



Paris Congress

Draft of the Minutes of the FIAF GENERAL ASSEMBLY Paris, 25-26 April 2008

The official opening of the 64th FIAF Congress took place at the first session of the Symposium *Pandora's Box: Film Archives and the Question of Rights* on 21 April 2008. Jean-François Hébert, director of the cabinet of the French Minister of Culture, welcomed the Congress participants, and recalled that the 64th FIAF Congress also marked FIAF's 70th anniversary. He informed the assembly that this Congress brought together more than 410 participants from 100 institutions in 57 countries, and was the largest Congress ever organized by FIAF. He stressed the importance of discussing the problems of right-holders in the digital era, and the necessity of reaching harmonious agreement among the various national policies on this matter, in order to facilitate the exchange of films between countries and screening them to the public.

Serge Toubiana, Director of the *Cinémathèque française*, paid tribute to José Baldizzone, president of the *Institut Jean Vigo* in Perpignan, who passed away on 17 April 2008. Monsieur Toubiana thanked the organizers of the Congress on behalf of the French director Costa-Gavras, President of the *Cinémathèque française*. He explained the importance of legal issues, such as copyright, for the development and durability of archival activities around the world. He also stressed the emergency situation in which several sub-Saharan African countries are trying to develop film archives, and the importance of solidarity efforts between the North and South in the field of film preservation and conservation, especially at the beginning of the digital era.

Eva Orbanz, President of FIAF, greeted Congress participants and warmly thanked the host organizers. She expressed her wish that the *FIAF Declaration on Fair Use and Access* to be presented during the Congress would mark a historic moment, allowing cinémathèques to work in a more secure and less aggressive legal environment, after the various difficulties they have had to face in recent years.

She stressed the fact that cinema should also be considered a non-profit activity, promoting art and culture, and not only a commercial product bringing fast profit, the way some owners and copyright-holders consider it.

Welcoming film archivists, copyright-holders, film historians, lawyers, politicians, representatives of producers, film directors, especially those from Africa, as well as those FIAF Honorary Members who accepted the invitation to attend the Congress, she declared the 64th FIAF Congress open.

The proceedings of the Symposium are expected to be published in French and English in the coming months by the *Archives Françaises du Film du Centre National de la Cinématographie*. Articles on the question of rights-holders and legal deposit were also published in the *FIAF Journal of Film Preservation* #76, which was circulated during the Paris Congress.

Conclusions of the Symposium
"Pandora's Box: Film Archives and the Questions of Rights"
Cinémathèque française, 21-22 April 2008
(Conclusions published on the Report to the GA of the
Programming and Access to Collections Commission)

Twelve years after the Jerusalem Congress, FIAF organized a 2-day symposium dedicated to the question of rights. International legal experts and policy advisors, historians and archivists, filmmakers 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.

We hope this film industry presence can become more permanent in FIAF, in the spirit of opening windows, as it even raised 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 each other's perspective, to reach consensus. The film industry is welcome to participate more in the exchange of information. A high-level studio contact list for FIAF would be useful.

Furthermore, there is a need to create new high-level platforms for rights-holders and archives to meet. Already, as an immediate result of our discussions 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 year or the next. The situations of film archives are very different from region to region. Each archive and region needs to pursue developments with film companies, rights-holders, and their associations, and recommend the practices that would be best for them. 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 perhaps FIAF might even have a Legal Commission?

During the preparation of this Symposium, with expert translators in English, French, and Spanish, the need of a glossary of legal terms for film archives was apparent, but there was not enough time to compile one. The need of such a glossary remains evident.

Many of the Symposium presentations were of such high quality that they certainly deserve publication. There are already plans by the AFF/CNC for website publication, but they would also be worth printing, remembering the continuous value of the excellent Jerusalem publication *The Rights Thing*.

Mr. Jukka Liedes proposed for our consideration the initiative of a FIAF legal handbook for film and audiovisual archives, to cover the different legal systems, commendable practices, and model agreements that exist, recognizing in a respectful way our widely different circumstances. Such a handbook might be the basis for international archival education projects concerning rights.

See Appendix 2.: Symposium: « *La boîte de Pandore: Les archives de films et la question des droits* »

Second Century Forum (preceding the GA)

This year's Second Century Forum, devoted to the subject *Africa's Cinema Heritage*, took place before the General Assembly on 23 April 2008, and was chaired by Boris Todorovitch. The Forum also covered the question of solidarity between the North and South, as well as between countries within the South, in the field of the cinema heritage.

The Second Century Forum was particularly focused on film archives in sub-Saharan Africa. Ten years after the creation of the *Cinémathèque africaine* in Ouagadougou, the Forum provided an opportunity to assess the current crisis in this region. Priority was given to African directors and archivists to present and explain the accurate situation of the preservation and conservation of their countries' cinema heritage.

Boris Todorovitch warmly welcomed Gaston Kaboré, one of the most famous African directors, as a speaker on the occasion of the Second Century Forum.

Other speakers were Mr. Guido Convents (film historian, and specialist on African cinema, Brussels), Mr. Ardiouma Soma (Director of the Cinémathèque Africaine, Ouagadougou), Mr. Henning Mankell (Writer, and specialist on Mozambique cinema), Mr. Pedro Pimenta (Director of the Documentary Film Festival in Maputo, and specialist on Mozambique cinema), Mr. Carlos Vaz (President of the Institut National du Cinéma et de l'Audiovisuel in Guinea-Bissau).

Wolfgang Klaue and Robert Daudelin moderated the debate.

See Appendix 3.: Second Century Forum: « *La Cinémathèque africaine a dix ans. Un anniversaire morose* »

GENERAL ASSEMBLY

FIRST SESSION

25 April 2008, 9:00 am

Chair: Patrick Loughney

1. Opening of the FIAF General Assembly

The FIAF General Assembly opened with the projection of an extract of *Lola Montes* (Max Ophüls, 1955), restored jointly by the *Filmmuseum im Münchner Stadtmuseum* (München), the *Cinémathèque française* (Paris), the *Cinémathèque de la Ville de Luxembourg* (Luxembourg), and the *Cinémathèque Royale de Belgique / Koninklijk Belgisch Filmarchief* (Bruxelles).

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

Patrick Loughney, on behalf of 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 **58** valid votes for delegates of Members and **16** valid votes for delegates of Associates).

Patrick Loughney informed the Assembly that the two sets of "voting cards" would be handed out to the present Members and Associates during the session of topics submitted to vote.

See List of Delegates under title 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 cards.

The Agenda was adopted

See Agenda under title 2 – General Assembly section

4. Approval of the Minutes of the GA held in Tokyo, Japan, in 2007

The Chair asked for questions or comments on the Minutes of the last GA. The Minutes of the GA held in Tokyo, Japan, in 2007 did not raise any questions. The Minutes of the GA held in Tokyo in 2007 were unanimously approved by show of cards.

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

Iván Trujillo Bolio, on behalf of Meg Labrum (FIAF Secretary General), informed the GA about membership questions.

The current total number of FIAF Affiliates is 141. Iván Trujillo Bolio announced that, again this year, several FIAF Affiliates had failed to meet their obligations towards FIAF, with most of them neither paying their annual membership fees nor submitting their annual reports for many years.

A final warning letter has been sent to the 9 Affiliates (6 Associates and 3 Members) that were not up to date with their obligations towards FIAF, inviting them to settle the situation as soon as possible.

The current EC Sub-Committee for Membership Questions is composed of Meg Labrum, Sylvia Frank, Patrick Loughney, and Iván Trujillo Bolio.

b. Notification of expulsion of late Associate fee payers

The FIAF General Assembly was informed that six ASSOCIATE ARCHIVES have been expelled from the Federation by the Executive Committee, because of recurrent non-observance of the reporting duties and long-term non-payment of the annual fees. The following archives are in this situation:

- The CINEMATECA DISTRITAL, Bogotá, COLOMBIA
- AFGHAN FILM, Kabul, AFGHANISTAN (as announced last year)
- The SINEMATEK INDONESIA, Jakarta, INDONESIA
- The CINEMATECA BOLIVIANA (readmitted as a new associate: the FUNDACION CINEMATECA BOLIVIANA, La Paz, BOLIVIA)
- The CINEMATECA NACIONAL DE NICARAGUA, Managua, NICARAGUA (as announced last year)
- The FUNDACION CARMEN TOSCANO I.A.P. ARCHIVO HISTORICO CINEMATOGRAFICO, México D.F., MEXICO.

Once again, the expelled archives were invited to initiate new application procedures as soon as they consider that they meet the requirements to resume current relations with the FIAF Community.

Two Associate Archives have interrupted their communication with FIAF, but were invited by FIAF to remain affiliated as a sign of solidarity of the Federation with the African Archives that were represented in the discussions of the Second Century Forum this year. The Affiliates in this situation are the following:

- The CINEMATHEQUE ALGERIENNE / CENTRE ALGERIEN DE LA CINEMATOGRAPHIE, ALGERIA. This institution is undergoing important changes, and a new Director was recently appointed.
- The CINEMATHEQUE AFRICAINE DE OUAGADOUGOU / FESPACO, Ouagadougou, BURKINA FASO. This institution has participated in the debates about the archival situation in African archives, and will contribute two articles to the *JFP*.

The situation of these archives will be discussed during the fall session of the EC.

c. Vote on expulsion of late Member fees payer

Iván Trujillo Bolio announced that the Executive Committee has examined the case of one Member which has interrupted all communication with the Federation for many years (and in particular, did not comply with the annual reporting duty and the payment of the statutory membership fees). The case was put to vote of the General Assembly.

The FUNDACION CINEMATECA NACIONAL, in CARACAS 1010, VENEZUELA, was excluded from FIAF by the following vote: 41 Yes, 4 No, and 5 abstentions. The expelled archive is, however, invited anytime to initiate a new application procedure as soon as it considers that it meets the requirements to resume relations with the FIAF Community.

d. New Affiliates

Iván Trujillo Bolio informed the GA of the decisions taken on applications for affiliation with FIAF, and welcomed 5 new Associates:

SILESIAN FILM ARCHIV / CENTER OF FILM ART
ul. Sokolska 66
40-087 Katowice
POLAND
Director: Mrs. Anna Michnowska

FUNDACION CINEMATECA BOLIVIANA
Casilla 99 33
La Paz
BOLIVIA
Director Ejecutivo: Mr. Antonio Eguino
info@cinematecaboliviana.org

CENTRE DE RESSOURCES AUDIOVISUELLES BOPHANA
64, rue 200 Oknhia Mén
Phnom Penh
CAMBODIA
Président: Mr. Rithy Panh
arpaa@bophana.org

ESTONIAN FILM ARCHIVES
Ristiku Street 84
Tallinn 10138
ESTONIA
Director: Ms. Ivi Tomingas
Ivi.Tomingas@ra.ee

NATIONAL ARCHIVES OF ARMENIA
5, Hr. Kochar
0033 Yerevan
REPUBLIC OF ARMENIA
Director: Mr. Amatouni Virabian
amatun@yahoo.com

Iván Trujillo Bolio, member of the EC Sub-Committee for Membership Questions, presented the new FIAF affiliates to the GA.

Ms. Ivi Tomingas, Director of the ESTONIAN FILM ARCHIVES, expressed her gratitude on becoming a FIAF Affiliate, and warmly thanked the organizers of the Congress and the members of the EC.

The National Archives of Yerevan were not present at the GA, but were represented by Eric Le Roy, who introduced the new structure of the National Archives, and stressed the fact that great efforts have been made by them in order to become a national institution, part of the National Library of Armenia.

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

Iván Trujillo Bolio announced that the membership application for FIAF affiliation of the archive from Beirut (CINEMATHEQUE NATIONALE DU LIBAN) and Paris (FONDATION JÉRÔME SEYDOUX-PATHÉ) are still under study. Their complete applications are expected to come in shortly, and will be examined at future EC meetings.

After the decisions taken in Paris, the number of FIAF Affiliates passed from 141 to 140 (taking into account 6 expulsions and 5 new affiliates): 84 Members, 56 Associates. The number of countries represented in FIAF is 74.

Iván Trujillo Bolio noted that, according to the FIAF Statutes and Rules, the new Affiliates will eventually be formally confirmed by the Executive Committee in 2 years.

e. Other

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

7. The Specialized Commissions

Patrick Loughney, Chair of the session, introduced the point, 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.

Following the concern expressed by Gabrielle Claes, several delegates encouraged the Commission to adopt plans for a project about cataloguing rules for digitized materials. Nancy Goldman asked the Assembly for translators to work on the Cataloguing Rules.

The Cataloguing and Documentation Commission is composed of: Nancy Goldman, Head of the Commission; Martine Azpitarte-Vignot; René Beauclair, Deputy Head; Olga Toshiko Futemma, Rosario Lopez de Prado, Rutger Penne, Maria Assunta Pimpinelli, and Zoran Sinobad.

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.

Under the leadership of Eric Le Roy (AFF/CNC), the Commission collaborated on the preparation of the Rights Symposium of the FIAF Paris Congress. Extensive Commission discussions were conducted during the FIAF Congress in Tokyo in 2007, the Cinema Ritrovato festival in Bologna in July 2007, and the Giornate del Cinema Muto festival in Pordenone in October 2007.

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

The Programming and Access to Collections Commission is composed of: Antti Alanen, Head of the Commission; Elaine Burrows, Stefan Droessler, Luca Giuliani, Steven Higgins, Meg Labrum, Patrick Loughney, Koen Van Daele, and Jon Wengström, Deputy Head.

See Appendix 5.2.1: Report of the Programming and Access to Collections Commission

c. FIAF Declaration on Fair Use and Access

Patrick Loughney reminded the GA of the development of the *FIAF Declaration on Fair Use and Access*, which the Commission has been busy preparing since 2005, with Patrick Loughney as editor since May 2006. There were intensive workshops on the topic during the 2006 FIAF Congress in São Paulo and the Collegium Sacilensis of the 2006 Giornate del Cinema Muto.

The special issue of *Journal of Film Preservation* # 74/75, containing the *FIAF Declaration on Fair Use and Access*, appeared in December 2007. Patrick Loughney stressed the fact that the *FIAF Declaration on Fair Use and Access* is the result of 4 years of discussion between the PACC and specialists around the world. He asked the Assembly for some comments and adjustments.

The General Assembly unanimously approved the *FIAF Declaration on Fair Use and Access*, and it was adopted by show of hands.

See Appendix 5.2.2.: *FIAF Declaration on Fair Use and Access*
(English, French and Spanish)

d. 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.

The Technical Commission will also organize a Workshop for the next FIAF Congress, in Buenos Aires in 2009. It is anticipated that both EDCine and European Film Gateway will have relevant results to be presented in the areas of digital film preservation, presentation, and access. For the 2010 FIAF Congress in Oslo, the Technical Commission is already in contact with the Norwegian Film Institute with possible content for a combined FIAF Congress and Joint Technical Symposium.

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 an actual newsletter. The *Journal of Film Preservation* will continue to be the main channel for communication from 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

See Appendix 5.3.3.: Recommended Literature

e. FIAF Strategy Plan

Patrick Loughney reported on the development of the FIAF Strategic Plan on behalf of the Strategic Working Group.

He recalled the major steps made in the development of the Strategic Plan since 2005. During the EC Meeting in São Paulo, it was decided that a first document would be presented to the GA by Yolande Racine and Gregory Lukow. The Second Century Forum in São Paulo, chaired by José-Manuel Costa, introduced a debate concerning the topic of *The Role of FIAF: The Major Priorities*. The preoccupations expressed during that Forum, and specifically around identity, legal, and digital issues, have been integrated into the FIAF Strategic Plan.

After the presentation of this document, it was proposed that a survey be undertaken in which members would be asked 5 questions (which would be studied by the EC members) in order to improve the Strategic Plan, developing relevant and significant issues, to identify the priorities for the future of FIAF and Archives, through the definition of "internal strengths", "weaknesses", "external opportunities", "external threats", and "strategic direction and goals" (SWOT analysis).

Only 15 FIAF Archives (approximately 10% of the total number of affiliates) replied to the Survey. Unfortunately, no significant advances have been made since the Tokyo Congress. The FIAF Strategic Group will continue to work on a Strategic Plan including the incomes from the Affiliates, and will present the results during the next General Assembly in Buenos Aires in 2009.

Chair: Eric Le Roy (Chair of point 8.a.: Eva Orbanz)

8. Publications and Other Projects

a. FIAF Manifesto

Hisashi Okajima, Paolo Cherchi Usai, Michael Pogorzelski, and Roger Smither presented the text of the Manifesto to the Assembly (it having been circulated before and during the General Assembly in Paris).

The FIAF 70th Anniversary Manifesto was originally drafted as a FIAF Appeal by Hisashi Okajima in 2007, based on his inspiration, which was first suggested in 2005 in his mission statement for FIAF Executive Committee membership. The draft was thoroughly refined by David Francis, and fully elaborated and edited by Roger Smither, with invaluable advice 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.

Paolo Cherchi Usai stressed the importance of sending a clear and precise message to both the archival community and the film industry that cinema heritage must be protected and safeguarded. He recalled the official correspondence with UNESCO on this matter, through the letter of Mr. Maatsuura.

Hisashi Okajima insisted on the fact that all material must be preserved, from analog to digital.

Roger Smither explained the aim and objectives of the Manifesto to the Assembly. He maintained that each copy of a film can have a priceless value, especially in the digital era, when the content of a film can be changed.

The editorial board of the FIAF Manifesto asked the Assembly for comments and/or suggestions on the text. Several points of view were expressed by the affiliates.

Thomas Christensen, Head of the Technical Commission and Curator of the Danish Film Institute, expressed reticence concerning the use of the expression "Film can wait" as a slogan for the FIAF Manifesto. He said that this expression can be interpreted as a non-emergency situation, which is the opposite of the aim of the Manifesto. He stressed that, even if some film elements cannot be preserved and/or restored with digital means (posters, stills, etc.), archives must welcome digital in their everyday practices. He maintained that the FIAF Manifesto should be more balanced, and accept today's realities: both digital and analog are important.

Pierre Gamache, from the Library and Archives Canada in Ottawa, commented upon the text of the Manifesto, and highlighted that the problem with digital is the difficulty of controlling the authenticity of film, because a lot of changes can be made without any traces. Analog is a safer means to guarantee the original state of a film.

Eva Orbanz, FIAF President, stressed the fact that the FIAF Manifesto should be used like a general document which gives a global framework in the practice of archiving and preserving film, like the FIAF Code of Ethics. The text will be very important for creating standard practices, and improving relations with international organizations such as UNESCO.

She agreed with Thomas Christensen that the wording of the slogan "Film can wait" should be changed to a less-confusing formulation.

She stressed that FIAF's 70th anniversary would be the best moment to adopt the Manifesto.

Nancy Goldman, Librarian at the Pacific Film Archive, and Head of the Cataloguing and Documentation Commission, said the text of the Manifesto should be addressed to people who are not working in the archival field, to make it clearer.

Robert Daudelin, Chief Editor of the *Journal of Film Preservation* and FIAF Honorary Member, said that the text is addressed in priority to archivists. He stressed that digital transfer of a film is not always the best solution to keeping a film in good condition. The FIAF Manifesto must insist on this point.

Hisashi Okajima recalled that the discussion started about 7 month ago. He proposed revising the slogan "Film can wait", on the grounds of its potentially causing confusion and being misinterpreted as a non-emergency matter. This could lead to a situation in which governmental bodies and companies providing funding might say, "If you can wait, you don't have to rush," which would be completely the opposite of the aims of the Manifesto. Hisashi proposed to return to the original sentence as proposed in the first draft of the Manifesto: "Don't throw your film away!" He stressed the importance of this paper, which should lead archivists to keep the original films. He also emphasized that the official name of the document is "The FIAF 70th Anniversary Manifesto", but that it could also be called the "Paris Manifesto", or the "FIAF's 70th Anniversary Manifesto".

Martin Koerber, from the Deutsche Kinemathek in Berlin, also expressed his distrust with the slogan "Film can wait", arguing that this slogan does not represent what archivists are doing in reality, because they throw some films away for practical reasons, and only keep film prints. He insisted that the FIAF Manifesto should reflect the fact that both analog and digital films should be preserved, even if archives are now largely preserving and restoring films digitally.

Roger Smither said that a lot of archives cannot preserve or restore film digitally, because it is very expensive process, compared to analog.

Eva Orbanz said that the FIAF Manifesto will not be the answer to all preservation problems, but that it would be a valuable suggestion to keep original reels.

The Manifesto was adopted in principle (55 Yes, 4 No, and 5 Abstentions) by the majority of those attending the FIAF General Assembly in Paris, after discussions 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 produced this final text. The team consisted of Paolo Cherchi Usai, Roger Smither, Hisashi Okajima, and Eva Orbanz.

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

b. Publication for FIAF's 70th Anniversary

Eric Le Roy and Robert Daudelin reported on the special publication for FIAF's 70th anniversary:

Robert Daudelin recalled that the idea of a special publication to celebrate the 70th anniversary of FIAF was launched during the 62nd FIAF Congress in São Paulo in 2006. The initial idea was to produce a more artistic and less austere book than that published to celebrate FIAF's 50th anniversary in 1988. A call for free contributions was sent to artists, directors, photographers, painters, writers, and archives, in order to collect various kinds of material on the theme of cinema, and many replies were received. Eric Le Roy and Robert Daudelin made a selection of material in order to publish a coherent book. The financing of the project was covered by the CNC and the Natixis company.

The book is divided into 2 parts. The first contains the contributions that artists and other cinema specialists sent to the editors. The second is more administrative, with 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. This second part will also be published on the FIAF Website after the Congress.

See Appendix 6.2.: 70th FIAF anniversary – special publication: "*Autour des cinémathèques du monde – 70 ans d'archives de films*"

c. *Journal of Film Preservation (JFP)*

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

Two issues have been published since Tokyo. *JFP* #73 was published just before the Tokyo Congress, but was circulated just after it. *JFP* #74/75 (a double issue) was published in October 2007. *JFP* #76 was published just before the Paris Congress, and copies were circulated during the Congress.

Editorial improvements have been achieved in the latest issues, thanks to several factors: themed articles; the dossier on Africa, which was begun in *JFP* #76 and will continue in the next issue; and the dossier on Legal Deposit. The list of correspondents has increased, and the graphic design of the *Journal* has been improved. Editorial work in the three FIAF languages has also been improved.

The next issue (#77/78) of the *JFP* will appear in October 2008. It will contain a continuation of the dossier on Africa, plus a special dossier on the Middle East and the Maghreb (following the Bologna meeting on Africa in October 2007).

More and more articles are being sent to the Editorial Board, mainly from people within the FIAF community, but also from external contributors. 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.

Robert Daudelin instantly invited the affiliates to produce articles about their activities and/or exceptional events they could organize, to maintain the section "News from the Affiliates", which has sometimes been neglected.

d. 27 October – UNESCO World Day for Audiovisual Heritage

Vladimir Opela and Robert Daudelin reported on the activities organized by FIAF Archives on 27 October 2007 for the celebration of the UNESCO World Day for Audiovisual Heritage. Vladimir 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.

Robert Daudelin informed the Assembly about the project to screen African films on 27 October 2008 in every FIAF archive and cinematheque. A questionnaire will be sent to every FIAF affiliate, in order to help compile a complete listing of African films in FIAF collections.

See Appendix 6.3.: UNESCO World Day for Audiovisual Heritage: Program of October 27, 2007

e. FIAF Award 2008 and 2009

Eva Orbanz recalled the list of recipients of the FIAF Award since its inauguration:

- 2001: Martin Scorsese
- 2002: Manoel de Oliveira
- 2003: Ingmar Bergman
- 2004: Geraldine Chaplin
- 2005: Mike Leigh
- 2006: Hou Hsiao-Hsien
- 2007: Peter Bogdanovich

She announced that in Tokyo the Executive Committee had endorsed the presentation of the 2008 FIAF Award to film director Nelson Pereira dos Santos. It would be presented to him at the International San Sebastian Film Festival, on 25 September 2008, after the screening of *Rio 40 Degrees* (1955), restored by the Národní Filmový Archiv, Prague.

She also announced that in Paris the Executive Committee had endorsed the presentation of the 2009 FIAF Award to the French-Cambodian film director Rithy Panh, for his work in the field of film preservation as a director and for his actions in favour of the Cambodian film heritage. The location where the prize will be presented is still under study.

Eva Orbanz said that the FIAF Award is a great showcase for FIAF, and contributes to promoting the actions of FIAF around the world. She asked the affiliates to publicize the existence of the FIAF Award in their own institutions.

The President invited the General Assembly to nominate candidates for the 2010 FIAF Award; nominations should be sent to the FIAF Secretariat before 31 December 2008. The Executive Committee will decide on the 2010 FIAF Award during the Buenos Aires EC meeting in May 2009.

See Appendix 6.4.: List of FIAF Awards

f. 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.

Two projects 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.

Three new projects were submitted in 2008, and are still seeking sponsorship:

- *Journey to Cusco and Machu Picchu*, by Guillermo Garland Higginson,
Peru, 1924.
Archivo Peruano de Imagen y Sonido, Lima.
Contact: Irela Nunez del Pozo.

- *Journey to the Amazon Forest*, by Guillermo Garland Higginson, 1924,
Archivo Peruano de Imagen y Sonido, Lima.
Contact: Irela Nunez del Pozo.

- *Industrias Pinto de Bucaramanga* [assigned title], Director unknown,
c.1940.
Fundación Patrimonio Fílmico Colombiano, Bogotá.
Contact: Rito Alberto Torres Moya.

These three new projects raise the number of Reel Emergency Projects still open for sponsorship to a total of 11.

Christian Dimitriu asked the archives to communicate with him concerning any advancement in sponsorship, or any relevant suggestions/proposals.

Contact has also been made by the National Film Archive of Giza, in Egypt, to include the restoration of the masterpiece *The Mummy* in the framework of the REP.

Josef Lindner reported that the American Film Foundation has offered its financial help.

The dedicated REEL EMERGENCY PROJECT section on the FIAF Website will be updated as new information becomes available.

See Appendix 6.5.: Reel Emergency Project: Previous and new projects

g. FIAF Oral History Project

Elaine Burrows reported on the progress of this project to the GA. Guidelines are available at the dedicated section of the FIAF Website. Several interviews have so far taken place: Guillermo Fernández Jurado, 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 interviews: Eileen Bowser, Elaine Burrows, Manuel Martinez Carril, João Bénard Da Costa, Wolfgang Klaue, Madeleine Malthète-Méliès, Dominique Païni, Paul Spehr and Lia Van Leer.

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 is to be undertaken by the interviewers. A list of potential interviewees is needed from every archive.

A special budget will be introduced in the FIAF Budget for the Oral History Project.

Elaine Burrows reminded us that this should be a project for every archive, and that it is also open to people who are not directly part of FIAF, but who may have special relations with important FIAF members. She also insisted on the fact that it is important for interviewers to keep the original interviews, in their original format.

h. 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".

i. Professional Training

Film Restoration Summer School / FIAF Summer School 2008-2009, Bologna

Gian Luca Farinelli reported on the Film Restoration Summer School / FIAF Summer School 2007, which took place in Bologna in May (distance learning), June, and July 2007, hosted by the Cineteca del Comune di Bologna and the laboratory L'Immagine Ritrovata, with the financial support of FIAF 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.

After the success of the FIAF Summer School 2007, it was decided to organize a new Summer School in 2008, under the same conditions.

The Film Restoration Summer School / FIAF Summer School 2008 will be organized in 3 phases:

Phase 1 will take place from 27 May to 24 June, through long-distance learning. 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 28 June-5 July, 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, 7-12 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 in book form with an accompanying DVD, and circulated to film archives, film schools, and specialized libraries all over the world.

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

A FIAF Summer School will also be organized in 2009. Information about the programme will be published on the FIAF Website as soon as it becomes available.

See Appendix 6.7.: Film Restoration Summer School / FIAF Summer School
2008

School on Wheels

- Africa & the Middle East

Jan-Erik Billinger presented a report on the School on Wheels scheduled for Beirut. Initially, this School on Wheels, exceptionally funded with resources of the FIAF Development Fund, was organized by Robert Daudelin, with the support of the Gate Company, in connection with the School on Wheels projects in the Middle East and North Africa. The project was scheduled for 2006, but had to be cancelled because of beginning of the war.

The aims of this Workshop, in a region where very little has been done so far, would be to stimulate interest in safeguarding the audiovisual heritage, and to encourage local governments to create specialized organizations able to find solutions to the urgent issues of the region.

The project is still ongoing, and conditions seem to be better today. With the help of Mr. Harres Bassil, from the CINEMATHEQUE DU LIBAN, the School on Wheels is expected to be organized in Beirut in the coming months.

In closing, Mr. Billinger announced that cooperative links between the SVENSKA FILMINSTITUTET and the VIETNAM FILM INSTITUTE have been developed during the year, which have led to fruitful exchanges between these two FIAF institutions.

- Latin America

Christian Dimitriu presented the FIAF-IBERMEDIA School on Wheels projects organized in cooperation with CLAIM (Coordinadora Latinoamericana de Archivo de Imágenes en Movimiento). He recalled that for 5 years, successful cooperation has been developed in Latin America, through 3 kinds of projects: the regular School on Wheels courses (training of archival staffs in special preservation techniques for 3 to 7 days, 4 times per year); the large School on Wheels meetings (intensive training and case studies for staff coming from different countries of a region for 1 to 3 weeks, once a year); and some scholarships.

In 2007, several courses were organized by the School on Wheels, including: Noël Desmet taught a course at the CINEMATECA BRASILEIRA in São Paulo in July, and Francisco Gaytán taught at the ARCHIVO DE IMAGENES EN MOVIMIENTO / ARCHIVO GENERAL DE PUERTO RICO in San Juan.

In 2007, new School on Wheels projects have been organized, including: training on silent film restoration at the CINEMATECA BRASILEIRA in São Paulo; and training on the "Vinegar Syndrome" at the CINEMATECA NACIONAL DEL ECUADOR in Quito. Contact has also been made with Timothy

Kittleson to organize training about fundraising at the FILMOTECA DE LA UNAM in México.

In 2008 a large School on Wheels will be organized in Havana under the supervision of Iván Trujillo Bolio, from 21 July to 8 August. The Programme is still under study.

School on Wheels scholarship support is available for students or staff members wanting to attend internship or specialized courses (maximum 3-6 weeks) organized by FIAF or other institutions. Candidates are chosen by the organizers of the training; the maximum grant is USD \$3,500 per student. The intention is to fund 3 candidates per year.

The programme will continue in the region with the financial support of IBERMEDIA.

j. Restoration Charter

Vittorio Boarini recalled that the Restoration Charter was a under study for more than ten years, and was first presented in 2001, at the occasion of the FIAF Congress in Rabat. This Restoration Charter is a crucial document for an organization such as FIAF, as it sets the fundamental principles and rules that govern the film restoration work. Thanks to the cooperation with Vladimir Opela, a structured document (organised in ten points) was officially handled to the Technical Commission for advices and suggestions.

The next draft will be presented during the next FIAF Congress in Buenos Aires in 2009 (May 20-30).

k. Periodicals Indexing Project (PIP) and FIAF Database

Rutger Penne, Editor of the Periodicals Indexing Project (PIP), highlighted the advances made on the development of the new FIAF Database system. The complete contents of 5 FIAF databases (*International Index to Film Periodicals*, *International Index to Television Periodicals*, *Treasures from the Film Archives*, *Bibliography of FIAF Affiliates Publications*, and *International Directory of Film/TV Documentation Collections*) have now been published in electronic format by two major international database publishers: ProQuest (Chadwyck-Healey) and OVID. ProQuest is marketing the databases under the name *FIAF International Index to Film Periodicals*, and offers a version incorporating the full text of many of the periodical articles called *FIAF plus*, while OVID calls their product the *FIAF International Film Archive Database*. In order to avoid confusion, in the future within FIAF we will refer to these databases as the *FIAF Databases Online*.

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 6.6: Periodicals Indexing Project Report

9. Relations with UNESCO and other International Organizations

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

See Appendix 8: Minutes of the CCAA Meeting held in Paris on 14 March 2008

- Association des Cinémathèques Européennes (ACE)

Vladimir Opela, director of the NÁRODNI FILMOVY ARCHIV in Prague, reported to the Assembly on behalf of the Association des Cinémathèques Européennes (ACE). He recalled that the ACE includes 32 members, all affiliated to FIAF. Claudia Dillmann from the Deutsches Filminstitut – DIF is the President. The current objective of ACE is to be the major interlocutor with the European Commission in order to enforce the "Recommandation sur la Sauvegarde du Patrimoine Cinématographique Européen".

Since September 2007, ACE is one of the stakeholders in the building and the managing of the European Digital Library (EDL). Many European Film Archives took part in this project and have introduced changes in their own library in order to cooperate with the EDL.

ACE submitted in October 2006 a proposal for a best practices network called "European Film Gateway". This project has been approved by the European Commission in January 2008. The European Film Gateway (EFG) will be dedicated to define and promote existing standards and specifications beyond the network of film institutions. The aim is improve from a single access point the researches on digitized films, scripts, stills and posters across all Europe. The EFG Consortium is composed of 21 institutions (among them, 15 members are part of ACE).

Several projects were developed thanks to the help of the European Commission, mainly dealing with film digitization issues: the MIDAS Project (a test project studying the possibility of electronic links between different databases), the EDCine project (studying standards for digital cinema), and

the CEN project (Centre Européen de Normalisation, revising standards for cataloguing activities).

- Nordic Group of Film Archives

Mikko Kuutti, deputy director at the NATIONAL AUDIOVISUAL ARCHIVE / FINNISH FILM ARCHIVE in Helsinki, reported to the Assembly on behalf of the Nordic Group of Film Archives. The latest meeting was held in Helsinki, Finland, 27-28 September 2007, about "the rest", i.e., films which do not fall into regular film classification categories.

Following tradition, archives from the Baltic rim were invited to this meeting, even though they are not part of the Nordic Group of Film Archives. The exchanges with the Baltic archives were very interesting, as they share the same kind of problems as the Nordic film archives. The Estonian Film Archive initiated the affiliation procedure to become an affiliate with the Nordic Group. The next meeting of the Nordic Group of Film Archives will be held in September 2008 in Denmark, with the topic "Access to Collections and the Audience's Stakes for the Future".

Jan-Erik Billinger, head of the CINEMATEKET - SVENSKA FILMINSTITUTET in Stockholm, informed the General Assembly that a meeting with Nordic archives will be organized in Stockholm on 31 October 2008, within the framework of the 75th anniversary of the Swedish Archive, and will include symposia, debates, and screenings. FIAF affiliates are very welcomed to attend this celebration.

- Forum of Asian Film Archives (FAFA)

Hisashi Okajima reported on behalf of the Forum of Asian Film Archives.

A meeting was held in Tokyo in 2007.

He reminded us that the Forum is an informal gathering; that the organization does not have a President, nor an official language and administration; and stressed that the FIAF Congress is the only opportunity for the FAFA archives to meet. The new Asian FIAF Affiliate (Singapore) will automatically join the FAFA.

- Council of North-American Film Archives (CNAFA)

Susan Oxtoby, Senior Curator at the PACIFIC FILM ARCHIVE in Berkeley, reported to the Assembly on behalf of the CNAFA. The annual meeting took place in Mexico, with the 14 CNAFA institutions, which are all affiliated to FIAF. The CENTRO DE LAS ARTES-CINETECA / CONSEJO PARA LA CULTURA Y LAS ARTES DE NUEVO LEONA, from Monterrey (Mexico), jointed the CNAFA this year.

The meeting was the occasion for the institutions to share experiences, specifically on the management of film archives. Some CNAFA archives have pointed out some problems with their vaults, and have to increase their storage capacity. Several initial projects have been undertaken in order to launch a cooperative project between regional archives on the restoration of films. The next meeting of the CNFA is to take place in Mexico (Yucatán) in February 2009.

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

Guadalupe Ferrer, from the FILMOTECA DE LA UNAM in México, reported on behalf of the CLAIM, whose latest meeting was held during the Paris Congress on 23 April 2008. The Schools on Wheels organized in 2008 in different Latin-American countries were all a great success, especially the meeting in Valparaiso (Chile). She expressed her gratitude to IBERMEDIA, thanks to which many Latin-American projects have been developed for many years.

The next project of the CLAIM will be the extended School on Wheels organized in Cuba, with the support of IBERMEDIA. This training session will be longer than the usual FIAF Schools on Wheels, and focus on different aspects of archiving activities.

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.

The next FIAF Congress, to be held in Buenos Aires in 2009, will be a great opportunity for Latin-American archives to meet each other.

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

Jan-Christopher Horak, Director of the UCLA FILM & TELEVISION ARCHIVE in Los Angeles, reported on behalf of the Association of Moving Image Archivists (AMIA). One of the main activities of AMIA last year was the organization of its annual conference in Rochester, New York. Held in late September 2007, with 600 participants, this was a great success, with highly interesting debates and discussions, and a symposium focusing on the digital collections of archives. A special conference, "The Reel Thing", was organized by Michael Friend from Sony Pictures, with the Eastman Kodak Company as a special guest.

The next AMIA conference will take place in November 2008 in Savannah (Georgia).

A Joint Technical Symposium on Audiovisual Materials was held in Toronto in late June 2007.

The Executive Director of AMIA left in 2007. The title of this position has now been changed from "Executive Director" to "Managing Director". Laura Rooney has been appointed to this new position. There is still a vacancy for a new conference organizer. The AMIA staff is currently composed of 3 people working full-time.

AMIA will also be involved in the celebration of the UNESCO World Day for Audiovisual Heritage, on 27 October 2008.

- Africa

Ardiouma Soma, from the CINEMATHEQUE AFRICAINE DE OUAGADOUGOU / FESPACO, reported on behalf of the Working Group "Africa". The safeguarding of Africa's moving image heritage was a special center of concern during the 64th FIAF Congress in Paris. Six African countries (Algeria, Angola, Burkina Faso, Guinea-Bissau, Mozambique, and South Africa), were represented at the Second Century Forum, and Congo was also present through a documentary on its archival situation.

A meeting of the Working Group "Africa" was held on 23 April 2008, and resulted in the following recommendations:

- To establish a mechanism for co-ordination and communication between FIAF and the African archives: Eva Orbanz, President of FIAF, and Pedro Pimenta of Mozambique were designated the contacts of this mechanism;
- To establish a plan for the organization of African archives, a plan that privileges the organizations already in existence and at the same time takes account of initiatives already existing in FIAF;
- To publish a manual of good archival practices;
- FIAF members to expand information on their holdings relative to Africa;
- FIAF archives to programme an African film on 27 October 2008, to observe the UNESCO World Day for Audiovisual Heritage. The African archives will use this occasion to create events that will extend interest in the safeguarding of the heritage in their countries;
- To establish a list of equipment and other needs of the African archives.

This list will be submitted to FIAF.

10. Future Congresses

Official invitations to hold FIAF Congresses until 2013 were examined, and were ratified by the General Assembly.

2009: The Fundación Cinemateca Argentina in BUENOS AIRES, ARGENTINA, has circulated Newsletter 1.

The Congress will take place 24-30 May 2009.

2010: The National Library in OSLO, NORWAY, are in advanced preparation stages. Further details will be circulated in good time.

Three new invitations to hold the FIAF Congress have been received, and were ratified by the General Assembly, from 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.

a. 2009: Buenos Aires

Marcela Cassinelli, Vice-President of the FUNDACION CINEMATECA ARGENTINA, reported on the organization of the next FIAF Congress, which will be held in Buenos Aires in 2009. The FUNDACION CINEMATECA ARGENTINA will provide considerable human, logistical, and financial resources throughout the event.

The FIAF Congress, which will be held in Buenos Aires for the first time, will take place 24-30 May, and will be the occasion to celebrate two major events next year, the centenary of Argentine Cinema and the 60th anniversary of the Argentine Cinematheque.

The 65th FIAF Congress will offer an opportunity to debate the challenges faced by cinematheques in the 21st century. The Symposium will focus on the theme of the role of cinematheques in reaching their audiences, which represents crucial issues for the present day as well as for the future of archives and cinematheques worldwide.

The FIAF Congress will also be the occasion for FIAF Affiliates to discover one of the greatest cultural capitals of the world, famous for its passionate movie lovers since the birth of cinema.

The regional groups will be invited to hold their meetings in Buenos Aires.

Newsletter #1 in English, French, and Spanish has been circulated during the Paris Congress, and will be published on the special Congress website. Further information will be published on the website as soon as it becomes available.

Newsletter #2, in three languages, will be circulated by December 2008.

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

b. 2010: Oslo

Roger Jøsevoid, 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 2-9 May 2010, and will be organized by the THE NATIONAL LIBRARY OF NORWAY - Sound and Moving Images Section and by the NORWEGIAN FILM INSTITUTE.

There have been important changes these last years by the Norwegian government, reorganizing the cultural institutions. The cultural budget grew in order to increase the national cinema production. This reorganization led to the fusion of the Film Archive and the National Library. Mo will keep the restoration and preservation activities and the vaults, and Oslo will be in charge of the public activities.

The programme for the Congress is still under study, and will be prepared by the National Archive of Norway. The Symposium will be the Joint Technical Symposium (JTS). Further information will be given during the Buenos Aires FIAF Congress in 2009.

c. 2011

FIAF received two invitations to host the FIAF Congress in 2011: from the FILM, VIDEO AND SOUND ARCHIVES OF SOUTH AFRICA in Pretoria and from the FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE in Rome. Melisia Shinnors, Head of the Film and Video Collection in Pretoria, and Sergio Toffetti, Conservator of the Cineteca Nazionale, presented their proposed programmes for the 67th FIAF Congress. The affiliates were then asked to make their choice by secret ballot. The result was 50 votes for Pretoria, 25 votes for Rome, and 1 abstention. The Chair thanked Sergio Toffetti for his invitation, and indicated the possibility of holding the Congress in Rome another year.

d. 2012

Fu Hongxing, Director of the CHINA FILM ARCHIVE in Beijing, invited the Assembly to hold the 2012 FIAF Congress in Beijing. The affiliates were asked to vote their agreement by show of hands. The result was 37 Yes, 5 No, and 4 abstentions.

Further details will be made available in future meetings.

e. 2013 and beyond

Roc Villas, Director of the FILMOTECA DE CATALUNYA – ICIC in Barcelona, who had previously offered to host the FIAF Congress, kindly proposed to host the Congress in 2013.

A discussion about the voting procedure was raised by Natacha Laurent, Haden Guest, and Alexander Horwath. They pointed out that the vote to decide the hosting of the 2011 FIAF Congress, between Pretoria and Rome, was a secret ballot, and asked why the vote between Barcelona and Beijing, to decide the hosting of the 2012 FIAF Congress, was a show of hands. Several members of the Assembly stressed the fact that the “show of hands” voting procedure can be intimidating for some affiliates, in particular when the voting procedure is filmed.

They requested that the voting procedure for the designation of a FIAF Congress be clarified. They also pointed out that the FIAF General Assembly is a FIAF private meeting, and that cameras and video should not be allowed during the discussions.

Finally, they asked the next candidates for hosting a FIAF Congress to focus on the content of the programme and symposium, and not so much on superficial considerations about the tourist attractions of the candidate city.

Eva Orbanz agreed with the fact that the FIAF General Assembly is not open to non-affiliates, and asked the Chinese delegation to stop filming. She recalled that in previous years, only one FIAF institution was a candidate for hosting a FIAF Congress, and the vote by show of hands was the normal procedure. Last year, for the first time, more than one institution had been a candidate. Some problems in the voting procedures having been pointed out, she suggested that FIAF’s Statutes and Rules be followed, namely Rule 33:

...[Votes shall be cast by a show of hands, except in those cases provided for in the Statutes and Rules, namely:

- a) votes on decisions affecting the admission, change of status, or expulsion of individual Members under the terms of Rule 34;*
- b) election of members to the Executive Committee;*

c) election of Honorary Members in recognition of their services to the Federation if required under Rule 42;
d) affiliation to another international organisation;
e) dissolution of the Federation.
A General Assembly may decide to make other matters subject to vote by secret ballot if a motion to this effect is agreed by the Assembly.]

Eva Orbanz also asked future candidates to focus their presentations on the content of the Congress, not on tourist considerations, even if it is difficult to choose a Symposium subject 3 or 4 years before a Congress.

She asked the Assembly to vote by secret ballot for the designation of Barcelona as the host city for the FIAF Congress in 2013. The result was 68 Yes, 3 No, 5 abstentions, and 1 invalid ballot.

Verbal invitations to hold future FIAF Congresses have been received from the ACADEMY FILM ARCHIVE in Los Angeles, and from the DEPARTMENT OF FILM - THE MUSEUM OF MODERN ART (MOMA) in New York. Formal invitations are to be sent to the President through the Secretariat in Brussels, who will centralize the information and circulate it to the EC Members.

See Appendix 7.2.: Future Congresses: invitations from Pretoria – Beijing –
Barcelona

Chair: Eva Orbanz

11. Financial Reports 2007-2009

a. Accounts 2007

Patrick Loughney, FIAF Treasurer, presented the Financial Reports, which were sent by the Senior Administrator to the affiliates in advance of the Paris Congress. In its meeting preceding the Congress, the Executive Committee unanimously approved the 2007 FIAF Financial Report and made the recommendation to the GA to approve it. There were no comments or questions on this matter. **The 2007 Financial Report was unanimously approved.**

b. Comments on Budget 2008

Patrick Loughney commented upon the Treasurer's Reports for 2008. He pointed out the exchange rate between the US dollar and the Euro this year was not favourable for Americans. This situation led to reviewing some expected provisions in the Budget which have some income in US dollars, in particular for the PIP. The project to recruit a new staff member for the PIP has been postponed.

No particular questions were raised about the situation in 2008.

c. Budget 2009

Patrick Loughney opened the discussion about the **2009 FIAF-PIP Budget**. As agreed upon by the GA, the EC has aimed to keep a balanced 2009 budget. The Treasurer predicted that annual membership fees, amounting to €30,000 (Euros) would not be paid in 2008, and, as in previous years, the necessary provisions have been made in the budget to confront this situation. In spite of the special provisional fee that has been implemented for 11 archives experiencing severe financial difficulties, the budget could be maintained. The Treasurer stressed that the payment of the annual fee is a requirement, as much as it is to present the Annual Report.

There were no further questions or comments on this matter. **The Budget for 2009 was unanimously approved.**

See Appendix 9: Financial Report - Account and Budget

12. Open Forum

a. In Memoriam: Vittorio Martinelli

Vittorio Boarini paid tribute to Vittorio Martinelli, who passed away the night of 7-8 April 2008, in Bologna.

Vittorio Martinelli produced many books (especially on Italian and German silent cinema), many lists, and much information that would otherwise have been lost and – today – untraceable. He collaborated with many of the leading specialists in silent film, and with the major specialized publications (*Bianco e Nero*, etc.). His work stands as a monument to 20th-century film historiography. He left his unique collection of books and papers to the Cineteca del Comune di Bologna's Renzo Renzi Library. He was a key figure in promoting a new way of studying silent film. *Le Giornate del Cinema Muto* and *Il Cinema Ritrovato* are greatly indebted to him.

A tribute to Vittorio Martinelli will be organized at the Cineteca Nazionale in Rome in 2008.

b. The situation in Iraq

Mr. Oday Rasheed Othman, a filmmaker living in Baghdad, reported about the situation of the film collections there. He read a message on behalf of the General Director of the Film Theatre and Archive in Baghdad, in which the General Director warmly thanked FIAF and the organizers of the Paris Congress for inviting him to report on the situation of the film archive in Iraq. He presented the institution, founded in 1967, to the Assembly, and explained the unstable context in which the institution had to develop, through dictatorship and wars. Since 2004, the situation has changed, and with the beginning of the accession to democracy, cinema and the arts in general are more permitted and respected. Many improvements still need to be made, but Iraqi filmmakers and archivists are trying to rebuild the film industry and to preserve Iraq's film heritage, notwithstanding the difficulties. The Iraqi film collections are not preserved in good conditions, and the former National Film Archive was destroyed by bombing during the war with Iran. After the war, the collections were all dispersed. The archivists brought the films back together, and focused on preserving the negatives. But the storage conditions are still very difficult, with regular power-cuts, extreme weather conditions, and no political support, as well as propaganda to destroy some films by some political parties. The Iraqi archivists are very determined to save Iraq's film heritage, and are ready to cooperate with the worldwide archive community, through FIAF.

Martin Koerber, from the DEUTSCHE KINEMATHEK in Berlin, asked Mr. Oday Rasheed Othman whether any agreement had been made with neighbouring countries in order to preserve and store some Iraqi films during the different wars. Mr. Othman replied that the administrative procedures for such cooperation were very complicated, and were not appropriate with regard to the regional political context.

c. *Eclair*

Boris Todorovich, Directeur du Patrimoine Cinématographique des Archives du Film du CENTRE NATIONAL DE LA CINÉMATOGRAPHIE in Paris (Bois d'Arcy), presented the different private sponsors involved in the organization of the FIAF Congress: Natixis, Fondation Thomson, and Eclair. Many projects and events of the Congress (the Méliès exhibition, and special screening) have been developed with their support. Éclair was particularly involved in the organization of the Second Century Forum focused on the situation of the film archives in Africa. Boris announced that, after this Forum, the director of Éclair decided to continue his cooperation with the preservation of the African film heritage by offering to restore the important and emblematic Mozambican film *Mueda, mémoire et massacre - Mueda, memória e massacre* (Ruy Guerra, 1979). This film is an invaluable testament of the social, cultural, and political context of this period, from the end of colonialism until the beginning of independence, and reflects an important part of the African culture of this era. It will be screened during the next FIAF Congress, in Buenos Aires in May 2009.

d. News from the NATIONAL FILM AND SOUND ARCHIVE in Canberra

Paolo Cherchi Usai, director of the NATIONAL FILM AND SOUND ARCHIVE in Canberra, announced the launching of a new partnership developed between the UCLA FILM & TELEVISION ARCHIVE in Los Angeles and the NATIONAL FILM AND SOUND ARCHIVE in Canberra. The two institutions will collaborate to repatriate 8 American short films, previously considered "lost". These will be repatriated to America to be preserved and made available to the public and researchers. This project is a model of "film repatriation", as both institutions will benefit from the repatriation: some of the original film elements will stay in Australia, and copies will go to America. The project is coordinated by the National Film Preservation Foundation.

Paolo Cherchi Usai also announced that in July 2008, the NATIONAL FILM AND SOUND ARCHIVE in Canberra will become an independent organization, under the authority of Australia's Minister for Arts. In 2003 the NATIONAL FILM AND SOUND ARCHIVE was absorbed by the NATIONAL FILM COMMISSION, which is also in charge of the production and the distribution of films in Australia.

To maintain the specificity of archival activities, and to claim its own identity, the archive started to work on a project that could eventually lead to the independence of its activities.

Thanks to lobbying from one particular FIAF archive and the Australian Labor Party, the NATIONAL FILM AND SOUND ARCHIVE will become independent from 1 July 2008. From this time, the President and Director will be nominated by the Minister for Arts.

e. National Archive of the BRITISH FILM INSTITUTE - Strategy for UK Screen Heritage

Nigel Algar, Senior Curator at the National Archive of the BRITISH FILM INSTITUTE (BFI) in London, presented the strategic plan developed by the BFI over 4 years.

Acting on a recommendation from the Culture, Media and Sport Select Committee, the BFI was asked by the UK Film Council in 2003 to lead in the creation of a Strategy for UK Screen Heritage. The Film Heritage Group was established, with colleagues across the archive sector. Subsequently, in 2004 the BFI and the UK Film Council (UKFC) worked together to set up the UK Film Heritage Group to develop the strategy, with recent members representing the Museums, Libraries and Archives Council (MLA), the National Council on Archives (NCA), Regional Film Archives (RFAs), Screen England, the UKFC, and the Department for Culture, Media and Sport (DCMS). On the back of momentum driven by the UK Film Heritage Group, towards the end of 2006 the sector started to retain the attention of UK cultural policy-makers.

In October 2007 the DCMS announced as part of the Government Comprehensive Spending Review a £25 million investment in support of the Strategy. A formal Programme Board is accountable for the money and for delivery of the Strategy.

The Strategy is a two-phase approach for UK Screen Heritage.

Phase 1 is focused primarily on the BFI National Archive, Regional Screen Agencies (RSAs), and Regional Film Archives (RFAs). It will stabilize the core infrastructure, and demonstrate clearly the public value of our screen heritage.

Phase 2 of the Strategy will be a vital engagement and further consultation with all the key stakeholders, in particular the national screen heritage collections, to ensure that collectively the sector is signed up to the vision and committed to actively engaging in the Strategy.

This document outlines a portfolio of national initiatives intended to:

- Address immediate funding deficiencies in the sector, mitigating the risk of loss of key screen heritage material, and thus safeguarding our heritage;
- Re-structure support for the sector, to secure the skills and organizational infrastructure necessary to care for the heritage;
- Create a critical mass of digitized material and the digital infrastructure required to deliver the vision by ensuring the widest possible access for the public.

The initiatives proposed by the UK Film Heritage Group to deliver these objectives can be summarized as follows:

Revitalizing the regions

Empowering the RSAs to develop and deliver public access to screen heritage by identifying key collections across the regions and ensuring that Nominated Archives are resourced to care for the material and make it accessible. All important collections will be added to a national catalogue, accessible to all through a web portal, with key items digitized and available for viewing online.

Securing the National Collection

Securing the safety of the National Collection (held by the BFI) through new investment in the specialized storage facilities required to care for the material in the long term and prevent the immediate loss of important works, together with a programme of curatorial assessment and conservation work to enable national treasures to be made accessible to all.

Developing digital access

Creating the digital infrastructure required to deliver access to screen heritage, nationwide, together with a programme to digitize key British material held by the BFI and Nominated Archives to create a critical mass of material accessible to the public via the new network.

Education

Realizing the value of screen heritage in formal education, through a pilot scheme within one (or more) English Region(s) in partnership with the Department for Education and Skills (DfES), Local Education Authorities (LEAs), schools, and RSAs. This will integrate screen heritage material into the national curriculum, with content delivered in tailor-made packages, complete with teaching resources, via the new digital infrastructure.

Steering the Strategy

Responsibility for driving the Strategy will be vested in the Screen Heritage Steering Group, which will act as a conduit between the government, key funding bodies, and potential investors. It will advise funders on the best approach to investment, and provide a forum for engagement between

commercial and public organizations that hold the nation's screen heritage and other heritage bodies, such as the Heritage Lottery Fund (HLF) and the Museums, Libraries and Archives Council (MLA).

**f. New premises at the TAINIOTHIKI TIS ELLADOS
(Athens)**

Maria Komninos, Head of Programming at the TAINIOTHIKI TIS ELLADOS (Greek Film Archive Foundation) informed the Assembly about the new premises that will open in 2008. This year the Greek Film Archive will be moving to a new building housing the cinema "Laïs", which is located at the junction of Iera Odos and Megalou Alexandrou Street. This new building will have two cinemas, one open-air cinema, and a museum, as well as a mediatheque. All FIAF affiliates are welcome in Athens to discover this new building.

13. Closure of the 64th FIAF Congress

Eva Orbanz warmly thanked all the Congress participants and the FIAF General Assembly. She thanked the French colleagues of the ARCHIVES DU FILM DU CENTRE NATIONAL DE LA CINEMATOGRAPHIE, the CINEMATHEQUE FRANÇAISE, and the BIBLIOTHEQUE NATIONALE DE FRANCE in Paris, as well as the organizers of the Symposium, in particular Eric Le Roy and Antti Alanen. She underlined the importance of the vote of the *FIAF Declaration on Fair Use and Access* and the discussion and general agreement on the FIAF Manifesto. This has been one of the most successful FIAF Congresses, because of the generous hospitality and the excellent working conditions.

Finally, she thanked Boris Todorovitch, Director of the Archives du Film du Centre National de la Cinematographie, Paris, and Serge Toubiana, Director of the Cinémathèque française, Paris, as well as the technical staff for making this Congress such a great success.

The President of FIAF officially closed the 64th FIAF Congress, and formally invited all participants to attend the 65th FIAF Congress, which will take place in Buenos Aires 24-30 May 2009.

Brussels, January 2009
Berlin, January 2009

WORKING GROUPS and INTERLOCUTORS

During the second EC meeting, the following Working Groups and Interlocutors were designated:

a) Membership

The new EC Sub-Committee for Membership Questions, appointed during the second EC meeting, includes Meg Labrum, Sylvia Frank, Patrick Loughney, and Iván Trujillo Bolio.

b) Commission Interlocutors

CDC: Meg Labrum

PACC: Patrick Loughney

TC: Jan-Erik Billinger

c) FIAF Strategy – EC Sub-Committee

Jan-Erik Billinger, Luca Giuliani, Vittorio Boarini, Patrick Loughney, and Vladimir Opela.

d) Working Group “Africa”

Robert Daudelin, Christian Dimitriu, Wolfgang Klaue, Eva Orbanz, Pedro Pimenta, and Boris Todorovitch.

e) EC Interlocutors of FIAF Projects

P.I.P. and new FIAF Database system: Meg Labrum, Patrick Loughney, Nancy Goldman, Rutger Penne, Christian Dimitriu, and Gregory Lukow (Correspondent).

Strategic Plan: Jan-Erik Billinger, Luca Giuliani, Patrick Loughney, and Vladimir Opela.

UNESCO World Day for Audiovisual Heritage: Vladimir Opela.

Journal of Film Preservation: Robert Daudelin.

FIAF Summer School: Vladimir Opela.

Reel Emergency Project: Sylvia Frank and Iván Trujillo Bolio.

Oral History Project: Patrick Loughney and Michael Pogorzelski (Correspondent).

Schools on Wheels: Iván Trujillo Bolio, Christian Dimitriu

FIAF Awards: Eva Orbanz, Iván Trujillo Bolio, and Christian Dimitriu for the development of the trophy (the silver film can).

REGIONAL GROUPS

The EC INTERLOCUTORS of regional associations, who will keep in contact with the associations, are the following:

- for the Association des Cinémathèques Européennes (ACE): Vladimir Opela.
- for the Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM): Carlos Magalhães and Iván Trujillo Bolio.
- for the Council of North American Film Archives (CNAFA): Sylvia Frank.
- for the Forum of Asian Film Archives (FAFA): Hisashi Okajima.
- for the Nordic Group of Film Archives: Jan-Erik Billinger.
- for AMIA: Patrick Loughney.
- for SEAPAVAA: Meg Labrum.