opening remarks that followed greeted everyone and extended her appreciation to the hosts and participants as she wished for a substantive conference.
6. Honorable Governor Ahmad Heryawan of West Java Provincial, Indonesia, was the guest of honor of the Ceremonies. He welcomed the delegates as he articulated the importance of AV materials and consequently AV archiving in our daily lives as individuals and as a nation. As such, he stressed the need to further support archives and the endeavors that aim to develop them, such as SEAPAVAA's annual conference.

7. Together with the other key guests, the Governor officially opened the Conference with the symbolical striking of the gong. The delegates and guests were then treated to a couple of traditional Indonesian dances to cap off the opening ceremonies.

CONFERENCE SYMPOSIUM

8. With the theme "Collection and Access Development: Two Sides of the Same Coin," this year's symposium was chaired by SEAPAVAA Secretary-General Tan Bee Thiam and Council Member Adrian Wood. The Chairpersons opened the symposium by articulating the focus of the sessions which is on growing collections and extending accessibility. The papers, panels and discussions in the symposium touched and delved into current situations and developments in the field of AV Archiving in the international, regional and national levels with a particular focus on Indonesia. Matters regarding orphan films, non-mainstream materials, obsolescence and copyright which plague collection and access issues were also discussed.

9. Session 1: The UNESCO connection: "Memory of the World" and the "World Day for Audiovisual Heritage"

Moderator: Ray Edmondson

Panelists: Belina SB. Capul, Tuenjai Sinthuvnik and Nick Deocampo

Opening the symposium, this first session gave an overview of two key projects and activities under UNESCO. The Memory of the World Program as Ray Edmondson and Belina Capul discussed and stressed lacks a great deal of AV Materials in the registers from the region and beyond. They call SEAPAVAA and the assembly to promote, look and encourage more AV nominations and consequently support the Program. Nick Deocampo also gave an overview of the book "Memory" which he is editing as part of the Program and discussed his plans to extend the book from print to interactive audiovisual DVD aimed for educational purposes.

The second part of the session was led by Belina Capul, as she discussed the World Day for AV Heritage celebrated annually all over the globe on the 27th of October. Tuenjai Sinthuvnik, described their celebrations and activities in Thailand for the past three years, and encouraged everyone to celebrate this day on October.

These two programs call everyone to celebrate our heritage and remember its fragility. The session presented these programs as concrete means for archives and archivists to celebrate, preserve and advocate our AV Heritage.

10. Session 2: New Developments in Archive Collections in the Region

Moderator: Adrian Wood

This session presented current developments in key AV archives in the region, focusing on the challenges they face and the strategies they employ.

Capturing Moving Images and Sound in Australia – Preserving and Managing Government Recordings into the Future – Ross Gibbs

Mr. Gibbs reported the current challenges of the National Archives of Australia specifically in handling its AV collection. Facing issues such as obsolescence and physical deterioration of its collection, the NAA has improved its infrastructure with new digital and audio workstations, digitization equipments and enhanced digital storages. These improvements consequently improved their systems and work flow while constantly collaborating with institutions within and outside Australia.

A New Direction National Archives of Malaysia – Hapiza Osman

The National Archives of Malaysia proudly announced the near completion of their National Documentation and Preservation Center for Audio and Visual Materials, slated to open this October. Initially challenged by the lack of awareness, funding and assistance from the government, the Center is a testament of support to the AV Archiving community in Malaysia. Osman laid out their plans of having the Center as a centralized archive providing the best facilities and human resources to handle Malaysia's AV archiving needs.

Three A's of Audiovisual Archiving – The Singapore Experience – Dr. Phang Lai Tee

Dr. Phang Lai Tee gave a background and overview of the Audiovisual Archives of the National Archives of Singapore. Framing and focusing her discussion on the three A's: Appraisal, Acquisition and Access, she showed the interrelationship between the three in managing and growing their Archives. Furthermore, she presented how collaboration with other parties plays an integral part in each of the key areas she discussed.

11. Session 3: Focus on Indonesia I: The State of Audiovisual Archiving in Indonesia

Moderator: Akhmadsyah Naina

Panelists: Djoko Utomo, Dr. Juneidi, Adi Pranjaya

This panel discussion focused on giving a picture of the current state of AV Archiving in Indonesia. Though there is a relative growth in the AV Archiving community in Indonesia as seen in their infrastructure and human resource development, much is left to be done still to secure a sustainable future for their AV materials.

The discussion concluded that continuing partnerships and collaborations within and outside the country is a key factor in securing the preservation of AV materials in Indonesia.

12. Session 4: Focus on Indonesia II: New Developments and the Future of Audiovisual Archiving in Indonesia

Moderator: Belina SB Capul

In this session presenters discussed developments in the fields of policy and technology that have consequent influence in the future and direction of AV Archiving in Indonesia. These political and technological matters were also looked into with regards to the general collection and access paradigm of the AV Archiving community vis-a-vis the alternative and non-mainstream.

Audiovisual Archives Policy in Indonesia – Djoko Utomo

Djoko Utomo's presentation gave an overview of the legislative structures that govern AV Archiving in Indonesia. He discussed definitions, limitations, legalities and regulations that archivists and archives follow and contend with.

Development of Audiovisual Technology in Indonesia - Roy Suryo

Narrating the evolution and development of electronic and communications technology in Indonesia, Roy Suryo brought up possibilities, issues and concerns with regards to harnessing modern technology for preservation and access of AV materials. He stressed the capabilities of modern technology to extend information, repackage heritage, enhance inter-ethnicity and bridge access divides.

Media Asset Management of Rajawali Citra Televisi Indonesia – Arif Suditomo

Arif Suditomo's presentation centered on the use of Media Asset Management (MAM), in RCTI, maximizing it for news coverage, delivery and archiving. He stressed that MAM is a key for media convergence and will play an integral plan in the digitization process of AV materials.

Desperately Seeking Alternative Archiving Institutions: Exploitation Classical Indonesian Cinema – Ekky Imanjaya

Posing a counterargument to what is considered an “archive” and what is worth “preserving,” Ekky Imanjaya discussed the Exploitation Classical Indonesian Cinema and its current distributors and collectors as alternatives to be considered by the general mainstream paradigm of the local AV archiving community. He advocated Exploitation Cinema as social narratives, albeit alternative ones, that are and must be a part of the country's cultural heritage. And consequently, the commercial firms and personal collectors who devote their time and resources in the collection, preservation and access provision of this Cinema, though unintendedly can be considered archives. He posed these stands and asked that these films and archives be supported in their collection and preservation endeavors while creating means for further public access.

13. Session 5: SINEMATEK INDONESIA: Present and Future Challenges

Moderator: Ekky Imanjaya

Panelists: Riri Riza and Lisabona Rahman

This panel discussed the current situation of Sinematek Indonesia, the first film archive/cinemateque in Southeast Asia, that has been in a perilous state for the past few years. The panelists divulged the current concerns of the Sinematek such as the lack of sufficient, stable and continuing funding and support that consequently affects the sustainability of the institution and its collection.

In response to these needs, individuals and groups have come together to help Sinematek pursuing endeavors and projects to garner further support financial and otherwise. Riri Riza introduced the Friends of Sinematek, a network of individuals and groups aimed to save Sinematek and secure its future.

Involving the Moviegoers to Sustain Accessibility of Film History – Lisabona Rahman

Given the need to democratize history and join the discourse in re-imagining their nation, the youth as Lisabona Rahman presented, continues to seek archives for records and fragments of memories. There is a need then, she stressed, to preserve these records and extend and open access to them. She believes that though these records are well kept, there seems to be a great lack in providing access specifically to younger generations. This gap in access consequently lead to a gap in discourse.

These concerns are what Kineforum and the Friends of Sinematek aim to address as Miss Rahman narrated. These endeavors aim to create public spaces for access and discourse while initiating action and gathering public support to secure that history is alive, preserved, and accessed.

14. Keynote Speech:

Responsibilities and Opportunities: Is Our Audiovisual Heritage at risk and how can we work together to resolve these problems? - Professor Chris Puplick

Chris Puplick in his keynote speech reminded everyone of the value of AV Heritage, the threats plaguing the field and the opportunities the community can harness.

He noted that today, film and sound archives face many challenges - a global recession, the challenges of a rapidly changing digital environment, making our collections as accessible as possible (including global audiences), the urgent need to secure legislation for legal deposit of films and sound recordings as well as new media, maintaining legacy formats so that "orphan" films and sound recordings can be accessed; and protecting the moral and intellectual rights of the creators of films and sound recordings.

He calls the need for a collaborative strategy between the different stakeholders which will harness with immediacy resources and technology to further extend and secure the reach of AV archival work.

He then showed several clips from the NFSA collection to stress his points further regarding the value of AV Heritage and the consequent need to preserve and provide access to it.

15. Session 6: Orphan Films, Copyrights and Commercial Exploitation

Moderator: Tuenjai Sinthuvnik

This session discussed and presented cases regarding the interrelated issues of orphan films, copyrights and commercial exploitation.

More Films are Orphan than Not: Who Will Mother Asia's Orphan Films? - Nick Deocampo

Nick Deocampo discussed the issues and concerns regarding orphan films. Tackling the issue in legal, authorial, material and archival grounds, Deocampo stressed the need for orphan films to be considered as a key priority that needs immediate action from archivists and archives of the region. He closed his presentation by ceremoniously giving a copy of his orphan film "Revolutions Happen Like Refrains in a Song" to the Asian Film Archive as represented by its executive director, Tan Bee Thiam.

Negotiating Access and Rights: Two Case Studies – Asian Film Archive – Tan Bee Thiam

There are specific risks and complications that archivists and archives face in handling the preservation and access provision of orphan films. Tan Bee Thiam presented two case studies to illustrate the coordination and negotiation needed with and between numerous stakeholders of an orphan film. He discussed as case studies the negotiations and decision for the films *Moon Over Malaya* and *The Horse Thief*. The case studies pointed out that there is a need to work with stakeholders to come to decisions that uphold the archive's mission and protect the rights of the owners while preserving the material and maximizing public benefit through access.

Surviving the Storm: Archives in Troubled Times – Adrian Wood

While stressing again the challenges the AV Archiving community faces, Adrian Wood, discussed several key areas that can be looked into to develop archives in such perilous times. He talked about achieving collection growth, dealing with digital technology, generating income and collaborating more within the region.

16. Session 7: Dealing with Obsolescence

Moderator: Adrian Wood

Where Have All the Carriers Gone? - Ray Edmondson

Ray Edmondson reviewed the issues and identified factors archives need to take into account in making and defending their decision regarding analog holdings and digital copies. He discussed that as the digital age moves on, analog carriers appear set to become a decreasing proportion of an archive's collection. That while good conservation practice and philosophy say that analog holdings should still be kept, there are many pragmatic arguments for discarding them – financial, practical and even political.

Collecting for Access, Strategically Selecting Formats – Mick Newnham

Mick Newnham presented a technical paper on format selection and access. He discussed that audiovisual documents may exist in a variety of analogue and digital formats and that each format has been designed for a particular user profile and purpose and has specific playback requirements. His paper examined the range of formats likely to be available for collection by an archive and discussed collecting strategies that will provide the best outcomes for preservation and access.

17. Session 8: Partnerships and Collaboration in Access Projects

Moderator: Tan Bee Thiam

78s. Manuscripts, and Endangered Languages: Challenges and Opportunities in Publicly Funded Digitization – Christopher Miller

Miller's paper focused on three recent digitization projects (early Burmese recordings; religious and historical Pa'O manuscripts; and Tai linguistics field recordings and notes), each representative of the challenges and opportunities encountered in publicly funded preservation and digitization grants. Miller found that while the digital environment affords the librarian/archivist expanded potential for stewardship, it also significantly alters the means by which constituents and stakeholders are engaged in access to information. The digital divide, north-south relationships, increasingly complex intellectual property policies, alternate perspectives, and disparate methods of intellectual production and dissemination across cultures present deep challenges to digital projects and traditional models of public funding. Yet he looks into the increasingly affordable and portable technologies, ongoing growth in ICT infrastructure, emerging commitment to principles of open access, and new definitions of community effectively support migration of information into the digital realm.

Developing Online Presidential Libraries in the Philippines and Asia – Ver Gaje

Ver Gaje discussed the current efforts of the Philippine Information Agency in establishing and maintaining an online library for President Gloria Macapagal-Arroyo in collaboration with other government bodies holding collections on the Presidency. He presented the development and maintenance of online Presidential libraries and offers it as a standard if not a reference-comparative point for other nations in the region to look into.

The Bophana Centre – Sopheap Cheah

Sopheap Cheah introduced and gave an overview of Bophana Centre in his presentation. He narrated how it was established and gave an update on its current endeavors, focusing on creating and strengthening relationships with public institutions and private companies and individuals. He then presented the success of their endeavors of providing access to the public and rallying their support.

SOFIA at the Center of Collaborations – Vicky Belarmino

Locating SOFIA at the center of film and cultural endeavors in the Philippines, Vicky Belarmino illustrated that regardless of not having a physical national film archive, a network of individuals can pursue collaborative endeavors for the development of film and its preservation. She recalled the activities and events that SOFIA and/or SOFIA members have initiated in its sixteen years of existence.

18. Symposium Synthesis Panel

The symposium closed with a synthesis panel moderated by the Symposium Chair, Tan Bee Thiam and Adrian Wood. The panel and consequently the symposium as a whole advanced the following concluding statements:

Continuing interaction and collaboration between individuals, institutions, governments, nations and regions is a key force in collection and access development of AV Archives during these troubled times.

The AV Archiving community must reach out, include and dialogue with other stakeholders such as historians, academics, commercial entities, artists and the general public in its endeavors and strategic plans.

Discourse must be elevated to transnational sensibilities and deal with related concerns of diaspora and cosmopolitanism while maximizing diversity and differences.

A free flow and exchange of information is a rich resource for archivists and archives. Any gaps and hindrances must be bridged and cleared out.

With the opening of archives and archivists to their stakeholders, to new sensibilities and to changing contexts/grounds, constant assessment and evaluation is called for.

GENERAL ASSEMBLY

19. The 13th General Assembly of the South East Asia-Pacific Audio Visual Archive Association (SEAPAVAA) was held at the Wiva Room 1 of the Grand Hotel Kemang in Jakarta, Indonesia on the 18th and 19th of May. The minutes of the proceedings can be found in a separate document.

WORKSHOP

20. Mick Newnham was the director of this year's training workshop that was attended by 85 participants. The workshop centered on the "Preservation of Audiovisual Collections." Covering the basics and presenting current issues, Mick Newnham began by defining preservation and going over the identification of AV objects and identifying risks to these materials. The training also included modules on condition assessment and reporting and strategic preservation planning.

SCREENING NIGHTS

21. The annual Archive Gem Screening Night was held last May 15, 2009 at the Grand Ballroom of Hotel Savoy Homann in Bandung, Indonesia. The Screening night was hosted by Nick Deocampo and was graced by the attendance of the Vice Governor of West Java Provincial. The Screening Night featured the following gems:

Labour of Love – The Housewife (1979)	Asian Film Archive
Old Batavia (1941)	National Archives of Indonesia
NAA Gems Compilation	National Archives of Australia
Birth of Malaysia (1963)	National Archives of Malaysia
Independence Day, 2 nd September 1945 (1945)	Vietnam Film Institute
Misbach: Di Balik Cahaya Gemerlap (2007)	Special Feature
22. It has been suggested that the next Archive Gem Screening Night be programmed according to a specific theme.
23. The annual host country screening night was held in Sinematek Indonesia.

INSTITUTIONAL and CULTURAL VISITS

24. The conference delegation visited and familiarized themselves with the following institutions:
 - National Archives of the Republic of Indonesia (ANRI)
 - Rajawali Citra Televisi Indonesia (RCTI)
 - National Library of Indonesia
 - Sinematek Indonesia
25. The conference delegation visited and was treated to the following locations and festivities:
 - Welcome Dinner
 - hosted by the Governor of West Java Provincial at the Gedung Sate
 - Closing Dinner
 - hosted by the National Archives of the Republic of Indonesia at Grand Kemang
 - Bandung City Excursion
 - Delegates visited the Asian-African Conference Museum and the Saung Angklung Udjo
26. The conference officially ended on the 20th of May after the institutional visit in the National Archives of the Republic of Indonesia in Jakarta.

Team

1. Introduction
2. Objectives
3. Methodology
4. Results
5. Discussion
6. Conclusion

9. Financial Reports: Account and Budget

team

Cabinet d'expertises comptables et fiscales

Tom Coene
Docteur en Droit

Benoit Coene
Moro Mukota Muteba
Rudi Vandrepotte
Ivan Vilaseca Vanoekel
Gilles Bénicourt
Expert-Comptable / Conseil Fiscal

FIAF ASBL
Monsieur Dimitriu
RUE DEFACQZ 1

1000 BRUXELLES

Bruxelles, le mercredi 22 avril 2009

Vref :

Nref : FIAF/IVAN/LFIAF006

Monsieur Dimitriu,

Concerne : FIAF 2008 Financial Statements

ACCOUNTANTS Team SPRL has been in charge of the accounting and the financial reporting for your Federation for the year 2008.

We have received from the FIAF administration all necessary accounting documents. We hereby certify that all transactions such as incoming and outgoing invoices, payroll, bank and cash have been approved by the duly authorized FIAF staff as requested by the association procedures.

We furthermore certify that we have controlled at random all transactions, and have made appropriate accruals in accordance with the standard accounting principles.

As a result we consider that the statements as presented to you reflect a fair and sincere picture of the FIAF financial situation as of December 31st 2008.

Sincerely



Ivan Vilaseca Vanoekel
Chartered Accountant



agrée sous le
N° 20.557

Accountants Team
Société civile sous forme de SPRL
Rue Emile Claus, 63 1180 Bruxelles
T.V.A. BE 0430.034.454
RPM Bruxelles

Tél : (32) (2) 282 07 07
Fax : (32) (2) 648 49 15
www.acct.be

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KBC 735-0073220-70
ING 310-0054432-04

21.04.2009

FIAF - P.I.P.
INCOME AND EXPENSE - SUMMARY 2006-2010
Combined FIAF - P.I.P. (in 000 €)

	Result 2006	Result 2007	Result 2008	Budget 2009	Draft 2010
CURRENT INCOME					
<i>FIAF</i>	260,0	258,4	281,3	268,6	279,1
% previous year	-8,1%	-0,6%	8,9%	-4,5%	3,9%
<i>P.I.P.</i>	174,2	195,3	157,9	216,0	203,5
% previous year	-12,7%	12,2%	-19,2%	36,8%	-5,8%
% Total income	8,6%	8,6%	8,6%	8,6%	8,6%
TOTAL INCOME COMBINED	434,2	453,7	439,1	484,6	482,6
% previous year					
EXPENSE					
<i>FIAF</i>					
Personnel and external services	(121,4)	(129,3)	(124,1)	(137,5)	(134,5)
% previous year	77,9%	6,5%	-4,0%	10,8%	-2,2%
Other current expenses	(40,9)	(43,2)	(33,4)	(43,0)	(37,0)
% previous year	-8,5%	5,6%	-22,6%	28,7%	-14,0%
Total Projects - Activities	(62,8)	(54,1)	(56,6)	(66,0)	(60,0)
% previous year	31,3%	-13,9%	4,7%	16,6%	-9,1%
Total Meetings/Congress/Missions	(48,3)	(49,9)	(66,4)	(48,0)	(48,0)
% previous year	-6,1%	3,3%	33,1%	-27,7%	0,0%
Equipments - Furnitures	-	(4,9)	(3,1)	(5,0)	(3,0)
Contingency reserve	-	-	-	(1,0)	(1,0)
Total expense FIAF	(273,4)	(281,4)	(283,6)	(300,5)	(283,5)
% previous year	28,8%	2,9%	0,8%	6,0%	-5,7%
<i>P.I.P.</i>					
Salaries and fees	(121,0)	(128,5)	(131,7)	(139,5)	(160,0)
% previous year	5,9%	6,2%	2,5%	5,9%	14,7%
Other Current expenses	(28,3)	(22,8)	(24,6)	(20,6)	(20,6)
% previous year	5,4%	-19,4%	7,9%	-16,4%	0,0%
Projects - Special Activities	(42,4)	(51,1)	(40,2)	(55,0)	(43,0)
% previous year	23,0%	20,5%	-21,3%	36,8%	-21,8%
Total expense P.I.P.	(191,7)	(202,4)	(196,5)	(215,1)	(223,6)
% previous year	9,2%	5,6%	-2,9%	9,4%	4,0%
TOTAL EXPENSE COMBINED FIAF - P.I.P.	(465,1)	(483,8)	(480,1)	(515,6)	(507,1)
% previous year	19,9%	4,0%	-0,7%	7,4%	-1,6%
CURRENT SURPLUS (DEFICIT)					
<i>FIAF OPERATING RESULT</i>	(13,4)	(23,0)	(2,4)	(31,9)	(4,4)
<i>Provisions from/to Reserve Fund</i>	13,5	22,9	2,4	31,9	4,4
TOTAL FIAF	0,1	(0,1)	0,0	0,0	(0,0)
<i>P.I.P. OPERATING RESULT</i>	(17,5)	(7,1)	(38,7)	0,9	(20,1)
<i>Provisions from/to Reserve Fund</i>	17,5	7,1	38,7	(0,9)	20,1
TOTAL P.I.P.	(0,0)	(0,0)	(0,0)	0,0	(0,0)
TOTAL COMBINED FIAF - P.I.P.	0,0	(0,0)	0,0	0,0	(0,0)

21,04,2009

FIAF
DETAIL OF INCOME 2006 - 2010
(in 000 €)

AFFILIATES AND DONORS	Result 2006	Result 2007	Result 2008	Budget 2009	Draft 2010
Affiliates A	47	46	47	47	47
2750 €	129,3	127,6	129,3	129,3	129,3
Affiliates B	23	21	22	21	22
2300 €	52,9	49,1	50,6	48,3	50,6
Affiliates C	27	26	27	25	27
1700 €	45,9	43,4	45,9	42,5	45,9
Affiliates D	13	10	12	11	12
1150 €	15,0	11,5	13,8	12,7	13,8
Affiliates E	31	30	37	31	37
600 €	18,6	18,0	22,2	18,6	22,2
Donors (F + G)	8,4	5,6	7,0	8,0	8,0
Voluntary fee contributions	1,5	0,6	1,5	0,2	0,2
- Unpaid	(25,7)	(21,3)	(4,5)	-	-
- Provisions	-	-	(15,0)	(12,0)	(12,0)
Total Members and Donors	245,8	234,4	250,8	247,5	258,0
% previous year	98,7%	100,1%	109,0%	99,3%	100,7%
PUBLICATIONS					
JFP (Subscr + Stand alone)	45	56	60	60	60
30,0 €	1,6	2,7	1,8	2,1	2,1
Other FIAF Publications	120	54	50	150	150
22,00 €	3,4	2,7	1,1	8,0	8,0
Other Income	0,9	5,8	7,6	6,0	6,0
TOTAL PUBLICATIONS	5,9	11,2	10,5	16,1	16,1
% previous year	105,6%	273,8%	108,4%	289,1%	273,8%
External Funding					
Donations (Ibermedia, Other)	31,0	50,1	62,5	86,7	25,0
Spent Current Year	(11,7)	(10,1)	(15,8)	(86,7)	(25,0)
Remaining Funds	(19,3)	(40,0)	(46,7)	-	-
INCOME EXTERNAL FUNDS	0,0	0,0	0,0	0,0	0,0
Interest & Exchange Diff.	8,3	12,8	20,0	5,0	5,0
TOTAL INCOME FIAF	260,0	258,4	281,3	268,6	279,1
% of total combined income	-8,1%	-0,6%	8,9%	-4,5%	3,9%
TOTAL COMBINED FIAF - P.I.P.	434,2	453,7	439,1	484,6	482,6

FIAF
DETAIL OF EXPENSE 2006 - 2010
(in 000 €)

SECRETARIAT	Result	Result	Result	Budget	Draft
	2006	2007	2008	2009	2010
<i>Personnel and external Services</i>					
FIAF Administrator	(57,0)	(60,0)	(63,0)	(65,0)	(68,0)
Assistant (BC 100%)	(46,8)	(48,3)	(49,0)	(49,0)	(50,0)
Adm. secretary (JR 50%)	(24,9)	(23,1)	(24,0)	(25,0)	(26,0)
Computer experts	(1,8)	(3,5)	(1,0)	(3,5)	(3,5)
Accounting, Taxes, Balance	(8,9)	(12,5)	(5,1)	(13,0)	(7,0)
PIP Particip.to FIAF staff expenses	18,0	18,0	18,0	18,0	20,0
Total Personnel and external services	(121,4)	(129,3)	(124,1)	(137,5)	(134,5)
% previous year	77,9%	6,5%	-4,0%	10,8%	-2,2%
<i>Other current expense</i>					
Telephone/fax/Internet	(3,2)	(4,4)	(2,8)	(4,0)	(5,0)
Office supplies/Postage	(6,8)	(11,6)	(10,0)	(11,0)	(11,0)
Maintenance	(3,6)	-	(1,0)	(1,0)	(1,0)
Rent and charges, insurance (1)	(10,0)	(12,1)	(11,2)	(12,0)	(12,0)
Non Deductible VAT, Bank costs, Exch., Other	(17,3)	(15,2)	(8,4)	(15,0)	(8,0)
Total Other current expense	(40,9)	(43,2)	(33,4)	(43,0)	(37,0)
% previous year	-8,5%	5,6%	-22,6%	28,7%	-14,0%
TOTAL SECRETARIAT EXPENSES	(162,3)	(172,5)	(157,5)	(180,5)	(171,5)
% previous year	43,7%	6,3%	-8,7%	14,6%	-5,0%
<i>Meetings/Congress/Missions</i>					
EC (Meetings+Travelling+Hospitality+Translations)	(10,8)	(8,2)	(8,6)	(8,0)	(8,0)
Commissions	(3,6)	(11,8)	(12,8)	(12,0)	(12,0)
Congress	(26,5)	(22,5)	(36,0)	(22,0)	(22,0)
Secretariat (Missions+Travel+Hospitality)	(7,4)	(7,4)	(9,0)	(6,0)	(6,0)
Other current expenses	0,0	0,0	0,0	0,0	0,0
Total Meetings/Congress/Missions	(48,3)	(49,9)	(66,4)	(48,0)	(48,0)
% previous year	93,9%	103,5%	75,2%	79,7%	84,9%
<i>Projects- Activities</i>					
Development Fund	(1,7)	(2,4)	(1,1)	(5,0)	(5,0)
FIAF Award	0,0	0,0	(3,0)	(3,0)	(6,0)
Website/ Promotion	(4,7)	(4,3)	(1,0)	(5,0)	(5,0)
Journal of Film Preservation	(30,3)	(34,5)	(25,6)	(26,0)	(25,0)
Oral History Project +Special publications	(0,5)	(3,1)	(2,8)	(5,0)	(3,0)
Administrative publications	(11,7)	(10,4)	(8,1)	(10,0)	(6,0)
Training + Reel Emergency Project + Other	(13,9)	(11,8)	(10,0)	(12,0)	(10,0)
Provisions from previous year (for JFP)	0,0	12,3	(5,0)	0,0	0,0
Total Projects - Activities	(62,8)	(54,1)	(56,6)	(66,0)	(60,0)
% previous year	131,3%	89,2%	123,4%	102,4%	78,0%
Equipments/Software/Upgrades	0,0	(4,9)	(3,1)	(5,0)	(3,0)
Contingency/Varia	0,0	0,0	0,0	(1,0)	(1,0)
TOTAL EXPENSE FIAF	(273,4)	(281,4)	(283,6)	(300,5)	(283,5)
% previous year	28,8%	2,9%	0,8%	6,0%	-5,7%
% of total combined expenses	58,7%	55,9%	59,7%	52,5%	51,8%
TOTAL INCOME FIAF	260,0	258,4	281,3	268,6	279,1
OPERATING RESULT	(13,4)	(23,0)	(2,4)	(31,9)	(4,4)
Provisions				0,0	
FIAF NET RESULT	(13,4)	(23,0)	(2,4)	(31,9)	(4,4)

Provisions				0,0
FIAF NET RESULT	(13,4)	(23,0)	(2,4)	(31,9)
				(4,4)

21.04.2009

P.I.P. DETAIL OF INCOME 2006 - 2010 (In 000 €)
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	Result 2006	Result 2007	Result 2008	Budget 2009	Draft 2010
PUBLICATIONS P.I.P. (NET INCOME)					
<i>FIAF DBs ONLINE (FIAF Affiliates)</i>	-	15,9	15,3	16,0	16,0
<i>OVID Royalties Income(Q1+Q2)</i>	47,0	48,5	14,8	45,0	40,0
<i>OVID Royalties Income(Provision Q3+Q4)</i>	54,0	44,7	61,0	50,0	50,0
<i>ProQuest Royalties Income (Jan-June)</i>	36,8	20,0	17,1	30,0	25,0
<i>ProQuest Royalties Income (Prov. July-Dec)</i>	-	28,0	28,6	50,0	40,0
<i>Film Volume</i>					
123,0 €	30,9	32,3	16,5	25,0	30,0
SUPPORT + FIAF NETWORKING	6,0	6,1	6,0	5,0	5,0
<i>External Funds & Other Income</i>	1,8	0,0	0,0	0,0	0,0
<i>Unpaid & provisions</i>	(2,3)	(0,2)	(1,5)	(5,0)	(2,5)
TOTAL PUBLICATIONS	174,2	195,3	157,9	216,0	203,5
% previous year	-12,7%	12,2%	-19,2%	36,8%	-5,8%
External Funding					
<i>Funds for Database Dvpt. (ProQuest)</i>	-	-	-	-	-
<i>Funds to be distributed during the year</i>	-	-	-	-	-
<i>Remaining funds for following year</i>	-	-	-	-	-
TOTAL FUNDRAISING RESULT	0,0	0,0	0,0	0,0	0,0
Interest & Exchange Diff.	-	-	-	-	-
TOTAL INCOME P.I.P.	174,2	195,3	157,9	216,0	203,5
% of total combined income	-12,7%	12,2%	-19,2%	36,8%	-5,8%
TOTAL COMBINED FIAF - P.I.P.	434,2	453,7	439,1	484,6	482,6

21.04.2009

P.I.P.
Expenses 2006 - 2010
(In 000 €)

EXPENSE	Result 2006	Result 2007	Result 2008	Budget 2009	Draft 2010
Secretariat current expense					
Editor P.I.P.	(59,8)	(59,9)	(60,2)	(63,0)	(64,0)
Assistant Editor GR (part-time salary)	(33,1)	(34,4)	(34,2)	(35,5)	(36,0)
Extra Staffing (for Data Editors)	-	(7,0)	(6,5)	(15,0)	(25,0)
Extra Staffing (for Treasures DB)	-	0,0	(7,0)	(3,0)	(7,0)
Computer experts	(3,3)	(2,0)	(1,0)	(3,0)	(3,0)
PIP Particip. to FIAF staff expenses	(18,0)	(18,0)	(18,0)	(18,0)	(18,0)
Actg. taxes, balance & other	(6,8)	(7,2)	(4,8)	(2,0)	(7,0)
Salaries and fees	(121,0)	(128,5)	(131,7)	(139,5)	(160,0)
Telephone, Fax, Internet	(2,4)	(0,6)	(1,2)	(1,8)	(1,8)
Postage	(2,0)	(2,0)	(0,8)	(0,8)	(0,8)
Office supplies	(2,7)	(0,2)	(3,0)	(0,5)	(0,5)
Travel/accomodation	(1,9)	(4,9)	(3,0)	(2,0)	(2,0)
Documentation - subscriptions	(0,6)	0,0	(0,2)	(0,5)	(0,5)
Promotion - Publicity	(1,7)	0,0	0,0	(2,0)	(2,0)
Rent and charges (1)	(10,0)	(10,9)	(11,1)	(8,0)	(8,0)
Equipments/software/hardware	(1,7)	(3,0)	(0,4)	(3,0)	(3,0)
Amorts., Bk charge, Exchange Diff., Other	(5,3)	(1,3)	(4,9)	(2,0)	(2,0)
Missions & Other Current Expenses	(28,3)	(22,8)	(24,6)	(20,6)	(20,6)
Total P.I.P. General expense	(149,3)	(151,3)	(156,3)	(160,1)	(180,6)
% previous year	5,8%	1,3%	3,3%	2,4%	12,8%
IVS Ovid production annual fee	(11,0)	(11,0)	(11,0)	(11,0)	(2,0)
IVS ProQuest Service Fee	(6,4)	(15,5)	(11,5)	(20,0)	(16,0)
FIAF Database System Development	(9,1)	0,0	0,0	-	-
IVS FIAF Database Annual Fee + Hosting	0,0	(8,4)	(8,0)	(8,0)	(9,0)
CD Rom manufacturing	(1,4)	(1,1)	(1,0)	(2,0)	-
CD ROM stock & shipping	-	-	-	-	-
Film Volume production	(9,2)	(8,6)	(5,7)	(9,0)	(9,0)
Film Volume stock & shipping	(5,3)	(6,5)	(3,0)	(5,0)	(7,0)
Provision DB development	-	-	-	-	-
Total Projects expense	(42,4)	(51,1)	(40,2)	(55,0)	(43,0)
% previous year	23,0%	20,5%	-21,3%	36,8%	-21,8%
TOTAL EXPENSE P.I.P.	(191,7)	(202,4)	(196,5)	(215,1)	(223,6)
% previous year	9,2%	5,6%	-2,9%	9,4%	4,0%
P.I.P. OPERATING RESULT	(17,5)	(7,1)	(38,7)	0,9	(20,1)
Provisions from/to Reserve Fund	-	-	-	-	-
NET RESULT	(17,5)	(7,1)	(38,7)	0,9	(20,1)



Fédération Internationale
des Archives du Film
International Federation
of Film Archives
Federación Internacional
de Archivos Fílmicos

Rue Defacqz 1
B-1000 Bruxelles - Belgique
T + 32 2 538 30 65
F + 32 2 534 47 74
c.dimitriu@fiafnet.org
www.fiafnet.org