

# FIAF 2005 LJUBLJANA

Congress Report 2005



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

**PUB/116**



**Fédération Internationale  
des Archives du Film**

**International Federation  
of Film Archives**

**Federación Internacional  
de Archivos Fílmicos**

**Report on the  
61<sup>st</sup> FIAF CONGRESS**

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**05 – 12 June, 2005  
Ljubljana, Slovenia**

## 61<sup>st</sup> FIAF CONGRESS REPORT



### Summary:

#### General Assembly

Hosting archives welcoming speech

FIAF President's opening speech

List of Delegates

Agenda

Minutes of the General Assembly

#### Annexes

1. Programme of the 61<sup>st</sup> FIAF Congress
2. Report of the President on behalf of the Executive Committee
3. Second Century Forum
4. Report of the Specialised Commissions
  - 4.1. Cataloguing and Documentation Commission
    - 4.1.1. Survey of Moving Image Cataloguing Practice in Film Archives - 2005
  - 4.2. Programming and Access to Collections Commission
  - 4.3. Technical Commission
5. Open Forum
  - 5.1. The Market vs The Museum, by Alexander Horwath
  - 5.2. The Election System of the FIAF Executive Bodies – A Proposal by José Manuel Costa
  - 5.3. FIAF Code of Ethics, by Ray Edmondson
6. Publications & Projects
  - 6.1. Reel Emergency Project
  - 6.2. This Film is Dangerous
  - 6.3. FIAF Website
  - 6.4. Periodical Indexing Project Report
  - 6.5. FIAF Oral History Project - Report of Inaugural Meeting
7. Future Congresses
  - 7.1. 2006 – São Paulo – Newsletter #1
  - 7.2. 2009 – Buenos Aires – Invitation
  - 7.3. 2010 – Santiago de Chile – Invitation
8. Financial Reports
9. Minutes of the CCAA Meeting Held in Paris on 18 March 2005

## **General Assembly**

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**Lep pozdrav!**

It is a great privilege, honour and pleasure to welcome you to the FIAF Congress in Ljubljana!

In the coming six days we offer you a packed programme, filled with events, lectures, meetings, workshops, screenings. This booklet will give you further information on all these numerous activities.

Tonight's premiere of the restored prints of the first meters of Slovene film (Karol Grossmann, 1905–1906), as well as the first public performance of the orchestral score for the first Slovene feature-documentary **In the Realm of the Goldenhorn (V kraljestvu Zlatoroga, 1931)**. This is not only the first event of the 61st Congress, it also marks the highpoint in a year in which we celebrate one hundred years of Slovene film.

2005 will stay in our memory as the year of "Our First Century" and the year we hosted the FIAF Congress. Sadly, we will also always remember 2005 as the year we lost the heart, soul and engine of the film preservation and presentation community in Slovenia, the founder of the Slovenian Cinematheque, Silvan Furlan. We dedicate tonight's opening and the Congress to his memory.

We wish you a fruitful, enjoyable and memorable week in Slovenia!

**Archive of the Republic of Slovenia / Slovene Film Archive  
Slovenian Cinematheque**

**Dear colleagues,**

Welcome to the 61st FIAF congress in Ljubljana, hosted by the Archive of the Republic of Slovenia and the Slovenian Cinematheque. The congress takes place on the occasion of the 100th anniversary of cinema in Slovenia. FIAF likes to wish the cinema art a successful future in this country and worldwide.

The Symposium **How Do We Visualise Culture?** will be dedicated to a cinema genre which is not mainstream: the ethnographic and the documentary film. This genre includes some of the most exiting pictures one can see on the screen, and presents many interesting aspects of the history from the 20th Century until today.

Many people have been involved since quite some time to guarantee that this congress will be not only an interesting event from a filmhistoric point of view, but again also a place for film archivists to meet, to exchange information and to ensure themselves and the public that the work they are carrying out worldwide is an important part towards the preservation of the worlds audiovisual heritage and the dissemination of cinema as art.

My thoughts and my gratitude are with Silvan Furlan, the initiator of the congress, who is not amongst us any more.

I like to thank the organizers for their efforts to create this event and wish all of you an interesting and fruitful time.

**Eva Orbanz**  
**President FIAF**

## General Assembly Participants

**Voting delegates** are in bold

### HONORARY MEMBERS

David Francis  
Robert Daudelin

### MEMBERS

|              |   |   |
|--------------|---|---|
| Aberystwyth  | National Screen and Sound Archive of Wales                  | <b>Iola Baines</b>  |
| Amsterdam    | Filmmuseum  | <b>Mark-Paul Meyer</b>  |
| Athinai      | Tainiothiki Tis Ellados                                     | <b>Maria Comminos</b>   |
| Barcelona    | Filmoteca de Catalunya – ICIC                               | <b>Roc Villas</b><br>Mariona Bruzzo   |
| Beijing      | China Film Archive  | <b>Chen Jingliang</b><br>Liu Dong   |
| Beograd      | Jugoslovenska Kinoteka                                      | <b>Radoslav Zelenović</b><br>Dinko Tucaković<br>Marjan Vujović<br>Aleksandar Erdeljanović |
| Berkeley     | Pacific Film Archive University of California               | <b>Nancy Goldman</b>  |
| Berlin       | Bundesarchiv – Filmarchiv                                   | <b>Karl Griep</b>   |
| Berlin       | Filmmuseum Berlin – Deutsche Kinemathek                     | <b>Eva Orbanz</b>   |
| Bois d'Arcy  | Archives Françaises du Film du CNC                          | <b>Boris Todorovitch</b><br>Michelle Aubert<br>Eric Le Roy<br>Jean-Louis Cot              |
| Bologna      | Cineteca del Comune di Bologna                              | <b>Gian Luca Farinelli</b><br>Andrea Meneghelli<br>Davide Pozzi<br>Anna Fiaccarini        |
| Bratislava   | Slovak Film Institute                                       | <b>Miroslav Ulman</b>   |
| Bruxelles    | Cinémathèque Royale / Koninklijk Filmarchief                | <b>Gabrielle Claes</b>  |
| Bucuresti    | Arhiva Nationala de Filme – Cinemateca Romana               | <b>Anca Mitran</b>  |
| Budapest     | Hungarian National Film Archive Magyar Nemzeti Filmarchivum | <b>Vera Gyürey</b>  |
| Buenos Aires | Fundación Cinemateca Argentina                              | <b>Guillermo Fernández Jurado</b><br>Marcela Cassinelli                                   |
| Canberra     | National Film and Sound Archive                             | <b>Paolo Cherchi Usai</b><br>Meg Labrum   |
| Frankfurt    | Deutsches Filminstitut-DIF                                  | <b>Claudia Dillmann</b><br>Michael Schurig  |
| Gemona       | Cineteca del Friuli   | <b>Livio Jacob</b>  |
| Glasgow      | Scottish Screen Archive                                     | <b>Janet McBain</b>   |
| Hanoi        | Vietnam Film Institute                                      | <b>Luu Hoang Ba</b><br>Dinh Van Hung<br>Doan Duc Vinh                                     |

|             |   |   |
|-------------|---|---|
| Helsinki    | Suomen Elokuva - Arkisto  | <b>Matti Lukkarila</b><br>Mikko Kuutti<br>Jari Sedergren<br>Antti Alanen<br>Hakan Mattlin           |
| Hong Kong   | Hong Kong Film Archive  | <b>Ho Mee Po Mable</b>  |
| Ivry        | Ecpad - Etablissement de Communication et de Production Audiovisuelle de la Defense | <b>Miguel Beuvier</b><br>Emmanuel Thomassin   |
| Jerusalem   | Israel Film Archive/Jerusalem Cinematheque  | <b>Meir Russo</b>   |
| Kobenhavn   | The Danish Film Institute Archive & Cinematheque                                    | <b>Dan Nissen</b><br>Thomas Christensen   |
| Lausanne    | Cinémathèque Suisse   | <b>Hervé Dumont</b>   |
| Lisboa      | Cinematca Portuguesa / Museu Do Cinema  | <b>José Manuel Costa</b><br>Tiago Baptista  |
| Lubljana    |   |   |
| London      | Film And Video Archive - Imperial War Museum  | <b>Roger Smither</b><br>David Walsh   |
| London      | National Film And Television Archive - Bfi  | Andrea Kalas<br><b>Steve Bryant</b><br>Nigel Algar<br>Darren Long                                   |
| Los Angeles | Ucla Film And Television Archive  | <b>Timothy Kittleson</b>  |
| Los Angeles | Academy Film Archive - Center For Motion Picture Study                              | <b>Michael Pogorzelski</b><br>Josef Lindner   |
| Luxembourg  | Cinémathèque Municipale de Luxembourg   | <b>Claude Bertemes</b>  |
| Madrid      | Filmoteca Española  | <b>José María Prado</b><br>Alfonso Del Amo<br>Rosario López<br>María García<br>Ana Cristina Iriarte |
| Manchester  | North West Film Archive   | <b>Marion Hewitt</b>  |
| México      | Cineteca Nacional   | <b>Ángeles Sánchez</b><br>Magdalena Acosta  |
| México      | Filmoteca de la UNAM  | <b>Iván Trujillo Bolio</b><br>Francisco Gaytán Fernández  |
| Milano      | Fondazione Cineteca Italiana  | <b>Luisa Comencini</b><br>Matteo Pavesi   |
| Mo          | The National Library of Norway, Rana Division Sound and Image Archive               | <b>Asbjorn Inge Straumfors</b>  |
| Montréal    | La Cinémathèque Québécoise  | <b>Yolande Racine</b><br>René Beauclair   |
| Moscow      | Gosfilmfond of Russia   | <b>Nicolai Borodatchov</b><br>Vladimir Dmitriev<br>Oleg Botchkov                                    |
| New York    | Department of Film and Media - The Museum Of Modern Art                             | <b>Steven Higgins</b>   |
| Oslo        | Norsk Filminstitutt   | <b>Lise Gustavson</b><br>Kjell Billing<br>Erlend Jonassen<br>Torkell Saetervadet                    |



|            |   |  |
|------------|---|--|
| Ottawa     | Library and Archives of Canada  | <b>Pierre Gamache</b>  |
| Paris      | Cinémathèque Française  | <b>Serge Toubiana</b><br>Claudine Kaufmann   |
| Praha      | Narodni Filmovy Archiv  | <b>Vladimir Opela</b>  |
| Pretoria   | South African National Film, Video and Sound Archives                                   | <b>Dennis Maake</b><br>Melisia Shinnars  |
| Rochester  | George Eastman House  | <b>Patrick Loughney</b>  |
| Roma       | Fondazione Centro Sperimentale di Cinematografia /<br>Cineteca Nazionale / SNC          | <b>Gabriele Testi</b><br><br>Sergio Tofetti<br>Mario Musumeci<br>Maria Assunta Pimpinelli<br>Francesca Angelucci<br>Irela Núñez<br>Simona Pera |
| Santiago   | Fundación Chilena de las Imágenes en Movimiento   | <b>Abdullah Ommidvar Farhadi</b>   |
| São Paulo  | Cinemateca Brasileira   | <b>Thomas Jorge Farkas</b><br><br>Carlos Wendel De Magalhães<br>Sylvia Regina Bahiense Naves<br>Marly Angela Mariano                           |
| Seoul      | Korean Film Archive   | <b>Bong-Young Kim</b>  |
| Sofia      | Bulgarska Nacionalna Filmoteka  | <b>Plamen Maslarov</b>   |
| Stockholm  | Cinemateket - Svenska Filminstitutet  | <b>Jan-Erik Billinger</b>  |
| Taipei     | Chinese Taipei Film Archive   | <b>Winston Lee</b><br>Teresa Huang   |
| Tehran     | National Film Archive of Iran   | <b>Mohammad Hassan Khoshnevis</b>  |
| Tokyo      | National Film Center / National Museum of Modern Art                                    | <b>Hisashi Okajima</b><br>Akira Tochigi  |
| Toulouse   | Cinémathèque de Toulouse  | <b>Natacha Laurent</b>   |
| Valenciá   | Ivac - La Filmoteca (Instituto Valenciano de Cinematografía)                            | <b>Dora Marti</b><br><br>Marlys Caillet  |
| Vaticano   | Filmoteca Vaticana  | <b>Enrique Planas</b><br>Claudia Di Giovanni   |
| Warszawa   | Filmoteka Narodowa  | <b>Waldemar Piatek</b><br>Agata Zalewska   |
| Washington | Motion Picture, Broadcasting and Recorded Sound Division / Library of Congress (M/B/RS) | <b>Gregory Lukow</b><br><br>Zoran Sinobad  |
| Wellington | The New Zealand Film Archive / Nga Kaitiaki O Nga Taonga Whitiāhua                      | <b>Huia Kopua</b>  |
| Wien       | Filmarchiv Austria  | <b>Nikolaus Wostry</b><br>Armin Loacker  |
| Wien       | Osterreichisches Filmmuseum   | <b>Alexander Horwath</b><br><br>Michael Loebenstein<br>Paolo Caneppele<br>Regina Schlagnitweit<br>Markus Wessolowski                           |

Zagreb

Hrvatska Kinoteka / Hrvatski Drzavni Arhiv /  
Croatian Cinematheque

**Mato Kukuljica**

Mladen Burić  
Carmen Lhotka

**ASSOCIATES**

|              |                                       |   |
|--------------|---------------------------------------|---|
| Buenos Aires | Museo del Cine Pablo C. Ducros Hicken | <b>David Blaustein</b>  |
| Düsseldorf   | Filmmuseum Düsseldorf                 | <b>Matthias Knop</b>  |
| Frankfurt    | Deutsches Filmmuseum                  | <b>Thomas Worschech</b>                                       |
| Kambah       | Archive Associates Pty Ltd            | <b>Ray Edmondson</b>  |
| Kiev         | Olexandr Dovzhenko National Centre    | <b>Volodymyr Mandryka</b>                                     |
| Lubljana     |                                       |   |
| Luanda       | Cinemateca Nacional de Angola         | <b>Afonso António</b><br>Domingos Pedro Da Cunha<br>Magalhães |
| München      | Filmmuseum im Münchner Stadtmuseum    | <b>Stefan Droessler</b><br>Claudia Engelhardt                 |
| Nijmegen     | European Foundation Joris Ivens       | <b>André Stufkens</b><br>Tineke De Vaal                       |
| Paris        | Bibliothèque du Film (BiFi)           | <b>Marc Vernet</b>  |
| Paris        | Forum des Images                      | <b>Jean-Yves De Lépinay</b>                                   |
| Reykjavik    | Kvikmyndasafn Islands                 | <b>Thorarinn Gudnason</b>                                     |
| Rimini       | Fondazione Federico Fellini           | <b>Vittorio Boarini</b>                                       |
| Sarajevo     | Kinoteka Bosne I Hercegovine          | <b>Devleta Filipović</b>                                      |
| Toronto      | Cinematheque Ontario                  | <b>Sylvia Frank</b><br>Susan Oxtoby                           |



**61<sup>st</sup> FIAF CONGRESS**  
**GENERAL ASSEMBLY**  
**Ljubljana, 10 - 11 June 2005**

***Agenda***

**FIRST SESSION**

June 10<sup>th</sup>, 2:00 pm

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 Hanoi, PR of Vietnam
5. Report of the President on behalf of the Executive Committee
6. Open Forum
  - a. Registration/Announcement Open Forum Subjects
  - b. Open Forum Session

**SECOND SESSION (voting session)**

June 11<sup>th</sup>, 9:00 am

7. Affiliation
  - a. Report of the Secretary General on Current Affiliation
  - b. New Affiliates
  - c. Other
8. Financial Reports 2004 - 2006
  - a. Accounts 2004-2005
  - b. Budget 2006
9. 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 Members Candidates
  - e. Elections of the Associates Candidates

10. The Specialised Commissions
  - a. Technical Commission
  - b. Cataloguing and Documentation Commission
  - c. Programming and Access to Collections Commission
  
11. Publications and other Projects
  - a. FIAF Award 2005
  - b. Reel Emergency Project
  - c. This Film is Dangerous
  - d. Website
  - e. Journal of Film Preservation
  - f. P.I.P., CD-ROM, Film Volume
  - g. FIAF Professional Training, Summer School, School on Wheels, etc.
  - h. Update of the Cataloguing Rules and translations
  - i. Handbook for Projections
  - j. Training
    - FIAF Summer School 2006
    - Africa
    - Latin America - School on Wheels Ibermedia
  - k. 2008 - 70 Anniversary of FIAF
  - l. FIAF Oral History
  - m. 25<sup>th</sup> Anniversary of the UNESCO Recommendation
  
12. Relations with UNESCO and other International Organisations
  - a. Relations with UNESCO, CCAAA and other Moving Images Archives Associations (FIAF and non-FIAF)
  - b. Other
  
13. Future Congresses
  - a. 2006: Sao Paulo
  - b. 2007: Tokyo
  - c. 2008: Paris (?)
  - d. 2009 and beyond
  
14. Closure of the 61<sup>st</sup> FIAF Congress



## **Ljubljana Congress**

### **Minutes of the FIAF GENERAL ASSEMBLY LJUBLJANA, 10-11 June 2005**

The opening ceremony of the 61<sup>st</sup> FIAF Congress took place with the Academy Celebration on the occasion of 100 years of Slovene Film and the projection of *A Life For Film*, a tribute to Silvan Furlan (1953-2005) by Slavko Hren. The public was welcome by Dr Vasko Simonitis, Minister of culture of the Republic of Slovenia. The official opening of the 61<sup>st</sup> FIAF Congress took place at the first session of the Symposium "How do we visualise culture? Representations of culture in the light of ethnographic film" organised and coordinated by Nasko Krisnar (from the Scientific Research Centre of Slovenian Academy of Sciences and Arts) and Darko Strajn (from the Educational Research Institute in Ljubljana). Minister Vasko Simonitis, Dr. Matevz Kosir, acting manager of the Archive of the Republic of Slovenia and Ms Majda Sirka, Chair of the Council of the Slovenian Cinematheque, welcomed the Congress participants. Eva Orbanz, President of FIAF, warmly thanked the hosting organisers, in particular the Slovenski Filmski Arhiv of the Arhiv Republike Slovenije, the Slovenski Kinoteka, the Scientific Research Centre of Slovenian Academy of Sciences and Arts, and declared the 61<sup>st</sup> FIAF Congress open.

The proceedings of the symposium are expected to be published in English and Slovenian in the coming months by the Scientific Research Centre of Slovenian Academy of Sciences and Arts in Ljubljana.

#### **Second Century Forum (preceeding the GA)**

This year, the Second Century Forum "How can Internet Help Archives Address the Challenges of the Second Century of Cinema", took place before the GA and was chaired by David Francis. Co-chairs were Paolo Cherchi Usai and Pat Loughney.

This year, the Second century Forum was focused on the subject "How can Internet Help Archives to Address the Challenges of the Second Century of Cinema."

See annex 3.

The session took place as usual before the General Assembly and was chaired by David Francis. Co-chairs were Paolo Cherchi Usai and Pat Loughney. The main objective of this session was defined as follows: "In previous 2nd Century Forums we have talked about digital preservation. There is another aspect of the digital revolution that is easier to understand and can offer significant help to film archivists on a day to day basis now - the World Wide Web".

Several Internet film resources have been described and recommended to the participants of the 2CF. Here are some of the highlighted Internet addresses:

<http://www.widescreenmuseum.com>  
<http://www.filmpreservation.org>  
<http://palimpsest.stanford.edu>  
<http://mic.loc.gov>  
<http://www.imappreserve.org> (appropriate credentials asked)  
<http://www.bufvc.ac.uk>  
<http://www.copyright.gov>  
<http://www.filmportal.de/df/index.html>  
<http://www.imdb.com>  
<http://www.afiresearch.rmit.edu.au>  
<http://www.homemovieday.com>

Among the contributions from the floor, Howard Besser stressed the need for continuous review of selected and recommended links, as well as for comments on value added characteristics of the chosen Websites. Nancy Goldman pointed out the need for developing lists of annotated links (which could be done by students) and FIAF to circulate updated information.

## GENERAL ASSEMBLY

### FIRST SESSION

10 June, 2:30pm

Chair: Eva Orbanz

#### **1. Opening of the 61<sup>st</sup> FIAF Congress - Ljubljana, Slovenia**

Eva Orbanz opened the General Assembly and recalled that this year the General Assembly would start with the Open Forum and that the current business session (and in particular the Executive Committee elections) would take place after the Open Forum.

The President asked the delegates to pay tribute to the colleagues that have passed away during the past year. A minute of silence was observed in memory of Paulina Fernández Jurado, Raymond Borde, Guido Cincotti, Gianni Comencini, Silvan Furlan and Einar Lauritzen.

**2. Confirmation of the status and voting rights of the FIAF affiliates present or represented**

The Chair asked Meg Labrum to check the list of present or represented affiliates. The quorum was reached (the count of votes and proxies showed 63 valid votes for EC delegates of Members and 13 valid votes for EC delegates of Associates).

Two sets of "voting cards" were distributed to the present Members and Associates. See list of Delegates.

**3. Adoption of the Agenda**

Eva Orbanz submitted some changes of the agenda to the GA and asked the delegates to vote on its adoption by show of cards. **The Agenda was adopted** (see agenda in preceding point).

**4. Approval of the Minutes of the GA held in Hanoi in 2004**

The Chair asked for questions or comments on the minutes of the last GA. **The Minutes of the GA held in Hanoi in 2004 did not raise any questions and were unanimously approved by show of cards.**

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

Eva Orbanz presented the President's report on behalf of the Executive Committee. See annex 2.

**6. Open Forum**

This year the Open Forum was programmed at the beginning of the General Assembly (on June 10 at 10am). Special subjects of the Commissions were programmed at the Open Forum in advance, whereas other subjects were to be presented to the FIAF Secretary General or the Secretariat before June 9 at 12pm.

See points 5.1, 5.2, 5.3

**a. The Specialised Commissions**

Specialised Commissions were invited to present and debate specific projects at the Workshops (on June 8<sup>th</sup>) and general information (commission membership, working plan) at the Open Forum.

The general information and working plans of the Commissions are included in the Commission reports (see annexes).

The three Commissions have expressed the feeling that there is a need for splitting commissions (in order to address an increasing diversity of subjects), as well as for the organisation of joint workshops (in order to avoid the overlapping of projects).

### **- Cataloguing and Documentation Commission**

Following the procedure adopted the previous year, the Head of the Commission commented on the main subjects included in the Report to the General Assembly as it was circulated in advance of the Congress.

Nancy Goldman, Head of the CDC, has completed her reconfirmation procedure, and presented her Report to the Executive Committee and the General Assembly. The reconfirmation procedure, activities report, and projects were unanimously approved by the EC.

The EC Interlocutor of the CDC is Gregory Lukow.

The Members of the CDC are the following: René Beauclair (Cinémathèque Québécoise, Montréal), Olga Toshiko Futemma (Cinematca Brasileira, São Paulo), Nancy Goldman (Pacific Film Archive, Berkeley), Rosario López de Prado (Filmoteca Española, Madrid), Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma), Zoran Sinobad (Library of Congress, Washington, DC), Martine Vignot (BIFI, Paris), and ex-officio member Rutger Penne (FIAF - P.I.P., Brussels).

See complete CDC Report in annex 4.1.

### **- Programming and Access to Collections Commission**

Following the procedure adopted the previous year, the Head of the Commission commented on the main subjects included in the Report to the General Assembly as it was circulated in advance of the Congress.

Kjell Billing, Head of the PACC, has completed his reconfirmation procedure, and presented his Report to the Executive Committee and the General Assembly. The reconfirmation procedure, activities report, and projects were unanimously approved by the EC.

The EC Interlocutor of the PACC is Patrick Loughney.

The Members of the PACC are the following: Kjell Billing (Norsk Film Institut, Oslo), Antti Alanen (Helsinki, Suomen Elokuva Arkisto), Elaine Burrows (Independent, London), Stefan Droessler (München, Münchner Film Museum), Steven Higgins (MoMA, New York), Meg Labrum (National Film and Sound Archive, Canberra), Patrick Loughney (George Eastman House, Rochester), and Jon Wengström (Svenska Film Institut, Stockholm). The membership status of Francisco Ohem (UNAM, México), Dinko Tukacovic (Jugoslovenska Kinoteka, Beograd), and Koen van Dael (Slovenska Kinoteka, Ljubljana) is under discussion.

See PACC Report in annex 4.2.



### **- Technical Commission**

The Head of the Commission reported on the main subjects included in the Report to the Executive Committee as it was circulated in advance of the Congress.

Alfonso del Amo, Head of the TC, has completed his reconfirmation procedure, and presented his Report to the Executive Committee and the General Assembly. The reconfirmation procedure, activities report, and projects were unanimously approved by the EC.

The Interlocutor of the TC is Magdalena Acosta (Cineteca Nacional – México). The Members of the TC are the following: Don Alfonso del Amo García (Filmoteca Española, Madrid - Chair), Thomas C. Christensen (Danish Film Institute, Copenhagen – Deputy Chair), Noël Desmet (Cinémathèque Royale de Belgique, Brussels), Francisco Gaytán Fernández (Filmoteca de la UNAM, México), Nicola Mazzanti (Bologna), Brian Pritchard (Consultant, London), Paul Read (Consultant, London), David Walsh (Imperial War Museum, London), and Michael Friend (Sony Pictures Entertainment, Los Angeles), as well as Mark-Paul Meyer and Giovanna Fossati (both of the Nederlands Film Museum, Amsterdam).

See TC Report in annex 4.3.

#### **b. Market Vs. Museum**

Alexander Horwath presented a stimulating paper in which he analyses the trends in the archival work in the light of the distinction between the content/access/user and the product/consumption/consumer concepts, where the "Power Point speak leaves little place for critical thinking".

His paper immediately polarised the audience: those who frankly reacted sharply to what some of them called a "simplistic", "ideological", "elitarian" statement; those who felt that Alexander Horwath was talking right from their hearts and, finally, those who had the impression that there was a confusion between the roles of two different kind of institutions. In any case, this confrontation of ideas and the discussion it inspired was welcomed by most of the participants of the Open Forum. The paper will also be published in the JFP together with some of the reactions to his statement.

See annex 5.1.

#### **c. New Strategy Plan for the FIAF Executive Committee**

José Manuel Costa stressed the need for creating new conditions for Executive Committee work. This can only be achieved by adopting a FIAF strategic plan, similar to those that have been developed in SEAPAVAA and AMIA.

Ray Edmondson also referred to the IASA experience as an example. Vittorio Boarini recalled that this discussion goes back to the times where the "political government" of FIAF was debated.

Nancy Goldman feared that this kind of debate will operate as a "divisive" factor in FIAF.

Karl Griep feared that this proposal could lead from democratic principles to chaos.

The Executive Committee felt that it was important to pursue the idea for a FIAF strategic plan. An EC sub-committee composed of Jan-Erik Billinger, Vittorio Boarini, Greg Lukow, Vladimir Opela and Yolande Racine has been designated.

See annex 5.2.

#### **d. The Practice of the Code of Ethics (COE) in FIAF Archives**

Ray Edmondson circulated a statement in which he wonders whether if the Code of Ethics is effectively applied in FIAF Archives and to what extent.

Steven Bryant protested against the implicit allegation of breach of the COE by the BFI. The concrete problem at the BFI is that they provide 250 films a year but only receive 50.

David Francis noted that Ray's paper seems to blame the FIAF EC for not taking action against those archives who are in breach of the COE. This seems unfair if there are no specific complaints. The FIAF Statutes and Rules consider the ways of introducing a formal complaint.

Roger Smither agreed that the COE started early but progressed slowly. The COE had no time to adapt to new problems, that have arisen in the last years and are left without solution.

Iván Trujillo gave examples where the rules did not apply conveniently to difficulties experienced in past cases.

Mato Kukuljica on the other hand stressed the actuality of the interest of the Code of Ethics in our relations with the public organisations. He suggests that the Code should be circulated to all ministers of culture.

See annex 5.3.

### **7. Affiliation**

#### **a. Report of the Secretary General on Current Affiliation**

Meg Labrum informed the GA about membership questions. She welcomed Steven Bryant, Vice-President of International Federation of Television Archives IFTA-FIAT, who also attended the Congress as a delegate of the BFI.

The outgoing EC Sub-Committee for membership questions, Paolo Cherchi-Usai, Karl Griep, Susan Oxtoby and the secretary General, was acknowledged for its work over the last two years.

For memory: The EC nominated Meg Labrum, Karl Griep, Gregory Lukow, and Sylvia Frank as the new EC Sub-Committee for membership questions.

Meg Labrum noted that many affiliates have not submitted their Annual Reports and affirmed that the Annual Reports are automatically due at the last day of February of the following year. She thanked those who have submitted their report and urged the others to do so in early 2006.

The Secretary General remarked on the unusual absence of Lia Van Leer, who was in Israel to receive an award from the Israeli Prime Minister on behalf of the Israel Film Archive at the Israel Film Festival.

Meg Labrum announced that Mgr Enrique Planas from the Filmoteca Vaticana will soon go into active retirement. She thanked Enrique Planas for his positive and constructive contributions to the discussions at the FIAF General Assemblies over the years, and wished him much success for his new activities.

#### **b. New Affiliates**

The Secretary General informed the GA of the decisions taken on application for affiliation with FIAF and welcomed the new associates.

In Belgrade, in November, the EC examined the request for affiliation of the INSTITUT LUMIERE in Lyon and decided to offer them the status of FIAF ASSOCIATE. (Cf. Main Decisions of the EC Meeting held in Belgrade)

In Ljubljana, the EC examined and approved the applications for affiliation of the following institutions:

- Brisbane: The AUSTRALIAN CINEMATHEQUE OF THE QUEENSLAND ART GALLERY (as FIAF ASSOCIATE)
- Genova: The FONDAZIONE ANSALDO O.N.L.U.S. (as FIAF ASSOCIATE)
- Lima: The FILMOTECA PONTIFICIA UNIVERSIDAD CATÓLICA DEL PERÚ (as FIAF ASSOCIATE)
- Nice: The CINÉMATHÈQUE DE NICE (as FIAF ASSOCIATE)
- Santo Domingo: The CINEMATECA DE LA REPÚBLICA DOMINICANA (as FIAF ASSOCIATE)
- Ulaan Baatar: The ARCHIVES FOR FILM AND AUDIOVISUAL RECORDS OF MONGOLIA, Branch of the National Archives (as FIAF ASSOCIATE)

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

This raises the number of FIAF affiliates from 135 to 141 (80 members, 61 associates) and the number of countries present in FIAF from 71 to 73.

The Secretary General noted that, accordingly to the FIAF Statutes & Rules, the new affiliates will eventually be formally confirmed by the Executive Committee in two years.

Meg Labrum added that there were no other membership applications pending.

### **c. Reconfirmations**

The reconfirmation dossiers of Screensound Australia Film and Sound Archive in Canberra and the Norsk Film Institut in Oslo have been submitted and examined by the Executive Committee in Belgrade. Both archives have been reconfirmed.

The EC decided to continue with the reconfirmation process of the BFI NFTVA, which has not yet submitted the full dossier for the reconfirmation procedure. A certain amount of information about changes in the Institution is still missing.

The Secretary General also announced that the EC has examined and unanimously approved the Reconfirmation requests of the three Commission Heads: Nancy Goldman, Alfonso del Amo and Kjell Billing.

### **c. Other**

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

## **8. Financial Reports 2004/2005 and Budget 2006**

Karl Griep, FIAF Treasurer, presented the Financial Reports, which were sent to the affiliates in advance of the Ljubljana Congress. In its meeting preceding the Congress, the Executive Committee unanimously approved the Financial Report 2004 and made the recommendation to the GA to approve the FIAF 2004 Financial Report. There were no comments or questions on this matter.

The Chair submitted the Treasurer's reports for 2004 to the General Assembly for approval. The 2004 **Financial Report was unanimously approved.**

No particular questions have been raised about the situation in 2005.

The Chair opened the discussion about the **2006 FIAF-PIP Budget**. As agreed on by the GA in Hanoi, the EC has tried to keep a balanced 2006 budget. The Treasurer predicted that annual fees amounting to 30.000€ would not be paid in 2006 and the necessary provisions have been made in the budget to face this situation. In spite of the special provisional fee that has been implemented for 11 archives that experience 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 comment on this matter. **The budget for 2006 was unanimously approved.**

## **9. Elections of the Executive Committee**

*Chair: Boris Todorovitch*

### **a. Discharge of the outgoing Executive Committee**

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

### **b. Election Procedures**

Boris Todorovitch explained the procedure of the vote. The Chair noted that the President has the right to call for a poll at a simple majority if after a third round no final result is obtained by an absolute majority. He also stated the current rules by which in the first ballot the delegates should only vote for a maximum of 6 candidates. Furthermore, the Executive Committee members are chosen as individuals and not as a representative of their archives. The Chair stressed the statutory rights and obligations of the EC Members.

The elections commission including Elaine Burrows, Olivier Jacquain and Susan Oxtoby was designated in conformity of Rule 36 by the EC.

The Chair of the session proceeded to the counting of Present and represented affiliates. There were 63 Members and 13 Associates present or represented. The quorum was attained.

### **c. Elections of the FIAF Executive Committee Officers**

#### **President**

**Eva Orbanz was elected President of FIAF for a second term by a vote of 51 in favour, 2 against and 2 abstentions (55 valid votes),**

#### **Secretary General**

**Meg Labrum was elected for a second term Secretary General of FIAF by a vote of 51 in favour, 2 against and 2 abstentions (55 valid votes).**

#### **Treasurer**

**Karl Griep was elected for a third term as Treasurer of FIAF by a vote of 51 in favour, 1 against and 3 abstentions (55 valid votes),,**

#### **d. Elections of EC Members representing FIAF Members**

Boris Todorovitch reminded the delegates that they have to elect 8 Executive Committee Members out of the 9 following candidates:

Magdalena Acosta, Cineteca Nacional, Mexico, Mexico  
Jan-Erik Billinger, Swedish Film Institute, Stockholm, Sweden  
Eric Le Roy, Archives du film et du dépôt légal du CNC, Bois d'Arcy, France  
Patrick Loughney, George Eastman House, Rochester, USA  
Gregory Lukow, Library of Congress M/B/RS Division, Washington, USA  
Hisashi Okajima, National Film Center, Tokyo, Japan  
Vladimir Opela, Narodni Filmovy Archiv, Prague, Czech Republic  
Yolande Racine, La Cinémathèque québécoise, Montréal, Canada  
Alojzij Tersan, Slovenski Filmski Arhiv, Ljubljana, Slovenia

The candidates introduced themselves and presented their mission statements to the delegates. Magdalena Acosta had left the GA before the elections and her mission statement was read to the GA by the SG.

Meg Labrum reminded the Assembly that, following the current FIAF Rules, only the delegates of FIAF Member Archives are entitled to vote for the Executive Committee Members.

57 ballot papers were cast at the first voting session. Candidates therefore needed 29 votes to be elected.

At the first poll, the following EC Members were elected:

**Jan-Erik Billinger** (46 votes out of 57 valid ballot papers)  
**Magdalena Acosta** (41 votes out of 57 valid ballot papers)  
**Vladimir Opela** (40 votes out of 57 valid ballot papers)  
**Hisashi Okajima** (40 votes out of 57 valid ballot papers)  
**Eric Le Roy** (38 votes out of 57 valid ballot papers)  
**Patrick Loughney** (34 votes out of 57 valid ballot papers)  
**Gregory Lukow** (31 votes out of 57 valid ballot papers)

At the second poll

**Yolande Racine** (29 votes on 56 valid votes at the 2nd session)  
was elected EC Member.

#### **Elections of EC Members representing the FIAF Associates**

For EC positions representing FIAF Associates, the candidates were:

Vittorio Boarini, Fondazione Federico Fellini, Rimini,  
Ray Edmondson, Archive Associates PTY LTD, Kambah  
Sylvia Frank, Cinematheque Ontario, Toronto

They introduced themselves to the General Assembly.

Valid votes: 13

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

**Vittorio Boarini** (9 votes out of 13 valid ballot papers)  
**Sylvia Frank.** (8 votes out of 13 valid ballot papers)

#### **10. Specialised Commissions**

The commission's activities and projects have been presented and discussed in detail within the Commission Workshops and the Open Forum. At the General Assembly only information about formal aspects of the functioning of the Commission (reconfirmation, membership of the commission, recall of project titles) were presented.

#### **11. Publications and other Projects**

Chair: Claude Bertemes

The presentation of the ongoing activities and projects was made in a slightly different order than foreseen in the GA Agenda, thanks to available time slots during the counting of votes.

##### **FIAF Award 2005**

Eva Orbanz announced that the Executive Committee had decided in Belgrade to present the next 2005 FIAF Award to film director Mike Leigh. The award will be presented at the London Film Festival.

##### **FIAF Award 2006**

The President invited the General Assembly to nominate candidates for the 2006 FIAF AWARD and send the nominations to the FIAF Secretariat before 31 October 2005. The Executive Committee will decide on the 2006 FIAF Award during the meeting that will take place in early December 2005.

An invitation for the presentation ceremony of the FIAF Award has been extended by the Cinematheque Ontario to FIAF, to be celebrated during the Film Festival in Toronto, in September 2006).

##### **Reel Emergency Project**

Christian Dimitriu reported on the development of the Reel Emergency Project. He recalled the limited but encouraging success of the first two years of the project. See summarised report in annex 4.4.

##### **This Film is Dangerous**

Christian Dimitriu reported on the development of the sales and circulation of "This Film is Dangerous". Though the circulation of the book is encouraging, it still requires the cooperation of all affiliates for a more intensive presence. The cooperation of all affiliates is required. He noted that the income of the sales goes directly into the FIAF Development fund. See summarised report in annex 4.3.

### **Website**

Christian Dimitriu reported on the development of the FIAF Website. The yearly statistics about the use of the Website is available. Affiliates are invited to make use of the dynamic sections of the Website (Forum, News).  
See summarised report in annex 4.2.

### **Journal of Film Preservation (JFP)**

Susan Oxtoby, on behalf of the Editorial Board, reported on the discussions of the Editorial Board meeting held on June 8<sup>th</sup>, chaired by JFP Chief editor Robert Daudelin. Executive publisher is Christian Dimitriu in Brussels, assisted by Catherine Surowiec in London as well as Sever Voicu and Beatrice Lenzi in Rome. Editorial Board members are Mary Lea Bandy, Eileen Bowser, Paolo Cherchi Usai, Christian Dimitriu, Eric Le Roy, Hisashi Okajima and Sergio Toffetti. JFP correspondents are Thomas Christensen, Hervé Dumont, Ray Edmondson, Steven Higgins, Clyde Jeavons, Paul Read and Roger Smither.

Affiliates are invited to submit articles to the Editorial Board of the JFP (jfp@fiafnet.org). Articles may be submitted in one of the official FIAF languages (English, French, or Spanish), should include a résumé of 1/10th of the original text, as well as illustration materials (for b/w reproduction). Authors must agree to have their articles published in the Journal of Film Preservation as well as on the Internet (through the FIAF Website and by any other full text content provider). It has further been decided to continue publishing the JFP edition on the Internet in parallel to the paper format edition. Both methods, through the FIAF Website and other content providers, are expected to influence positively the circulation of the Journal.

### **P.I.P., CD-ROM, Film Volume**

Nancy Goldman reported on behalf of the Editor of the P.I.P. The EC has examined the possibility of publishing the FIAF Databases on additional platforms (next possible partner: ProQuest). The Senior Administrator has been entrusted to supervise and eventually sign the necessary agreements with the approval of the Treasurer.

The Head of the CDC stressed the need for additional resources for the development of the P.I.P. A study including working program, needs and cost estimates will be presented by the the Editor of the P.I.P. and the Senior Administrator to the Treasurer and examined by the EC.

See Cataloguing and Documentation Commission Report (Annex 4.1.)

### **Update of the Cataloguing Rules and translations**

Nancy Goldman reported on the state of the works on the Update of the Cataloguing Rules and translations. See Cataloguing and Documentation Commission Report.

### **The FIAF Advanced Projection Manual**

Kjell Billing, as head of the PACC and Project Manager of the project, reported on the state of works -and next steps- for the publication of the FIAF Advanced Projection Manual by Torkell Saetervadet. A draft layout copy has been presented at the PACC Workshop.

The publication of the English edition in paper format is now under study as a joint venture between FIAF and the Norsk Film Institute. Further possibilities (translations) will be considered later on. Several archives have already declared their willingness to participate in the financing of the publication.



### **Film Preservation Manual - Preservación cinematográfica**

The Manual of the Technical Commission has already been released in the form of a CD-ROM last year. Publication in paper format is under study.

### **Training, Summer School, School on Wheels, etc.**

The EC actively supports the School on Wheels, developed in Latin America with the financial resources of Ibermedia. A first attempt to organize a School on Wheels in the Near East and Africa will be initiated with the assistance of The Gate, a Beirut located company. The FIAF EC-Interlocutor for this project is Jan-Erik Billinger.

#### **- FIAF Summer School 2007**

Eva Orbanz invited Claudia Dillmann to report on the forthcoming FIAF Summer School. The 11th FIAF Summer School will take place in 2007 in Bologna, within the festival Il Cinema Ritrovato, and will be organised jointly by FIAF and ACE. The 2006 FIAF BUDGET includes a first instalment for the Summer School, and the 2007 BUDGET will include a second instalment. The FIAF EC Interlocutor for this project is Vladimir Opela.

#### **- Africa**

Eva Orbanz recalled that some contacts had been established with colleagues that are active in Africa. No concrete projects have been obtained yet, but are underway.

#### **- Latin America – School on Wheels Ibermedia**

Ivan Trujillo reported on the second phase of the implementation of the FIAF School on Wheels. A complete report has been published in JFP 69.

### **2008 – 70<sup>th</sup> Anniversary of FIAF**

Eva Orbanz noted that a working group led by Hisashi Okajima, and composed of Eric Le Roy and Robert Daudelin, will elaborate a protocol.

### **FIAF Oral History**

Elaine Burrows commented on the plans and future activities of the project. An inaugural meeting establishing the basic parameters was held during the Congress. Participants at the meeting were: David Francis, Dennis Maake, Elaine Burrows, Enno Patalas, Eva Orbanz, Karl Griep, Meg Labrum, Melisia Shinnors, Michael Pogorzelski, Paolo Cherchi Usai, Ray Edmondson, Robert Daudelin, Roger Smither and Christian Dimitriu. A Steering Committee was set up, with members being Elaine Burrows, Michael Pogorzelski, Robert Daudelin and Christian Dimitriu, along with Michelle Aubert who had been unable to attend the meeting but who wanted to be closely involved. Karl Griep offered to be the liaison between the Committee and the EC.

See presentation in annex 4.5.

At the second EC meeting, a new FIAF Publications and Communications Sub-Committee that will globally oversee FIAF communications policies (publications, communication, Internet, etc.) has been appointed. It is composed of Meg Labrum, Yolande Racine, and Christian Dimitriu.

### **25th Anniversary of the UNESCO Recommendation**

Eva Orbanz announced that a working group lead by Vladimir Opela will coordinate the celebration of the 25th Anniversary of the UNESCO Recommendation. The adoption of the Recommendation will be celebrated on 27 October 2005, all around the World by dedicating the screening of the film theatres of the Affiliates to the UNESCO Recommendation on that day. All institutions willing to participate were welcome to organize the event accordingly to their respective programming schedules.

### **12. Relations with UNESCO and other International Organisations**

Boris Todorovitch reported on the meetings that have taken place within the CCAAA. See Minutes of the CCAAA Meeting held in Paris on March 18h in annex 9.

The relations with UNESCO and CCAAA will be followed by Eva Orbanz and Vladimir Opela. The Czech Commission for the UNESCO, in cooperation with FIAF (and with the support of other national Commissions) will prepare a draft resolution to declare the 27<sup>th</sup> of October, which is the anniversary day of the adoption of the Recommendation, the World Day of Audio-visual Heritage, and submit it to the General Conference of UNESCO in 2005.

The relations of the EC with regional archives groups will be kept up by the following EC Interlocutors:

Vladimir Opela for the Association des Cinémathèques Européennes (ACE)  
Magdalena Acosta for the Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM)  
Sylvia Frank for the Council of North American Film Archives (CNAFA)  
Hisashi Okajima for the Forum of Asian Film Archives (FAFA)  
Jan-Erik Billinger for the Nordic Group of Film Archives

### **13. Future Congresses**

#### **- 2006: São Paulo**

Thomas Farkas, President of the Cinemateca Brasileira, and Carlos Magalhães, Director, commented on the Newsletter #1 of the 62<sup>nd</sup> FIAF Congress, which has been circulated to the General Assembly. They invited all delegates to attend the Congress in Sao Paulo next year.

Alfonso del Amo added that the symposium, which is being organized by the Technical Commission and by the Cinemateca Brasileira, will mainly deal with transition

problems between photochemical and digital films. Eva Orbanz and Christian Dimitriu, Senior Administrator, have been designated FIAF interlocutors. Interlocutors for the Technical Symposium are Alfonso del Amo and Paul Read, from the Technical Commission.

See Sao Paulo Congress Newsletter #1 in annex 7.1..

#### **- 2007: Tokyo**

Hisashi Okajima, on behalf of the National Film Center / National Museum of Modern Art in Tokyo, reported that the 2007 FIAF Congress is being prepared actively. He invited all the FIAF Affiliates to take part in this Congress. Meg Labrum, Secretary General, and Christian Dimitriu, Senior Administrator, are ex officio interlocutors for the time being. No other interlocutors have been designated at this stage.

#### **- 2008: Paris**

Boris Todorovitch informed the General Assembly that the Congress in 2008 will take place at the new premises of the Cinémathèque Française, recently merged with the BIFI, in cooperation with the other French archival institutions, and warmly invited the GA to express their support to his invitation. The GA enthusiastically ratified the decision by show of hands.

Meg Labrum, Secretary General, and Christian Dimitriu, Senior Administrator, are ex officio interlocutors for the time being. No other interlocutors have been designated at this stage yet.

#### **- 2009: Buenos Aires**

Guillermo Fernández Jurado (President) and Marcela Cassinelli (Vice-President), on behalf of the Fundación Cinemateca Argentina (FCA), have officially invited the General Assembly to hold the 65th FIAF Congress in Buenos Aires in 2009. David Blaustein, on behalf of the Museo del Cine de Buenos Aires "Pablo C. Ducros Hicken", has declared his willingness to cooperate with the FCA in the organization of the Congress.

Meg Labrum, Secretary General, and Christian Dimitriu, Senior Administrator, are interlocutors for the time being. No other interlocutors have been designated at this stage.

See invitation letters in annex 5.2.

#### **- 2010 and Beyond**

Abdullah Ommidvar Farhadi, President of the Fundación Chilena de las Imágenes en Movimiento, invited the GA to hold the 2010 Congress in Santiago de Chile.

Meg Labrum, Secretary General, and Christian Dimitriu, Senior Administrator, are interlocutors for the time being. No other interlocutors have been designated at this stage.

See invitation letters in annex 5.2.

No other formal proposals were presented to the General Assembly. Other invitations to hold the Congresses in 2010 and beyond have been mentioned informally and will be considered during the next Congresses.

#### 14. **Closure of the 61st FIAF Congress**

Eva Orbanz warmly thanked the Slovene colleagues of the Slovenski Filmski Arhiv and the Slovenska Kinoteka, as well as the organisers of the Symposium, for the quality of the organisation of the Congress. She also thanked the technical staff of the Cankarjev Dom Congress Center for making this Congress such a wonderful success.

The President of FIAF officially closed the 61<sup>st</sup> FIAF Congress and invited all participants to attend the 62<sup>nd</sup> FIAF Congress that will take place in São Paulo on April 21-29 2006.

Brussels  
November 2005

## Annexes

1. Programme of the 61<sup>st</sup> FIAF Congress
2. Report of the President on behalf of the Executive Committee
3. Second Century Forum
4. Report of the Specialised Commissions
  - 4.1. Cataloguing and Documentation Commission
    - 4.1.1. Survey of Moving Image Cataloguing Practice in Film Archives - 2005
  - 4.2. Programming and Access to Collections Commission
  - 4.3. Technical Commission
5. Open Forum
  - 5.1. The Market vs The Museum, by Alexander Horwath
  - 5.2. The Election System of the FIAF Executive Bodies - A Proposal by José Manuel Costa
  - 5.3. FIAF Code of Ethics, by Ray Edmondson
6. Publications & Projects
  - 6.1. Reel Emergency Project
  - 6.2. This Film is Dangerous
  - 6.3. FIAF Website
  - 6.4. Periodical Indexing Project Report
  - 6.5. FIAF Oral History Project - Report of Inaugural Meeting
7. Future Congresses
  - 7.1. 2006 - São Paulo - Newsletter #1
  - 7.2. 2009 - Buenos Aires - Invitation
  - 7.3. 2010 - Santiago de Chile - Invitation
8. Financial Reports
9. Minutes of the CCAAA Meeting Held in paris on 18 March 2005

## **1. Programme of the 61<sup>st</sup> FIAF Congress**

**sunday/ - 5.6.**

**14.10**  
KD: Film: **Farewell in the Next War - Nasvidenje v naslednji vojni** - page/stran 28

**16.10**  
KD: Film: **The Raft of Medusa - Splav meduze** - page/stran 28

**20.00**  
CD-G: **Academy Celebration** - page 9 / **Slavnostna akademija** - stran 8

**monday/ - 6.6.**

**9.00-17.00**  
CD-K: **Symposium** - page 10 / **Simpozij** - stran 40

**9.00-18.00**  
CD-KL: **Technical Exhibition** - page 26 / **Tehnična razstava** - stran 50

**20.00**  
CD-K: Film: **Life in Denmark - Livet i Danmark** - page/stran 29

**21.00**  
CD-K: Film: **Mizející svět & O děvčicu** - page/stran 29-30

**tuesday/ - 7.6.**

**9.00-17.00**  
CD-K: **Symposium** - page 14 / **Simpozij** - stran 44

**9.00-18.00**  
CD-KL: **Technical Exhibition** - page 26 / **Tehnična razstava** - stran 50

**20.00**  
CD-K: Film: **Portugal's Most Portuguese Village - A aldeia mais portuguesa de Portugal** - page/stran 31  
**The Bavenda** - page/stran 31

**21.00**  
CD-K: Film: **Sword Dances - Mečové tance** - page/stran 32

**wednesday/ - 8.6.**

**9.00-12.30**  
CD-K: **Technical Commission Workshop** - page 20

**9.00-18.00**  
CD-KL: **Technical Exhibition** - page 26 / **Tehnična razstava** - stran 50

**9.00-10.30**  
CD-M2: **Publications & JFP Editorial Board meeting**

**11.00-13.00**  
CD-M3/4: **European Association of Cinematheques (ACE) EC Meeting**

**14.00-18.00**  
CD-M3/4: **European Association of Cinematheques (ACE) GA Meeting**

**14.00-15.30**  
CD-M1: **Cataloguing and Documentation Commission Workshop** - page 21

**14.00-18.00**  
CD-E1: **Programming and Access to Collection Commission Workshop** - page 22

...-...  
CD-E1, etc: **Other Regional Meetings**

**14.00**  
CD-K: Film: **I battitori, I cantastorie, I madonnari** - page/stran 32-33

**16.00**  
CD-K: Film: **Ethnographic Documentary in Finland - Etnografski dokumentarni filmi na Finskem** page/stran 33-34

**18.00**  
CD-K: Film: **HE PITO WHAKAATU A TE MAORI Na James McDonald - Films by James McDonald of the Tangata Whenua (Indigenous people) - Filmi Jamesa McDonalda o staroselcih** - page/stran 34

**19.00**  
CD-K: **Presentation restorations by Alpha-Omega - Predstavitev restavriranja filmov pri Alpha-Omega** - page/stran 34

**21.00**  
KD: Film: **On the Sunny Side of the Street - Na sončni strani ceste; Ljubljana in Love - Ljubljana je ljubljena; On Wings of Paper - Na papirnatih avionih** - page/stran 34-35

**thursday/ - 9.6.**

**Excursion** - page 26 / **Izlet** - stran 50

**20.30**  
KD: Film: **Programme of Slovene shorts - Program slovenskih kratkih filmov** - page/stran 35

**21.30**  
KD: Film: **Dancing in the Rain - Ples v dežju** - page/stran 35-36

**friday/ - 10.6.**

**9.00-10.00**  
CD-K: **The Future of Digital Projection** - page 23

**10.00-12.30**  
CD-K: **The Second Century Forum** - page 23

**13.00**  
KD: Film: **Vesna** - page/stran 36

**14.00-18.00**  
CD-K: **General Assembly - First Session / Open Forum** - page 24

**15.00**  
KD: Film: **Slovene Ethnographic Film - part 1 / Slovenski etnografski film - 1. del** - page/stran 36

**16.30**  
KD: Film: **That Beautiful Day - Tistega lepega dne** - page/stran 37

**18.10**  
KD: Film: **Slovene Ethnographic Film - part 2 / Slovenski etnografski film - 2. del** - page/stran 37

**20.10**  
KD: Film: **Tribute to Silvan Furlan - Poklon Silvanu Furlanu** - page/stran 38

**22.10**  
KD: Film: **Bread and Milk - Kruh in mleko** - page/stran 38-39

**saturday/ - 11.6.**

**9.00-12.30**  
CD-K: **General Assembly - Second Session (Voting Session)** - page 25

**14.00-16.00**  
CD-K: **General Assembly - Third Session** - page 25

**16.00-17.00**  
CD-M2: **FIAF Executive Committee Meeting**

**19.00-...**  
LC: **Farewell Party** - page 27 / **Poslovlina zabava** - stran 50

Venues/lokacije:

CD-E1:

Cankarjev dom - E1

CD-G:

Cankarjev dom -

Gallusova dvorana

CD-K:

Cankarjev dom -

Kosovelova dvorana

CD-KL:

Cankarjev dom -

Kosovelova dvorana -

lobby

CD-M2:

Cankarjev dom - M2

CD-M3/4:

Cankarjev dom -

M3/4

KD: Kinodvor

LC: Ljubljana Castle -

Ljubljanski grad

2005 – 20.00 Gallusova dvorana, Cankarjev dom, Ljubljana

**Academy Celebration on the occasion of 100 Years of Slovene Film  
and Opening of the 61st FIAF Congress**

Under the auspices of the President of the Republic of Slovenia,  
dr. Janez Drnovšek.

**programme** Premiere of the short film

**A LIFE FOR FILM**

A tribute to SILVAN FURLAN (1953-2005),  
founder of the Slovenian Cinematheque  
(directed by Slavko Hren, producer TVS)

Welcome address by the Minister of Culture of the Republic of Slovenia -  
dr. VASKO SIMONITI

Premiere of the restored versions of the oldest Slovene films by  
KAROL GROSSMANN

**Odhod od maše v Ljutomeru** (1905)

**Sejem v Ljutomeru** (1905)

**Na domačem vrtu** (1906)

Live accompanied by ANDREJ GORIČAR on piano.

World premiere of the orchestral score for

**V KRALJESTVU ZLATOROGA** (In the Realm of the Goldenhorn,  
1931),

Directed by JANKO RAVNIK

Composed by ANDREJ GORIČAR

Performed by the Radio and Television Symphonic Orchestra RTVS

Conducted by HELMUT IMIG

Opening reception



**symposium** **How do we visualise culture?:  
Representations of culture in the light of ethnographic film.**

**monday, june 6th** **Session 1: Ethnographic film, its origins, methodology, film as a research process, film as ideology and politics, film as an image of life style ...**

Chaired by **Peter Crawford** (NAFA – Nordic Anthropological Film Association, Høeibjerg)

**9.00 Naško Križnar** (Scientific Research Centre of Slovenian Academy of Sciences&Arts, Ljubljana)

**Ethnographic Film between Data Collection and Documentary**

In the history of anthropological and ethnological research many aspects of filmmaking appeared. The cinema was invented as a tool for gathering visual information about natural phenomena, while modern use of film in anthropology and ethnology meets more sophisticated demands in the research of a man and his culture. Among them are the questions of ethics and participation. The film is not any more a tool for gathering data; it is more and more the process of the construction of knowledge about cross-cultural visual phenomena. With the development of cinematographic technology and especially with electronic visual technologies many media's issues have to be put under question and many new genres are arising from traditional ethnographic film. Rethinking ethnographic film today means rethinking the methodology used in anthropology and in the science in general. Thus the relationship between research and cinematic aspects of culture remains the main challenge of ethnographic filmmaking.

**Beate Engelbrecht** (IWF – Knowledge&Media, Göttingen)

**A Never-ending Story – Filmmaking as Research Process**

Since 25 years, I am doing research in a Mexican village. The topics changed with the time: Developmental Anthropology and Studies of Material Culture, Ritual and the Organisation of Fiesta, Migration and the Family Development in a Transnational Context. More than 15 years ago, I started to add film to the research process. Since then, the technology changed a lot and new forms of film as research tool have been developed. On the other side, new forms of doing research result in new forms of filmmaking. The paper will give insides in the experiences I have made in Mexico and USA, where the Mexican migrants now live. It will discuss topics like research and collaboration, film construction and uncontrolled developments, stories take.

**Darko Štrajn** (Educational Research Institute, Ljubljana)

**Memory and Identity on Film**

The complexity of meanings of the notion of memory became more complicated and simpler at the same time, when first photography and film had entered human history. Unlike written records or different

works of art – including architecture – these "means" of representation are simultaneously reducing and enlarging the impact of subjectivity on a product, which makes a representation possible. The mechanic aspect of producing a photograph, a film and (later on) other visual or audio-visual representations, contributes to an impression of a special "objectivity" of any "documented" look through the lens of a camera. This gives way to an implication of simplicity of any (audio) visual narrative. So, there is almost no doubt that such a record represents a powerful means of verification of memory in almost any respect: historical, collective, and even individual or psychological. However, by accumulation of ways of audiovisual recording of no matter what kind of objects we can think of, a memory, which is "stored" in various media (photographs, films, tapes, disks, etc.), becomes more complex as it is becoming increasingly inaccessible in its totality. It seems like that especially film and other forms of audiovisual presentation in a sense "objectify" memory. However, they are rather multiplying levels of reality and therefore memory becomes open to manipulation. Nevertheless, due to all circumstances, memory as it is "materialised" in film, is unavoidably constructed. This makes work of film archives especially demanding and ethically accountable. In the midst of a time-space, which is inhabited by memory, the notion of identity is formed. This notion brings us then closer to the realm of culture since identity acquires its relevance in relation to difference. Each film is in one way or the other related to these notions, which form its basic grammar.

Discussion, comments, questions.

**12.30** Lunch break

**14.00 Henning Engelke** (Goethe-University, Frankfurt)

**Video and the City: Urban Culture in India as a Problem of Spatial Representation**

Within the last 15 years video technology has substituted film as a means of producing documentaries, and ethnographic documentaries in particular. The technological development has given new impetus to debates on important issues such as trans-cultural dialogue, polycentric perspectives or the self-representation of minority cultures. The actual changes in the construction of representational space have, however, attracted only scarce attention. Video is still being regarded as a kind of cheaper and more versatile offspring of the film medium, sharing its means of spatial articulation and narrative coherence. As I will argue in my paper, this assumption has serious flaws. Despite obvious similarities, cinematic models of representation cannot account for the construction of space in documentary videos.

Cases in point are Rahul Roy's documentaries on urban culture in India. In these works, shot on video, human interaction is represented as *interwoven with the topographical frame of cityscapes. While this at first*

memory and identity on film. The complexity of meanings of the notion of memory became more complicated and simpler at the same time, when first photography and then film had entered human history. Unlike written records, or different models based on different modalities of production.

**Tiago Baptista** (Cinemateca Portuguesa, Lisbon)  
**Portugal's most Portuguese Village: Constructing Portugal's National Identity in the 1930's**

Ethnographic film is often associated with many European countries' past as colonial powers and the way these countries used cinema to depict African, American and Asian territories and populations they once ruled. However, ethnographic film also has a European tradition of its own, closely interlaced with the history of ethnography and anthropology as autonomous sciences and with the desire of scholars to represent local, regional and national cultural identities.

This paper presents a Portuguese attempt of this sort dating from 1938, when the authoritarian regime organized a national contest to determine which would be Portugal's most "authentic" village – something other European countries also did. As part of this metonymic contribution to the construction of Portugal's national identity as an agrarian utopia, a short documentary was shot, sponsored by the same official propaganda office that had organized the contest. In this film, the viewer's gaze is made to coincide with the one of the national jury visiting the final selection of 12 villages and to whose benefit local scholars had organized all sorts of colourful peasant traditions hoping to cause the strongest impression. The film makes a strong case for the importance of ethnographic film as a relevant instance not only of the iteration of existing European national cultures, but also of the construction of so many of Europe's national identities and traditions. Suffice to say that even today the village of "Monsanto", which won the 1938 contest, is still referred to as "Portugal's most Portuguese village".

**Akira Tochigi** (National Film Center / The National Museum of Modern Art, Tokyo)

**Ainu of the North: Visualizing the Natives in Japan**

After the start of the Meiji era (1868–1912) beginning with the modern, that is, Westernized, restoration of the imperial system, Japan managed to govern "internal" colonies as well as "external" colonies: "internal" colonies include the Okinawan archipelago in the south and the Hokkaido island in the north. As a consequence, Ainu, the native people living in Hokkaido, became the ethnographical object to be seen under the eyes of the ruling class who were inclined to identify themselves with the West. With the presentation of the fragments from **Ainu Life in Shiraoi-Kotan, Hokkaido** (1925, directed by Saburo Hatta, 35mm tinted print with English intertitles, restored by National Film Center, Tokyo, in 2003) (and possibly other titles relating to the Ainu people), I will delineate the modes of production, exhibition and preservation of this film which

Cases in point are Rahul Roy's documentaries on urban culture in India. In these works, shot on video, human interaction is represented as *interwoven with the topographical frame of cityscapes*. While this at first modern Japan looked at the Ainu people, and examine what the filmmakers wanted to record and what ignored.

**Dan Nissen** (Danish Film Institute, Copenhagen)  
**Life in Denmark**

In Danish cinema history we could have a chapter on Danish films on Denmark and the Danes. There have been produced quite a few of those ever since the silent era and at least until the seventies. The films do not concern themselves with our previous colonial territories as Greenland and Faroe Islands. They focus on the rather small geographic area we today call Denmark. They might be the result of being a small nation with a very small number of inhabitants, and/or they could be the result of being a nation for a thousand years.

My presentation will tell the story – as far as we know it – of films on Denmark and the Danes and will focus on two examples: one is from 1935 and is today known as **Danmarksfilmen**, or **PHs Danmarksfilm**, the second film is from 1971 by Jørgen Leth. It is called **Life in Denmark**. The first one was an assignment from the foreign ministry to make a film about Denmark, but the result was considered a scandal. It was shelved and cut to pieces as unusable. Only decades after, it has been reconstructed and stands today as a classic.

I will elaborate on the discussion about the film and the background for it, and discuss how it is visualizing culture.

The second one is by a director who has always claimed, that he is approaching his subject as an anthropologist looking at a certain tribe, with distance and interest. This is what he is doing in **Life in Denmark** and he is visualizing culture in quite another way than the first film. It's one of the rare, truly original films made in Denmark.

Discussion, comments, questions.

**16.00 Peter Kubelka** (Co-founder and former co-director of Österreichisches Filmmuseum, Vienna)

**Poetry and Truth**

Peter Kubelka's **Poetry and Truth (Dichtung und Wahrheit)** supplies us with one more layer towards a portrait of the artist as archeologist – as a hunter and gatherer of artefacts which, in some hundred years of time, will be able to answer questions that cannot even be thought of today. Held against the background of Kubelka's "gai savoir" and curatorial pedagogy, this found footage film functions in more ways than one: as a work of art, as a demonstration object, as an ethnographic document. However, instead of recording the discovery of an unknown tribe in the wilderness, the ethnographic footage at hand bears witness to our own Western rituals of make-believe, you-should-have, go-and-buy. In the history of world film culture, Peter Kubelka stands next to Jonas

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Mekas as one of the few major cinematheque founders and film archivists who are also widely acknowledged to be part of the filmmaking canon. His films include masterpieces such as **Schwechater** (1958), **Arnulf Rainer** (1960) and **Our Trip to Africa (Unsere Afrikareise, 1966)**. Kubelka co-founded the Österreichisches Filmmuseum in Vienna in 1964 and served as its co-director until 2001. The 13-minute **Poetry and Truth** is his first film release in 26 years. It was premiered at the Österreichisches Filmmuseum in October 2003, during the opening of its redesigned "Invisible Cinema 3" which is based on Kubelka's concepts. (Alexander Horwath)

Discussion, comments, questions. slovenian

**tuesday, june 7th Session 2: Ethnographic film in archives, film as ethnographic memory, documentary aspects of ethnographic film, film as a picture of everyday life ...**

Chaired by **Beate Engelbrecht** (IWF – Knowledge&Media, Göttingen)

**9.00 Alojzij Tršan** (Slovene Film Archive at the Archives of the Republic of Slovenia, Ljubljana)

#### **Ethnographic Films in Slovene Film Archive**

In the Archives of the Republic of Slovenia/Slovene Film Archive, founded in 1968, we preserve, among other Slovene films, also masterpieces of ethnological film. For a general knowledge about the Slovene way of life in the 20th century are important, besides those films, also other works, not only strictly expert films. That is why we pay special attention to expert cataloguing. By means of short synopses and entries in computerised form (from place-name, personal name to subject entries), that enables users to be informed in a quick and detailed way about the topic they are looking for.

At the forthcoming Congress I will present also the film **Laundresses from Bizovik (Bizoviške perice)**, a classical film about laundresses from a village near Ljubljana, which shows, through work, the contacts between city population and the inhabitants of surrounding areas in the period before washing machines were introduced to the general public.

**Susana Torrado Morales** (University of Navarra, Pamplona)  
**Film Bibliography as a Documentary Source for Researching on Primitive Cinema**

#### **The Foundation of Basque Cinema as an Example**

In short, it could be said that the object of ethnography focuses on a thorough research on races and populations. A primitive population as Basque people has been captured (anthropologically talking) in most of arts, and then, also on the screen. As it happens in many other places, first Basque films reflected a lot of documentary aspects of regional life. This means that they have acquired a peerless ethnographical prominence

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Basque Country could be not only relived but also, actually revived in movies.

Film archives have had an essential role in keeping and preserving these rare movies. But it should be underlined, too, the importance of film historians in etching these films in Basque memory, because most of these movies had been voluntarily or involuntarily forgotten. Film historians' research has turned into several bibliographic documents, such as monographs and specific articles.

The goal of this paper is to provide a summarized analysis of this bibliography, in order to facilitate future researches and the knowledge of the original Basque cinema.

Perhaps because of its ethnographic richness, the most researched age of Basque cinema corresponds with several attempts before the arriving of silent films. That is, during the film Prehistory. Basque film historians such as Madariaga, Letamendi y Seguin studied in the nineties the traces left by another expert on primitive cinema, Crovetto.

This paper will chronologically analyse these bibliographic sources – monographs and specific articles – in order to demonstrate the relevance of Bibliography in rescuing a fragile ethnographic memory, such as Basque's, and popularising it.

**Nadja Valentinčič Furlan** (Slovene Ethnographic Museum, Ljubljana)  
**Department for Ethnographic Film in the Slovene Ethnographic Museum**

In the Slovene Ethnographic Museum we have established Department for Ethnographic film in 2000. It incorporates also studio with (digital) recording and editing equipment, therefore we are relatively independent for the basic production. Department for ethnographic film deals with the field of the audiovisual in the museum, which can be divided into three complexes: the first includes production of visual documentation and ethnographic films, as well as acquiring audiovisual units of external production, the second archiving, documenting and researching of audiovisual units, and the last assuring the accessibility of audiovisual units and data on them. The paper focuses on our strategies and difficulties in documenting and archiving of audiovisual records on different carriers. One of urgent tasks is digitalisation of the audiovisual records on formats that are rapidly decreasing in quality (Hi8 for example). It treats also the accessibility of the audiovisuals to different groups of users: to museum curators, to individual external inquirers, to the museum visitors, and to general public.

Discussion, comments, questions.

**11.00 Jari Sedergrén** (Finnish Film Archive, Helsinki)  
**Programmes of Ethnographic Films in Finland from 1930's to 1960's**  
After pioneer work of Sakari Pälsi, who worked among Siberian tsukhtsies in 1912–14 with film camera, an organised programme of ethnographic filming in Finland started by the *Kansatieteellinen Filmi* in 1935. The

arts, and then, also on the screen. As it happens in many other places, first Basque films reflected a lot of documentary aspects of regional life. This means that they have acquired a peerless ethnographical prominence after a century. Such old and unknown behaviors and habits, as these from Finnishness and its "peasant virtues" – organised collective work, efficient co-operative business, combined with the functional beauty of practical everyday artefacts; the result was an image of a peaceful, organized, civilized, and competitive, all in all, a fair Finnish citizen. Because of the II World War and the propagandist use of ethnographic film, the filming programme was restarted only in the beginning of the 1950s: many of Viikuna's and Mäkinen's old texts and photos were visualized as films along with the new subjects spawned by the modernist change of agricultural society. Films of 1930's and 40's are an interesting combination of an ideology of expanding Finnishness, the 1930's notion of a "Greater-Finland" and an enlightened understanding of the differences between nations, including Same people and Carelians.

**Melisia Shinnars and Dennis Maake** (South African National Film, Video and Sound Archive, Pretoria)

#### **The Use of Ethnographic Film as Archive Footage**

The life and custom of the tribe inhabiting Venda land are depicted; the witchdoctors play an important role in the life of the Bavenda's. The Python dance performed by the young girls of the tribe. A short sequence of another tribe the Shangaans is included in the film. However I want to emphasize the sequence that in my opinion was used to justify that the people enjoyed living a life of struggling to survive. A quote of the commentary: "The Bavenda depends on agriculture for their food, cattle being kept for more or less as a sign of wealth. Both men and women work on the land ... The staple diet is maize or *mielies* as it's known in South Africa. The *mielie* has always been and still remain their chief item of diet ... *Mielie* meal porridge provides the Venda with 80% of their food. Very occasionally they eat meat and are one of the few African tribes that eat vegetables ... There is a sequence where the homemade beer is stated as "beer is a sign of the Venda's hospitality ... The home life of the Venda is indeed governed by custom". Through these documentaries they justified how the masses were living. Culture is important but it is wrong when people's culture is used to justify inhumane policies.

**Luisa Comencini** (Fondazione Cineteca Italiana, Milan)

**Ethnographic Documents Held by Fondazione Cineteca Italiana, Milano**  
Within the frame of our long lasting cooperation with Regione Lombardia (the local authority governing the territory of Lombardy, the Milan region), the Fondazione Cineteca Italiana has recently downloaded onto digital support more than 40 ethnographic documentaries of the seventies, property of the Archivio di Etnografia e Storia Sociale (Ethnography and Social History Archive) of the Regione Lombardia. At the end of this work, copies of the films are kept in the Cineteca archive.

After pioneer work of Sakari Pälsi, who worked among Siberian tsukhtsies in 1912–14 with film camera, an organised programme of ethnographic filming in Finland started by the *Kansatieteellinen Filmi* in 1935. The work on the topic of the 'lost trades', namely those handicraft activities, which in some cases are actual forms of art, that are being cancelled by the 'progress' and by modern technology, though still surviving in some parts, mostly the country ones, of our region.

One of the best known directors of some of these films (having the average duration of 30-40 minutes each) is Bruno Pianta (Treviso, 1943), author of a number of essays and documentaries, who managed the Ufficio Cultura del Mondo Popolare (Office for the Folk Culture) of Regione Lombardia from 1972 until 2002, and was former assistant of Roberto Leydi (outstanding Italian expert of ethnic music) and member of the staff at the Istituto Ernesto De Martino (Milan). To give an example of what we are speaking about, we would mention the following films: **I battitori** (B. Pianta, 1978), **I cantastorie** (B. Pianta, 1978) and **I madonnari** (Renzo Martinelli, 1979).

Discussion, comments, questions.

**12.30** Lunch break

**14.00 Session 3: Film archives as a visual thesaurus of culture and as a social record, cinema as a tool of national promotion ...**

Chaired by **Darko Štrajn** (Educational Research Institute, Ljubljana)

**Huia Kopua** (New Zealand Film Archive, Wellington)

#### **Maori Culture in New Zealand Film Archive**

Senior NZFA (New Zealand Film Archive) staff member, Kaiwhakahaere – Ms Huia Kopua, will present fresh insights to the work and philosophy of the New Zealand Film Archive. This will include a screening of material from the early 1920s by Government-sponsored ethnographic film-maker, James McDonald who was commissioned to record scenes of Maori life before it was completely altered by increasing contact with European culture. The presentation will address the significance of the McDonald films in the development of a system of government-sponsored documentary making. New Zealand was one of the first countries to seize upon the value of cinema as a tool of national promotion. Images of the Maori people were an essential aspect of representations of the country to the rest of the world – an element of a national brand.

Second, it will examine the accuracy and importance of the social record provided by the McDonald films for the descendants of those depicted and for a wider Maori audience. The Archive has presented these films alongside others in Maori communities in an effort to reconnect them with their subjects and in doing so has helped to deepen the relationships of contemporary Maori with their forebears.

Finally, evaluation of the place of the McDonald films in particular, and the Maori collections in general in the development of the New Zealand Film

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Archive and its programmes. The commitment shown by the Archive to empowering Maori in the preservation and re-use of such material has produced significant dividends for both parties. Are there useful lessons for other archives responding to complex issues surrounding ethnographic films in their collections?

**Magdalena Acosta** (Cineteca Nacional, Mexico City)  
**"Indian Tribes of Unknown Mexico", a series of amateur ethnographic films by Harry Wright and Ed Myers**

Presentation of excerpts of the series of ethnographic films called **Indian Tribes of Unknown Mexico**, made in the late 30's by a team of amateur cinematographers, Ed Myers and Harry Wright, who resided in Mexico City. The latter was a very successful businessman in the Anglo-American community who traveled extensively throughout Mexico and edited and narrated these 16mm films to present at the exclusive Cinema Club of Mexico in the early 40's. The extraordinary color footage of different ethnic groups in the regions of Chiapas, Oaxaca and Veracruz is an invaluable record of everyday life, rituals, craftsmanship of these peoples who, at the time, lived in very poorly communicated regions and were completely marginalized from "modern" Mexican society. The accompanying narration is also very interesting, as it reflects the highly prejudiced, eurocentric viewpoint which was prevalent in some social and political circles at the time, but at the same time contrasts with the idealized image of the Indian presented in the art and cinema patronized and favored by the post-revolutionary Mexican government. These films are part of the "Harry Wright Collection" at the Library of Congress, USA.

**Kjell Billing** (Norwegian Film Institute, Oslo)  
**The Use of Sami People and Sami Culture in Norwegian Fiction Films**  
The Sami minority in Norway consist of approximately 0.5% of the population. They are different from the traditionally Norwegian people by origin, have a totally different culture, religion and language. They have been situated in the large area very far north in Norway for at least 2000 years and were gradually colonized by Norwegians in the 16th and 17th century.

As a consequence there have through the years been conflicts between the Sami people and the colonizers with their oppressors and missionaries. There has been (and to some extent still are) suspicion and dissatisfaction in both groups.

On this background, we shall look into the presentation of Sami people and culture in Norwegian feature films from the first one in 1922 **The Growth of the Soil** to **Båzo** (2003). They have been treated differently through the times, from the either sly villains or noble savages in the first period, through the oppressed minority in the 70's to the latest more surrealist views.

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Discussion, comments, questions.

**15.00 Open Session**  
**Other presentations by FIAF archives**

**Pierre Gamache** (Library and Archives Canada, Ottawa)  
**Canadian Arctic Expedition**

The presentation of selected film footage of the first major scientific expedition of the Arctic, known as the Canadian Arctic Expedition, sponsored in part by the Canadian government; its members included scientists from various disciplines, cartographers, and explorers (including Vihjalmur Stefansson). The footage documents activities of the members of the expedition from 1913-1916, as well as observations about the people living on the land in the Canadian Arctic and Alaska. Although the expedition continued until 1918, the photographer, George Hubert Wilkins, left the Arctic in 1916. The film footage is historically significant since it documents the exploration and mapping of uncharted Arctic lands and scientific knowledge. It is also ethnographically significant as it documents daily activities of the Inuit such as hunting, fishing, skinning, eating, mending clothing and equipment, etc. Other scenes document individuals (Inuit men, women, and children) and their garments. Although this footage is very representative of what one might expect from Canadian ethnographic film, it is unpublished, without intertitles, and contrasts considerably from the more "exploitative" newsreel in style and purpose. The footage may have been edited, but it nonetheless remains a true ethnographic representation of life and activity.

Filmoteca de la UNAM/Mexico  
**Non-Ethnographic Films Seen from an Ethnographical Point of View**

**Eric Le Roy** (Collections at the CNC, Bois d'Arcy)  
**"Goémons", Yannick Bellon, France (1948)**  
**Goémons** occupe une place importante dans l'histoire du documentaire français. Tourné sans aucun moyen, en juillet-août 1946 sur l'île de Béniguet (situé à la pointe de la Bretagne, dans l'archipel de Molène) par Yannick Bellon, fille de la photo-reporter Denise Bellon (1902-1999) et son opérateur André Dumaitre, le film vit le jour grâce à l'aide de plusieurs amis qui prêtèrent la pellicule et soutinrent son entreprise. Réalisé en décors réels, avec les seuls habitants de l'île (huit ouvriers, leur patron et sa femme), dans des conditions difficiles, **Goémons** s'inscrit dans un courant aux résonances humaines, sociales et politiques, qui a provoqué une polémique sur la représentation de la vie quotidienne en Bretagne, après la guerre. Sa grandeur plastique, son désespoir, ses rapports aux corps et au travail ont fait l'admiration de Jean Rouch, Claude Lévy-Strauss et Henri Langlois. D'abord interdit à l'exportation par la Commission de contrôle des films, le film de Yannick Bellon (âgée de 22 ans lors du tournage) reçut ensuite son autorisation,

through the times, from the earlier by means of... period, through the oppressed minority in the 70's to the latest more surrealistic views.

déposé aux Archives françaises du film a permit la restauration du film en 2000, avec la collaboration de Yannick Bellon.

Discussion, comments, questions and conclusion of the symposium.

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**fiaf technical  
commission  
workshop**

**wednesday,  
june 8th,  
9am - 12.30**

**What is film?**

The FIAF Technical Commission workshop will span many of the issues in moving image archiving and presentation as they go digital. We gave the seminar the working title "What is film?" to help us keep our focus on the moving image content as the content becomes less and less attached to the physical carrier of motion picture film stock. The workshop is roughly divided into two parts, one looking at film as a theatrical experience, and one looking into how digital technology might work as a new means of individual access to the film archive collections. The Technical Commission is currently pointing to analogue 35mm film, stored correctly, as the best carrier for the long-term preservation of moving images. In both theatrical and individual access, however, digital carriers are gaining ground and offering new experiences to audiences. It is important to remain open to the use of new technologies to offer access to the FIAF collections. The Technical Commission feels it is imperative that the discussion as to what film archiving will be in the future is held in an open and positive spirit to avoid an identity crisis, as films become carrier independent. In other words: What makes a film a film, and thus a film archive a film archive? There is no doubt that films and cinema are currently in a transitional phase from analogue to digital. Whether this change will alter the content of the film collections on other levels than the physical storage media remains to be seen. The workshop is intended to bring out both the ethical and theoretical implications of the transition to digital. The workshop will also offer case studies on the maintenance of analogue film projection and archiving, as they become rare experiences.

**Session 1: The Cinema Now & Tomorrow**

Peter Wilson, European Digital Cinema Forum: An overview of the work and medium term plans EDCF expects to be put into practice in Europe in particular and the World in general, in the changeover of film projection to digital projection.

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Jean Rouch, Claude Lévy-Strauss et Henri Langlois. D'abord interdit à l'exportation par la Commission de contrôle des films, le film de Yannick Bellon (âgé de 22 ans lors du tournage) recut ensuite son autorisation, the future, when commercial cinema projection is entirely digital. Torkell Saetervadet is currently preparing the film projection manual for the FIAF Programming & Access Commission.

Thomas Christensen, FIAF TC, Danish Film Institute: On the legal deposit of preservation elements as film production goes digital. Presentation of the considerations and strategies regarding digital masters at the Danish Film Institute.

**Session 2: Digital Access To Archival Film**

Paul Read, FIAF TC: Scanning the film and making the access version - from restorations for the cinema, to affordable access to the content.

Kjell Billing, Antti Alanen, FIAF Programming & Access Commission: A view from the FIAF Programming and Access Commission on how the P&A Commission sees the future.

Mark-Paul Meyer, FIAF TC, Nederlands Filmmuseum: On the ethics and principles of retaining film projection, what we know and what we don't and need to know to decide.

Q & A Session: Film Archives in Motion

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**fiaf  
cataloguing  
and  
documentation  
commission  
workshop**

**wednesday,  
june 8th,  
2pm - 3.30pm**

**New Developments in the FIAF International FilmArchive Database**

This workshop will introduce participants to the new customized database software FIAF has commissioned from its publishing partner IVS-Iscentia. The new software will offer FIAF affiliates a web-based method for indexing periodicals for the International Index to Film Periodicals, and in the future will also facilitate gathering of data for the Treasures from the Film Archives and the Bibliography of FIAF Members Publications. It holds great potential for streamlining work on these databases, which are all included on the FIAF International FilmArchive Database. It may also offer FIAF new data management possibilities for other projects in the future. In 2003 Rutger Penne, editor of the FIAF Periodicals Indexing Project (PIP), began researching how to best replace the DOS-based software previously

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used for periodical indexing and proposed a web-based solution which could also be used for the other databases of the FIAF International FilmArchive Database. Work on the project began in mid-2004 with development of a data model and database layout. In this workshop, Rutger Penne will present the new software system. He will describe the main features of the new version of the International Index to Film Periodicals: serials control, record structure, search modules, thesaurus application, and the use of the Unicode character set, and will demonstrate how to create and edit records. He will also describe progress on building modules for the Bibliography and Treasures databases. The workshop will conclude with an open discussion on ways the database can be used and further developed to best serve the needs of the FIAF affiliates.

**fiaf  
programming  
and access to  
collection  
commission  
workshop**

**wednesday,  
june 8th,  
2pm - 6pm**

It will cover the following three topics:

**1. The Digital Access**

The Norwegian Filminstitute has started digitizing its national film archive through a project called Digital Film Archive and – together with technology owners – developed a system for distribution of films from the Norwegian film heritage by broadband as a video-on-demand service by the Internet and IP-TV to the general public in Norway and to schools, universities and libraries. Part of the project has been to negotiate contracts with copyright holders, who will have their share of the income from the service. The public video on demand service was opened to the public in November 2004 and till now more than 100 000 films have been screened. Deputy Director General of the Norwegian Film Institute, Erlend Jonassen, will present the project and the service [www.filmarkivet.no](http://www.filmarkivet.no), which now holds some 200 films of any kind and genre produced between 1911 to 2004. With a quick glance at the technical solutions he will concentrate on the questions of digital copyright, business models and on a discussion of what impact such services will have on film archives and on the work of preserving and restoring films in the future.

**2. The Advanced Projection Manual**

This long awaited FIAF project is now on the net and will be presented by the author Torkell Sætervadet. Hopefully it will fill a need and useful in the years to come. But it must be followed up and maintained. And there

are questions to be answered: Who should have access? Should the whole or parts be printed? Should there be a kind of feedback, and a possibility of correspondence with the author? Etc. etc. And last, but not least: Should it be translated into more languages?

Coffee break at 3.45 pm

**3. FIAF Workshop on Electronic Subtitling at 4.00 pm**

In the Helsinki Congress of 2003, a FIAF electronic subtitling network was launched. Quickly, 17 archives joined or reacted to the initiative: Athinai, Barcelona, Beograd, Bologna, Budapest, Helsinki, Hong Kong, Copenhagen, London's National Film Theatre (NFT), Luxembourg, Madrid, München, New York's MoMA, Oslo, Stockholm, and Valencia. Every FIAF archive and affiliate is invited. We decided to drop the ideas of a common standard and a common language for electronic subtitling. However, a lot can be done for mutual benefit, most importantly exchanging translations, intermediary translations, and original-language scripts. The administrative burden of the network is to be kept to the minimum, although we are dealing with massive amounts of information. Each member of the network can take steps to negotiate rights for its translations, give access to other members to its translations and script collections, and, whenever possible, make materials accessible as data files.

In Ljubljana, various approaches and technical solutions to electronic subtitling are presented. For the moment, there is still room for additional presentations. This part is hosted by Mr. Antti Alanen (Suomen elokuvaarkisto, Helsinki) [antti.alanen@sea.fi](mailto:antti.alanen@sea.fi)

**the future of  
the digital  
projection**

**friday,  
june 10th,  
9am - 10am**

General consideration by Torkell Saetervadet and the panel discussion.

**the second  
century forum**

**friday,  
june 10th,  
10am - 12.30**

**How Can Internet Help Archives to Address the Challenges of the Second Century of Cinema**

Session chair: David Francis. Co-chairs: Paolo Cherchi Usai, Pat Loughney.

In previous 2nd Century Forum's we have talked a lot about digital preservation. There is another aspect of the digital revolution that is a. Report of the Secretary General on Current Affiliation

This long awaited FIAF project is now on the net and will be presented by the author Torkell Sætervadet. Hopefully it will fill a need and useful in the years to come. But it must be followed up and maintained. And there

hear about your's and understand why you consider it so valuable. Please bring the web address so that we can put it up on the screen while you are making your brief remarks. When you arrive in Ljubljana let either Paolo Cherchi Usai, Pat Loughney or David Francis know which site you have chosen to talk about.

We would like to illustrate as wide a range of sites as possible so we are interested in those that offer technical advice, filmographic information, cataloging methodology, etc. We would prefer them to be in English or French but if there are sites in other language that have universal value, we want to include those as well. In addition we would like you to tell us a bit about your own archive's web site if you feel that it contains information that would be valuable to the film archive community as a whole. There will also be brief presentations on FIAF's web site and those of UNESCO, AMIA, SEAPAAVA etc.

This years Forum is an appetizer for something more elaborate that we are preparing for next year. Then we are going to take a frank view of all the initiatives that FIAF has championed over the years to see how useful they have been to Members. We will consider whether they are still relevant in today's world, whether they need to be developed further or whether they should be shelved and replaced by new projects. You are getting advance warning because the success of this session will depend on your informed participation.

#### **fiaf general assembly**

The **OPEN FORUM** is part of the FIAF General Assembly. The participants in the Congress are invited to submit their subjects for the Open Forum to the Congress organisers. Deadline: Friday, June 10th at 12.30.

#### **Draft Agenda of the General Assembly:**

##### **First Session, June 10th, 2.00 pm**

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 Hanoi, PR of Vietnam
5. Report of the President on behalf of the Executive Committee
6. Open Forum
  - a. Registration/Announcement Open Forum Subjects
  - b. Open Forum Session

In previous 2nd Century Forum's we have talked a lot about digital preservation. There is another aspect of the digital revolution that is

- a. Report of the Secretary General on Current Affiliation
- b. New Affiliates
- c. Other

#### 8. Financial Reports 2004–2006

- a. Accounts 2004–2005
- b. Budget 2006

#### 9. 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 Members Candidates
- e. Elections of the Associates Candidates

#### **Third Session, June 11th, 2.00 pm**

##### 10. The Specialised Commissions

- a. Technical Commission
- b. Cataloguing and Documentation Commission
- c. Programming and Access to Collections Commission

##### 11. Publications and other Projects

- a. FIAF Award 2005
- b. Reel Emergency Project
- c. This Film is Dangerous
- d. Website
- e. Journal of Film Preservation
- f. P.I.P., CD-ROM, Film Volume
- g. FIAF Professional Training, Summer School, School on Wheels, etc.
- h. Update of the Cataloguing Rules and Translations
- i. Handbook for Projections
- j. Training
  - FIAF Summer School 2006
  - Africa
  - Latin America – School on Wheels Ibermedia
- k. 2008 – 70 Anniversary of FIAF
- l. FIAF Oral History
- m. 25th Anniversary of the UNESCO Recommendation

##### 12. Relations with UNESCO and other International Organisations

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

##### 13. Future Congresses

- a. 2006: Sao Paulo
- b. 2007: Tokyo
- c. 2008: Paris (?)
- d. 2009 and beyond

##### 14. Closure of the 61st FIAF Congress



## exhibitions **Technical Exhibition**

Organised by Harald Brandes.

Companies and service providers, which consider their main business in the area of archival task, will present their products, their special knowledge and their services.

The exhibition will present as complete as possible a processing chain for analogue and digital film, photo and sound adoption, planning and implementation of archive and storage buildings.

Including:

- Film equipment and cleaning devices;
- Different scanners for still photography and film, then restoration software for adapting stills, films and audio and database software;
- Traditional and digital restoration;
- Representatives involved with the architecture and construction of vaults and other facilities;
- Manufacturers of raw cinematographic films and TV equipments.

### **Grossmann – Lang – Slovene Film Posters**

The Kresija Gallery will host an exhibition of photographs by Slovene film pioneer Dr Karol Grossmann, and sculptures by Fritz Lang.

Slovene film posters will be exhibited at the Cinema Club Vič.

Those interested can visit the restored film material storage rooms of the Archive of the Republic of Slovenia/Slovene Film Archive.

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## special events

- academy** An Academy Celebration opening the 61st FIAF Congress and honouring the 100th Anniversary of Slovene Film will take place on June 5th, 2005 at the Cankarjev dom Cultural and Congress Centre.
- The programme will feature the screening of the first Slovene silent documentary-feature film **V kraljestvu Zlatoroga (In the Realm of the Goldenhorn)** directed by Janko Ravnik in 1931. For the occasion Andrej Goričar has composed a new score, which will be live performed by the Slovene Radio and Television Symphonic Orchestra, conducted by Helmut Imig.
- Three 1905–1906 restored shorts by the Slovene film-pioneer Dr Karol Grossmann will premiere with live piano accompaniment by Andrej Goričar.

- excursion** We will take you on a day trip to the south east part of Slovenia, called Dolenjska (Lower Carniola). The programme includes a visit of the Dolenjska Museum in the city of Novo Mesto, where you will be able to see their famous archaeological collection and the Kapitelj (Chapter Church) of Novo mesto. After a short drive through the valley of the river Krka, we will reach the Cistercian Monastery of Pleterje. After a short tour, we will drive to the Dolenjske Toplice Health Resort, where an outdoor picnic will be organised.

- farewell party** The farewell dinner will be served in a relaxed atmosphere of the Ljubljana Castle on June 11th. Your host will be the Ljubljana mayor, Ms. Danica Simšič.

The Slovene band Bratko Bibič & The Madleys (<http://bratkobibic.fabrika13.net/>) will serve you a sample of their unconventional ethno-sound.

tour, we will drive to the Dolenjske Toplice Health Resort, where an outdoor picnic will be organised.

## **2. Report of the President on behalf of the Executive Committee**

**Report of the President on Behalf of the Executive Committee –  
61st FIAF Congress in Ljubljana, June 2005**

*Eva Orbanz*

It is with satisfaction and pleasure that I reflect on the time since the FIAF Congress in Hanoi in 2004.

Today the Federation has 141 affiliates from 74 countries. There are six new affiliates: the Cinémathèque de Nice, the Fimoteca de la Pontificia Universidad Católica del Perú, the Australian Cinémathèque of Queensland Art Gallery, the Archives for Film and Audiovisual Records of Mongolia, the Cinemateca Nacional de la República Dominicana, and the Fondazione Ansaldo in Genova.

Film collections have been growing – more than 50,000 titles have been added to the archives of FIAF's affiliates. There has also been a big emphasis on adding to collections of non-film material. The documentation collections in many institutions have grown, and by reading their annual reports it seems that these collections are receiving greater importance. Acknowledging the importance of these documents for the identification of films, the reconstruction of films, and film history research, the Executive Committee finds this development very encouraging.

There have been a great number of films copied for preservation – almost four million metres have been developed.

These figures show the richness of our membership globally. At the same time, our members' annual reports clearly state that in many archives the lack of finance is endangering their holdings and activities. We therefore must be aware of the fact that every minute the world is losing important parts of its cultural heritage.

We have tried to create a greater awareness of this fact on political levels, namely in UNESCO. In this context, we would like to remind you of the 25<sup>th</sup> anniversary, on 27 October 2005, of the *UNESCO Recommendation for the Safeguarding and Preservation of Moving Images*. This document recognizes "that moving images are an expression of the cultural identity of peoples, and because of their educational, cultural, artistic, scientific, and historical value, form an integral part of a nation's cultural heritage, (...) that moving images constitute new forms of expression, particularly characteristic of

present-day society, whereby an important and ever-increasing part of contemporary culture is manifested, (...) that moving images also provide a fundamental means of recording the unfolding of events and as such, constitute important and often unique testimonies, of a new dimension, to the history, way of life, and culture of peoples and to the evolution of the universe". It notes "that moving images have an increasingly important role to play as a means of communication and mutual understanding among all the peoples of the world, (...) that, by disseminating knowledge and culture throughout the world, moving images contribute extensively to the education and to the enrichment of each human being, (...) that, due to the nature of their material embodiment and the various methods of their fixation, moving images are extremely vulnerable and should be maintained under specific technical conditions, (...) that it is necessary for each State to take the appropriate complementary measures to ensure the safeguarding and preservation for posterity of this particularly fragile part of its cultural heritage, just as other forms of cultural property are safeguarded and preserved as a source of enrichment for present and future generations, (...) that the appropriate measures to ensure the safeguarding and preservation of moving images should be taken with due regard for freedom of opinion, expression, and information, recognized as an essential part of human rights and fundamental freedoms inherent in the dignity of the human being, for the need to strengthen peace and international understanding (...)."

This is still one of the most important documents for film archives, since it underlines the cultural importance of our audio-visual heritage. The Executive Committee proposes three projects to commemorate this anniversary: screenings worldwide in the cinemas of its affiliates on 27 October 2005; a special event in Paris with screenings organized jointly from the Centre National de la Cinématographie and UNESCO; and an initiative to formally introduce a "World Day of Audio-Visual Heritage".

The accessibility of collections is a major concern for many of FIAF's affiliates. In this respect new technologies – electronic databases and the internet – play a big role, and our institutes are confronted with a much more aggressive demand by the public. It is encouraging to see the institutes react positively towards this demand: new ways of making data about holdings available have been implemented and are in practice, and new technologies are being used to make different materials accessible without

endangering the originals or endangering preservation practices and standards. The production of DVDs is only one of many means toward this end.

The reports of our affiliates once more state the richness of their holdings – the richness of the documents preserved, and the cultural richness of these documents. But, at the same time, one has to realize that so far we are always a step behind in securing this richness. Archives always have to keep up with technical developments which have not been created for survival, but whose techniques must be renewed again and again. FIAF works continuously through its specialized committees and working groups to deliver detailed information about the latest technical developments. But we would wish to be involved in the research of these technical developments, to ensure the making of products which will serve the aims of preservation and accessibility over a longer period of time. This wish can only be realized if FIAF can put it on an agenda which will be recognized by a wider public, and therefore influence decision-making, standards, and policy guidelines on different levels.

The agendas of FIAF's committees include several publications: work on a *Glossary of Film Terms*; research on *Motion Picture Film Stock*; an electronic subtitling network; an update of the *FIAF Cataloguing Rules*; and the continual updating of the *Treasures* database, a catalogue of silent film holdings in FIAF members' archives. The *Periodical Indexing Project* (PIP) has continued, and currently includes some 300,000 records. Also foreseen is the start of an *Oral History Project*: interviews will be conducted with film archivists worldwide, to be published on FIAF's website.

The training of archivists in audio-visual archives is an important point on the agenda of the Executive Committee, and it is with great pleasure that we can report the realization of another "School on Wheels" in Latin America and Spain. Thanks to Ibermedia and Iván Trujillo from the Filmoteca de la UNAM, México, we are in a position to plan yet another "School on Wheels" for 2005/2006. The concept of this project has been successful, and we hope to be active in other parts of the world as well.

For 2007 another "FIAF Summer School" is planned, to be held at the Cineteca del Comune di Bologna, on the fringe of their annual

festival "Il Cinema Ritrovato". It is hoped to find financial help through the European Media Programme.

The question of copyright has been discussed in FIAF's Executive Committee and in ACE (Association des Cinémathèques Européennes). We are aware that a global solution to all the related questions is impossible. We have therefore decided to ask the Secretary General and the Programming and Access to Collections Commission to define the most important areas for our work and suggest some practical solutions. We hope to have a more detailed discussion on this subject at the 2006 Congress in São Paulo.

It has been a pleasure for me to work in this Executive Committee and with the office in Brussels, and I would like to thank all of them for the work they have put into making FIAF such a valuable federation and keeping its network alive.

### **3. Second Century Forum**

## **Second Century Forum**

### **How can Internet Help Archives to Address the Challenges of the Second Century of Cinema**

*Session chair: David Francis*

*Co-chairs: Paolo Cherchi Usai, Pat Loughney*

In previous 2nd Century Forum's we have talked a lot about digital preservation. There is another aspect of the digital revolution that is easier to understand and can offer significant help to film archivists on a day to day basis now - the World Wide Web.

Everyone has their favorite sites. In this years Forum we would like to hear about your's and understand why you consider it so valuable. Please bring the web address so that we can put it up on the screen while you are making your brief remarks. When you arrive in Ljubljana let either Paolo Cherchi Usai, Pat Loughney or David Francis know which site you have chosen to talk about.

We would like to illustrate as wide a range of sites as possible so we are interested in those that offer technical advice, filmographic information, cataloging methodology, etc. We would prefer them to be in English or French but if there are sites in other language that have universal value, we want to include those as well. In addition we would like you to tell us a bit about your own archive's web site if you feel that it contains information that would be valuable to the film archive community as a whole. There will also be brief presentations on FIAF's web site and those of UNESCO, AMIA, SEAPAAVA etc.

This years Forum is an appetizer for something more elaborate that we are preparing for next year.. Then we are going to take a frank view of all the initiatives that FIAF has championed over the years to see how useful they have been to Members. We will consider whether they are still relevant in today's world , whether they need to be developed further or whether they should be shelved and replaced by new projects. You are getting advance warning because the success of this session will depend on your informed participation.



## **4. Report of the Specialised Commissions**

- 4.1. Cataloguing and Documentation Commission
  - 4.1.1. Survey of Moving Image Cataloguing Practice in Film Archives - 2005
- 4.2. Programming and Access to Collections Commission
- 4.3. Technical Commission

#### **4.1. Cataloguing and Documentation Commission**

# FIAF CATALOGUING AND DOCUMENTATION COMMISSION

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REPORT TO THE FIAF GENERAL ASSEMBLY  
LJUBLJANA, JUNE 2005

## I. MEMBERSHIP AND MEETINGS

The Commission's current confirmed members are M. René Beauclair (Cinémathèque Québécoise, Montreal), Ms. Olga Toshiko Futemma (Cinemateca Brasileira, Sao Paulo), Ms. Nancy Goldman (Pacific Film Archive, Berkeley), Ms. Rosario Lopez de Prado (Filmoteca Española, Madrid), Ms. Maria Assunta Pimpinelli (Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma), Mr. Zoran Sinobad (Library of Congress, Washington DC), Ms. Martine Vignot (BIFI, Paris), and ex-officio member Mr. Rutger Penne (FIAF - P.I.P., Brussels).

The Commission meets once a year to discuss progress, implementation, and timelines for Commission projects. We will meet June 4 and 5 in Ljubljana. We will focus on issues concerning the projects described below; in particular implementation of the new FIAF database software; the update of the *Glossary of Filmographic Terms*; and revising the *FIAF Cataloguing Rules*. Commission members will be available throughout the Congress if attendees would like to discuss Commission projects, ask questions, or suggest areas of interest for future initiatives.

## II. PRESENTATIONS

On behalf of the Commission, Rutger Penne will present a workshop on June 8 entitled "**New Developments in the FIAF International FilmArchive Database**" to introduce the Federation to the new software FIAF has commissioned from its publishing partner IVS-Iscentia. The workshop is described in the Congress Newsletter #3.

### III. COMMISSION PROJECTS

#### FIAF International FilmArchive Database

The Commission members continue to update, edit and advise on the development of the resources included in the *FIAF International FilmArchive Database*. Last fall, after a lengthy evaluation of new software systems, FIAF purchased Aurora software with customized configuration provided by IVS-Iscentia. Over the past year, Rutger Penne has worked intensively with IVS-Iscentia staff to develop and implement the new software and to migrate the *International Index to Film/TV Periodicals* to the new platform. The other databases featured on the *FIAF International FilmArchive Database* will be converted in a later phase. The new software will offer FIAF many advantages, including centralization of authority files for film titles, subjects, and personal and corporate names used by all the resources on the FIAF Database. It will also make it possible to submit and edit periodical indexing directly over the Internet, and to centralize administration of all the databases. If the Federation desires, it could in the future serve as an internal reservoir for shared filmographic or holdings information.

#### Databases:

##### *Periodical Indexing Project (P.I.P)*

Volume 32 of the *International Index to Film Periodicals* was published in October 2004, and the most recent update of the *FIAF International FilmArchive Database* was released online and on CD-Rom in April 2005. Most Commission members regularly index periodicals for the project.

As mentioned above, P.I.P. staff are presently working on the many facets of moving to the new software platform. Please see Rutger Penne's report for additional details.

##### *Bibliography of FIAF Members' Publications*

As in the past, René Beauclair has continued compiling and editing the *Bibliography of FIAF Members' Publications*. He thanks the FIAF members and affiliates for their assistance in sending citations and publications to him for inclusion. The database currently includes 4,680 citations covering materials published from 1966 to 2004. The *Bibliography* is available on

the *FIAF International FilmArchive Database* and is also available each year for download at no charge from the FIAF website. The 2005 paper edition will include 234 citations from 65 archives (covering materials published in 2004), and will be mailed to all members and affiliates in July 2005.

#### *International Directory of Film/TV Documentation Collections*

Nancy Goldman is undertaking the update of this Directory. Nancy worked with staff in Pacific Film Archive's Digital Media Department to create a web-based system to facilitate the revision. A form allowing archives to update their entries directly via the web is presently undergoing testing, and will be accessible in mid-June. Each institution's entry is individually password-protected to ensure the data is secure. The web interface will also permit institutions that had not previously participated to submit entries. E-mails requesting updates will be sent out in mid-June. Nancy will compile and edit the revisions for publication on the Fall 2005 release of the FIAF International FilmArchive Database.

#### *Treasures from the Film Archives*

The *Treasures* project continues to progress, thanks to the efforts of FIAF affiliates and to the generous private donation that helps support project staffing. There are currently 40,479 records in the database and 32,387 of them include holdings information. Archives contributing data during the last year include the Danish Film Archive, the George Eastman House, Filmoteca de la UNAM, Cinemateca Brasileira, Filmoteca Catalunya, the Bangladesh Film Archive, the British Film Institute, the Swedish Film Institute, and the Harvard Film Archive.

Data Editor Heather Stilin recently e-mailed all FIAF archives and requested that they contact us by June 15 with any new information for the *Treasures* database. To date, 14 institutions have responded to this request, and we hope to hear from many more of you before the June 15 deadline. Any responses received before that date will be included in the Fall 2005 edition of the database, and responses received after June 15 will be included in the Spring 2006 edition.

In addition to adding new data, Heather has improved many existing records in recent months. She has verified and added cast and credits terms to many records, noted alternate titles, and included new data regarding series and production companies. She conducted research in reference books and databases to locate

new data and verify existing data for accuracy. She has also begun standardizing personal and corporate name authority terms in preparation for migrating the data to the new software next year.

### ***FIAF Cataloguing Rules***

In preparation for revising and updating the *FIAF Cataloguing Rules*, Commission members Maria Assunta Pimpinelli and Rosario Lopez de Prado wrote a survey of current cataloging practice which can be answered via the Web at [http://www.bampfa.berkeley.edu/pfa\\_library/fiafsurvey.html](http://www.bampfa.berkeley.edu/pfa_library/fiafsurvey.html). In an effort to get as wide a response as possible we contacted FIAF affiliates by e-mail; posted a link to the survey on the FIAF website, and asked the Secretariat to circulate it via regular mail. Unfortunately, we have only received six responses to date. We will distribute paper copies of the survey via the pigeonholes at the Congress in hopes of receiving more responses.

Once we have received additional responses, Maria Assunta and Rosario will begin researching and drafting the revisions, with input from Commission members, survey respondents, and others. We also hope to work in accord with the European Commission's new cataloguing guidelines initiative. Both Maria Assunta and Rosario attended the European Commission meeting held last fall to draft a mandate to the CEN to harmonize and standardize film cataloguing and indexing practices. We hope that they will both be invited to participate in the CEN standardization project to help ensure that the FIAF Cataloguing Rules and the CEN guidelines will develop in harmony.

### ***Glossary of Filmographic Terms***

Over the last year, Zoran Sinobad has made extensive progress on updating the *Glossary of Filmographic Terms*. He compiled credits terms from some 30 films, compared them to the existing Glossary terms, and extensively revised the English text. The new edition will include over 90 new terms in addition to substantial editing of most of the remaining terms. Next steps include final editing of the English language text and identification of translators for all the languages to be included in the next edition. Affiliates who would be interested in helping to translate terms and term descriptions for the Glossary are welcome to contact Zoran to discuss collaborating. We plan to at least include the languages featured in the last edition and would be delighted to incorporate additional languages if translators are available. We will also need to determine the publication format of the new

edition, including any technical issues involved in presenting multiple character sets. We are working to create a Glossary that complements, but does not duplicate, work the Technical Commission is doing on compiling a technical glossary.

#### **Other Commission Projects**

There are two additional Commission initiatives that we cannot address immediately due to the priorities described above, but would like to revisit at a future date. They are the survey of digital projects in archive documentation collections and the revision of the *FIAF Classification Scheme for Literature on Film and Television*. We will discuss these initiatives at our meeting this June to determine a possible future timeline and delegation of responsibility for them.

Nancy Goldman  
Head of the FIAF Cataloguing and Documentation Commission  
Berkeley, May 23, 2005

**4.1.1. Survey of Moving Image Cataloguing  
Practice in Film Archives - 2005**



May 20, 2005

Dear Colleagues,

The FIAF Cataloguing and Documentation Commission has begun planning a revision of the FIAF Cataloguing Rules for Film Archives, which was first published in 1991.

Our first step is to survey both FIAF and non-FIAF institutions to learn who is presently using the FIAF Cataloguing Rules and gather your ideas on how to revise them so they are as useful and flexible as possible and respond to issues such as new formats and computerization. We also hope to ensure that this revision is in accord with the new European Committee for Standardization (CEN) mandate on the harmonization of cataloguing and indexing practices of cinematographic works.

We have prepared the attached *Survey of Cataloguing Practice* to compile information on current cataloguing practices in archives and to gather comments, criticisms and proposals regarding the FIAF Rules revision. The survey can be filled out directly on the Web by going to [http://www.bampfa.berkeley.edu/pfa\\_library/fiafsurvey.html](http://www.bampfa.berkeley.edu/pfa_library/fiafsurvey.html). It is also available as a Word document on the FIAF website ([www.fiafnet.org](http://www.fiafnet.org)). We would greatly appreciate it if the appropriate person in your organization could fill out and submit the survey. You are welcome to answer the survey in English, French or Spanish. If you choose to fill out the attached paper version of the survey, please mail it to:

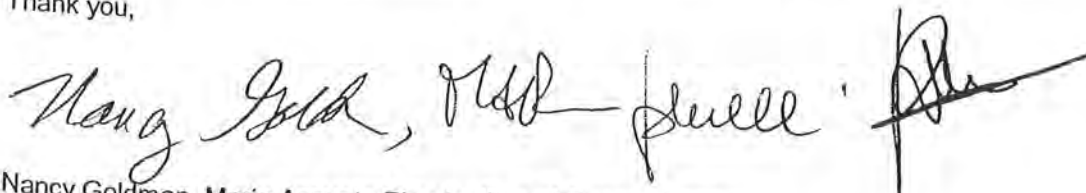
Maria Assunta Pimpinelli  
Centro Sperimentale di Cinematografia - Cineteca Nazionale  
Via Tuscolana 1520  
00173 Roma  
ITALY

You are also welcome to give it directly to Maria Assunta or any member of the FIAF Cataloguing and Documentation Commission at the Ljubljana Congress.

We plan to base our revision on your needs and suggestions. We therefore request input from all archives that use the FIAF Cataloguing Rules now or may wish to in the future.

Thank you very much in advance for your participation in this important endeavour. We will gladly provide the results of the survey to all participants. If you have any questions, please feel free to contact FIAF Cataloguing and Documentation Commission members Maria Assunta Pimpinelli by email at [MariaAssunta.Pimpinelli@snc.it](mailto:MariaAssunta.Pimpinelli@snc.it) or at the above address, or Rosario Lopez by email at [rosario.lopez@filmoteca.mcu.es](mailto:rosario.lopez@filmoteca.mcu.es).

Thank you,



Nancy Goldman, Maria Assunta Pimpinelli, and Rosario Lopez  
FIAF Cataloguing and Documentation Commission



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info@fiafnet.org

Fédération Internationale  
des Archives du Film  
International Federation  
of Film Archives  
Federación Internacional

## SURVEY OF MOVING IMAGE CATALOGUING PRACTICE IN FILM ARCHIVES – 2005

The FIAF Cataloguing and Documentation Commission is planning a revision and update of the FIAF Cataloguing Rules for Film Archives, which was last revised in 1991. Your responses to this survey will be used in crafting the revision, and we sincerely appreciate your collaboration. Survey results will be shared with all participants once we have compiled them.

This survey can be completed by filling out this form and mailing it to:  
Maria Assunta Pimpinelli  
Centro Sperimentale di Cinematografia – Cineteca Nazionale  
Via Tuscolana 1520  
00173 Roma  
ITALY

You can also fill out the survey on the Internet by going to [http://www.bampfa.berkeley.edu/pfa\\_library/fiafsurvey.html](http://www.bampfa.berkeley.edu/pfa_library/fiafsurvey.html). You are welcome to answer the survey in English, French or Spanish.

If you have any questions, please contact by email: [MariaAssunta.Pimpinelli@snc.it](mailto:MariaAssunta.Pimpinelli@snc.it) or [rosario.lopez@filmoteca.mcu.es](mailto:rosario.lopez@filmoteca.mcu.es)

### GENERAL INFORMATION

- Name of organization

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- Name, title and email of person filling out this form:

Name \_\_\_\_\_

Title \_\_\_\_\_

E-mail \_\_\_\_\_

### CATALOGING PROCEDURES

#### 1. Which film and video cataloguing procedure is closest to yours?

- \_\_\_\_\_ A) a complete, separate description for each print/copy or element (same procedure as for books);
- \_\_\_\_\_ B) a general description of the work/title (filmographic description) connected with the description of each separate print/copy or element;
- \_\_\_\_\_ C) a detailed description of the content of the print/copy (i.e. shotlisting), combined with procedure A or B (please specify).

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\_\_\_ D) Other (please describe)

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**SOFTWARE**

**2. What software program(s) do you use for cataloguing moving image materials?**

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**USE OF FIAF CATALOGUING RULES**

**3. Do you use FIAF Cataloguing Rules?**

- \_\_\_ Yes, strictly;
- \_\_\_ Yes, with modifications developed at our institution;
- \_\_\_ Yes, with modifications and in association with other standard rules;
- \_\_\_ No.

**4. If you modify the FIAF Cataloguing Rules, please describe the nature of the modifications:**

Partial modifications within the areas:

\_\_\_ Title and statement of responsibility;

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\_\_\_ **Edition/Version/Variation statement;**

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\_\_\_ **Production, distribution;**

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\_\_\_ **Copyright statement;**

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\_\_\_ **Physical description;**

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\_\_\_ **Series area;**

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Notes area.

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Structural modifications (please describe them)

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Other

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**5.If you use modified FIAF Cataloguing Rules in association with other standard rules, please specify which other rules and how you associate them.**

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We would love to receive copies of rules that you use or sample records; if this is possible, please send them via email to [MariaAssunta.Pimpinelli@snc.it](mailto:MariaAssunta.Pimpinelli@snc.it) or by regular mail to:

Maria Assunta Pimpinelli  
Centro Sperimentale di Cinematografia – Cineteca Nazionale  
Via Tuscolana 1520  
00173 Roma  
ITALY

**6. If you use FIAF rules (strictly, with modifications or in association with other rules), do you consider them satisfactory or would you like to suggest some modifications?**

Yes, satisfactory;

No, I would like to suggest the modifications described in answer n. 4;

No, I would like to suggest further modifications.

Please describe briefly what kind of further modifications you would like to suggest.

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**PARTICIPATION IN FIAF RULES REVISION PROJECT**

**7. Would you be interested in participating in the rules revision project?**

Yes

No



## **4.2. Programming and Access to Collections Commission**



REPORT FOR 20004  
TO THE FIAF CONGRESS IN LUBLJANA  
FROM THE COMMISSION FOR PROGRAMMING AND ACCESS TO  
COLLECTIONS

*The Programming and Access to Collections Commission was created in 1991 and works in defining the qualifications and role of the programmer, elaborating new criteria for programming, organising joint programming projects, developing contacts between the film archives and the film schools, defining the access policy guidelines for cultural uses.*

The Commission members elected in Helsinki were:

**Kjell Billing**, Norsk filminstitutt, Oslo, Head of the Commission  
**Antti Alanen**, Suomen Elokuva Arkisto, Helsinki  
**Elaine Burrows**, BFI Collections, London  
**Steven Higgins**, Museum of Modern Art, New York  
**Meg Labrum**, Screensound Australia National Film And Sound Archive, Canberra  
**Patrick Loughney**, Library of Congress, Washington  
**Francisco Ohem**, Filmoteca de la UNAM, México  
**Dinko Tucakovic**, Jugoslovenska Kinoteka, Beograd

Besides the regular meetings at the congresses the Commission had a meeting in Sacile.

Main projects in 2004:

#### THE ADVANCED PROJECTION MANUAL

This long awaited FIAF project is now on the net and will be presented by the author Torkell Sætervadet in the workshop the Commission will hold in Ljubljana. Hopefully it will meet a wish, and prove useful in the years to come.

But - it must be followed up and maintained.

And there are questions to be answered:

- Who should have access?
- Should the whole or parts be printed?
- Should there be a kind of feedback, and a possibility of correspondence with the author?
- Should it be translated into more languages?
- How to renew it in the digital era?

These are the main questions the Commission have to deal with in the next two year period, as suggested to the EC.

#### ELECTRONIC SUBTITLING

In the Helsinki Congress of 2003, a FIAF electronic subtitling network was launched. Quickly, 17 archives joined or reacted to the initiative:  
Athinaï, Barcelona, Beograd, Bologna, Budapest, Helsinki, Hong Kong, København, London's

National Film Theatre (NFT), Luxembourg, Madrid, München, New York's MoMA, Oslo, Stockholm, and Valencia.

Every FIAF archive and affiliate is invited. We decided to drop the ideas of a common standard and a common language for electronic subtitling. However, a lot can be done for mutual benefit, most importantly exchanging translations, intermediary translations, and original-language scripts. The administrative burden of the network is to be kept to the minimum, although we are dealing with massive amounts of information. Each member of the network can take steps to negotiate rights for its translations, give access to other members to its translations and script collections, and, whenever possible, make materials accessible as data files.

In Ljubljana, various approaches and technical solutions to electronic subtitling will be presented. This part of the work-shop is hosted by Mr. Antti Alanen.

The project will at least continue till 2007 when a conclusion should be possible to reach.

These are the main projects the Commission has been able to deal with.

#### THE DIGITAL FILM ARCHIVE

In the report to the Congress in 2003 we raised many questions concerning archival material on net concluding with a the aim to present in the following year a report of the experiences so far. We have not been able to make out such a report, but in the workshop Mr. Erlend Jonassen will present the successful Norwegian experience along with examples from the net. We have also suggested to the EC to make such a report based on the experiences gained by the different archives. This should be presented to the Congress in 2007.

We have furthermore discussed the access to prints inside FIAF without being able to reach a conclusion. The same goes for the Copyright question. Both questions will be taken into the next period.

Other topics the Commission will deal with for the next two years is a.o:

- Access to 35 mm prints in a world where there are less and less 35 mm commercial re-releases of classics
- Questions of disproportional copyright fees such as for instance Hollywood Classics, French major Companies, the Japanese companies etc.
- Music for silents; original scores professionally recorded to be synchronized to a print when screened, for instance from a DVD.

May 2005  
Kjell Billing  
Head of the Commission

### 4.3. Technical Commission

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## Informe ante la Asamblea General de la FIAF 10 de junio de 2005

Queridos colegas

Hace dos años, antes de Estocolmo, en la nota en la que presentaba mis concepciones sobre las tareas de la Comisión Técnica, indicaba los dos objetivos básicos que intentaría desarrollar en caso de que fuera designado para encabezar la Comisión Técnica. En primer lugar me parecía **incrementar la comunicación** para que los archivistas no sintieran la misma sensación de vacío que había sentido yo en el pasado. En segundo lugar consideraba imprescindible **dedicar especial atención a los cambios tecnológicos que se están produciendo en la cinematografía**.

### • **Respecto de la comunicación**

Debo decir que la comunicación entre la Comisión y los archivos no ha mejorado mucho. Han sido sólo algunos, pocos, archivos los que han hecho consultas directas a la Comisión.

Evidentemente, todavía no hemos sabido abrir una vía de comunicación a través de la web de FIAF y sólo la actividad a través de la "Escuela Sobre Ruedas" ha abierto contactos directos entre algunos miembros de la comisión y los archivos. Para la Comisión Técnica, seguir trabajando en esta cuestión deber seguir siendo una tarea central.

Por ello, en la reunión que tuvo la Comisión aquí, en Lubliana, el pasado miércoles, se estudió la posibilidad de confeccionar una "lista de correo" con los nombres y direcciones electrónicas de los técnicos encargados de conservación y reproducción en los archivos FIAF. Esta lista puede ser una herramienta fundamental. En muchas ocasiones, los contactos se hacen a través de los directores de las cinematecas o de los jefes responsables de los archivos, personas que tienen muchas responsabilidades además de las técnicas, y es posible que en ocasiones los técnicos queden fuera de nuestra relación. Contando con la colaboración del secretariado de FIAF, esta "lista de correo" debe confeccionarse lo más rápidamente posible. Es urgente elaborarla. Sobre una lista de este tipo, sería posible dirigir correctamente y obtener el máximo rendimiento de las publicaciones que nos estamos planteando editar, como el "boletín interno" que nos ha propuesto Nicola Mazzanti o la base de documentación sobre fabricación de película (motion picture film stock data base) y, lo que es mucho más importante, quizá sea posible conseguir que los archivistas tengan en cuenta a la Comisión Técnica para consultar sus dudas.

Por otra parte, es necesario señalar que la comunicación interna en la Comisión ha cambiado.

A través del correo electrónico y aprovechando los encuentros en Congresos y los festivales y demás eventos a los que acudimos los archivistas, se han organizado –con carácter absolutamente formal– un tipo de reuniones, a las que he denominado "Pequeñas Reuniones de la CT", y mediante las que se han iniciado, decidido y organizado muchas de nuestras actividades como, por ejemplo, el Workshop que tuvimos el día 8.

Creo poder decir que en los dos últimos años, esta línea de la comunicación interna en la Comisión ha mejorado notablemente.

### • **Conocimiento de las nuevas tecnologías**

El cambio que esta sufriendo la cinematografía hacia los sistemas de imagen electrónica afecta a las posibilidades de conservación de la totalidad de las películas.

En primer lugar afecta a la preservación de las películas que se están produciendo en la actualidad y que, en muchos casos, se están realizando sobre soportes que carecen de perspectivas de conservación.

También afecta a la preservación de todas las películas anteriores, porque resultaría ilusorio pretender conservarlas sin tener en cuenta los cambios que se están produciendo en los sistemas de reproducción.

Y, sobre todo, este cambio está afectando a la concepción subjetiva que la población tiene sobre cómo se produce el acceso a las obras cinematográficas. Y es sobre esa concepción subjetiva sobre la que la industria plantea qué características tienen que poseer las películas que produce, y qué características tiene que conservar de las películas anteriores. Y es sobre esa concepción subjetiva que la población tiene sobre cómo tiene que producirse el acceso a las obras cinematográficas, sobre la que tienen que actuar las autoridades políticas y las grandes instituciones sociales, actuaciones de las que dependen buena parte de los recursos económicos que pueden conseguir los archivos.

Como todos sabéis, para el momento del Congreso en Estocolmo, hace dos años, el proyecto FIRST estaba llegando a su punto culminante. FIRST fue un proyecto de investigación dirigido por la A.C.E. y en el que participaron varios miembros de la Comisión. Naturalmente, la CT no podía ser parte de ese proyecto puesto que era exclusivamente europeo, pero en la medida que fue posible colaboró con entusiasmo en la diseminación de sus resultados. Lamentablemente, la Comisión no tiene los medios necesarios para proseguir este tipo de investigaciones, que son fundamentales para que nuestros archivos puedan adentrarse con algún grado de seguridad en la jungla de lo digital.

En el Congreso de Estocolmo, hablando con Sylvia Naves, le propuse que el Simposio de São Paulo se dedicara al estudio de las transformaciones que el carro triunfal de "lo digital" estaba introduciendo en nuestro medio. Dicho estudio tendría que referirse simultáneamente a dos cuestiones:

- *La introducción de las nuevas tecnologías en la realización de las películas y sus repercusiones sobre la conservación.*
- *El uso de las nuevas tecnologías para la reproducción y restauración de las películas anteriores.*

Para abarcar esta doble perspectiva estamos intentando numerosas vías.

Desarrollar iniciativas de este tipo, en la Pequeña Reunión celebrada en Sacile en otoño pasado, Paul Read y Thomas Christensen iniciaron la preparación del Workshop que se celebró aquí el pasado miércoles. Este workshop ha representado un gran esfuerzo de organización que quiero agradecer desde aquí a Thomas Christensen y a los otros compañeros.

En la misma perspectiva, en la Reunión de la Comisión Técnica en Londres, en febrero, se inició la preparación de una reunión monográfica de la Comisión (que posiblemente se celebrará este otoño en Madrid), reunión que adoptaría la forma de un Seminario/Taller al que acudirían archivistas españoles, portugueses y latinoamericanos. Actualmente estamos desarrollando esta idea.

El simposio a celebrar durante el Congreso en São Paulo cerrará este ciclo de actividades sobre los cambios tecnológicos.

Durante estos dos años he mantenido numerosos contactos con São Paulo y dos representantes de esta Cinemateca, Sylvia Naves y Carlos Wendel intervinieron en la reunión de la Comisión del pasado miércoles.

Paul Read ha aceptado encargarse del diseño de ese simposio y São Paulo se ha comprometido a enviarnos, antes del fin de este mes de junio, los datos básicos necesarios para el diseño y financiación del evento.

- **Conclusión del proyecto de manual: "Preservación Cinematográfica / Film Preservation"**

En el congreso de Hanoi anuncié que, después de dos años, la traducción al inglés de la Sección Tercera de esta obra había sido finalmente acabada y que, presumiblemente, después de que los miembros de la Comisión realizaran la última revisión, en el verano estaría lista para su publicación.

No ha sido así.

En junio, después de la reunión que mantuvimos durante el JTS en Toronto, algunos miembros de la Comisión, que habían participado en la corrección de las dos primeras secciones, anunciaron objeciones al texto en inglés. Inmediatamente, decidí suspender la difusión de este texto inglés.

Después de un largo estudio, en la reunión celebrada en Londres a finales de febrero, se expuso que la Sección Tercera, dedicada a las condiciones de conservación, aunque enunciaba y comentaba amplia y positivamente las conclusiones establecidas en los estudios del Image Permanence Institute (estudios que en la Comisión Técnica consideramos del máximo valor) y en los realizados por el Politécnico de Manchester, por los laboratorios de Kodak y por la Fílmoteca Española, también incluía opiniones y comentarios basados en experiencias empíricas personales mías y de otros compañeros de la Fílmoteca, que aún proclamando el valor fundamental de todos los estudios mencionados, parecían condicionar sus recomendaciones.

Evidentemente, los argumentos expresados por mis colegas en aquella reunión constituían una opinión de mucho peso y estuve de acuerdo con ella: orgánicamente y actuando de manera colegiada, la Comisión Técnica no puede recomendar criterios que no gocen de todas las aprobaciones científicas.

Pero la cuestión de la validez de las observaciones empíricas y de las necesidades de los archivos que económica y técnicamente no pueden conseguir o mantener las condiciones óptimas sigue vigente y tampoco pueden ser ignoradas.

Así, en la reunión del pasado miércoles planteé que la versión inglesa sería publicada completa, incluyendo la Sección Tercera, pero la obra llevaría (en español y en inglés) una introducción que, explícitamente, exponga las contradicciones existentes entre los criterios de los distintos miembros de la Comisión Técnica.

Quiero, me es absolutamente necesario, hacer una última aclaración sobre este tema. Aunque inevitablemente nos referimos a esta obra como *un manual de preservación*, "Preservación Cinematográfica / Film Preservation" no quiere ser un manual. Yo, filosóficamente, no creo en los manuales. Esta obra pretende ser una ayuda para la formación de criterios por los archivistas. Es una obra compleja que no podrá ser abierta por una página para consultar un dato. La realidad, la realidad fisicoquímica y funcional de nuestros materiales y la realidad social (y por lo tanto económica) en que se desenvuelven los archivos, es demasiado amplia como para permitir acercamientos de "manual".

- **Glosario de términos técnicos**

Desde Hanoi, y más concretamente desde las reuniones de la Comisión en Toronto y en Bolonia, se está manejando la idea de hacer un glosario de términos técnicos que acoja tanto las tecnologías clásicas fotoquímicas como las de imagen electrónica.

El proyecto es muy ambicioso

Desde el enfoque inicial, que ha conseguido gran repercusión, se definieron algunas de las características que debería tener el Glosario.

Se plantea hacerlo en colaboración con la Comisión de Catalogación y con otras organizaciones profesionales y de normalización. Y se ha planteado la necesidad de mantener una relación muy estrecha con Comisión de Catalogación; para avanzar

en esta coordinación y unificar las visiones sobre uso y características del glosario, aquí, en Lubliana, Paul Read ha tenido una reunión con Nancy Goldman.

Se está intentando hacer un Glosario (no un Tesoro, ni un sistema de clasificación) que sea lo más amplio posible; que considere las aportaciones y características de los glosarios ya publicados; que incluya ilustraciones y que, estando orientado a atender las necesidades de clasificación y evaluación de los materiales de los archivos, también respete y comprenda los conceptos y definiciones que crea y modifica la industria cinematográfica.

El glosario está siendo desarrollado en inglés por Paul Read y Nicola Mazzanti, con la colaboración de Mikko Kuutti para la terminología digital.

Ya se han distribuido distintas listas de términos. La lista de términos fotoquímicos y analógicos está pendiente de la revisión final por la Comisión, y la de términos digitales está muy avanzada.

Se intentará y se promoverá la realización del glosario en la mayor cantidad de idiomas posible. Como mínimo en los tres idiomas oficiales de FIAF. Francisco Gaytán y yo, con la colaboración de M<sup>a</sup>. Ángeles Sánchez, nos ocuparemos de la preparación de la versión española.

Las versiones en los distintos idiomas no tienen por qué ser iguales a la que se prepara en inglés. En muchos casos, en distintos países se utilizan distintos conceptos para designar a las mismas funciones u objetos, o se han desarrollado términos que definen funciones u objetos que no se contemplan en otros países. Un glosario de este tipo no quiere ser un elemento uniformador sino una herramienta útil para la comunicación.

Por otra parte, en el diseño del glosario se está teniendo en cuenta que nunca podrá darse por concluido y deberá estar permanentemente sometido a procesos de revisión y actualización.

#### • **Actualización de la base de datos de películas fabricadas para cinematografía (motion picture film stock)**

La base de datos que se inició en el Congreso en Madrid, en 1999, y que fue difundida en Hanoi en CD, está siendo preparada para una segunda edición. El año pasado, por razones económicas, tuvimos que concluir que no era posible "colgar" esta base de datos en el website de FIAF.

Para el momento de la reunión de Londres, en febrero, me había planteado que sólo iba a hacer la revisión básica de la funcionalidad de la base, cambiando el programa ACCES utilizado a tablas "EXCEL", mucho más sencillas, e incorporando nuevos documentos. Pero claro está no he podido pararme en esto. Estoy rediseñando todo y elaborando de nuevo los documentos para ganar calidad.

Todos los documentos están siendo reformateados con mayor resolución. En la versión anterior, para reducir el volumen informático de los documentos, se había reducido demasiado su resolución desde las calidades del escáner original. Bien, ahora ya no están así.

Siguiendo el orden alfabético de fabricantes, más del 90% de los documentos comprendidos hasta el final de Eastman Kodak (lo que representa mucho más de la mitad de todos los documentos que contiene la base) han sido reformateados en archivos HTM y simultáneamente creados en archivos PDF.

Seleccionar el tipo de archivo adecuado para documento ha sido complejo. En primer lugar (por razones que no entiendo, pero que se relacionan con la evidente falta de consistencia de los sistemas digitales) hay documentos que quedan mejor en HTM mientras que otros mejoran en PDF. Finalmente, he decidido que los documentos que forman conjuntos (como las hojas de características técnicas, renovables anualmente, que editan los fabricantes) serán incluidos en HTM para facilitar la formación de conjuntos con unidades sueltas relativamente pequeñas. En

contrario, los documentos tipo folleto o libro, que claramente constituyen unidades independientes y en ocasiones de gran tamaño, irán en archivos PDF.

Evidentemente, ahora, con la resolución adecuada, los documentos son muy pesados y no creo que puedan circular por Internet. Habrá que hacer ediciones en CD de circulación muy restringida y separando, por ejemplo, los documentos a distintos fabricantes. En realidad esto puede ser una ventaja; hacer ediciones CD de circulación restringida y sólo para los que expresen su interés, posiblemente pueda evitarnos problemas de derechos sobre algunos de los documentos que incluimos en la base.

En agosto, una vez que haya acabado la revisión de "Film Preservation" prepararé la edición restringida de los documentos de Kodak en un CD, y sucesivamente se irán editando todos los demás.

- **Difusión digital de textos clásicos de la tecnología fotoquímica**

Desde hace algunos años, Brian Pritchard ha expuesto varias veces la necesidad de publicar digitalmente algunos textos clásicos sobre nuestra actividad (como el Cornwell-Clyne sobre los sistemas de cinematografía en color) que resultan absolutamente inencontrables y que no es probable que vuelvan a ser editados.

Brian ha "scaneado" varios textos. Algunos, como el ya mencionado sobre el color, son obras de investigadores privados, otros son publicaciones de fabricantes.

Paul Read, con la colaboración de Thomas Christensen, ha explorado las posibilidades de publicación de las obras que retienen derechos. Los textos de los fabricantes no parece que presenten problemas. Kodak, Agfa y los otros grandes han manifestado que no se oponen a estas publicaciones. Pero respecto a los trabajos particulares es posible que, en algunos casos, haya que plantearse el pago de derechos.

Se han hecho algunos trabajos para preparar los libros para su edición en formato PDF. De alguna manera, aunque deben ser mejorados, el Cornwell-Clyne y varios manuales de fabricante, ya están preparados para la edición digital. Ahora es necesario plantear seriamente la financiación de este proyecto.

Torkell Saetervadet se ha integrado en este grupo de trabajo para localizar y digitalizar textos relacionados con la proyección cinematográfica.

- **Talleres sobre ruedas**

Como sabéis, la CT apoya plenamente esta iniciativa que se desarrolla en Iberoamérica con el apoyo de Ibermedia, y algunos de los miembros de la Comisión han participado en los talleres.

En mi opinión, las iniciativas de este tipo, aunque limitadas, son absolutamente fructíferas.

Dado que Iván Trujillo intervendrá luego para hablar de este tema, dejo para él todas las informaciones.

- **Nueva organización de la Comisión Técnica**

Por último quiero hablar de la reorganización de la Comisión que he realizado.

Después de Estocolmo, en cuanto me fue posible, anuncié la formación de una comisión compuesta por 16 miembros (aunque por un total de 18 personas, dado que en dos casos, el puesto en la Comisión lo desempeñaban dos personas conjuntamente) Esta formación respondía a dos ideas:

- Las personas que pueden incorporarse a la Comisión son personas muy ocupadas y a las que no se puede pedir mucho más esfuerzo.
- Pensaba que era necesario integrar en la Comisión a personas de todas las zonas geográficas de la FIAF.

Los estatutos (aunque esto puede ser modificado) indican que las comisiones estarán constituidas por hasta siete personas y esto me ha sido recordado por el CE.



En la misma Comisión hay personas que opinan que sería mejor reducir el número de miembros a 6 ó 7 e incorporar a una serie de "miembros asociados". Sigo sin ver claramente esta solución, aunque, desde luego, en las condiciones económicas en las que se desenvuelve el trabajo de la Comisión, que haya más personas no implica que se haga mucho más trabajo.

En todo caso, he planteado que la reducción, no necesariamente de hasta 7 personas, habría que hacerla en dos etapas, pero teniendo en cuenta que deben entrar nuevas personas y que el criterio de zonas y especialización no es despreciable.

La actual comisión esta formada por 10 miembros, pero 11 personas

**Alfonso del Amo, Thomas C. Christensen**, a quien he designado como "Jefe adjunto", **Noël Desmet, Francisco Gaytán, Nicola Mazzanti, Brian Pritchard, Paul Read, David Walsh, Michael Friend** y, conjuntamente, por **Mark-Paul Meyer** y **Giovanna Fossati**.

Lamentablemente, dos de las persona que pretendía mantener, Mick Newham y Grover Crisp, no han podido continuar, lo que elimina totalmente o reduce nuestra presencia en sus áreas geográficas.

Respecto del resto de los miembros de la comisión, de los que me he visto obligado a prescindir, quiero decir que estímulo y su trabajo han sido muy útiles y, evidentemente, seguimos contando con su colaboración.

Como habréis visto a lo largo de este informe, diversas personas están colaborando con la Comisión en calidad de miembros asociados. Sus aportaciones son imprescindibles.

Por último quiero agradecer su apoyo a Eva y también y muy especialmente a Magdalena, a Christian y a todo el equipo del secretariado.

## **5. Open Forum**

- 5.1. The Market vs The Museum, by Alexander Horwath
- 5.2. The Election System of the FIAF Executive Bodies –  
A Proposal by José Manuel Costa
- 5.3. FIAF Code of Ethics, by Ray Edmondson

**5.1. The Market vs The Museum, by Alexander Horwath**

## The Market vs. The Museum

Alexander Horwath

Thank you for the opportunity to be polemical and to give you some observations and critical remarks about what I perceive to be not just a shift, but a "neo-liberal turn" in film archive and film museum politics. We are currently witnessing this turn or are ourselves part of it – and I think there are good reasons to oppose it as far as one can.

My examples do, in some way, relate to the workshop of the Technical Commission on Wednesday morning, but the language, the rhetoric and the ideology which were partly expressed there are in no way singular cases. I have heard them over and over – and more and more vehemently – on many platforms and in many contexts over the past few years. I think that it is necessary to look at this rhetoric more closely in relation to the unique abilities of the museum as well as the so-called "market realities".

On the surface, this is a debate or controversy about *Digital vs. Film* and about the question *What Is Film?*, a debate I do not want to engage with here, even though it is far from clear and getting more and more unclear every day. In our context, I think that the *Digital vs. Film* opposition only cloaks the real opposition, namely *The Market vs. The Museum*, and that behind the question *What Is Film?* one may find the question *What Is the Museum?*

I would like to name just three examples for this shift, three terms which, parallel to the development of Digital rhetoric, have massively entered our language – these three terms are *content*, *access* and *user*. Of course, all three are very innocent terms, and they signify a number of positive things; they signify, for instance, certain democratic, anti-elitist forms of behaviour and the "opening" of formerly "closed" institutions. I would, however, like to draw your attention to the way in which these terms are also being used to install a market logic at the cost of the critical and political functions of the museum.

Firstly: *content* – in other words, our collections. This rhetoric doesn't say *artefacts*, but *content*, much like the Hollywood industry uses the word *product* for films. In this sense, *content* is a combative term to somehow get rid of the material artefact which every content is irrevocably joined with. This use of the word *content* desires a kind of "free flow" of content, much like the "free flow of capital" in contemporary finance capitalism.

Secondly: *access*, meaning the way in which archive and museum collections are being presented to the public and are enriching public knowledge. The way *access* is being used in the neo-liberal rhetoric, it mostly means *consumption*. Not: creating and curating various forms of engagement with the artefact, but turning the collections into image-banks for intermediary dealers and end consumers.

Thirdly: the *user*, meaning the person who comes in contact with our institutions and our collections. By *user*, the market-style rhetoric does not really mean the interested citizen who is met at eye-level by the museum and who in turn is called upon to meet the artefacts and collections at eye level. Quite the opposite: In this rhetoric, *user* stands for the disinterested consumer or the overly-interested intermediary dealer or "provider". The consumer plugs into our image-banks to graze on them like a cow grazes on a meadow, whereas the intermediary dealer or provider plugs in and grazes on our image-banks like corporate raiders graze on various smaller businesses, inhaling them in the process.

The ideology which lies in this specific terminology was best expressed on Wednesday morning when Nicola Mazzanti presented his vision of the future work of film archives and museums: nobody needs programmes or educational presentations anymore, nobody needs exhibitions curated with a specific knowledge, from a specific position. All forms of making-the-artefacts-public, of communicating them, of passing them on, will be "user-driven" – just like the market usually is (or, rather, seems to be). In this vision, the museum is either

obsolete or it becomes something like a "server of the world", fulfilling every conceivable need. The user creates his or her own programme, just as it is done everywhere else on the audio-visual market – we are therefore speaking of *content-on-demand*.

At this point I should make clear that, in my book, a museum is a very different kind of place and space, a different kind of social practice. The museum is a critical, ethical and political tool which stands in direct opposition to whatever social mood or climate or ideology is hegemonic at a given time. The museum does so in many ways. For instance, by simply reminding the visitor of previous and alternative forms of social and cultural organisation; and thereby reminding him or her that the current social and cultural climate is not the only one imaginable. That the dominant forms are never "natural", but historical and man-made. Furthermore, the museum is a different kind of social practice because it offers unlevelled, unaligned *difference* per se through the material shape of its artefacts; it offers specific and accountable viewpoints and arguments about culture and society through curated programmes and exhibitions, by communicating with the visitor from an identifiable and transparent position.

The museum, as I understand it, is also a space in which one can find respect. Respect both for the artefacts that are collected, preserved and exhibited and for the person who views them in order to engage with them. The museum collection, finally, is not an image-bank created by chance, but an active and poetic process which should be presented just as actively and poetically.

All of this, by the way, does not prohibit a museum to fulfil additional services to commercial or non-commercial users, to make a Digi-Beta off a film in the collection, to create a data-stream of certain of its holdings, or to sell a clip to television – if it chooses to do so and if it is in a legal position to do so. It's just that this is definitely not the *main* social function and mandate of a museum.

The neo-liberal rhetoric attempts to paint the museum in a very different light. Since the market always needs to portray itself and the unrestrained flow of capital and content as the most natural and desirable of all things, every space or tool which functions as a critical reminder of alternative options must be presented as an obstacle. This is where the image of the "dusty" and "musty" old museum comes in. An image that was used quite frequently on Wednesday to convey the contrast between the bright and light world of free-flow Digital on the one hand and the heavy, dusty, old-fashioned world of film and the museum on the other.

In addition, any supporter of the museum as an ethical or critical tool is swiftly deemed to be "conservative" or "naïve". Along these lines, one would actually think that the term *Archive* should evoke even stronger images of dustiness and mustiness – at least that used to be the prevalent image of the archive among large parts of the population. But the *New Archive* in neo-liberal terminology is not at all dusty and musty – because it is the image-bank, the valuable asset, the bright and shiny server of the world.

By painting the dusty old museum as conservative and as an obstacle to the New Archives' swift conversion into the servers of the world, and by painting dusty old film as an obstacle to the digital regime, the neo-liberal rhetoric functions exactly the same way as it does in the social and political arenas: Whatever rules and regulations the social state has implemented to protect the rights of workers and employees, or the solidarity between the generations, or the fair access to health services, and so on – all these rights and regulations and the groups which represent them (such as unions) are now being painted as "backwards", "conservative", "defensive" and "naïve", as obstacles to the free reign of the so-called market forces which one is supposed to join offensively. As an ideological tool of Cultural Darwinism, the current use of the term *Digital* in a certain cultural context mirrors the use of *The Market Forces* as a tool of Social Darwinism. The *free flow* which is invoked by both terms attempts to separate itself from – and get rid of – the material objects and material relations from which they both derive.

I would also briefly like to point out that the neo-liberal rhetoric of Digital often comes with a rather specific tone and aesthetic of presentation which seem to give it credibility because they are so wonderfully ironic and, you know, *seen-it-all, know-it-all*. A certain sarcasm or cynicism that is likely to even resort to parodies of the bad English spoken by others. As an homage to its preferred presentation tool, I would like to call this type of speaking *The Powerpoint Speak*. It borders on a kind of postmodern propaganda language, because both technologically and in terms of visual aesthetics and intonation, this Powerpoint Speak leaves very little room for reflection, for pause, for eye- and ear-level communication and for critical understanding.

I feel that we are in the middle of a process which might actually show that FIAF contains two very different types of thinking, or even consists of two very different types of organisations. As far as I understand the history and the identity of FIAF, the idea of the film museum, of the Cinematheque as a critical and ethical tool stands very much at the centre. At least that seems to be the legacy of people like Iris Barry, Henri Langlois or Jacques Ledoux.

In the past two decades, the questions of archiving, of conservation and preservation have become much more prominent than they used to be, and rightfully so. But we might now find ourselves at a moment in time when the newly professionalized archive leaves behind the idea of the museum as a critical tool and turns into a digital image-bank, riding on top of perfectly managed cold-storage facilities for untouchable nitrate and acetate films.

At the end of such a process, this kind of archive would be fully aligned with and affirmed by the market, and therefore represent a kind of nothingness. In political terms, it would be the actual conservative, or better: neo-conservative place.

The other type of organisation would be an archive which is also a "critical museum"; a confrontation of concrete artefacts and social practices; an actively and poetically constructed collection; a place in which curatorial thinking and work can be felt and be argued with. It would stand counter to the ideology of the market.

I must admit that the latter type of organisation will probably bring a lot of grief – the grief of having to endure, engage with and survive the current cultural politics which run on the fetish of the Digital and digitisation. On this point, however, I would like to quote William Faulkner, by way of Jean-Luc Godard: *Between grief and nothingness, I will take grief.*

**5.2. The Election System of the FIAF Executive Bodies  
- A Proposal by José Manuel Costa**

## A NEW ROLE OF THE EC: A DRIVING FORCE

A proposal regarding the election system of the FIAF Executive Committee

### 1. Origin and justification.

The following proposal comes out of the crossed analysis of the present context of the film archive movement, the challenges faced by FIAF, and the actual profile of the Federation.

All along the last decade, and, most likely, during the upcoming one, we have been facing, and are likely to face, the continuous mutation of the external context of our work. The creation of a real market for archival material, the effect of this market upon our links with the film and audiovisual industries, the sociological changes regarding the concept of "film heritage", the changes in the institutional frame of some important archives, or the present inflection towards the digital paradigm, all this invites - and compels - FIAF to drastically increase its role and profile in the international scene. Film archives, as a collective body, can play, and should play at least some significant role regarding some of the issues involved in this mutation, a role that somehow matches the objective importance of their collections and their history.

In very broad terms, this is not yet the case, and the efforts to achieve it in the present conjuncture risk to be too slow and therefore mostly ineffective. But how can we stimulate the life and profile of the Federation having that goal in mind?

The proposal comes out of the belief that we do have to start by increasing the leadership of the FIAF E.C., giving it clear mandates and not just a "representational role". In other words, I do believe that the moment calls for a stronger, more focused E.C., gathered around well defined aims and priorities, with concrete action programs - i.e., one that becomes a true, permanent, driving force in the life of the Federation, and thus one that can undertake stronger public gestures, once it embodies clear collective beliefs and choices.

The proposal also arises from the belief that this can only be achieved by making at least *some* of the strategic and programmatic discussions in FIAF to coincide with the election of the Committee - that is, by creating direction teams composed by people originally united around a program which they themselves proposed. Naturally, not *all* strategic debate may be restricted to the election years, or, in any case, to the context of an election. (FIAF does need a regular and large debate on long term issues that also has *to detach from* the more short-medium term debates connected to an election). But I do think that it would be most astonishing that both things keep separated - i.e., that the choice of people to run the federation is reduced to a choice of personalities and general beliefs, not at all to the choice of ideas, to some level of strategic definition and to working plans.

The need to make the programmatic discussions and the election moment to come closer is only too evident if we do think of what have become those discussions, on the one hand, and what tends to be the bi-annual election session, on the other. As we all know, FIAF recently did carry out some debate on its long-term strategy (or rather, up to this point, on *the need of it...*). However, not only this debate was scarce, but it was scarcely participated and, moreover, it did always seem to happen on a kind of "ethereal" basis, disarticulated from concrete measures and priorities, and from all decision level (*what* did we concretely choose to do, *how* are we going to do it, *whom* shall be responsible for it).

As for the election sessions, the timid attempt to give them some programmatic substance through the "mission statements" of the candidates turned out to be mostly insufficient, and, more recently, almost contradicted by the way things were done. One could easily observe that the candidates more and more stressed their representation potential - i.e., the fact that they represent some part of the world, or some type of collections ... - and, beyond that, almost only address general, consensual issues... With few exceptions, the speeches tend to concentrate in





solutions to this problem, I would suggest to separate the election procedures of each category, and apply the same general election doctrine to both. Thus we would have two separated election sessions, one for Members and one for Associates. The former should thus include lists of 11 people (three officers plus 8 ordinary members) fulfilling as many seats at the E.C. The latter should include lists of only two people and fulfill two seats. Also, one should admit that strategic documents and working plans presented by Associate lists may correspond or not to the programmatic issues raised by Members, thus allowing the election of the Associates to follow the same criteria and discussion subjects that were chosen by Members, or to undertake a completely different path.

(\*\*\*) The issue of proportion. The issue is whether or not to create a combined E.C., out of possible various lists and in proportion to the valid votes. Again among different possibilities, my proposal would in fact be to include a combined representation of majority and minority, thus giving the Committee a clear mandate, while making it to also contemplate some programmatic diversity.

### 3. Articulation with the FIAF Statutes and Rules.

This proposal is entirely accordant with the present FIAF Statutes. Concerning the FIAF Internal Rules, the proposal deals with matters covered by point 5 of Chapter III (General Assembly - Election of the E.C.), i.e., Rules 38 to 41. In respect to those, the suggested procedure does not seem to contradict any of the Rules 38 to 40 (i.e., the main substantive rules) but it touches the word of Rule 41 (dealing with the voting steps and the limitation of the number of candidates in which we can vote), which one would therefore need to change.

Jose Manuel Costa

Ljubljana, June 2005

**5.3. FIAF Code of Ethics, by Ray Edmondson**

## FOR OPEN FORUM: FIAF CODE OF ETHICS

The obligatory Code of Ethics gives FIAF the means to provide unique leadership within the CCAAA, as has its past role of championing the *concept* of the autonomous, non-profit film archive. It enables FIAF to stop being an inward-looking, rule based group and allows it to be an outward-looking, proselytizing body that speaks to the world about what being a film archive really means.

The Code was adopted in 1998 and was followed in 2000 by revised Statutes and Rules. All affiliates must sign the Code. Members are *bound* by it. Associates *endorse it in principle* and agree to *uphold it* (article 4). The President is responsible for the *observance* of the Statutes and Rules, and for *upholding* the Code of Ethics (article 17).

When one affiliate considers that another has violated the Code or seriously breached the Statutes and Rules it is *required* to lodge a written complaint with the Secretary General. A due process follows (Rules 84 to 94) leading to possible outcomes ranging from rejection of the complaint to expulsion of the affiliate guilty of the infraction.

Article 5.4 of the Code says:

*Archives and archivists will be vigilant on behalf of the archival movement to ensure that the standards set out in this code are rigorously followed and the good name of the movement is preserved. When they have evidence of violation of this code, they will bring such evidence forward through the appropriate procedures as set out in FIAF's Statutes and Rules.*

### Questions

After seven years it is timely to ask the following questions:

- 1 How many breaches of the Code have so far been reported (Rule 84)?
- 2 What have been the outcomes (Rule 90)?
- 3 In what ways has the Code been *upheld* (by the President and affiliates) and what evidence is there of *vigilance* by archives and archivists? How has observance of the Code been promoted and policed by the EC?
- 4 For example, is the EC satisfied that no FIAF affiliate has:
  - Unnecessarily destroyed original material (Code 1.8) – like burning nitrate or managing collections incompetently?
  - Tolerated building of inappropriate private collections by staff (Code 5.1)
  - Allowed staff to improperly appropriate (i.e. steal) items for private use (Code 5.3)
  - Been party to dissemination of false or misleading information (Code 4.1)
  - Made unattributed or unacknowledged use of the results of another archive's work or expertise? (Code 4.2)

5 Where affiliates are part of larger organizations, where lies the obligation to be bound by the Code? With the parent body *which has not subscribed to it*? What happens if the affiliate is directed by its parent to contravene the Code?

6 Are we hamstrung by an understanding – or, in some cases, a specific instruction – that staff of one institution may not publicly criticize the policy, management or staff of another, especially in the same country?

7 Where does the buck stop? Does the EC have a responsibility to police the Code and monitor compliance?

### Case study 1

We are well aware of the concern which has surrounded the future of Australia's National Film and Sound Archive (NFSA) and Britain's National Film and Television Archive (NFTVA) over the last two years. Both are long standing FIAF members. Their parent organizations have announced plans and taken actions which contravene archival principles and (in the view of many) FIAF principles. There has been huge public protest from individuals and professional associations. *FIAF, so far as I know, has been silent.*

On 8 March 2004, by email, I informally drew a number of issues relating to the NFSA and observance of the Code to the attention of the President. I did not receive an acknowledgement or a written answer. I decided not to proceed to a formal complaint.

### Case study 2

One hears, by rumour, or occasionally learns by direct knowledge, of FIAF archives breaching the Code (see question 4 above). I have done nothing to date to report such breaches of the Code. Am I alone in hearing and seeing these things, but deciding there is no point in taking the matter further?

### The bottom line

FIAF's credibility and *raison d'être* as a professional forum rests on the practical application of its Code, and on whether violations are both *reported* and *duly dealt with* according to "FIAF law". There is *prima face* evidence that the Code is being contravened but nothing is happening to respond to this.

It may be hard to enforce an ethical code, and it may lead to loss of members in the short term. Yet it *is* enforceable. This would enhance FIAF's credibility, and send powerful messages. But if there is no record of adjudicating violations, or of interpreting the Code in practice, or of actively monitoring compliance, the Code is exposed as merely a list of *aspirational* but *unforceable* ideas. What, then, does this say about the purpose of FIAF's existence?

I write about ethics and I teach the FIAF Code to tomorrow's archivists. *If it really isn't what it claims to be, what do I tell them?*

Ray Edmondson  
9 June 2005

## **6. Publications & Projects**

- 6.1. Reel Emergency Project
- 6.2. This Film is Dangerous
- 6.3. FIAF Website
- 6.4. Periodical Indexing Project Report
- 6.5. FIAF Oral History Project - Report of Inaugural Meeting

## **6.1. Reel Emergency Project**

## Reel Emergency Project

Christian Dimitriu recalled that the reel Emergency Project was launched two years ago and has encountered a great interest at the beginning, which has slowed down later.

So far, eight projects have been submitted and adopted. Not all archives that have adopted a project have communicated their names to the FIAF Secretariat. The adopted titles are the following:

1. *Allá en el trapiche*, by Roberto Saa Silva, Colombia, 1943 (951 m.)  
Fundación Patrimonio Fílmico Colombiano, Bogotá.  
Persona de contacto: Rito Alberto Torres Moya
2. *La transmisión del mando de Alfonso López*, by Gonzalo Acevedo, Colombia, 1942 (757 feet). Fundación Patrimonio Fílmico Colombiano, Bogotá.  
Persona de contacto: Rito Alberto Torres Moya
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
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
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
6. *Sib Song Toulá Thi Xam Neua*, by Somtheu, Laos, 1961 (220 m.)  
The Lao National Film Archive and Video Center, Vientiane.  
Contact person: Bounchao Phichit
7. *Manok Ni San Pedro (St. Peter's Rooster)*, by Joe Macachor, Philippines, year?, (2035 feet)  
person: Mr Nick de Ocampo
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

Taking into account the potential of this program, it was decided to reactivate the call for reel emergency projects and to open a dedicated page in the FIAF website. More details are available in the News section of the FIAF website.



**6.2. This Film is Dangerous**

## ***This film is Dangerous***

This special FIAF publication well known as the "FIAF Nitrate Book" has been a success story, as you may account. It has been reviewed by numerous specialised publications and publicized and reviewed in the AMIA website.

The book has received, as you may recall, the *Krasna Krautz Award* for the best book in its category in 2004.

Since the launching of the book, more than 400 copies of the FIAF Nitrate Book have been sold and/or given for press reviews, as courtesy copies, etc., through our warehouse located in Plymouth, England, the *NBN Plymbride Company*.

1411 are still available. Students all around the world have got it at a reduced price (33% special discount). Sales progress slowly but constantly.

The FIAF Secretariat is still investigating how to get into the Amazon.com market, but still needs your cooperation in order to make the books available in your cinematheques, archives, museums, libraries and bookshops.

CD  
June 2005

### **6.3. FIAF Website**

## The FIAF Website

The first FIAF Website was first developed at the occasion of the 1995 FIAF Congress organized in Los Angeles by the UCLA, the American Institute and the Academy Film Archive.

The current format, has been developed in 2003. We are entering now the third year of the usage of the FIAF Website ([www.fiafnet.org](http://www.fiafnet.org)) and its specific alias for the congress ([www.fiafcongress.org](http://www.fiafcongress.org)).

At the beginning of the year, we have received the yearly statistic report, containing 21 pages, supplied by our website services provider.

The report contains a significant number of interesting data, which could be useful to develop further communication strategies, such as :

- number and averages of visits;
- number of visitors (for example 4300 unique visitors; 7400 visitors that visited the Website several times, and many other features);
- number of hits;
- listings of pages that were visited;
- regional/national access (for example USA 65'000, Europe 20'000);
- accessed files;
- technical data, such as characteristics of used browsers, etc.

This report is available to the FIAF Affiliates in digital form (we can also make it available in paper format upon request).

CD  
June 2005

#### **6.4. Periodical Indexing Project Report**

# REPORT OF P.I.P. ACTIVITIES GENERAL ASSEMBLY FIAF CONGRESS (Ljubljana 2005)

The following is a summary of the main activities and publications of the Brussels office of the Periodicals Indexing Project (aka P.I.P.) from May 2004 to May 2005.

## 1. New database system

2004 has been an eventful year for the Periodicals Indexing Project. Following the decision taken at the EC meeting in Hanoi, we reached an agreement with the firm IVS for the development of a new software system for P.I.P. Since September 2004, we have been working intensively on the development of a web based system which replaces the old DOS system. Laying the groundwork for a customized database system is a very time-consuming process, involving a lot of reflection and documentation on the structure of the new system. This is extremely important and has taken us longer than expected. As a consequence our original planning has had to be adapted. Currently we are testing and evaluating a complete set of imported data (more than 300.000 records). Eliminating possible bugs and mistakes is a painstaking process. Once we are satisfied with the basic functions, we will start to design the lay-out and gradually open the system for evaluation to selected FIAF users this summer. We expect to present a fully operational system in autumn 2005.

In the near future, a huge challenge awaits us: the conversion of the other databases published on the *FIAF International FilmArchive Database* (planned for 2006). Merging several indexes and creating uniform authority records for films, names and subjects is an ambitious task. We are hopeful that the introduction of a new web based indexing system will facilitate further collaboration between FIAF affiliates and P.I.P.

## 2. Publications

Volume 32 of the *International Index to Film Periodicals* was published in October 2004. Our stock of back volumes was moved to a new warehouse: NBN Plymbridge (which also houses other FIAF publications).

The Fall 2004 and Spring 2005 CD-ROM editions of the *FIAF International FilmArchive Database* have been published. We continue to offer FIAF affiliates web access (updated four times a year) as a useful complement to the CD-ROM version (updated twice a year). P.I.P. supporters are automatically given full web access.

Rutger Penne  
P.I.P. Editor  
02/06/2005

**6.5. FIAF Oral History Project - Report of Inaugural Meeting**

## FIAF Oral History Project

Report of Inaugural Meeting, June 8<sup>th</sup>, 2005

At the General Assembly in Hanoi last year, the Executive Committee and the General Assembly endorsed a proposal to establish a FIAF Oral History Project. As a result, an inaugural meeting was held during this year's Congress to establish some basic parameters. Participants at the meeting were (alphabetically by given name!): Christian Dimitriu, David Francis, Dennis Maake, Elaine Burrows, Enno Patalas, Eva Orbanz, Karl Griep, Meg Labrum, Melisia Shinner, Michael Pogorzelski, Paolo Cherchi Usai, Ray Edmondson, Robert Daudelin, and Roger Smither.

We had a good discussion for about an hour and a half, but I don't propose to give a blow by blow description of this. I'm just presenting here a brief report of the main decisions of the meeting.

Firstly, a Steering Committee was set up, with members being (again, in alphabetical order of given name) Christian, Elaine, Michael, and Robert, along with Michelle Aubert who, at the last minute, had been unable to attend the meeting but who had earlier expressed an interest in being closely involved. Karl Griep very kindly offered to be the liaison between the Committee and the EC. I know that there are other people who would have liked to have been at that meeting and perhaps have volunteered for the Committee, but were unable to attend because of prior commitments. If anyone feels passionately about this and really wants to be directly involved at this stage, there is absolutely no reason why they should not participate. Just talk to me or any other of the new Steering Committee members.

In addition, the fact that all the Steering Committee members named so far come from European or North American Archives (or the European-based Secretariat) does not mean that countries outside these areas are being ignored. Every Archive in FIAF is actively encouraged to participate in this project, and to begin conducting interviews in its own country. The Steering Committee will issue guidance notes to all participants to ensure consistency in technical and documentation standards, as well as giving some hints on interviewing techniques.

The other main points from the meeting are as follows:

Because of the perceived urgency to get this project under way as soon as possible – potential interviewees aren't getting any younger, as was sadly confirmed by the list of names of recently deceased colleagues our President read out yesterday – it was decided that we should begin to interview people as an immediate first phase, and that other issues, such as translation, and transcription and publication, should be part of a second phase, which – apart from anything else – would allow for further discussion on procedures, etc., by the Steering Committee.



### *Phase One*

- The Steering Committee is essentially a co-ordinating body. It is not the intention that it should be responsible for recording all the interviews, though individual members certainly might wish to participate in this.
- In general, the Archives should do the interviews or arrange for them to be done as this means minimal cost (no long-distance transport or accommodation, etc.). It's also possible that colleagues visiting a particular country might wish to be involved in interviewing someone, or a potential interviewee might express a preference for being interviewed by someone they know well. This should be flexible.
- The actual recording method will be extremely simple: use a cheap but efficient digital voice recorder conforming to stated technical specifications and which can upload data direct to a PC and the Internet. There are no tapes.
- The Steering Committee will provide guidelines for interviewers on technical standards and standards for minimal documentation, as well as a template for interviews, and a set of basic factual information (for example, a list of Congresses and their topics), and hints on conducting a good interview.
- Interviewers will be expected to participate in pre-interview research including determining the whereabouts of any already existing interview material.
- Interviews can be as long as they take (within reason!).
- Interviews will be conducted in the language in which the interviewee feels most comfortable, though it will naturally be an advantage if this can be one of the three official FIAF languages.
- Each completed digital record will be accompanied by documentation following a given format.
- Release agreements must be obtained for each interview. The Steering Committee will work out a format for a release form which allows for a range of options – such as 'not until after my death', 'not until after X (mentioned in the interview) is dead', 'only on the recommendation of the Steering Committee', 'only to members of staff of FIAF Archives', 'to anyone who is interested', etc.
- One copy of the interview digital file will be retained in the interviewing Archive, in an archive in the local regional grouping, or maybe consolidated in one or two archives willing to hold them. This, I think, will become clearer as the project progresses, though it's perhaps worth pointing out that the more these recording are spread around, the smaller the burden on any one organisation. A second copy of the interview (the sound file) will be uploaded to the FIAF website.

The simplicity of this means that there are really no barriers to us starting immediately to interview the people who are precious to us – and whose testimony is precious to us.

## Phase Two

- Translation (into the two other FIAF official languages where the interview is already in one of them, or into all three if not), together with transcription, will be arranged as convenient and affordable. If the interviewing Archive is willing and able to arrange – and pay for – all or part of this, then so much the better. Otherwise, it will be for the Steering Committee to organise. One suggestion is that it should be budgeted for annually on the basis of the interviews conducted in the previous year.
- Once interviews are transcribed and translated, they can be edited and published. One immediate suggestion is that edited highlights should be reproduced in the *Journal of Film Preservation*. The full texts will be kept on the website.
- Access to the interviews (either as sound files or as transcripts) will be according to the terms of the release agreement or, if necessary, agreement of the Steering Committee. There will be some kind of secure access on the website, by password or some other accreditation system.

A small budget has been approved to cover initial expenses such as the purchase of digital voice recorders which can be loaned to participating Archives. (£50/€67/\$90) In addition, I am confident that it would be possible to raise money from some outside organisation (Unesco, for example) to help with the 'phase two' activities if the Federation found itself unable to fully fund them.

Colleagues are asked to suggest names of potential interviewees (and even potential interviewers. Please pass them on to me, or to another member of the Steering Committee, or to someone on the EC. Names and e-mail addresses of the Steering Committee members can be found at the end of this report.

That's where we are at the moment. As I said earlier, this project was endorsed by the Executive Committee now outgoing. I hope very much that the new EC will continue to support this initiative and designate it as an official FIAF project.

I've been asked to add something about relating this project in some way to the seventieth anniversary celebrations in 2008. These are my own initial thought, which have not yet been discussed with the Steering Committee. If we get the co-operation and participation of the Archives that we're hoping for, I can see absolutely no reason why we should not, by then, have available recorded interviews which relate to the four founding countries, France, Germany, the UK and the United States. I think we should aim to complete work on recordings relating to the first ten members, so we'd be including Brussels, København, Praha, Stockholm, Warszawa, (all 1946), with the tenth being Amsterdam in 1947, or maybe even include those who joined in 1948 as well, thus Lausanne, Milano and Moskva. Perhaps we should be more ambitious. The initial results of the Project should help us to make such an assessment, but one suggestion has been that we should also be looking to include information from the newest Archives as well as the oldest. Whatever the final decision, our target would be to have all these interviews available for listening to, as well as translated and transcribed, all by the time of the 2008 Congress. Furthermore, if we could get the services of a good sound editor, we might be able to produce a

compilation on CD. The possibilities are many and varied, but, of course, depend on co-operation and resources.

There is just one final point I'd like to make, which relates directly to FIAF's history, though it is not connected exactly with this interview project. Since the meeting on Wednesday, a number of colleagues have mentioned existing interviews and collections of photographs or papers that they know about or believe to exist, which might be of interest to FIAF but don't necessarily relate directly to any particular member Archive and therefore have no natural 'home'. I believe that – in addition to supporting this Oral History Project – FIAF (i.e., the member Archives) should give very serious consideration to the idea of – in effect – FIAF setting up its own archive. If this is considered to be desirable, then the membership must decide how such an operation can be organised and managed, and – crucially – how it can be resourced. I don't suggest that this is necessarily discussed at this moment, but I do believe that it's not something we can ignore for very much longer.

Elaine Burrows  
11.06.2005

Steering Committee contact information

|                     |  |
|---------------------|--|
| Elaine Burrows      | <a href="mailto:elaine_burrows@hotmail.com">elaine_burrows@hotmail.com</a> |
| Christian Dimitriu  | <a href="mailto:c.dimitriu@fiafnet.org">c.dimitriu@fiafnet.org</a>         |
| Michael Pogorzelski | <a href="mailto:mpogo@oscars.org">mpogo@oscars.org</a>                     |
| Robert Daudelin     | <a href="mailto:rdaudelin@vif.com">rdaudelin@vif.com</a>                   |
| Michelle Aubert     | <a href="mailto:michelle.aubert@cnc.fr">michelle.aubert@cnc.fr</a>         |

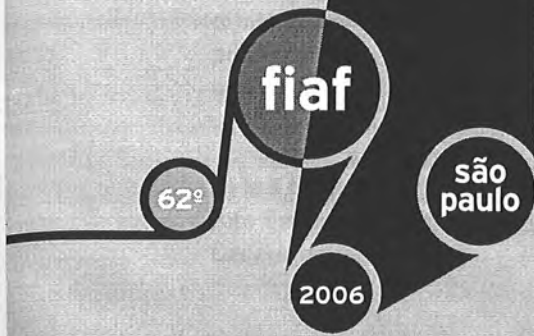
**Please contact any of us to suggest people who should be interviewed in connection with this project**

## **7. Future Congresses**

- 7.1. 2006 – São Paulo – Newsletter #1
- 7.2. 2009 - Buenos Aires – Invitation
- 7.3. 2010 – Santiago de Chile - Invitation

**7.1. 2006 – São Paulo – Newsletter #1**

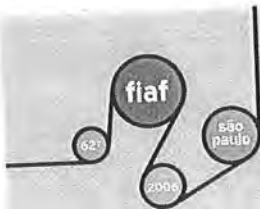
62<sup>nd</sup> fiaf congress são paulo 2006  
from april 20<sup>th</sup> to 29<sup>th</sup>  
cinemateca brasileira



## N E W S L E T T E R 1

### Dear friends

It is with great pleasure that Cinemateca Brasileira invites you to the 62<sup>nd</sup> FIAF Congress in São Paulo, Brazil. In 2006 we'll also celebrate 60 years of our Archive – decades of so many adversities and achievements. It will be great to share this trajectory with you. We are already working to make your stay in São Paulo as enjoyable as possible – organizing a Programme aimed at the deepest interests of us all. We will try to provide the necessary conditions for a real interchange between colleagues and other professionals and not forgetting to acquaint you with our city. We hope this visit will remain in your memories in such a way you'll feel like coming back.



**DATES**

The 62<sup>nd</sup> Congress will take place from 20<sup>th</sup> to 29<sup>th</sup> of April, 2006 (Thursday to Saturday).  
The Executive Committee sessions will be held from the 21<sup>st</sup> to the 23<sup>rd</sup>.

**VENUE**

All the events and conventions will take place in our Cinemateca – a complex of buildings where are located all our working areas. After 10 years of physically displacing our collections, remodeling and improving the existing facilities and building new ones, we're finally able to host this Congress.

**DRAFT**

| DATE                     | CONGRESS ACTIVITY  |
|--------------------------|--|
| THU Apr 20 <sup>th</sup> | Arrival of Executive Committee<br>Evening: Welcome dinner to EC members                                  |
| FRI Apr 21 <sup>st</sup> | 1 <sup>st</sup> Day of FIAF EC meeting   |
| SAT Apr 22 <sup>nd</sup> | 2 <sup>nd</sup> Day of FIAF EC meeting   |
| SUN Apr 23 <sup>rd</sup> | 3 <sup>rd</sup> Day of FIAF EC meeting<br>Arrival/registration of delegates<br>Evening: Opening Cocktail |
| MON Apr 24 <sup>th</sup> | Congress opening session<br>Technical Symposium: The future of film archive in a digital cinema world    |
| TUE Apr 25 <sup>th</sup> | Technical Symposium: The future of film archive in a digital cinema world                                |
| WED Apr 26 <sup>th</sup> | Second Century Forum<br>Regional meetings  |
| THU Apr 27 <sup>th</sup> | Workshops<br>Excursion   |
| FRI Apr 28 <sup>th</sup> | Workshops  |
| SAT Apr 29 <sup>th</sup> | Open Forum<br>General Assembly and Closing Session<br>Evening: Farewell Party                            |

**SYMPOSIUM**

The main symposium's subject will be The future of film archive in a digital cinema world. It is an opportunity to discuss the introduction of digital technologies in the cinematography and in film archives. The experiences from archives that have already accepted digital masters for cinema release, the state of development of archival digital masters storage systems and "restoring films without film" could be some of the issues. Also, this theme relates to essential ethical questions involved in laboratorial processes (restoration, duplication, etc.) and digital screenings, to the holiness of the projected print and to the nature of film presentation.

**INFRASTRUCTURE**

A fully functioning communication centre – with photocopier, phone/fax, computer, printer, internet access, and the traditional pigeon holes will be available in the premises of the Cinemateca Brasileira, as well as catering for coffee/tea breaks and on-site meals. CB will assure the recording of the meetings.

**SIMULTANEOUS INTERPRETATION**

Into English, French and Spanish will be provided during the Symposium and the General Assembly.

**SPECIAL EVENTS AND ACTIVITIES**

A cocktail opening the 62<sup>nd</sup> FIAF Congress and celebrating Cinemateca Brasileira's 60 years will take place on April 23<sup>rd</sup>, 2006. In the evenings, the delegates will be invited to attend the regular screenings of our movie theatre. During the Congress, we'll be showing a special selection of Brazilian films, in order to share some information about our cinema. Some other optional programs, like concerts, Brazilian music shows and/or Samba School performances will also be scheduled, as well as excursions to museums and other interesting places in the city, like the Central Market, etc.. We will take you on a visit to São Paulo's cultural and touristic sites, hoping to acquaint you with our city in the most agreeable way we can. And on the last day, we'll have a Farewell Party.

## General information

**BRAZIL**

Brazil is the 5<sup>th</sup> country in the world in territorial extension and the biggest in the South hemisphere. It measures 8.547.403 square kilometers – an area that corresponds to 47,3% of South America.

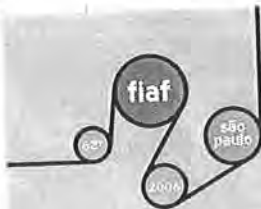
The Atlantic Ocean spreads along the country's whole east coast, offering 7.367 kilometers of seaboard.

It was discovered by Portuguese explorers in 1500, and the Brazilian people descend from a mixture of races. Portuguese colonizers, natives and African slaves comprise it's racial foundation. Since the late 1800s, German, Italian, Polish, Japanese and other immigrants have added new elements to this "melting pot".

Today, Brazil has 180 million inhabitants, living with freedom of thought, speech and religion, and speaking a single language, Portuguese, which has incorporated words of native and iorubá origin.

The country presents a varied climate, with an average temperature of 20° C, resulting in diverse natural landscapes, which hold a rich and complex ecosystem. Its economy is among the biggest ten in the world, due to it's massive GNP – and it has the largest industrial capacity among developing countries. The distribution of wealth, however, is one of the most unequal on Earth. It is politically organized in a Federative Republic constituted of 26 states and a Federal District, where Brasilia, the nation's capital is located.





## SÃO PAULO

Founded in 1554 by Jesuit priests, the city of São Paulo is the country's economic and cultural heart.

Since the arrival of the first immigrants that came to work in the coffee fields, in the late 19<sup>th</sup> Century, the city has experienced a continuous growth.

The 4<sup>th</sup> biggest city of the world and the biggest of South America, São Paulo has today 11 million inhabitants, representing 6% of the Brazilian population and accounts for about 9% of the Nation's GNP.

The city, being the largest consumer market in Brazil, holds the country's most important commercial and cultural events, which attract over 15 million people a year, among participants and visitors.

All industrial activities are represented in the metropolitan area of São Paulo, which includes other populous cities and has a very dynamic economical life, displaying the largest and most diversified industrial park in Latin America.

São Paulo offers great entertainment options, such as some of the finest restaurants and museums in Brazil. The traffic, however, is often heavy, especially during the rush hours. Despite its economic might, the city also reflects the social chasm so prevalent in the country. It is the capital of São Paulo state, located at 860 meters above sea level, with an average temperature between 17° C and 24° C.

## ACCOMMODATION

Accommodation facilities in São Paulo are on par with those in the greatest cities of the world. We will book hotels of various price ranges for you. A single room varies from €30 to €115. Cinemateca Brasileira is very near these hotels, at walking distance.

**THE SOFITEL SAO PAULO** Rua Sena Madureira, 1355, Ibirapuera, São Paulo  
P +55 11 5087 0800 / [sofitelsaopaulo@accorhotels.com.br](mailto:sofitelsaopaulo@accorhotels.com.br) / Price range 120 – 150 USD

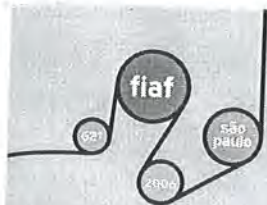
**THE NOVOTEL** Rua Sena Madureira, 1355, Ibirapuera, São Paulo  
P +55 11 5574 9099 / Price range 40 – 60 USD

**THE BIENAL OTHON FLAT** Rua Sena Madureira, 1225, Ibirapuera, São Paulo  
P +55 11 5088 7999 / [biennialflat@biennialflat.com.br](mailto:biennialflat@biennialflat.com.br) / Price range 40 – 60 USD

## TRANSPORT

São Paulo – Guarulhos International Airport (GRU) is located 19 miles (26 kilometers) northeast of São Paulo center. One of South America's prime airports, São Paulo – Guarulhos is used by a large number of airlines flying to and from many international locations.

The São Paulo – Guarulhos International Airport offers a good standard of passenger facilities. There are banks, cash machines (ATMs) and bureau de change areas. Various fast food chains and restaurants are available, along with coffee shops and bars. It also offers shopping options, including duty-free stores.

**TIME**

|           |                                 |
|-----------|---------------------------------|
| +12 HOURS | Tokyo                           |
| +5 HOURS  | Berlin, Paris, Brussels, Madrid |
| +4 HOURS  | London                          |
| =         | Buenos Aires                    |
| -1 HOUR   | Havana, La Paz, New York        |
| -2 HOURS  | Bogota, Lima                    |
| -4 HOURS  | Los Angeles                     |

**CURRENCY**

During your stay you will need Brazilian Reais. The current rates are R\$2,30 to US\$1 and R\$3,00 to €1. Exchange is available at the Airport, hotels and banks.

**PASSPORT AND VISA**

Travel formalities follow the international standards. Visas can be obtained at Brazilian Embassy or Consulate in your countries. According to the Ministry of Foreign Affairs of Brazil, participants from the following countries will need visas: Afghanistan, Albania, Angola, Armenia, Australia, Azerbaijan, Bangladesh, Bosna y Herzegovina, Bulgaria, Burkina Faso, Canada, China, D.P.R. of Korea, Croatia, Cuba, Egypt, Slovakia, United States of America, India, Indonesia, Iran, Japan, Latvia, Macedonia, Nicaragua, Nigeria, Puerto Rico, Czech Republic, Romania, Russia, Serbia and Montenegro, Ukraine and Vietnam.

**JUST IN CASE**

Don't forget to check if you'll need any vaccine to leave your country. In the next Newsletter we'll inform you about the vaccines demanded by Brazilian government for passengers coming from specific countries. And you could provide an international health insurance.

**CONTACT**

Cinemateca Brasileira – FIAF2006SP  
Largo Senador Raul Cardoso, 207  
04021-070 – São Paulo – SP – Brasil

P +55 11 5904.6100

F +55 11 5539.0844

fiaf2006sp@cinemateca.gov.br

CINEMATECA BRASILEIRA SECRETARIA DO AUDIOVISUAL / MINISTÉRIO DA CULTURA

**7.2. 2009 - Buenos Aires - Invitation**



Buenos Aires, 16 de abril de 2005

Señores Comité Ejecutivo  
Federación Internacional  
Archivos de Films F.I.A.F

Nos dirigimos a ustedes a fin de presentar nuestra candidatura para la realización del Congreso Internacional de la FIAF correspondiente al año 2.009 en la Ciudad de Buenos Aires, República Argentina.

Este ofrecimiento coincide en ese año, con el centenario de la primera película argentina "La revolución de Mayo" de Mario Gallo y con la celebración del 60º aniversario de la creación de la Cinemateca Argentina. Para ello contamos con el auspicio y apoyo de la Legislatura de la Ciudad de Buenos Aires y de la Secretaría de Cultura del Gobierno de la Ciudad de Buenos Aires y de la Secretaría de Cultura de la Presidencia de la Nación, así como la del Museo Municipal del Cine, y diversas reparticiones de Gobierno, Nacionales y municipales que patrocinan y promueven la cultura y la actividad cinematográfica y la conservación de las imágenes en movimiento en nuestro país.

Creemos que Buenos Aires puede ser sede oficial del Congreso de la FIAF dada la importancia de su tradición en la historia del cine y en el desarrollo cultural de todo el continente.

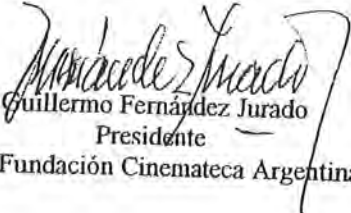
Para llevar a cabo el Congreso, contamos con nuestra sede- instalada en aproximadamente 5.000 metros cuadrados- e instalaciones que se presentan especialmente para la realización del mismo. Debemos agregar que ya hemos establecido los contactos necesarios con la Asociación de Hoteles de Buenos Aires y que contamos con el apoyo de la Cámara Argentina de Congresos Internacionales, con la que hemos iniciado conversaciones sobre la organización del evento.

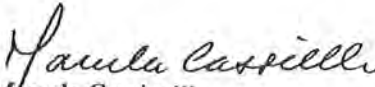
Nuestra larga pertenencia a la FIAF y el haber organizado y participado de seminarios, encuentros y como miembros de FIAF en numerosos Congresos Internacionales, lo que nos permite encarar la organización del Congreso 2009, con la responsabilidad y el conocimiento de 56 años de actividad institucional.

Al considerar esta solicitud, el Comité Ejecutivo podrá solicitar las opiniones de aquellos miembros del mismo que han visitado en varias ocasiones la Cinemateca Argentina y que han podido comprobar la importancia de la misma, la seriedad de sus compromisos y el apoyo irrestricto que siempre ha brindado a la Federación.

Al oficializar este ofrecimiento, sabemos que podremos cumplir con nuestros compromiso dado nuestros antecedentes de reuniones internacionales de la FIAF y otras organizaciones.

Saludan a ustedes,

  
Guillermo Fernández Jurado  
Presidente  
Fundación Cinemateca Argentina

  
Marcela Cassinelli  
Vicepresidente  
Fundación cinemateca Argentina




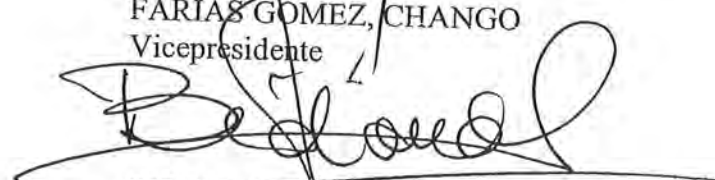
*Legislatura de la Ciudad  
Autónoma de Buenos Aires*

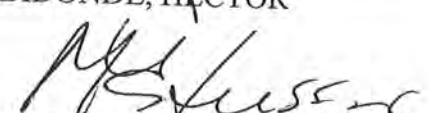
La Comisión de Cultura y Comunicación Social de la Legislatura de la Ciudad Autónoma de Buenos Aires, adhiere a la nominación de Buenos Aires como sede 2009 del "Congreso Mundial de la Federación Internacional de Archivos de Films (F.I.A.F.)", en coincidencia con el 60° aniversario de la creación de la Cinemateca Argentina y el 70° aniversario del F.I.A.F.

Esta Comisión expresa además su reconocimiento a la Fundación Cinemateca Argentina por su trabajo dedicado a la preservación y conservación del patrimonio cultural cinematográfico argentino e internacional.


Sala de Comisión, 24 de mayo de 2005.-

  
FARIÁS GÓMEZ, CHANGO  
Vicepresidente


  
BIDONDE, HECTOR

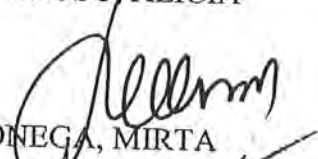
  
ESTENSSORO, MARGIA EUGENIA

  
PÉREZ, MARINA

  
LA PORTA, NORBERTO L.  
Presidente

  
BELLO, ALICIA

  
CARUSO, ALICIA

  
ONEGA, MIRTA

  
POLIMENI, MARÍA FLORENCIA



# GOBIERNO DE LA CIUDAD DE BUENOS AIRES

Buenos Aires, **27 MAY 2005**

Visto la Nota N° 116-MDC-2005 y ag., y

## CONSIDERANDO:

Que por dicha actuación el señor David Blaustein da cuenta a esta Secretaría del proceso de postulación de la Ciudad de Buenos Aires como Sede del Congreso Mundial de la Federación Internacional de Archivos de Films – FIAF 2009;

Que es menester reconocer la importante labor de promover actividades que propicien el desarrollo y enriquecimiento de la industria cinematográfica nacional;

Que es política de esta Secretaría brindar apoyo a las iniciativas que resulten concurrentes con los objetivos fijados en materia cultural;

Por ello,

## EL SECRETARIO DE CULTURA RESUELVE

- Art. 1° - Exprésase el auspicio de la Secretaría de Cultura del Gobierno de la Ciudad Autónoma de Buenos Aires al proceso de postulación de la Ciudad de Buenos Aires como Sede del Congreso Mundial de la Federación Internacional de Archivos de Films – FIAF 2009, impulsado por la Fundación Cinemateca Argentina juntamente con el Museo del Cine "Pablo Ducros C. Hicken".
- Art. 2° - Déjase constancia que la concesión del auspicio no implica estar exento de eventuales aranceles que le correspondiere percibir a este Gobierno y no significa autorización, habilitación ni permiso alguno para cualquier accionar relacionado con la concreción de la actividad auspiciada, los que tendrán que solicitarse con las formalidades de la ley, y por ante las reparticiones que en el caso correspondiere intervenir a los fines de su eventual fiscalización y/u otorgamiento.
- Art. 3° - Regístrese; comuníquese y archívese por el término de dos años.

  
DR. GUSTAVO F. LOPEZ  
SECRETARIO DE CULTURA  
GOBIERNO DE LA CIUDAD AUTONOMA DE BS. AS.

RESOLUCIÓN N° \_\_\_\_\_

# Sindicato de la Industria Cinematográfica Argentina **SICA**

Adherido a la C.T.A. y a la COSITMECOS

Personería Gremial N° 207

Buenos Aires, 26 de mayo de 2005

Sr. Presidente  
Fundación Cinemateca Argentina  
Dn. Guillermo Fernández Jurado  
Buenos Aires Argentina

De nuestra consideración:


Dejamos constancia del pedido de auspicio de la Fundación Cinemateca Argentina, para solicitar en el Congreso Anual de la Federación Internacional de Archivos Fílmicos de una ponencia, para ofrecer la candidatura de la Ciudad de Buenos Aires para la realización del Congreso Internacional de 2009.

Nuestra entidad, como representante de los técnicos de la Industria Cinematográfica Argentina, avala y auspicia la solicitud que se presentará al Comité Ejecutivo de la FIAF en el Congreso de Ljubjana, Eslovenia, a comienzos del próximo mes de junio del corriente año.

Queremos en esta forma señalar la importancia que tiene para nuestra institución la aprobación de esta nominación.

En espera de una respuesta positiva que se alcance en dicha reunión, nos despedimos del Señor Presidente de la Cinemateca Argentina, con nuestra mayor consideración y estima.



  
LUIS A. COLASO  
Secretario General  
S.I.C.A.



Handwritten scribble and the number "100" in the top right corner.

GOBIERNO DE LA CIUDAD DE BUENOS AIRES  
Secretaría de Cultura

NOTA N° <sup>3673</sup> -SC-2005

Buenos Aires, - 9 MAY 2005

MOTIVO: S/Congreso Mundial de la FIAP

SEÑOR DIRECTOR:


Tengo el agrado de dirigirme a usted, a fin de acusar recibo de su Nota del 27 de abril próximo pasado.

Al respecto y atento lo expuesto en el punto 4 de su nota, reafirmo la voluntad de que Buenos Aires sea Sede del Congreso Mundial de la FIAP a realizarse en conjunto con la CINEMATECA ARGENTINA en el año 2009.

Asimismo, le solicito se haga cargo de iniciar y llevar adelante las gestiones pertinentes a fin de concretar la realización del mencionado evento en nuestra Ciudad de Buenos Aires.

Sin otro particular, saludo a usted muy atentamente.

mgd

  
DR. GUSTAVO F. LOPEZ  
SECRETARIO DE CULTURA  
GOBIERNO DE LA CIUDAD AUTÓNOMA DE BS. AS.

AL SEÑOR DIRECTOR DEL  
MUSEO DEL CINE "PABLO DUCROS HICKEN"  
D. DAVID BLAUSTEIN  
S. / D.



**7.3. 2010 – Santiago de Chile - Invitation**



GOBIERNO DE CHILE  
CONSEJO NACIONAL  
DE LA CULTURA Y LAS ARTES

N°022/44

SANTIAGO, 18 de mayo del 2005

Señor  
Abdullah Ommidvar Farhadi  
Presidente  
Fundación Chilena de las Imágenes en Movimiento

Hemos recibido con entusiasmo su propuesta respecto a que nuestro país sea sede del 66° Congreso de la Federación Internacional de Archivos Filmicos FIAF, el año 2010, lo que significaría recibir a más de 120 instituciones dedicadas a la conservación de filmes.

Por cierto que se trata de un evento de gran relevancia para el país que permitiría poner en relieve la preservación del patrimonio filmico, considerado como obra de arte y documento histórico, y la memoria audiovisual de Chile, precisamente cuando estemos celebrando el bicentenario de la nación. En este sentido, manifestamos nuestro apoyo a la realización de este evento, que organizaría en nuestro país, la Fundación Chilena de las Imágenes en Movimiento que usted preside.

Le saluda cordialmente,

  
José Weinstein Cayuela  
Ministro de Cultura

JWC/cjm.  
c.c.: Archivo

**Sr:  
Christian Dimitriu  
Administrador FIAF  
Presente**

**Estimado Sr. Dimitriu,**

Le saludo cordialmente y a continuación detallo el motivo de ésta carta:

Como mencionamos en la carta enviada anteriormente, Chile pretende postularse como sede el año 2010, para nuestro bicentenario, con el apoyo del Gobierno de Chile, a través, del Ministro de cultura don José Weinstein, haciéndolo público en éste próximo Congreso FIAF, en Lubjana.

Por lo anterior, solicito a usted nuevamente el apoyo correspondiente para concretar nuestra solicitud ante el directorio FIAF y los miembros plenos. Por ésta razón, rogamos a usted, interceda ante el Directorio y la organización para crear un espacio en éste Congreso, y manifestar oficialmente nuestras intenciones, queremos en lo posible, se nos otorgue un espacio en alguna sesión plenaria para exponer nuestra propuesta de manera eficaz, además, de exhibir un material audiovisual de Chile (formato DVD o Betacam SP). La propuesta será planteada por quien suscribe.

Agradecemos desde ya su importante gestión, quedando a vuestra disposición, se despide atentamente,



**ABDULLA OMMIDVAR FARHADI  
PRESIDENTE  
FUNDACION CHILENA IMÁGENES EN MOVIMIENTO**



## **8. Financial Reports**



Association  
Management  
and Consulting

To the Management of  
**FIAF aisbl**  
Rue Defacqz 1  
1000 BRUXELLES

Brussels, April 25<sup>th</sup> 2005

Dear Sirs,

**FIAF 2004 FINANCIAL STATEMENTS**

ICSA has been in charge of the accounting and the financial reporting for your Federation for the year 2004.

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 31<sup>st</sup> 2004.

As we already mentioned previously, it's very important and urgent that FIAF complies to the following requirements :

- a) the compliance with the VAT and other tax regulations,
- b) the adaptation of statutes and rules to the new legislation,
- c) other updates (status of employees, service contracts;...etc

Sincerely,

M.A. PONCELET

A handwritten signature in black ink, appearing to be 'M.A. Poncelet', written over the printed name.

**FIAF/P.I.P.**  
**BALANCE SHEET in 000 EURO**

| <u>ASSETS</u>                 | <u>31/12/2000</u> | <u>31/12/2001</u> | <u>31/12/2002</u> | <u>31/12/2003</u> | <u>31/12/2004</u> |
|-------------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| <b>Receivables</b>            |                   |                   |                   |                   |                   |
| Members & other               | 145.097           | 162.327           | 163.048           | 215.229           | 213.933,47        |
| Provision bad debts           | -100.661          | -72.602           | -25.000           | -62.035           | -97.409,31        |
| <b>Total Receivables</b>      | <b>44.436</b>     | <b>89.725</b>     | <b>138.048</b>    | <b>153.194</b>    | <b>116.524,16</b> |
| <b>Cash &amp; Banks</b>       |                   |                   |                   |                   |                   |
| Deposit account €             | 151.391           | 188.567           | 151.802           | 136.152           | 105.815,79        |
| Current account €             | 71.021            | 24.500            | 41.180            | 29.384            | 26.899,82         |
| Current account \$            | 78.568            | 7.633             | 61.885            | 72.702            | 151.190,73        |
| Current account GBP           | 22.311            | 9.463             | 11.945            | 328               | 3.805,29          |
| Lloyd GBP                     | 0                 | 0                 | 3.373             | 10.459            | 10.608,32         |
| Petty cash                    | 53                | 16                | 140               | 73                | 167,29            |
| <b>Total Cash &amp; Banks</b> | <b>323.344</b>    | <b>230.179</b>    | <b>270.325</b>    | <b>249.098</b>    | <b>298.487,24</b> |
| Accruals                      | 0                 | 0                 | 0                 | 0                 | 9.151,83          |
| <b>TOTAL ASSETS</b>           | <b>367.780</b>    | <b>319.904</b>    | <b>408.373</b>    | <b>402.292</b>    | <b>424.163,23</b> |
| <b>LIABILITIES</b>            |                   |                   |                   |                   |                   |
| <b>Debts</b>                  |                   |                   |                   |                   |                   |
| Suppliers                     | 63.797            | 41.316            | 81.540            | 74.342            | 81.579,91         |
| Salaries related (provisions) | 20.004            | 22.006            | 25.416            | 25.575            | 22.845,25         |
| Other debts                   | 0                 | 37.142            | 35.942            | 26.686            | 23.410,77         |
| <b>Total Debts</b>            | <b>83.801</b>     | <b>100.464</b>    | <b>142.898</b>    | <b>126.603</b>    | <b>127.835,93</b> |
| <b>Prepaid</b>                |                   |                   |                   |                   |                   |
| AECI 3/AECI 2 esp/P.Getty     | 52.675            | 0                 | 0                 | 0                 | 8.044,02          |
| Nitrate Book Fund             | 10.238            | 16.650            | 7.200             | 1.299             | 1.299,26          |
| Nat.Film Preservation F.      | 0                 | 0                 | 4.673             | 1.760             | 1.760,02          |
| Unesco                        | 0                 | 0                 | 0                 | 5.029             | 5.028,59          |
| <b>Total Prepaid</b>          | <b>62.913</b>     | <b>16.650</b>     | <b>11.873</b>     | <b>8.088</b>      | <b>16.131,89</b>  |
| <b>Total Reserve Fund</b>     | <b>221.066</b>    | <b>202.790</b>    | <b>253.602</b>    | <b>267.601</b>    | <b>280.195,41</b> |
| <b>TOTAL LIABILITIES</b>      | <b>367.780</b>    | <b>319.904</b>    | <b>408.373</b>    | <b>402.292</b>    | <b>424.163,23</b> |
|                               | 0                 | 0                 | 0                 | 0                 | 0,00              |

# FIAF - P.I.P.

## INCOME AND EXPENSE - SUMMARY 2003-2006

Combined FIAF - P.I.P. (in 000 €)

|   | Result<br>2003 | Budget<br>2004 | Result<br>2004 | Budget<br>2005 | Draft<br>2006 |
|---|----------------|----------------|----------------|----------------|---------------|
| <b>CURRENT INCOME</b>                       |                |                |                |                |               |
| <i>FIAF</i>                                 |                |                |                |                |               |
| % previous year                             | 244,3          | 256,5          | 246,1          | 255,1          | 267,1         |
| <i>P.I.P.</i>                               | 98,9%          | 105,0%         | 95,9%          | 99,4%          | 104,7%        |
| % previous year                             | 159,0          | 193,0          | 153,7          | 171,7          | 166,0         |
| % Total income                              | 91,0%          | 121,4%         | 79,6%          | 88,9%          | 96,7%         |
| <b>TOTAL INCOME COMBINED</b>                | 39,4%          | 42,9%          | 38,5%          | 40,2%          | 38,3%         |
| % previous year                             | 403,3          | 449,6          | 399,8          | 426,8          | 433,1         |
|   | 95,6%          | 111,5%         | 88,9%          | 94,9%          | 108,3%        |
| <b>EXPENSE</b>                              |                |                |                |                |               |
| <i>FIAF</i>                                 |                |                |                |                |               |
| Personnel and external services             |                |                |                |                |               |
| % previous year                             | (112,2)        | (112,9)        | (113,6)        | (112,4)        | (128,8)       |
| Other current expenses                      | 111,1%         | 100,7%         | 100,6%         | 99,6%          | 114,6%        |
| % previous year                             | (28,1)         | (27,5)         | (31,8)         | (25,5)         | (25,5)        |
| Total Projects - Activities                 | 90,8%          | 98,0%          | 115,6%         | 92,7%          | 100,0%        |
| % previous year                             | (55,2)         | (61,0)         | (54,5)         | (57,0)         | (56,0)        |
| Total Meetings/Congress/Missions            | 84,3%          | 110,5%         | 89,3%          | 93,4%          | 98,2%         |
| % previous year                             | (54,5)         | (52,0)         | (39,7)         | (52,0)         | (50,0)        |
| Equipments - Furnitures                     | 76,5%          | 95,4%          | 76,3%          | 100,0%         | 96,2%         |
| Contingency reserve                         | (2,9)          | (8,0)          | (5,5)          | (6,0)          | (3,0)         |
| <b>Total expense FIAF</b>                   | (1,0)          | (2,0)          | -              | (2,0)          | (1,0)         |
| % previous year                             | (253,8)        | (263,4)        | (245,1)        | (254,9)        | (264,3)       |
| <i>P.I.P.</i>                               | 91,2%          | 103,8%         | 93,1%          | 96,8%          | 103,7%        |
| Salaries and fees                           |                |                |                |                |               |
| % previous year                             | (102,5)        | (108,9)        | (100,9)        | (107,9)        | (110,0)       |
| Other Current expenses                      | 117,2%         | 106,2%         | 92,6%          | 99,1%          | 101,9%        |
| % previous year                             | (26,7)         | (25,1)         | (18,8)         | (21,3)         | (20,6)        |
| Projects - Special Activities               | 59,3%          | 94,0%          | 74,9%          | 84,9%          | 96,7%         |
| % previous year                             | (36,9)         | (40,5)         | (33,3)         | (42,5)         | (40,7)        |
| <b>Total expense P.I.P.</b>                 | 150,0%         | 109,8%         | 82,2%          | 104,9%         | 95,8%         |
| % previous year                             | (166,1)        | (174,5)        | (153,0)        | (171,7)        | (171,3)       |
| <b>TOTAL EXPENSE COMBINED FIAF - P.I.P.</b> | 105,8%         | 105,0%         | 87,7%          | 98,4%          | 99,8%         |
| % previous year                             | (420,0)        | (437,9)        | (398,1)        | (426,6)        | (435,6)       |
|   | 96,4%          | 104,3%         | 90,9%          | 97,4%          | 102,1%        |
| <b>CURRENT SURPLUS (DEFICIT)</b>            |                |                |                |                |               |
| <i>FIAF OPERATING RESULT</i>                |                |                |                |                |               |
| Provisions from/to Reserve Fund             | (9,5)          | (5,9)          | 0,9            | 1,2            | 2,8           |
| <b>TOTAL FIAF</b>                           | (9,5)          | (0,1)          | 0,9            | 1,2            | 2,8           |
| <i>P.I.P. OPERATING RESULT</i>              |                |                |                |                |               |
| Provisions from/to Reserve Fund             | (7,2)          | 18,5           | 0,7            | (0,0)          | (5,3)         |
| <b>TOTAL P.I.P.</b>                         | (7,2)          | (18,6)         | -              | -              | -             |
| <b>TOTAL COMBINED FIAF - P.I.P.</b>         | (16,7)         | (0,1)          | 1,7            | (0,0)          | (2,6)         |

**FIAF**  
**DETAIL OF INCOME 2003 - 2006**  
**(in 000 €)**

| AFFILIATES AND DONORS                   | Result       | Budget       | Result       | Budget       | Draft        |
|---|--------------|--------------|--------------|--------------|--------------|
|   | 2003         | 2004         | 2004         | 2005         | 2006         |
| <b>Affiliates A</b>                     | 46           | 45           | 46           | 46           | 46           |
| 2750 €                                  | 126,5        | 123,8        | 126,5        | 126,5        | 126,5        |
| <b>Affiliates B</b>                     | 23           | 22           | 22           | 23           | 24           |
| 2300 €                                  | 52,9         | 50,6         | 50,6         | 52,9         | 55,2         |
| <b>Affiliates C</b>                     | 24           | 23           | 22           | 24           | 25           |
| 1700 €                                  | 40,8         | 39,1         | 37,4         | 40,8         | 42,5         |
| <b>Affiliates D</b>                     | 11           | 10           | 12           | 11           | 12           |
| 1150 €                                  | 12,7         | 11,5         | 13,8         | 12,7         | 13,8         |
| <b>Affiliates E</b>                     | 28           | 30           | 30           | 30           | 32           |
| 600 €                                   | 16,8         | 18,0         | 18,0         | 18,0         | 19,2         |
| <b>Donors (F + G)</b>                   | 10,1         | 13,0         | 7,1          | 13,0         | 14,0         |
| <b>Voluntary fee contributions</b>      | 0,2          | 0,8          | 0,2          | 0,8          | 0,8          |
| - Unpaid                                | (40,0)       | -            | (26,7)       | -            | -            |
| - Provisions                            | -            | (14,0)       | -            | (30,0)       | (26,0)       |
| <b>Total Members and Donors</b>         | <b>220,0</b> | <b>242,8</b> | <b>226,9</b> | <b>234,7</b> | <b>246,0</b> |
| % previous year                         | 95,4%        | 110,4%       | 93,5%        | 96,7%        | 104,8%       |
| <b>PUBLICATIONS</b>                     |              |              |              |              |              |
| <b>JFP (Subscr + Stand alone)</b>       | 67           | 65           | 58           | 70           | 60           |
| 35,2 €                                  | 2,4          | 2,3          | 2,0          | 2,5          | 2,1          |
| <b>Other FIAF Publications</b>          | 295          | 75           | 98           | 150          | 150          |
| 40,00 €                                 | 11,8         | 3,0          | 3,9          | 8,0          | 8,0          |
| <b>Advertising income &amp; Award</b>   | 6,2          | 4,5          | 8,9          | 6,0          | 6,0          |
| <b>TOTAL PUBLICATIONS</b>               | <b>20,4</b>  | <b>9,8</b>   | <b>14,9</b>  | <b>16,5</b>  | <b>16,1</b>  |
| % previous year                         | 228,7%       | 48,1%        | 151,8%       | 168,2%       | 97,9%        |
| <b>External Funding (1)</b>             |              |              |              |              |              |
| Received (Ibermedia, etc.)              | 45,8         | 5,0          | 27,8         | 48,3         | 25,0         |
| Funds to be distributed during the year | (40,8)       | (5,0)        | (4,5)        | (23,3)       | (25,0)       |
| Remaining funds for following year      | (5,0)        | -            | (23,3)       | (25,0)       | -            |
| <b>FUNDRAISING BALANCE</b>              | <b>0,0</b>   | <b>0,0</b>   | <b>0,0</b>   | <b>0,0</b>   | <b>0,0</b>   |
| <b>Interest &amp; Exchange Diff.</b>    | 4,0          | 4,0          | 4,3          | 4,0          | 5,0          |
| <b>TOTAL INCOME FIAF</b>                | <b>244,3</b> | <b>256,5</b> | <b>246,1</b> | <b>255,1</b> | <b>267,1</b> |
| % of total combined income              | 60,6%        | 57,1%        | 61,5%        | 59,8%        | 61,7%        |
| <b>TOTAL COMBINED FIAF - P.I.P.</b>     | <b>403,3</b> | <b>449,6</b> | <b>399,8</b> | <b>426,8</b> | <b>433,1</b> |



**FIAF**  
**DETAIL OF EXPENSE 2003 - 2006**  
(in 000 €)

| SECRETARIAT                                      | Result<br>2003 | Budget<br>2004 | Result<br>2004 | Budget<br>2005 | Draft<br>2006  |
|--|----------------|----------------|----------------|----------------|----------------|
| <b>Personnel and external Services</b>           |                |                |                |                |                |
| FIAF Administrator                               | (52,0)         | (50,0)         | (55,1)         | (50,0)         | (60,0)         |
| Assistant (OJ 100%)                              | (44,6)         | (45,5)         | (46,0)         | (45,5)         | (46,0)         |
| Adm. secretary (JR 50% + NN 25%)                 | (25,3)         | (25,0)         | (23,2)         | (25,0)         | (37,5)         |
| Computer experts                                 | (2,8)          | (4,0)          | (0,8)          | (4,0)          | (2,5)          |
| Accounting, Taxes, Balance                       | (1,8)          | (2,8)          | (2,3)          | (2,3)          | (2,3)          |
| PIP Particip.to FIAF staff expenses              | 14,3           | 14,4           | 13,8           | 14,4           | 19,5           |
| <b>Total Personnel and external services</b>     | <b>(112,2)</b> | <b>(112,9)</b> | <b>(113,6)</b> | <b>(112,4)</b> | <b>(128,8)</b> |
| % previous year                                  | 111,1%         | 100,7%         | 100,6%         | 99,6%          | 114,6%         |
| <b>Other current expense</b>                     |                |                |                |                |                |
| Telephone/fax                                    | (3,8)          | (6,0)          | (4,1)          | (4,0)          | (4,0)          |
| Office supplies/Postage                          | (4,8)          | (5,0)          | (5,4)          | (5,0)          | (5,0)          |
| Maintenance                                      | (0,1)          | (1,0)          | (0,8)          | (1,0)          | (1,0)          |
| Rent and charges, insurance (1)                  | (12,8)         | (12,5)         | (13,1)         | (12,5)         | (12,5)         |
| Bank costs & exchange difference                 | (6,6)          | (3,0)          | (8,4)          | (3,0)          | (3,0)          |
| <b>Total Other current expense</b>               | <b>(28,1)</b>  | <b>(27,5)</b>  | <b>(31,8)</b>  | <b>(25,5)</b>  | <b>(25,5)</b>  |
| % previous year                                  | 90,8%          | 98,0%          | 115,6%         | 92,7%          | 100,0%         |
| <b>TOTAL SECRETARIAT EXPENSES</b>                | <b>(140,2)</b> | <b>(140,4)</b> | <b>(145,4)</b> | <b>(137,9)</b> | <b>(154,3)</b> |
| % previous year                                  | 106,3%         | 100,1%         | 103,6%         | 98,2%          | 111,9%         |
| <b>Meetings/Congress/Missions</b>                |                |                |                |                |                |
| EC (Meetings+Travelling+Hospitality+Translation) | (6,0)          | (16,0)         | (3,3)          | (10,0)         | (8,0)          |
| Commissions                                      | (12,0)         | (13,0)         | (8,1)          | (12,0)         | (12,0)         |
| Congress   | (28,9)         | (24,0)         | (33,3)         | (24,0)         | (24,0)         |
| Secretariat (Missions+Travel+Hospitality)        | (8,3)          | (8,0)          | (9,8)          | (6,0)          | (6,0)          |
| <b>Total Meetings/Congress/Missions</b>          | <b>(55,2)</b>  | <b>(61,0)</b>  | <b>(54,5)</b>  | <b>(52,0)</b>  | <b>(50,0)</b>  |
| % previous year                                  | 84,3%          | 110,5%         | 89,3%          | 85,2%          | 91,7%          |
| <b>Projects- Activities</b>                      |                |                |                |                |                |
| Development Fund                                 | 0,0            | (6,0)          | (5,0)          | (11,0)         | (11,0)         |
| Website/ Promotion                               | (5,7)          | (5,0)          | (5,5)          | (5,0)          | (5,0)          |
| Journal of Film Preservation                     | (19,0)         | (20,0)         | (17,9)         | (20,0)         | (20,0)         |
| Special publications                             | (13,7)         | (4,0)          | (5,6)          | (4,0)          | (4,0)          |
| Administrative publications                      | (9,7)          | (12,0)         | (5,7)          | (7,0)          | (6,0)          |
| Training + Other Projects                        | (6,4)          | (5,0)          | 0,0            | (10,0)         | (10,0)         |
| <b>Total Projects - Activities</b>               | <b>(54,5)</b>  | <b>(52,0)</b>  | <b>(39,7)</b>  | <b>(57,0)</b>  | <b>(56,0)</b>  |
| % previous year                                  | 76,5%          | 95,4%          | 76,3%          | 109,6%         | 98,2%          |
| <b>Equipments/Software/Upgrades</b>              | (2,9)          | (8,0)          | (5,5)          | (6,0)          | (3,0)          |
| <b>Contingency/Varia</b>                         | (1,0)          | (1,0)          | 0,0            | (1,0)          | (1,0)          |
| <b>TOTAL EXPENSE FIAF</b>                        | <b>(253,8)</b> | <b>(262,4)</b> | <b>(245,1)</b> | <b>(253,9)</b> | <b>(264,3)</b> |
| % previous year                                  | 91,2%          | 103,4%         | 93,4%          | 96,8%          | 104,1%         |
| % of total combined expenses                     | 60,4%          | 59,9%          | 61,6%          | 59,5%          | 60,7%          |
| <b>TOTAL INCOME FIAF</b>                         | <b>244,3</b>   | <b>256,5</b>   | <b>246,1</b>   | <b>255,1</b>   | <b>267,1</b>   |
| <b>OPERATING RESULT</b>                          | <b>(9,5)</b>   | <b>(5,9)</b>   | <b>0,9</b>     | <b>1,2</b>     | <b>2,8</b>     |
| Provisions                                       | 0,0            |                | 0,0            |                |                |
| <b>FIAF NET RESULT</b>                           | <b>(9,5)</b>   | <b>(5,9)</b>   | <b>0,9</b>     | <b>1,2</b>     | <b>2,8</b>     |

(1) 60% of total office rent

P.I.P.  
DETAIL OF INCOME 2003 - 2006  
(in 000 €)

|  | Result<br>2003 | Budget<br>2004 | Result<br>2004 | Budget<br>2005 | Draft<br>2006 |
|--|----------------|----------------|----------------|----------------|---------------|
| <b>PUBLICATIONS P.I.P. (NET INCOME)</b>          |                |                |                |                |               |
| <i>CD ROM DIRECT ORDER</i><br>450,0 €            | 64             | 63             | 58             | 64             | 58            |
|  | 28,8           | 28,4           | 26,1           | 28,8           | 26,1          |
| <i>CD ROM IVS (Net support)</i><br>€             |                |                |                |                |               |
|  | 39,5           | 51,0           | 41,1           | 52,9           | 53,0          |
| <i>Provisions CD ROM IVS</i>                     | 57,0           | 75,0           | 54,7           | 60,0           | 60,0          |
| <i>Film Volume</i><br>123,0 €                    | 294            | 290            | 262            | 260            | 235           |
|  | 36,2           | 35,7           | 32,2           | 32,0           | 28,9          |
| <i>Unpaid</i>                                    | (10,0)         | -              | (1,5)          | -              | -             |
| <i>Provisions</i>                                | -              | (5,0)          | (10,0)         | (10,0)         | (10,0)        |
| <b>SUPPORT + FIAF NETWORKING</b>                 | 7,5            | 8,0            | 11,1           | 8,0            | 8,0           |
| <b>TOTAL PUBLICATIONS</b>                        | 159,0          | 193,0          | 153,7          | 171,7          | 166,0         |
| <i>% previous year</i>                           | 91,0%          | 121,4%         | 79,6%          | 88,9%          | 96,7%         |
| <b>External Funding</b>                          |                |                |                |                |               |
| <i>Funds received (for 'Treasures' database)</i> | 5,0            | 2,0            | 0,0            | 0,0            | 0,0           |
| <i>Funds to be distributed during the year</i>   | -3,0           | -2,0           | 0,0            | 0,0            | 0,0           |
| <i>Remaining funds for following year</i>        | (2,0)          | -              | -              | -              | -             |
| <b>TOTAL FUNDRAISING RESULT</b>                  | 0,0            | 0,0            | 0,0            | 0,0            | 0,0           |
| <i>% Total income</i>                            | 0,0%           | 0,0%           | 0,0%           | 0,0%           | 0,0%          |
| <b>Interest &amp; Exchange Diff.</b>             | 0,0            | 0,0            | 0,0            | 0,0            | 0,0           |
| <b>TOTAL INCOME P.I.P.</b>                       | 159,0          | 193,0          | 153,7          | 171,7          | 166,0         |
| <i>% of total combined Income</i>                | 39,4%          | 42,9%          | 38,5%          | 40,2%          | 38,3%         |
| <b>TOTAL COMBINED FIAF - P.I.P.</b>              | 403,3          | 449,6          | 399,8          | 426,8          | 433,1         |

P.I.P.  
Expenses 2003 - 2006  
(in 000 €)

| EXPENSE                                | Result<br>2003 | Budget<br>2004 | Result<br>2004 | Budget<br>2005 | Draft<br>2006  |
|--|----------------|----------------|----------------|----------------|----------------|
| <b>Secretariat current expense</b>     |                |                |                |                |                |
| Editor P.I.P.                          |                |                |                |                |                |
| Assistant Editor GR (part-time salary) | (51,4)         | (54,0)         | (53,8)         | (55,0)         | (56,0)         |
| Computer experts                       | (32,9)         | (32,0)         | (31,1)         | (34,5)         | (35,0)         |
| PIP Particip.to FIAF staff expenses    | (2,1)          | (4,5)          | (0,2)          | (2,0)          | (2,0)          |
| Actg, taxes, balance & other           | (14,3)         | (14,4)         | (13,8)         | (14,4)         | (15,0)         |
| <b>Salaries and fees</b>               | <b>(102,5)</b> | <b>(108,9)</b> | <b>(100,9)</b> | <b>(107,9)</b> | <b>(110,0)</b> |
| Telephone, fax                         | (1,8)          | (2,0)          | (1,8)          | (1,8)          | (1,8)          |
| Postage                                | (1,6)          | (1,5)          | (0,2)          | (1,5)          | (0,8)          |
| Office supplies                        | (0,1)          | (1,0)          | (0,4)          | (0,5)          | (0,5)          |
| Travel/accomodation                    | (1,8)          | (3,0)          | (3,5)          | (2,0)          | (2,0)          |
| Documentation - subscriptions          | (0,3)          | (0,1)          | (0,2)          | (0,5)          | (0,5)          |
| Promotion - Publicity                  | (1,9)          | (2,0)          | 0,0            | (2,0)          | (2,0)          |
| Rent and charges (1)                   | (7,7)          | (8,0)          | (7,7)          | (8,0)          | (8,0)          |
| Equipments/software/hardware           | (2,1)          | (5,5)          | (2,6)          | (3,0)          | (3,0)          |
| Bank charges & exchange difference     | (9,4)          | (2,0)          | (2,4)          | (2,0)          | (2,0)          |
| <b>Other current expense</b>           | <b>(26,7)</b>  | <b>(25,1)</b>  | <b>(18,8)</b>  | <b>(21,3)</b>  | <b>(20,6)</b>  |
| <b>Total P.I.P. General expense</b>    | <b>(129,2)</b> | <b>(134,0)</b> | <b>(119,7)</b> | <b>(129,2)</b> | <b>(130,6)</b> |
| % previous year                        | 97,5%          | 103,7%         | 89,3%          | 96,4%          | 101,1%         |
| CD ROM IVS annual fee                  | (11,0)         | (11,0)         | (11,0)         | (11,0)         | (11,0)         |
| Iscentia System Annual Fees            | 0,0            | 0,0            | 0,0            | 0,0            | (10,0)         |
| CD Rom manufacturing                   | (2,5)          | (3,8)          | (1,6)          | (3,8)          | (2,0)          |
| CD ROM stock & shipping                | (0,2)          | (0,1)          | (0,1)          | (0,2)          | (0,2)          |
| Film Volume production                 | (9,2)          | (8,5)          | (9,0)          | (8,0)          | (8,0)          |
| Film Volume stock & shipping (net)     | (4,0)          | (1,6)          | (6,6)          | (4,0)          | (4,0)          |
| Provision DB development               | (10,0)         | (15,0)         | (5,0)          | (15,0)         | (5,0)          |
| Provisions                             | 0,0            | (0,5)          | 0,0            | (0,5)          | (0,5)          |
| <b>Total Projects expense</b>          | <b>(36,9)</b>  | <b>(40,5)</b>  | <b>(33,3)</b>  | <b>(42,5)</b>  | <b>(40,7)</b>  |
| <b>TOTAL EXPENSE P.I.P.</b>            | <b>150,0%</b>  | <b>109,8%</b>  | <b>82,2%</b>   | <b>104,9%</b>  | <b>95,8%</b>   |
| % previous year                        | 105,8%         | 105,0%         | 87,7%          | 98,4%          | 99,8%          |
| <b>P.I.P. OPERATING RESULT</b>         | <b>(7,2)</b>   | <b>18,5</b>    | <b>0,7</b>     | <b>(0,0)</b>   | <b>(5,3)</b>   |
| Provisions from/to Reserve Fund        | 0,0            | (18,6)         | 0,0            | 0,0            | 0,0            |
| <b>NET RESULT</b>                      | <b>(7,2)</b>   | <b>(0,1)</b>   | <b>0,7</b>     | <b>(0,0)</b>   | <b>(5,3)</b>   |

(1) 40% of total office rent

**9. Minutes of the CCAA Meeting Held in Paris  
on 18 March 2005**

## **Co-ordinating Council of Audiovisual Archives Associations**

Draft Minutes of CCAAA meeting held from 9.00 – 17.15 on 18 March, 2005 in Paris

### **Participants**

Mr Milt Shefter (MS), Chair, AMIA  
Mr Crispin Jewitt (CJ), Convenor  
Ms Catherine Lacken (CL), Rapporteur  
Ms Janice Simpson (JSi), AMIA  
Mr Kurt Deggeller (KD) IASA  
Mr Joan van Albada (JVA), ICA  
Ms Perrine Canavaggio (PC), ICA  
Mr Bruce Royan (BR), IFLA  
Ms Eva Orbanz (EO), FIAF  
Mr Boris Todorovitch (BT), FIAF  
Mr Steve Bryant (SB), FIAT  
Ms Dominique Saintville (DS), FIAT  
Ms Belina Capul (BC), President SEAPAVAA  
Mr Ray Edmondson (RE), SEAPAVAA  
Ms Joie Springer (JSp), UNESCO observer  
Ms Elizabeth Longworth (EL), UNESCO (from 9.30 – 11.30)

Apologies: Emmanuel Hoog, FIAT

### **ITEM 1: Opening of meeting and welcome of participants**

AMIA president Milt Shefter opened the meeting and welcomed participants to Paris. He expressed his thanks to Belina Capul for chairing the CCAAA in 2004.

### **ITEM 2: Approval of agenda**

Milt Shefter (MS) announced that Dietrich Schueller, who had been invited for agenda Item 10, would not attend. Kurt Deggeller requested that CCAAA and its relationship to IFAP be discussed under item 10.

Three additional items were proposed:

Item 13 a: Appeal from Paris (FIAT)

Item 13 b: Repatriation (SEAPAVAA)

Item 13 c: UNESCO Paper on Digital Preservation Costs

These additions were accepted and the agenda was approved.

Joie Springer informed the meeting that Elizabeth Longworth, Director of the Information Society Division at UNESCO, wished to say a word of welcome to CCAAA representatives and would come by later.

### **Item 3: Approval of minutes of last meeting**

After two minor clarifications to Items 5 and 10 the minutes of the CCAAA Toronto meeting were approved.

### **Item 4: Reports on members' activities**

The following members submitted written reports on their activities which were circulated in advance of the meeting: AMIA, ICA, IFLA, FIAT and SEAPAVAA and did not make any further comments. Eva Orbanz of FIAF, Kurt Deggeller of IASA and Joie Springer of UNESCO briefly summarized recent and planned activities and agreed to supply a written report for circulation with the minutes.  
(See appendix for reports).

#### **Item 5: CCAAA financial report**

The convenor Crispin Jewitt (CJ) explained that the financial report had been tabled to illustrate direct costs incurred by CCAAA business. The costs listed included the convenor's travel expenses, maintenance of the website and general office expenses but not travel costs incurred by the rapporteur or time spent on CCAAA business. He pointed out the inherent risk in relying on institutional goodwill and said that finance was an issue that would have to be addressed in the future. He did not wish to make any proposal at the present. The chair MS asked Convenor and Rapporteur to convey thanks to their respective institutions for the support given to the CCAAA.

#### **Item 6: Website development**

CJ said this was an informational item on the development of CCAAA website since its establishment 16 months ago. The calendar of events was the main item and on average there was one relevant item to the "News and Activities" page per month. Contributions from members were most welcome. He also urged members to submit comments and criticism. An upgrading of the software to include features such as an analysis of access to the site and making it accessible to all kinds of users (e.g. visually impaired) was currently being investigated. He requested that all members give him the name of a contact person for their websites as one improvement under consideration was to introduce more colour and for this information on the composition of members' logos was required.

Joan van Albada (JVA) felt that something should be done to improve the level of communication and avoid duplication of effort. What was required was an intelligent pooling system with relevant links and a liaison between servers. CJ thought a pool of website masters might be a way towards more efficiency and suggested a template for the direct input of news items.

MS proposed the establishment of a task force with JAV in the chair. Any comments or suggestions on this topic were to be forwarded to JAV who would prepare a report and possibly a proposal for discussion at the next CCAAA meeting. There was general agreement on this.

**ACTION:** NGO's to provide Joan van Albada with names and contact details of their site's webmaster.

**At this stage Elizabeth Longworth joined the meeting and after welcoming participants to the UNESCO headquarters MS invited her to address the meeting. She requested that she be permitted to listen in on the next item before speaking.**

#### **Item 7: JTS 2004 Final Report**

Janice Simpson (JSi) thanked the CCAAA members and UNESCO for their support and input into the 2004 JTS which AMIA had the honour of hosting. There had been excellent response to the programme and feedback indicated that there was a demand for future JTS's to build on the issues discussed in Toronto.

MS reported on the financial situation after the JTS. Despite fears before the event that a loss was inevitable, there had actually been a profit of \$9,942. A written report with details on income and expenditure was distributed to participants during the meeting. He pointed out that the item "Speaker Costs" was not fees to speakers but expenses incurred by participants who received travel grants.

Joie Springer (JSp) asked about distribution of the JTS proceedings. JSi said they would be placed on the JTS home page as had been agreed and that a CD ROM would also be available on request. Belina Capul (BC) said it would be most useful if the CD were available in time for SEAPAVAA's conference in May. JSi said she would pass on this request.

JVA said the ICA would like to distribute the CD ROM with its journal as this would save mailing costs. It was agreed that AMIA would supply ICA and any other interested NGO with a master CD so that copies of the CD ROM could be produced elsewhere.

The topic of a location for the next JTS was raised. Bruce Royan (BR) asked if AMIA was interested in hosting it again. JSi said this had already been discussed by the AMIA board and the feeling was that if AMIA was requested to do it again, this would be reviewed favourably. AMIA had gathered valuable experience in hosting the event and the final outcome had been very encouraging. Once again she expressed AMIA's thanks to the CCAAA, the sponsors and to UNESCO for their support.

Regarding the profit made on behalf of AMIA, MS offered to share the proceeds equally with the CCAAA. Ray Edmondson (RE) moved that 50% go to the CCAAA treasury and 50% to AMIA. The motion was seconded by BC and carried unanimously.

CJ stated that this placed responsibility on the CCAAA secretariat for the administration of these funds.

**ACTION:** AMIA to supply ICA and other NGOs with master CD of JTS proceedings.

### **Elizabeth Longworth**

Director Longworth introduced herself to the group by outlining her professional background and her aims as Director of the Information Society Division. One of the challenges of her new position at UNESCO was to push agendas so that the audiovisual archive community got the profile it deserved.

She viewed the proposal on an av convention as a very interesting one and encouraged the CCAAA members to let her hear their opinions on this. Another important project from the UNESCO perspective was the Digital Cultural Forum. UNESCO saw great potential for the IFAP programme and it was very keen to receive input from the CCAAA. Of the three priority areas - information literacy, preservation and the ethical aspects - preservation was fundamental. As a UNESCO biennium programme was being prepared, the time was ripe for putting forward practical suggestions on how UNESCO could facilitate the NGOs. She herself was giving a lot of thought to the question of how to convey the importance of av archives more effectively as they had the potential for an incredible impact on the receiving side. She was working with key stakeholders on ways of addressing this problem. What was needed was some high impact and spectacular example which would illustrate what it was all about.

She also mentioned that work was in progress on implementing new structures for the MOW programme and that various proposals were being examined.

The chair MS said he wished to expand the agenda to include a discussion on the issues raised by Elizabeth Longworth.

Kurt Deggeller (KD) felt there were two basic problems in the liaison between the NGOs and UNESCO. As the CCAAA could not have an official relationship with UNESCO as long as its individual members did, an official platform for communication did not exist. He asked about pragmatic ways to overcome this difficulty. He also referred to the current position about representation within IFAP and asked how the NGOs could relate better to this UNESCO programme. He urged that this matter be resolved as soon as possible so that valuable opportunities were not missed.

EL stressed the importance of the CCAAA for UNESCO. It represented an ideal meeting point and offered the advantages of a unified communication platform and co-ordinated PR efforts. She did not see the issue of an official relationship as a major one. Because of its importance, UNESCO would seek contact with the CCAAA.

EL said that UNESCO was important for resources and it was big in terms of pulling power but she believed that the av archives were sitting on a gold mine. The questions to be

answered were how to manage it, who to communicate with and which platforms to use. Her advice was to be flamboyant and that would attract attention and potential sponsors.

She said she would take the comment on the current lack of advance communication with the CCAAA back to IFAP. This was something she considered to be both necessary and important.

UNESCO was for universal access and promoted the opening up of repositories. The situation today was one of opportunity on account of the access tools available. There would be a programme focus on universal access in 2006 / 2007 and UNESCO was looking for guinea pigs to test online communication tools. The CCAAA was a potential candidate here.

MS expressed his appreciation of these comments. CJ added that the necessity of communication with the world outside was reflected in the CCAAA's Terms of Reference. RE commented on the fact that the av archives, although part of the media, were not using the media to promote their cause. With the possibilities offered by the MOW programme the NGO's were at the starting point of a process which could influence the public at large. The psychology of it had not been realised yet. EL said that new skills needed to be applied and a certain slickness acquired to reach the public imagination.

Eva Orbanz (EO) pointed out that there was great potential for attracting sponsors for the planned world-wide audiovisual day to celebrate the 25<sup>th</sup> anniversary of the Recommendation on AV heritage to be held under the auspices of UNESCO and for activities to celebrate UNESCO's 60<sup>th</sup> anniversary.

The chair said he wished to move agenda item 11 forward to discuss it in the presence of EL.

#### **Item 11: Proposal to UNESCO on AV Archives Convention**

RE outlined that the issues paper which had been circulated for input and subsequently revised was a first step in the procedure on the way towards a possible Convention on the safeguarding and preservation of the AV heritage. The issue would be raised at the next Executive Board meeting by the Czech Republic. However its intention was to remind states of the existence of the Recommendation and not to propose a revision. A proposal for its expansion and continued financial support had to be discussed. Endorsement was also necessary for the international audiovisual day. Another member state would have to propose the revision of the Recommendation in UNESCO's IC sector and the Executive Board would then decide on which standard setting instruments it favoured.

JSp outlined the procedures concerning Recommendations to Member States and Conventions and said that the whole process normally took approximately 6 years.

RE had approached the Australian representation who was willing to table the documentation at executive board level. CJ said he had approached the UK representative and had a meeting with him later in the day.

EL said as not everybody was aware of the issue the pressing need for revision must be clearly stated both in the documentation and in communications with member state representatives.

EO said she did not agree with RE on the necessity for a change in wording and thought that if the original wording was kept the process of moving from recommendation to convention would be easier. She felt all the sentiment expressed in RE's issues paper could be interpreted into the present Recommendation. JSp pointed out that there would be no time saved in having the recommendation as it stood turned into a convention. That process would be just as complicated and lengthy because conventions had to be ratified and there could be delays if not all member states were in agreement. A convention required a two-third majority whereas a simple majority was sufficient for a recommendation.

RE said there had been consensus at the last CCAAA meeting that the recommendation was badly out of date both in terms of concept and in view of technological change. EL said the aspects of fresh approach and advocacy must be expressed in the most convincing terms in the documentation.



KD referred to agenda item 10 which concerned Dietrich Schueller's attendance at CCAAA meetings as a representative of IFAP. MS stated that a decision on this had been deferred until the CCAAA had had an opportunity to discuss the issue. KD said that the background for this request was that if Dietrich Schueller attended CCAAA meetings as an observer he would be in a better position to represent the ideas and aims of the AV community and thereby of CCAAA members at IFAP Bureau meetings. This arrangement would also enhance communication between IFAP and the CCAAA. CJ pointed that the CCAAA had a full agenda and while it was important to include IFAP, this was just one of its agenda items. As expressed in its terms of reference, the CCAAA was a self-governing entity which had good relations with UNESCO. JVA expressed his puzzlement at the fact that despite their special status— Category A associate level – neither IFLA nor ICA could attend IFAP Bureau meetings. They had been led to believe that they would have the same status in IFAP as they had had in PGIP. He suggested that UNESCO re-examine the situation. In his opinion the best solution would be that all CCAAA members be allowed attend IFAP bureau meetings.

EL mentioned that IFAP had passed a resolution to welcome attendance of the NGOs at council meetings and the issue of attendance at bureau meetings had been debated. JSp said the present situation was that NGOs **could** be invited to attend Bureau meetings on particular topics where the presence of specialists was viewed as beneficial. The rationale for attendance of Mr Schueller at CCAAA meetings was his expertise on av matters, which was a rarity at IFAP. EO said that if Mr Schueller's attendance at CCAAA meetings would help advance CCAAA aims, then she had no objection. However it must be remembered that it was a happy circumstance that a member of IFAP was an expert in the av field.

A discussion on how to gain more influence within IFAP ensued. IFAP was looking for ways to transport its message and av had a lot of profile within IFAP thanks to Dietrich Schueller's advocacy. EL pointed out that as IFAP reported to an intergovernmental council it had powerful potential. The question of whether it was better to have IFAP represented at CCAAA meetings or to have CCAAA representation at IFAP bureau meetings was raised. JVA said the former was fine in a situation of goodwill but he felt more stable structures were necessary. EL said the matter should be taken up with the IFAP chair.

As EL had to leave the meeting at this stage, MS thanked her for giving the CCAAA so much of her time. She responded by saying her door was open for communication and suggestions.

The meeting continued its discussion of Item 10

#### **Item 10: UNESCO's Information for All Programme**

It was proposed that if IFAP requested representation at CCAAA meetings, this be accepted. JVA said he would support this on condition that it be recognised that this in itself was not sufficient and that the proposal be linked with a request for representation of the CCAAA at IFAP. RE supported the idea of a reciprocal arrangement, the objective of which should to improve communication. CJ felt that the question of who should represent the CCAAA and IFAP ought to be left to the discretion of the CCAAA and IFAP. In his opinion it would strengthen the position of the CCAAA if it represented itself at IFAP. Once again he pointed out that IFAP was currently only one item on the CCAAA agenda which was why he questioned the reasoning behind granting IFAP observer status at CCAAA meetings.

MS suggested that IFAP be granted guest and not observer status for a period of two years and that after this trial period the CCAAA re-evaluate the situation. RE said that structures often followed established relationships and he also favoured the idea of a time limit.

RE moved that the CCAAA propose a reciprocal arrangement to IFAP for representation by the CCAAA at IFAP bureau meetings and representation of IFAP at CCAAA meetings for a period of two years and that the reasoning behind this proposal be outlined in a letter to IFAP. The motion was seconded by KD. Bruce Royan (BR) said that he preferred the idea of a permanent standing invitation. CJ upheld his opinion that the CCAAA had a more

legitimate case for representation at IFAP meeting whereas he did not see the necessity for IFAP attendance for the complete duration of CCAAA meetings. Following further discussion, there was consensus that representation of IFAP was to be for attendance at complete CCAAA meetings. JSp drew attention to the fact that the time was ideal for submitting such a proposal to IFAP as the current chair was sympathetic to the needs of the CCAAA.

The motion was put to a vote and there were 7 votes in favour.

CJ agreed to draft a letter to the President of the IFAP Bureau for review and feedback by CCAAA members. It was decided that in his letter to the President of IFAP, CJ propose that the CCAAA be represented at the IFAP meeting on 4 – 6 April. KD said he was available to represent the CCAAA at the April meeting.

**ACTION:** The convenor draft a letter to IFAP and submit it to the NGOs for approval before the sending it to the President of IFAP.

After this, discussion on ITEM 11 resumed

#### **Item 11: Proposal to UNESCO on AV Archives Convention**

RE brought attention to the fact that at the last CCAAA meeting in Toronto it had been accepted that the concepts expressed in the Recommendation had been overtaken by events. The issues paper identified why a new document was necessary and the feedback received had been incorporated in the revised version circulated in January.

JSp said if the CCAAA wished to proceed the next step was for a member state to table the issue. RE offered to rephrase the document to emphasise the message and intent in the opening paragraph. EO again stated the position of FIAF which was that a change in the wording not necessary. RE again expressed his disagreement with this and pointed out that the very title referred to moving images and was therefore inadequate. There were also many issues that were not mentioned – training was just one of these.

The discussion was adjourned until after the lunch break.

When the meeting resumed, RE stated that the paper he had prepared was an issues paper and not a final instrument. The CCAAA would be involved in the further development states towards an instrument, irrespective of what this instrument proved to be. The paper had been structured on the basis of issues and principles and was not a revision of the existing "Recommendation". It highlighted aspects missing in the present recommendation, included definitions of terms used, referred to digital media and also mentioned copyright and access issues. It explained the notion of an audiovisual archive, dealt with training, standards and the discrepancy between the "haves" and "haves not" in today's world. He felt the title ought to reflect the message of the document. As he saw it there were three options open to the CCAAA: to do nothing, to go forward with the new document, or to aim to change the status of the present recommendation to convention. He favoured submitting the revised document to the next session of the Executive Board and to have it put on the agenda for the General Conference of UNESCO in October.

KD mentioned that the example of the EU Convention showed how **not** to go about the job. Sound was not included in this convention and that was a situation that now had to be lived with.

Perrine Canavaggio felt that av was only the tip of the iceberg and mentioned all the material that originated at tribunals. She felt a message could be delivered to the WSIS in Tunis at the end of the year.

The motion of submitting the revised issues paper to UNESCO as the earliest possible stage was put to the vote and carried with 6 votes in favour of and one vote against the motion. It was agreed that RE revise the briefing paper by 25<sup>th</sup> March and circulate it to CCAAA members by 1<sup>st</sup> April. Members had until 6<sup>th</sup> April for comment. Silence would be taken as approval.

A discussion on the significance of Declarations and Charters followed. JSp explained that declarations were generally easier to achieve and that there were no rules of procedure for

charters. A declaration was regarded as a solemn instrument resorted to only on very rare occasions where maximum compliance on matters of major and lasting importance was expected. It did not however require ratification by member states. KD felt the best path was to go for the highest option which was a convention. It was pointed out that if a charter were chosen people were bound to compare it with the Charter on the Digital Heritage. JSp advised against a charter. MS suggested that members express their views on the different instruments available to RE by e-mail.

RE proposed that the CCAAA aim to have a convention based on the issues paper. The motion was seconded by KD. It was put to the vote and carried unanimously.

**ACTION:** Ray Edmondson to revise the issues papers to members for comment; members to comment on revised version by 8<sup>th</sup> April  
(Note: See mail circulated by convenor on 4 April 2005).

### **Item 8: Strategy for professional training**

CJ introduced this topic by stating that training was an expensive and resource-hungry undertaking. The question the CCAAA had to consider was how it wished to proceed. The matrix he had drawn up and expanded to incorporate feedback received showed how the CCAAA might proceed. The CCAAA did not have the resources to actually deliver training programmes but it could play a co-ordinating role and one in setting standards of best practice. It could also establish guidelines to ensure that when applications for funding were being reviewed, proposed training activities fulfilled certain criteria. He asked the group if the ideas contained in the matrix represented the right model and how the CCAAA should now proceed.

EO asked if the matrix was based on a survey of what was already happening and wondered if the training activities of the individual members were closer to actual needs. RE said that the original motivation was the concern that scarce resources were not being put to the most effective use. The need for a policy stance had been expressed which reflected collective thinking. There were huge needs for training the co-ordination among members was essential in the interest of meeting real needs effectively.

JVA felt this sort of co-ordinated approach to be highly recommendable as two-thirds of the globe was in need. In the past, feedback had indicated that training offered was not pitched at real needs. Dominique Saintville (DS) referred to a paper on common methodology to investigate needs. An evaluation of existing tools was necessary and she felt co-ordination would bring all-round benefits. In KD's view, the problem at the moment was a lack of co-ordination and he proposed that those responsible for training within the NGOs be brought together to discuss the issue of training. JSp stated that UNESCO was currently reviewing its training policy as too many ad hoc funding requests were being received. Boris Todorovitch felt that part of a co-ordinated effort would be input from the NGOs in their speciality areas. Bel Capul (BC) thought a role of the CCAAA could be to identify circumstances where co-ordination was necessary.

MS summarised saying that the present discussion centred on strategy and the lack of clarity on this at the moment. He also asked what the role of CCAAA should be in training the professions and who should train the trainers. RE suggested that a working group with a representative from each NGO should be established with the convenor CJ as chair. The task of this group should be to draft a policy and define action areas. BC seconded this motion. CJ asked which audience the policy document would be aimed at. A directional and informational document was the aim. CJ said he still was not sure how to ensure that such a document had real utility. MS said a major aim was to avoid duplicity of effort. BT suggested a check list that proposed training events would have to fulfil. RE said a check list could be used both in the planning and evaluation stages. CJ said from the discussion he gathered there were three areas the task force should concentrate on. One was influencing external opinion and defining advocacy; the next concerned standards and practical guidelines and the third area was improving co-ordination within the CCAAA.

A discussion on problematic areas and how to overcome these followed. This resulted in a revised motion put forward by RE and seconded by JVA that a task force chaired by Crispin

Jewitt be established to develop a white paper outlining a comprehensive vision of what the CCAAA and its individual members could collectively do to improve the situation in the audiovisual field and to draw up a check list of best practice guidelines for the organisation of training programmes. The policy statement and the matrix could be worked into this. The task force should advise on the next steps to be taken and devise a plan for the implementation of its strategic vision for discussion at the next CCAAA meeting. This motion was carried unanimously. It was agreed that each NGO appoint a representative to the task force and inform CJ.

**ACTION:** NGOs appoint a representative to a task force on professional training. Crispin Jewitt to chair the task force which will report back to the next CCAAA meeting

#### **Item 9: International Management Symposium for Audiovisual Archives (IMS)**

MS outlined the idea behind International Management Symposium that AMIA had proposed and for which it sought the endorsement of the CCAAA. AMIA would have the ultimate financial responsibility for the symposium which would be a two- to three-day event planned along the lines of the JTS. Grovner Crisp and Michael Friend were available to act as programme chairs. MS said the scope of the programme would be inclusive and not exclusive. AMIA now sought feedback on the proposal from CCAAA members and extended an invitation to participate. The programme would include management case studies and AMIA had contacted the BFI, the LOC, UCLA and the private sector on this topic.

CJ welcomed AMIA's proposal which would fill a gap as management had not been highlighted very often in the past. He encouraged the organisers to make the scope as broad as possible to also cover policy and strategy matters. He suggested the facilities of the British Library as a possible venue. JVA mentioned that the price of accommodation was a factor to be considered and thought a university town during holidays could meet this need. MS said that AMIA was open to suggestions on location. Steve Bryant (SB) said the BFI was willing to make a contribution in kind and mentioned its facilities as a possible venue. The question of location needed further study and AMIA would communicate to the group on this matter. BR commended the proposal and said the proposed dates did not clash with any IFLA event.

MS moved that the AMIA proposal to be endorsed by the CCAAA. JVA seconded the motion which was then carried unanimously.

JSi asked that each NGO nominate a representative to the programme committee.

**ACTION:** AMIA to make a proposal on a suitable venue for IMS and brief the NGOs. NGOs to submit name of a representative for the IMS planning committee to Janice Simpson.

#### **Items 10 and 11 were dealt with earlier in the meeting**

#### **Item 12: Report from WIPO**

CJ briefed the meeting on the last WIPO session. He felt representation at the next WIPO session offered the CCAAA a rare opportunity to table an agenda item. He had drafted a statement and sought the opinion of CCAAA members on this. Basically this statement gave more substance to his previous statement at WIPO and it outlined 6 cases where exemptions and exceptions to copyright and related rights should be made. If the meeting approved, this statement would be read at the WIPO session in June. As he might not be able to attend this, he requested that a CCAAA representative attend in his place, as the opportunity was an important one and ought not to be missed.

JVA drew attention to a parallel debate within UNESCO and advised that the wording be examined by a legal expert. MS referred to the current situation in the US and stated that on account of protectionism it would be extremely difficult to get endorsement for an open

policy. CJ asked whether MS was advising against the statement which basically was in the public interest. MS replied that discussion at AMIA board level showed that AMIA could not endorse the statement on this very contentious issue. CJ asked if it would help if some elements of the statement were removed. Steve Bryant (SB) outlined the ambiguous position he was in: he represented both the broadcasters and the public sector and these had different stances on this matter. RE pointed out that the statement endorsed archival principles and an existing UNESCO recommendation. It was not against producers exploiting their assets but supported the right to access. He felt that some re-wording could clarify the position. This idea was taken up and discussed. It was proposed that the words "without charge" be deleted from the last example and that a representative of the CCAA read it at the upcoming WIPO meeting. The motion was put to the vote: there were 4 votes in favour, 1 vote against and 2 abstentions. The motion was therefore deemed carried. KD said he would be available to attend the WIPO meeting in Geneva if CJ was unable to do so. JVA said that a lawyer of the ICA would also be present and available for consultation.

**ACTION:** Crispin Jewitt to revise statement as agreed and it will be read at the next WIPO session by a CCAA representative

### **Item 13: Representation of audiovisual NGOs in the International Committee of the Blue Shield**

KD told the meeting that he had been invited to assist at an ICBS (International Committee of the Blue Shield). This had proved to be very interesting although av heritage did not play a central role. The aim of the ICBS is to protect cultural heritage during armed conflicts and as av archives are potential targets, he felt that here was another opportunity for the CCAA to spread its message. JVA as president of the ICBS mentioned that there was opposition from within the ICBS to widening the group. ICA was willing to represent the interest of av heritage if it were not possible to expand the group. JVA said he was not in favour of the CCAA being granted mere observer status and would prefer that it be granted full membership. The four founding members of the Blue Shield were against expanding the group. Both the Blue Shield and the Red Cross acted as special advisors to UNESCO. One aim of the Blue Shield was to have deliberate damage to cultural heritage declared a war crime. The issue had considerable potential. In 2006 a diplomatic conference to evaluate the actions of the Blue Shield to date was planned. The ICBS also had a role to play when natural disasters occurred, although it did not have a budget. JVA felt that the way forward was to establish National Blue Shield committees and he saw radio and television archives as crucial factors in this area.

KD proposed that the CCAA apply for admission to the ICBS. BR seconded this motion which was then carried unanimously.

**ACTION:** Kurt Deggeller to draft a letter and forward it to MS for dispatch.

### **Item 13 c: UNESCO Paper on Digital Preservation Costs**

JSp referred to a proposal by Austria to the IFAP intergovernmental Council on the costs of preservation the Digital Heritage and a study which would make recommendations for international action in this area. She asked whether the CCAA was interested in working on this study and making a input. She distributed a paper outlining Austria's proposal. JVA said that the word "access" was not contained in the proposal and the document as it stood was too simple. However he was very much in favour of the proposal and willing to support it. MS asked for clarification on what the role of the CCAA could be in the project. JSp answered to advise on the digital preservation of the audiovisual heritage. It was suggested that the individual organisations respond separately to JSp with comments.

**ACTION:** NGOs to submit comments to Joie Springer on UNESCO Paper on Digital Preservation Costs.

### **Item 13 b: Repatriation (SEAPAVAA)**

Belina Capul (BC) updated the group on what had happened on this issue since it had been discussed at the last CCAAA meeting. A statement on repatriation was to be presented to delegates at the SEAPAVAA annual conference in May for discussion. She would report back to the next meeting on what action was decided upon. There was also work in progress about funding an initiative.

#### **Item 13 a: Appeal from Paris (FIAT)**

Dominique Saintville (DS) briefed the group on the Appeal from Paris, an action which had been launched by FIAT in 2004. To date more than 6800 signatures had been gathered, the majority of which were from Europe but all continents were represented. She expressed thanks to UNESCO and to the NGOs for their support in circulating the appeal. There had been correspondence with both FIAF and AMIA about the wording of the appeal and FIAT had made changes to reflect the points made by these organisations. FIAT had drafted two further papers, one requesting assistance in selection guidelines and the other was a list of first steps that poorer archives that could take to improve a situation even before funding was made available. She asked for feedback on both these papers by e-mail. It was intended that both these papers and the appeal would be put on FIAT's website. Once again she requested the NGOs to assist in getting more signatures for the appeal.

EO expressed the view that there was a bias towards television material in the appeal and that FIAF would recommend a different course of action. She asked why the matter had not been discussed with the group at an earlier stage. She pointed out that AMIA and FIAF were mentioned in the appeal although they had not as yet given their approval. DS said that their names would be removed from the document. JVA said he supported the appeal but felt it should be extended to include all parts of the heritage as memory itself was endangered. RE felt that a public declaration was most important and he asked for clarification on the object of the exercise. He was interested in knowing where the petition went after signatures had been collected. DS said it was to be directed at political authorities and at the UN and UNESCO. RE said it was a good statement but as it stood it was a FIAT statement. In his experience a petition was effective if it contributed to an overall shift in the future and the effect desired had to be born in mind when the statements were being drafted. EO added that the CCAAA could endorse the document as a FIAT statement as it was aimed at strengthening the case for television archives. KD said that IASA also felt the perspective was too narrow and he agreed with EO's solution to endorse it as a FIAT statement. BR added that IFLA had endorsed the appeal as one to be presented to the UN General Secretary on behalf of the preservation of radio and television archives. MS said that AMIA was supportive of the intent but that it favoured other remedies to resolve the problems. He pointed out that digital migration is not preservation and that the question of standardisation was not dealt with.

CJ said he applauded the initiative in principle as a way to raise profile but pointed out that this again was another example where sound archives were not included. He asked about a platform for launching the appeal. He suggested that advocacy and reaching external audiences was another aspect that should be looked at.

MS encourage all NGOs to respond to FIAT with input.

EO moved that the document be reworded to make it a FIAT statement and that the revised text be presented to the CCAAA for endorsement. RE seconded the motion. MS said he was happy to take this proposal to the AMIA board. He pointed out that there was major disagreement on the measures proposed. It was then decided that an electronic vote be taken on the motion in advance of the next FIAT conference due to be held in September 2005. Feedback was to be forwarded to FIAT by the end of April and a vote could be taken on the revised statement some time in May 2005.

This motion was passed unanimously.

**ACTION:** FIAT reword its Appeal Paris and circulated t the CCAAA members who will comment on this by 30th April. An electronic vote on the endorsement of the FIAT statement by the CCAAA be taken in May 2005

### **13d: Insurance for volunteer workers**

At this point SEAPAVAA brought up a matter not on the agenda and asked if any of the NGOs had experience on the issue of insurance for volunteer trainers when working abroad. During discussions with FIAF in connection with the Volunteers Abroad Project it had emerged that there were problems and legal issues to be resolved. SEAPAVAA was seeking advice and if any NGO could help would be welcome. JVA said that all ICA staff members were covered when working abroad. JSp pointed out that for UNESCO projects a document had to be signed saying that UNESCO would not be held liable for any damages. MS suggested that anyone with comments submit these to RE.

### **Item 14 and Item 15**

#### **Future venues for CCAAA meetings / Date of next CCAAA meeting**

The chair proposed dealing with these two related items together and proposed that the next meeting be held in conjunction with the proposed International Management Symposium (IMS), either immediately before or after it.

RE seconded this motion, which was carried unanimously.

JVA asked whether members would be willing to consider holding a meeting in 2008 in conjunction with the ICA Congress in Kuala Lumpur. ICA would be seeking support for training events on this occasion. As a decision on this was not required immediately, MS asked that JVA make a proposal and invite members to comment.

It was noted that the CCAAA chair passes to FIAF in 2006.

JVA reminded members of the WSIS summit in December and strongly recommended the NGSs to attend this event, which was an important venue for content providers.

MS then closed the meeting saying it had been a pleasure to chair the meeting and he thanked members for their attendance and input.

## APPENDIX

### Reports to CCAAA meeting, March 2005, Paris

#### 1. AMIA

**Report: Association of Moving Image Archivists (AMIA)**  
CCAAA Meeting; March 18, 2005

Submitted by Janice Simpson, AMIA Managing Director

AMIA continues to enjoy its office space compliments of the Academy of Motion Picture Arts and Sciences (AMPAS). This space is located in AMPAS's *Pickford Center for Motion Picture Study* located in Hollywood. Continued thanks to AMPAS for their ongoing support and the donation of space.

AMIA's journal, *The Moving Image*, is now in its fifth year of publication. Response continues to be excellent. The journal (approx. 200 pages; published twice yearly) is a benefit of AMIA membership, but is also available for subscription directly from the University of Minnesota Press.

The AMIA Scholarship and Fellowship Program attracted a record number of applications in 2004. These awards, funded by AMIA corporate partners, provide scholarships in the amount of \$4,000 each and a fellowship which includes a \$4,000 scholarship and a 6 week internship. In 2004 AMIA added a new scholarship which raises the number of awards to six.

Other awards in 2004 included the second annual Maryann Gomes Award which helps support the attendance of a regional archivist at the Annual AMIA Conference. The 2004 recipient was Gerard Foley from the State Film Archives of Western Australia. This award provides up to \$1,000.00 (USD) to assist with AMIA conference-related travel expenses. In addition, a complimentary conference registration, a one-year Individual AMIA membership, and one pre-conference workshop registration are included (total approximate value \$1,500.00).

AMIA's newest award program is supported through the recently established Carolyn Hauer International Fund. This award is dedicated to supporting the free flow of ideas between archivists from different countries and narrowing the gap between information rich and information poor archives. The fund awards non-profit institutional AMIA memberships and AMIA Newsletter subscriptions to non-profit institutions and organizations from countries outside the normal reach of the Association (i.e. countries outside of the US, Canada, Western Europe, Japan and Oceania); and, provides financial assistance to AMIA Conference Panelists from emerging nations to attend the AMIA Annual Conference. In 2004 the fund provided complimentary memberships with full benefits, and newsletter subscriptions to: National Film Archive of Iran (Tehran, Iran), Vietnam Film Institute (Hanoi, Vietnam), Arhiv Republike Slovenije/Slovenski Filmski Arhiv (Ljubljana, Slovenia), Cinematheque Marocaine (Rabat, Morocco), National Film Archive of India (Pune, India), Cinemateca Nacional de Angola (Luanda, Angola), and the Archivo Nacional de la



Imagen-Sodre (Montevideo, Uruguay). This year, memberships and subscriptions have been awarded to: the Film & Television Unit, Ministry of Information (Fiji Islands); the National Library of Indonesia (Jakarta Pusat); the National Archives of Cambodia (Phnom Penh); the Instituto de Historia de Nicaragua y, Centoamerica Universidad (Managua, Nicaragua); The National Library of Jamaica (Kingston); and, the Gramophone Records Museum & Research Centre of Ghana (Cape Coast, Ghana).

The Carolyn Hauer International Fund was also used to help support the attendance of an international guest from the National Archives of Malawi at the 2004 Joint Technical Symposium (Paul Lihoma); and, in addition, four individuals received assistance to attend and participate in the 2004 Annual AMIA Conference: Kwame Sarpong (Gramophone Records Museum and Research Centre of Ghana), Violet Matangira (Audiovisual Unit at National Archives of Zimbabwe), Margarita Vannini (University of Central America's Institute of History of Nicaragua and Central America-IHNCA) and Maureen Webster-Prince (National Library of Jamaica).

Other annual AMIA awards include the Silver Light Award (career recognition award) which was presented in 2004 to Mr. David Francis (recently retired from the Library of Congress) by Paolo Cherchi Usai; and, the Dan and Kathy Leab Award which was presented to Andrew Murdoch of the University of South Carolina. These awards were presented at the Archival Screening and Awards Night at our Annual AMIA Conference.

Page 2.

In addition to our regular activities, The MIC (Moving Image Collections Project), also continues with AMIA's support. Built as a partnership with the Library of Congress, MIC's Union Catalog now includes over 340,000 records contributed by eight institutions and Archive Directory participants number about 180. MIC offers over 800 resources on archival moving images, their preservation, and the images themselves, through a unique portal structure that allows delivery of customized information to archivists, educators, and the general public. Under development is a Service Providers Directory to complement the Archive Directory: a database of people and organizations providing professional products and services for archival moving image collections. In the testing stage is MIC's mapping utility, which enables any moving image archive, regardless of metadata schema used, to share its records globally through the MIC Union Catalog. The utility will allow small under-supported archives with very little metadata expertise to share their records with a much broader audience, while enabling large archives to integrate multiple metadata schema into a single system. Since its launch, MIC has been visited over 815,000 times by nearly 30,000 unique users hailing from more than 50 countries in Africa, Asia, Australia and Oceania, Europe, and all of the Americas. To learn more about MIC visit the MIC site at <<http://mic.loc.gov>> or contact MIC Project Manager Jane Johnson at <[jjohnson@loc.gov](mailto:jjohnson@loc.gov)>. We hope CAAA member organizations will participate.

In 2004 the AMIA Annual Conference was held in Minneapolis, Minnesota (see [www.amiacference.com](http://www.amiacference.com)). Highlights included the second annual Restoration Screening Night of *The King and I*, a special screening of *Henri Langlois: The Phantom of the Cinematheque* in addition to the Reel Thing XIV Technical Symposium, the Archival Screening Night and three days of concurrent panel sessions. Plans are well underway for our 2005 Conference scheduled to be held in Austin Texas, November 30 – December 3. AMIA's 2006 site is Anchorage Alaska.

In 2004, AMIA's Small Gauge and Amateur Film Interest Group coordinated the second annual Home Movie Day (8/16). Diversity was the operative word; forty cities participated including cities outside North America in countries including Italy, England and Wales. This group is currently working to establish the Center for Home Movies. Plans are underway for HMD 2005. See: <[www.homemovieday.com](http://www.homemovieday.com)>

AMIA's listserv, AMIA-L, is our e-mail discussion list. AMIA-L is intended to facilitate communication among AMIA members and professionals in related disciplines interested in issues relevant to the association, to archival issues involving all aspects of moving image materials and moving image archives, and to any related technologies or special interests of the profession. Appropriate postings from AMIA non-members are welcome, and subscription to AMIA-L is open to the public.

One of our major accomplishments in 2004, which was a combined effort with other CCAAA members, was the 2004 Joint Technical Symposium held in Toronto June 24-26. AMIA was honored to work with our CCAAA colleagues on this event and is pleased with its success. We are also especially thankful for the funds provided by UNESCO in the amount of \$25,000 to support the attendance of twelve archivists from around the world at this event.

Another important cooperative relationship AMIA has is with the National Television and Video Preservation Foundation (NTVVPF); an organization set up to provide direct support to American television archives through lab work and funding. AMIA has a representative on the NTVVPF Board, has helped fund a project manager, and provides ongoing administrative support.

Other more recent joint projects and involvements have included the organization of a Nitrate Certification course with UCLA and AMPAS, and our membership in the North American Archives Network of the International Council of Archives (NAANICA). Last year we also worked with the Society of American Archivists on: 1) the A\*Census survey 2) an appeal to Washington regarding the appointment of the National Archivist, and 3) support against recent budget cuts to the NHPRC.

More information about AMIA is available from the AMIA Office: 1313 North Vine Street, Hollywood, CA 90028; Tel: 323-463-1500; Fax: 323-463-1506 or the AMIA web site: <[www.amianet.org](http://www.amianet.org)>

## **2. FIAF**

### **Summary of Activities and Projects July 2004 – February 2005**

FIAF's Executive Committee met in Belgrade in November 2004 on the invitation of the Jugoslovenska Kinoteka. Besides the kind hospitality it is worth mentioning the absolutely fantastic and valuable film collection – films which do not exist in the country of origin but are stored in Belgrade. Very sad are the storage conditions as a result of the bombing of Belgrade. This film archive needs all possible help to improve the situation for the unique collection.

The EC decided to support the suggestion from Vladimir Opela, Prague, to commemorate the 25<sup>th</sup> anniversary of the day when the Unesco "Recommendation for the Safeguarding and Preservation of Moving Images" was adopted.  
Attached: Proposal by Vladimir Opela

The ongoing projects of FIAF are in different areas:

- Training – a School on Wheels has successfully taking place in several Latin American Cities (Buenos Aires, Lima, Mexico, Santiago de Chile, Sao Paulo) and in Madrid; this was financed with the support from Ibermedia. "School on

- Wheels" projects in Africa and Asia are under study, and FIAF will be happy to cooperate with existing initiatives.
- A study is undertaken by ACE to hold a FIAF Summer School 2006 in Lisboa.
  - The FIAF Technical Commission continues its work on the Film Preservation Manual.
  - The FIRST Projekt – Film restoration and Conservation Strategies, coordinated by ACE – has been finished and a report was published.
  - The FIAF Cataloguing and Documentation Commission continues its work on the revision of the Film Cataloguing Rules. The Commission seeks the cooperation of the European Program CEN and is about to circulate a questionnaire about cataloguing practises.
  - Together with the Technical Commission the Cataloguing and Documentation Commission works on the "Glossary of Filmographic Terms".
  - The Cataloguing and Documentation Commission is also responsible for the continual update of the project "Treasures From the Film Archives" and the list of FIAF members publication – both are published on the FIAF CD-Rom. Especially "Treasures From the Film Archives" is an important tool for the research of film material in FIAF member archives.
  - FIAF's Commission for Programming and Access is about to publish the Projection Manual. Work continues to create a network for existing subtitles in different languages.
  - All three Commissions are preparing workshops for the forthcoming congress in Ljubljana.
  - The Congress will take place from June 5-12, 2005; besides a day for work shops, the Open Forum, the 2<sup>nd</sup> Century Forum session, an exhibition, and the General Assembly there will be a two day symposium on the subject of ethnographic films. Detailed information is available through the FIAF website.
  - The 2004 FIAF Film Preservation Award has been presented to Geraldine Chaplin at the International Film Festival in Venice in September 2004. The EC has decided to give the 2005 Award to the British director Mike Leigh. The presentation of the Award will take place during the London Film Festival in November.
  - FIAF's Periodical Indexing Project continues successful and the latest edition of the "Journal for Film Preservation" (No. 68) was published earlier this year.
  - The "Reel Emergency Project" has been launched two years ago. Considering the positive reactions by the membership the EC has decided to reactivate the programme.
  - FIAF's 62<sup>nd</sup> Congress will take place in Sao Paulo in April 2006, and its 63<sup>rd</sup> Congress in Tokyo 2007.
  - In 2008 FIAF will celebrate its 70<sup>th</sup> anniversary and the discussion about projects for this event will start soon.

### 3. FIAT

#### FIAT/IFTA ACTIVITIES REPORT FOR CCAAA MEETING PARIS, March 18th 2005

The 2004 FIAT/IFTA World Conference and General Assembly took place in Paris from 15<sup>th</sup> to 19<sup>th</sup> October, hosted by INA. The main conference venue was the French Senate and the conference was attended by over 300 delegates, the highest attendance to date. 34 delegates from developing countries were able to attend thanks to the generous assistance

of the Organisation internationale de la Francophonie, the French Ministry of Foreign Affairs, the CapMed project and the support provided by one of our industrial sponsors.

At the General Assembly after the conference, Emmanuel Hoog of INA was re-elected President for a further two years and a new Executive Council was elected, containing two new faces: Edwin van Huis of Beeld en Geluid (Netherlands) and Alain Goossens of RTBF (Belgium). The new Council re-elected Steve Bryant of the BFI (UK) as General Secretary for a further two years and Wolfgang Dehn of SWR (Germany) as Treasurer, while Dominique Saintville of INA was made Senior Vice-President.

The Paris Conference was also the catalyst for the Appel de Paris, launched beforehand on the FIAT/IFTA website, which is a worldwide petition for action to preserve the audiovisual heritage. To date, this has attracted over 6,800 signatures from professionals in 87 countries. It will be presented to the United Nations at the 2005 World Conference in New York. FIAT/IFTA hopes that other CCAAA members will be able to help to publicise it and to join in the lobbying actions in favour of the safeguarding of audiovisual archives during the year.

Emmanuel Hoog has taken some significant initiatives for strengthening FIAT/IFTA's position beyond Europe and America. He will participate in the Asia Media Summit in Kuala Lumpur in May and has invited regional archivists from FIAT/IFTA and SEAPAVAA, such as Ray Edmondson, to participate in a workshop on digital archives. He will represent FIAT/IFTA at the SEAPAVAA Conference in Brunei. In connection with the Asia Pacific Institute for Broadcasting Development and CCTV, a regional seminar is to be organised in Beijing in November.

**FIAT/IFTA has recently attracted new members in Europe (French Defence, France Televisions, TF1, Hungarian National Archives, Universidad Carlos III Spain, Lithuanian National Archives, ERT Greece), Africa (RTM Morocco, Public TV Burkina Faso), America (TV Cultura Brazil, National Geographic TV) and Asia (IBID).**

The Executive Council met in New York in March 2005, the main business being the planning of the New York Conference, which will take place from September 16<sup>th</sup> to 19<sup>th</sup>. Also planned are a seminar in South Africa in October, organised jointly with IASA, a Middle-European Seminar in Vienna in April, and attendance at a training seminar in Mexico City in November.

The Council also considered a draft paper on recommended measures to help endangered archives, mentioned in the Appel de Paris.

FIAT/IFTA is also developing closer links with the European Broadcasting Union (EBU), the Federation of Commercial Audiovisual Libraries (FOCAL), the Asia Pacific Institute for Broadcasting Development (ABID) and the Organisation Internationale de la Francophonie (OIF).

A new FIAT/IFTA booklet in three languages (English, French and Spanish) has just been published.

Steve Bryant  
General Secretary, FIAT/IFTA

## 4. IASA

IASA Report 2004/2005

In August 2004 IASA held a joint annual conference with IAML, The International Association of Music Libraries, Archives and Documentation Centres in Oslo. Under the common topic "Music and Multimedia" we succeeded in organizing a series of common sessions. However, the general impression was that the two organizations now had two different agendas and different interests and the basis for a joint conference had become very small.

Later in August IASA organized workshops on audiovisual archiving for the ICA Congress in Vienna. We agreed on a programme of 6 workshops: 3 on "Sound recordings in archives: best practices for preservation and access" in French, English and German and 3 on Moving Images also in the three languages.

Additionally a paper session on "Current developments in audiovisual archives, different aspects of audiovisual archiving" was held and it was chaired by IASA's immediate past president Crispin Jewitt.

Finally IASA was also present in the exhibition area with a booth where delegates could get further information on the activities of our association.

The 6 workshops and 1 paper session were well attended and from our point of view an interesting experience. It fitted in with IASA's strategy to reach non specialised archivists and staff of other heritage institutions in charge of audiovisual documents and give them a basic training.

Later in the year the IASA Guidelines on the Production and Preservation of Digital Audio Objects were published

This year IASA will meet in Barcelona on the topic "Archive speaks: who listens?", 2006 in Mexico and 2007 hopefully with AMIA. For 2008 we have an invitation to Sidney.

Board elections will be held at this year's conference and my mandate as a president comes to an end.

## 5. ICA

Report on ICA activities June 2004-March 2005

### 1. 15<sup>th</sup> International Congress on Archives August 2004 Vienna, Austria "Archives, Memory and Knowledge"

More than 200 parallel sessions and 400 speakers; around 2000 participants from 116 countries.  
Several sessions on AV-related subjects

Workshops on AV-archives organized by IASA in 3 languages (E, F, G)

All papers and PowerPoint presentations on the Congress website: [www.wien2004.ica.org](http://www.wien2004.ica.org)

Proceedings: selection of papers to be published in Comma 2005-2006

Evaluation: answers mainly positive

### 2. Statutes revised adopted by AGM in Vienna

Elections for the main positions in ICA governing bodies

Annual AGM

New Programme Commission

Section chairs members ex officio of Executive Board

Committee structure converted into a project organisation

### **3. ICA and AV-archives**

The AGM has decided to refrain from setting up an ICA Section for AV-archives and instead to invite members holding important AV-collections joining IASA.

### **4. 4 new sections created**

Literature and arts archives (SLA); Notarial archives (SNA); Sport archives (SPO); Standards and best practices (SPS), serving as an umbrella content-coordinator of committees engaged in aspects of best practices and standards (such as appraisal, legislation, preservation, user services).

### **5. New Programme based on 4 priorities identified by members**

- Advocacy and Promotion
- Electronic records and Automation
- Preservation and Protection
- Education and Training

Members have been invited to submit projects in each of these priority areas. More than 100 have been received, whereof 4 have been forwarded to IFAP.

### **6. Elections in progress;**

Will close on 31 March

### **7. Theme adopted by the AGM for CITRA 2005-2007**

(annual professional conferences of national archivists and ICA leadership)

Archives, Diversity and Globalization

## **6. IFLA**

The Audiovisual and Multimedia Section of IFLA is a relatively small, specialised section of a large organisation. The section now has 50 members from 33 countries all over the world. IFLA's recently-appointed Secretary General, Ramachandran Rasu, has resigned for personal reasons, and the New Secretary General is Peter Johan Lor from South Africa.

At last year's annual conference (IFLA's 70<sup>th</sup>) in Buenos Aires there were in the region of 3000 attendees. The audiovisual and multimedia session was entitled "Sights and Sounds" preservation of the New Media, and over 200 delegates took part. All the papers are available on the website at . <http://www.ifla.org/IV/ifla70/prog04.htm> Afterwards, the Section resolved to sign FIAT's "Appel de Paris" in order to urge political and scientific authorities to take measures for the defence of audiovisual heritage collections.

This year's conference will be held in Oslo in August. There will be a session entitled "Access to Audiovisual and Multimedia Materials"

IFLA's "Guidelines for Audiovisual and Multimedia Materials in Libraries and other Institutions" have now been translated into English, French, Spanish, German and Russian

and are available on the website ([www.ifla.org](http://www.ifla.org)). Translations into Chinese, Arabic, Norwegian, Catalan and Croatian are in hand.

Two smaller projects are under way:

“Research to investigate the possibilities for extending the AMIA/Library of Congress MIC (Moving Image Collections) Project beyond North America and the Anglophone countries.”

“Survey on the legal deposit of AudioVisual and Multimedia materials around the world.”

## **7. SEAPAVAA**

### **SEAPAVAA REPORT TO CCAAA**

March 18, 2005 – Paris, France

### **STRENGTHENING LINKAGES WITH PARTNER ASSOCIATIONS**

#### **Volunteers Abroad**

Members of the SEAPAVAA Executive Council held its 17<sup>th</sup> meeting in Manila last January, hosted by the Philippine Information Agency. Major outcome of the meeting was a list of projects to be prioritized for the year. Among these is a pilot test of a scheme for audiovisual archives – *Volunteering Abroad*. This has been initially explored as one of the areas of cooperation with FIAF during the SEAPAVAA-FIAF Joint Congress in Hanoi last year.

The basic idea of the volunteer scheme is to have people in the field of audiovisual archiving interested in sharing their knowledge and ideas work with archivists in another country. Airfare, accommodation, insurance, per diem, visa requirements and other incidentals would have to be taken care of by the volunteer or through some partial support from individuals, institutions or professional organizations.

The first volunteer for the project, Ms. Brigitte Paulowitz from Austria, has already prepared a project plan and awaits confirmation to start work at the National Film Archive of Thailand. FIAF will fund the airfare while SEAPAVAA intends to provide funding for her incidental costs (local living expenses, visa fees, etc).

However, some legal issues of the project were also raised in the Executive Council meeting. One is the possibility of incurring liability for providing support to a volunteer should something untoward happen to the volunteer in the place of work during the duration of the project. Would the association's council members or full membership be held liable in this case?

SEAPAVAA is currently seeking legal opinion on this. These issues are also being put forward to the CCAAA as they might also have implications to the other members should they engage in the project or a similar undertaking.

### **TRAINING / WORKSHOPS / CONFERENCES**

#### **Pilot Training Course for Digital Migration of Content of Audiovisual Archives in Public Service Broadcasting (PSB) Organizations.**

Last December, SEAPAVAA provided assistance in Probe Media Foundation's workshop entitled "Digital Migration of Content of Audiovisual Archives in Public Service Broadcasting (PSB) Organizations." The workshop covered an overview of the principles in audiovisual archiving, a hands-on digital media and some methods of digital archiving, a discussion on guidelines and standards, and an assessment of the pros and cons of digital archiving.

The workshop was attended by AV archivists and heads from broadcasting institutions of Myanmar, Vietnam, Laos, Mongolia, India, and Philippines.

### **9<sup>th</sup> SEAPAVAA Annual Conference and General Assembly**

In May 2-6, 2005 SEAPAVAA will hold its 9<sup>th</sup> Annual Conference and General Assembly in Brunei Darussalam. The conference will be hosted by SEAPAVAA member Radio Television Brunei (RTB) and be held in Centrepoint Hotel.

The Conference theme "The Digital Dawn: AV Archiving in Transition" will explore the move from analogue to digital archiving in the South East Asia-Pacific region and the emerging changes in technology, skills, economics and the audiovisual marketplace which will impact on all archives. Individual institutions will share experiences and case studies; expert speakers will explore issues and demonstrate the potential of the new technology for preservation, collection management and access. Discussion forums will consider the challenges to traditional values, assumptions and structures in this brave new world.

The conference program will include a two and a half day symposium, sightseeing excursions, a screening evening featuring gems from the region's archives, dinners and social events and a choice of institutional visits. A three-day workshop on magnetic media preservation will also follow the conference.

Held every three years, the election for the members of the Executive Council will also take place in this year's General Assembly meeting.

Following the adoption of the Executive Council of FIAT's "Appeal from Paris", a sign-up desk will be set-up during the conference.

### **PROJECT DEVELOPMENT**

SEAPAVAA has also responded to UNESCO's Information For All Programme's (IFAP) call for proposals. Project proposals submitted were:

- a) Seminar-Workshop on Audiovisual Archives Collection Development, Cataloguing, and Management

*This is intended as an advanced level intensive training intended for middle to top level personnel in charge of the total management of audiovisual material holdings of their respective organizations.*

*Patterned after the travelling workshop, the training shall run for ten (10) working days within a specific location in at least three (3) countries. Participants shall be audiovisual archivists, librarians, and managers charged with the long-term preservation and use of the audiovisual collections of their institutions. A minimum number of twenty-five (25) participants per country are expected.*



b) Seminar-Workshop on Handling, Storage and Preservation of Documentary Heritage in Various Formats

*Today, the current and most urgent concern is the risk/threat posed by the rapid technical obsolescence to the long-term preservation of and access to documentary materials that have been created digitally or migrated from existing analogue resources to digital forms. What is not much given attention is that aside from the traditional documentary sources, we also have information in different formats which need proper preservation as well.*

*This seminar-workshop is proposed in response to this need. This is intended for the region's archivists who are in charge of their respective preservation departments. This is intended for the region's archivists who are in charge of their respective preservation departments. 1 archivist from each country from the Asia and the Pacific region is expected.*

*The workshop will follow the summer-type model of training.*

c) Conference/Workshop on the Digital Dawn: AV Archiving in Transition

*This proposes that UNESCO fund archivists from the region to attend the 2005 Conference in Brunei Darussalam. This proposal also aims to have the archivists attend the 3-day workshop after the conference. The workshop aims to give the delegates a better understanding of digital media, with sessions on digitization, magnetic media preservation, maintenance and preservation of digital AV materials, and managing digital archiving projects.*

## 8. UNESCO

### Report 2005

#### *Activities*

Since June 2004, a significant proportion of time has been focussed on processing and preparing the examination of the new proposals for inscription on Memory of the World Register. Over 60 new nominations were received, of which 17 concern audiovisual heritage or contain a strong audiovisual component. This attests to the growing interest in having audiovisual heritage listed on the Register and is a positive trend. One meeting of the Register Subcommittee was held in November; the second will be on 21 March and the final recommendations will be forwarded to the International Advisory Committee which will meet from 13-18 June 2005 in Lijang Province, People's Republic of China.

The Memory of the World Programme is being "rethought" internally and will become the umbrella for preservation action carried out by the Division. Some of this restructuring will probably alter the functioning of the Programme (its Committees, etc) but actual details have yet to be fully discussed.

As far as audiovisual activities are concerned, UNESCO has signed two contracts one with INA for the training of technical and other staff of three Afghan institutions and the other with RTP (Portuguese radio and tv) for the training of staff in Portugese-speaking countries in Africa and Timor-Leste. These two projects

benefited from extrabudgetary funding provided by IFAP and IPDC respectively and will be completed by the end of 2005. A workshop on the vinegar syndrome was organized in Barbados in June 2004, in cooperation with CAVIC and the National Screen and Sound Archive of Australia, for 21 persons working in audiovisual archives within the Caribbean. The workshop conductor also carried out an advisory mission to the Caribbean Broadcasting Corporation to advise on organizing the tv archives.

#### *Future Meetings*

The eighth meeting of the Bureau of the Information for All Programme will be held at UNESCO Headquarters in Paris from 4 to 6 April 2005. No meetings of the Council will be held this year. These now revert to biennial sessions. This will be followed by the 171<sup>st</sup> session of the Executive Board from 12-28 April. The General Conference itself is tentatively scheduled to take place from 3-21 October 2005. The final dates will be confirmed by the Executive Board. In November, UNESCO will be celebrating the 60<sup>th</sup> anniversary of its creation. Commemorative events will be held throughout the world until November 2006 highlighting the Organization's achievements in the pursuit of attaining its objectives. This could be a useful occasion to prepare and organize activities relating to the audiovisual heritage of humanity and draw attention to the need for measures to ensure its long-term preservation .

#### *Publications*

The Philosophy and Principle of Audiovisual Archiving has been published in English, French and Spanish and distributed to institutions and individuals on our mailing lists. In addition, there has been a heavy demand for print copies. No estimates are available concerning the Internet downloads but we believe it has been widely consulted.

No response has been received from Gerry Gibson about updating the Glossary and it would be useful to have a final decision from CCAA about the future of this document.

